

FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS

INCLUDING THE DR. JOHN A. ROBEY COLLECTION PART I

THURSDAY 10 SEPTEMBER 2026 | NEWBURY



DREWEATTS

EST. 1759

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

28% of hammer price up to £25,000
(33.6% including VAT), plus

27% of hammer price from £25,001 up to £500,000
(32.4% including VAT), plus

26% of hammer price in excess of £500,000
(31.2% 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.

† - 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 28% 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

INCLUDING THE DR. JOHN A. ROBEY COLLECTION PART I

THURSDAY 10 SEPTEMBER 2026 | NEWBURY

LOTS 601-755 | 10.30AM

VIEWING

Friday 4 September:	10am–4pm
Saturday 5 September:	10am–3pm
Sunday 6 September:	10am–3pm
Monday 7 September:	10am–4pm
Tuesday 8 September:	9am–4pm
Wednesday 9 September:	9am–4pm
Thursday 10 September	9am–12pm

SPECIALIST

Leighton Gillibrand

ENQUIRIES & CONDITION REPORTS

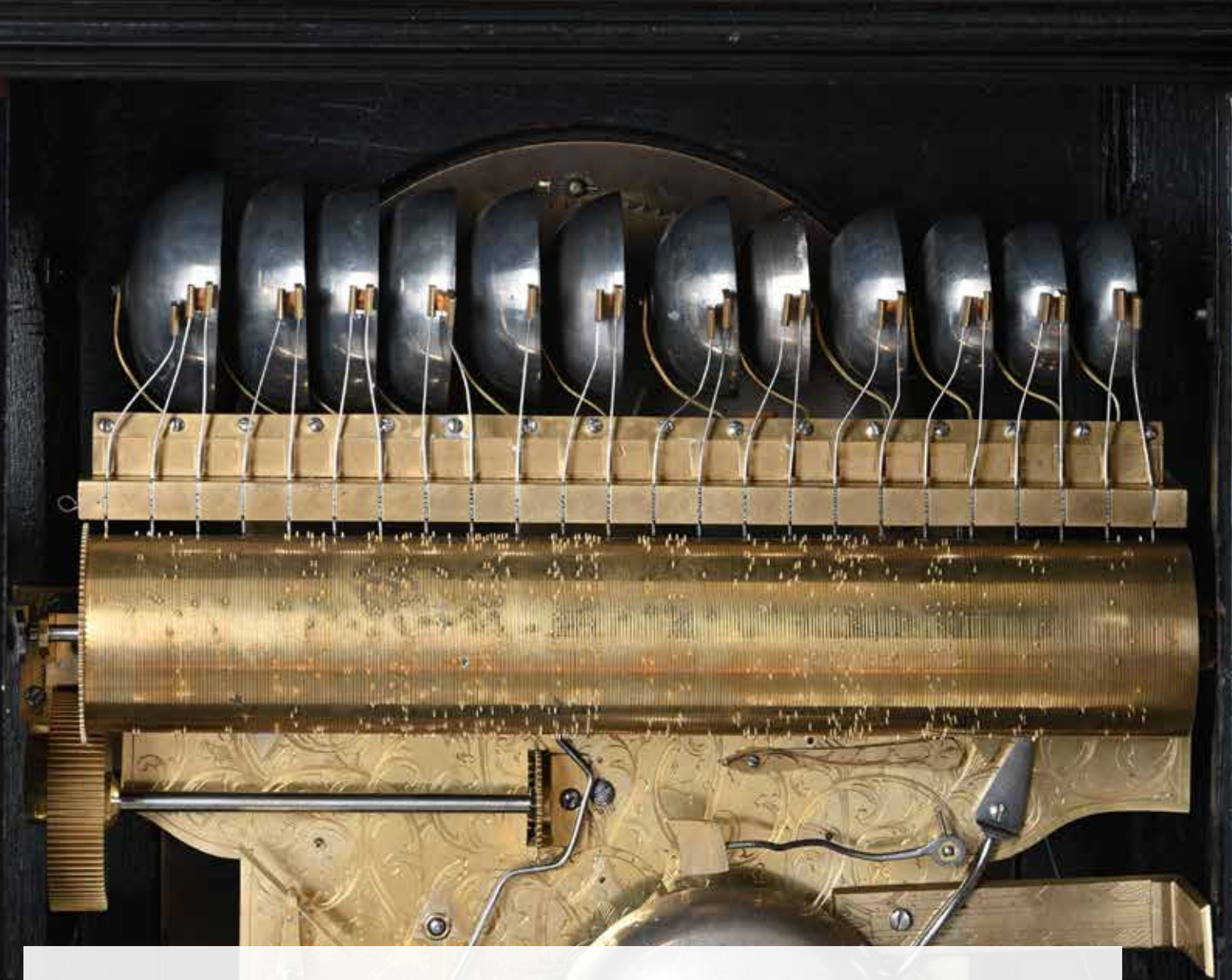
clocks@dreweatts.com

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.

DR. JOHN A. ROBEY

John A. Robey was born in Nottingham in January 1939 and attended High Pavement Grammar School before going on to Study for a BSC in physics at Leeds University. After graduation in 1960 he went on the gain a Phd in Physics at Sheffield University in 1964; and subsequently secured a position at English Electric's Nelson Research Laboratories, Stafford the following year.

Whilst working for English Electric John Robey took on a part-time role as Production and Editorial Director at Moorland Publishing in 1972 overseeing the publication of a wide range of non-fiction books. He left his position at English Electric in 1974 and moved to Mayfield, near Ashbourne, Derbyshire, three years later.

It was around this time that John Robey purchased a longcase clock which ignited his interest in horology. Over time his knowledge expanded to the extent that in 1995 he established his own publishers, Mayfield Books, to produce high-quality authoritative works on the subject.

Mayfield Books has subsequently published 26 horological titles including several works by John Robey most notably the substantial two-volume set The Longcase Clock Reference Book and Gothic Clocks to Lantern Clocks, both of which been reprinted as enlarged 2nd editions. In addition to this John Robey has composed 41 articles for Antiquarian Horology, 21 for Horological Journal and 108 for Clocks magazine.

In recognition of his contributions to horological research, writing and publishing, John Robey was awarded the Horological Institute's Barratt Silver Medal in 2007 and became an Hon FBHI in 2022. In addition to writing and publishing John has also given numerous lectures and talks to various sections of the Antiquarian Horological Society and branches of the British Horological Institute. Notable amongst these was his lecture on 'Longcase clocks from the North of England' delivered at the

AHS Liverpool Conference in 2008; he also designed and edited the catalogue for the exhibition that accompanied the conference.

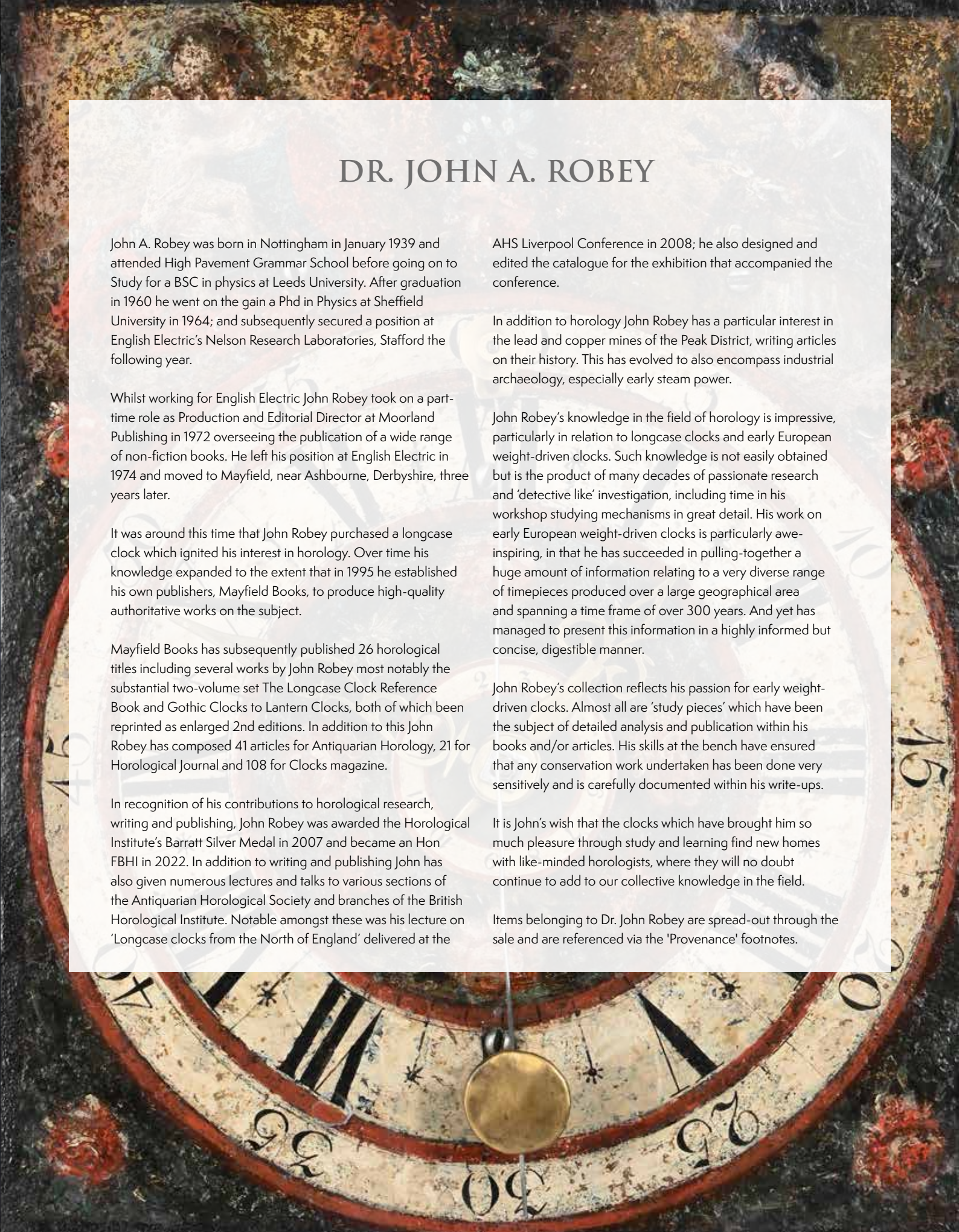
In addition to horology John Robey has a particular interest in the lead and copper mines of the Peak District, writing articles on their history. This has evolved to also encompass industrial archaeology, especially early steam power.

John Robey's knowledge in the field of horology is impressive, particularly in relation to longcase clocks and early European weight-driven clocks. Such knowledge is not easily obtained but is the product of many decades of passionate research and 'detective like' investigation, including time in his workshop studying mechanisms in great detail. His work on early European weight-driven clocks is particularly awe-inspiring, in that he has succeeded in pulling-together a huge amount of information relating to a very diverse range of timepieces produced over a large geographical area and spanning a time frame of over 300 years. And yet has managed to present this information in a highly informed but concise, digestible manner.

John Robey's collection reflects his passion for early weight-driven clocks. Almost all are 'study pieces' which have been the subject of detailed analysis and publication within his books and/or articles. His skills at the bench have ensured that any conservation work undertaken has been done very sensitively and is carefully documented within his write-ups.

It is John's wish that the clocks which have brought him so much pleasure through study and learning find new homes with like-minded horologists, where they will no doubt continue to add to our collective knowledge in the field.

Items belonging to Dr. John Robey are spread-out through the sale and are referenced via the 'Provenance' footnotes.





601



601 (detail)

601

A VICTORIAN 18 INCH TERRESTRIAL FLOOR-STANDING LIBRARY GLOBE
CHARLES SMITH AND SON, LONDON,
MID 19TH CENTURY

The sphere applied with two sets of twelve hand-coloured engraved gores incorporating trade label inscribed *SMITH'S TERRESTRIAL GLOBE, Containing the whole of, THE LATEST DISCOVERIES, AND, geographical Improvements, also the TRACKS of, The most celebrated Circumnavigators, LONDON, over indistinct SOLD BY... TYNE* to the North Pacific, with fully graduated equatorial and ecliptic rings and *TABLE OF, EQUATION* scale off the coast of South America, the oceans with many explorer's tracks and islands annotated, the land masses with nation states faintly colour tinted and principal cities labelled, topographic features labelled and also pictured, Antarctica with no land showing and the most southerly point annotated *Weddell's farthest, 1823*, the north coast of Canada comprehensively mapped as far as *Banks Land*, the sphere pivoted via the polar axis within a brass meridian circle divided for degrees and with brass hours circle to the North Pole, set within printed paper horizon ring annotated with compass points and degrees in both directions to each quadrant, Zodiac and calendar scales, standing on four ring-turned tapered supports incorporating cross stretcher centred with the a brass carrier post for the Meridian ring.
102cm (40ins) high, 61cm (24ins) diameter overall.

Charles Smith was principally a map publisher who worked from 1799. He was engraver to the Prince of Wales and started producing pocket globes during the Regency period. The business expanded (in competition with the Cary family then Malby) to become one of the leading publishers and retailers of globes during the latter half of the 19th century, mostly under the stewardship of his son who succeeded him in 1845.

£2,500-3,500

602

A RARE GEORGE IV MAHOGANY HODOMETER OR WAYWISER
J. NEWMAN, LONDON, CIRCA 1825-30

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 assist with removal of the wheel on disassembly, the upper section with inverted 7 inch circular silvered register engraved *J. Newman, 122 Regent St., London* to centre within concentric inner scale calibrated in Roman numeral *Miles (I to X)* and divided into *Furlongs* (eight 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 heart-shaped yoke handle.
137cm (54ins) high overall, 30.5cm (12ins) wide at the handle.

Provenance:

Private Collection.

John Frederick Newman is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working at 11 Windmill Row, Camberwell, London from 1807, then Lisle Street, Leicester Square 1811-16; 7 Lisle Street in 1817; 8 Lisle Street in 1822, and finally 122 Regent Street 1827-56. The business then passed to his son before being taken over by Negretti and Zambra in 1862. He is best known for his weather instruments with his design of station barometer incorporating movable scales to allow calibration against the mercury level in the cistern which vary very slightly with changes in temperature. Newman supplied weather and other instruments for James Clark Ross's Antarctic expeditions (1839-1843) and exhibited at the Great Exhibition at Crystal Palace in 1851.

The current lot would have been a particularly valuable instrument for estate surveyors charged with creating maps and plans during the late Georgian period. 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 other 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. Perhaps 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.

£1,000-1,500



602



603



603 (detail)

603

A LACQUERED BRASS PORTABLE FLOOR-STANDING 3.5 INCH REFRACTING TELESCOPE

TROUGHTON AND SIMMS, LONDON, MID 19TH CENTURY

The 28 inch outer tube with rack-and-pinion focus adjustment for the single draw, star-finder sight and objective lens dust cover, signed *TROUGHTON & SIMMS LONDON* next to the focus adjustment, mounted via an universal pivot joint onto a column upright incorporating fine rack and screw azimuth adjustment and with telescopic tube for setting the angle of altitude, over hinged telescopic tripod supports incorporating twist locking mechanism to the extensions and pointed feet, in original mahogany box with three additional objectives.

The box 84cm (33ins) wide, 33cm (13ins) deep, 14.5cm (5.75ins) high.

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

The design of the telescope in the present lot is described in William Simms' 1852 publication *The Achromatic Telescope* stating '...it is especially adapted to the purpose of the traveller by whom considerable optical power with portability... the legs are formed of tubes slipping within each other'. A very closely related telescope was sold at Bonhams, Knightsbridge, online sale of *INSTRUMENTS OF SCIENCE AND TECHNOLOGY* 2-12th September 2024 (lot 60) for £3,840.

£1,000-1,500

604

A VICTORIAN SLATE GARDEN SUNDIAL SET FOR THE LATITUDE OF CEYLON

H. WEST, LONDON, MID 19TH CENTURY

The 6 inch square plate incised with a compass rose and fitted with an angled brass gnomon to centre within *IV-XII-VI* roman numeral chapter scale divided into five minute increments, the space between the *IV* and *VI* numerals engraved *CEYLON*, *Latitude 15" 30' South*, *H. WEST. Optician, 41 Strand, LONDON*, within a double-line incised outer border.

15cm (6ins) square, 7cm (2.75ins) high.

Henry West is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as being apprenticed to his father, Francis, in 1840. Although Francis West is recorded as working from 41 Strand, London, (1845-49), it is not clear whether Henry subsequently continued alone from that address.

£200-300



604



605

605

A GROUP OF BRASS AVOIRDUPOIS SPHERICAL WEIGHTS
W. AND T. AVERY LIMITED, BIRMINGHAM, 19TH CENTURY

Comprising 7lb with loop handle, 4lb, 2lb and 1lb each engraved *W & T AVERY LTD BIRMINGHAM*; and a smaller incomplete boxed group enclosing 8oz, 4oz, 2oz, 8dr and 2dr with the larger two stamped with crowned GR monogram over number 513.

The largest weight 12.5cm (5ins) high, 9cm (3.5ins) diameter; the small mahogany box 5.5cm (2.25ins) high, 13.5cm (5.25ins) wide, 7.5cm (3ins) deep.

Provenance:

Previously Monmouth County Council, subsequently acquired by the vendor after disposal.

This group of weights was specially made to be used by the weights and measures department to calibrate any of the inspector's weights that were to be taken out on site. These weights are fitted with a screw cap with adjusting cavity below to the base. A feature only used on working standard weights. The four large weights were probably made shortly after 1891 when W. and T. Avery became a Limited Company. Whilst the smaller weights are marked with crowned GR monograms suggesting that they made during the Georgian period, probably around 1825.

£200-400



606



607

606 Y

A FINE REGENCY MAHOGANY BOWFRONTED
'FLAT-TO-THE-WALL' MERCURY STICK BAROMETER
M. BERGE, LONDON, CIRCA 1815

With concave-sided upstand and cavetto cornice over rectangular bow-glazed silvered brass Vernier scale calibrated in barometric inches and with slider to the right-hand side opposing the usual observations to the left, the lower left-hand corner signed *M. Berge, London*, the ebony line-edged flame figured mahogany trunk of the same bowed profile incorporating a vernier setting square beneath the cavetto throat moulding, the base with turned ebonised half vase cistern cover flanked by canted angles inlaid with ebony baton motifs, over cavetto moulded underside incorporating level adjustment square.

96cm (37.75ins) high, 11cm (4.25ins) wide.

Matthew Berge is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from 199 Piccadilly, London, 1800-19. Berge took over the business of the eminent scientific instrument maker, Jesse Ramsden, and no doubt traded on his reputation.

£800-1,200

607 Y

A WILLIAM IV MAHOGANY BOWFRONTED
MERCURY STICK BAROMETER
THOMPSON, YARMOUTH, CIRCA 1830

With ivory urn centred swan neck pediment and cavetto cornice over rectangular bow-glazed silvered Vernier scale, calibrated in barometric inches and with slider to the right-hand side opposing the usual observations to the left, the upper margin engraved *Thompson, Yarmouth*, the ebonised-edged flame figured mahogany trunk of the same bowed profile incorporating Vernier setting square beneath the cavetto throat moulding, over inset bow-glazed mercury tube Fahrenheit scale thermometer within a crisp cavetto moulded surround, the base with turned ebonised half vase cistern cover flanked by canted angles inlaid with lozenge motifs, over cavetto moulded underside incorporating level adjustment square, (in unrestored condition).

101cm (39.75ins) high, 11cm (4.25ins) wide.

A barometer maker with the surname Thompson is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Yarmouth circa 1820-45.

£500-700

608

A WILLIAM IV MAHOGANY MERCURY STICK BAROMETER
DOLLOND, LONDON, CIRCA 1830

With swan neck pediment applied with turned bone roundels and cavetto moulded cornice over glazed rectangular silvered brass Vernier scale calibrated in barometric inches to the right-hand side opposing the usual observations to the left, signed *Dollond, London* towards the upper margin, over flame figured mahogany veneered caddy moulded trunk with Vernier adjustment square to throat above glazed arched silvered mercury thermometer, the rounded base with moulded cistern cover and incorporating level adjustment square to underside.

98cm (38.5ins) high, 13cm (5ins) wide.

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

£200-300

609 Y

A SWISS INLAID BURR MAPLE MUSIC BOX
UNSIGNED BY PROBABLY BT M.J. PAILLARD AND COMPANY,
ST. CROIX, CIRCA 1875

Playing a choice of ten tunes via a 13 inch pinned cylinder on a comb with 76 teeth, set onto a gilt painted cast iron bed and stamped 68 3 over 3 2 to the cylinder pivot foot at the crank-winding end, opposing wheel train incorporating governor to the right, the mechanism set beneath a hinged glazed dust cover with adjacent operating levers for *CHANGE/REPEAT* and *STOP/PLAY* to the right-hand margin, the inside of the lid applied with applied printed tune sheet inscribed *10 Airs, No. 32683, 12 pces.* to upper margin, over list numbered 1-10 including *5. March of the men of Harlech*, *6. Auld Lang Syne* and *10. Welcome Royal Charlie*, the margins polychrome printed with children playing instruments and dancing, the exterior decorated with a marquetry musical trophy incorporating a viola within double-line borders and rosewood banding to the ebonised ogee-edged top, over conforming front applied with an ivorine escutcheon over marquetry trophy incorporating a mandolin, the sides with matching line borders and the rear veneered with unadorned burr maple, on squab feet.

58.5cm (23ins) wide, 15cm (6ins) high, 22cm (8.75ins) deep.

Although unsigned the detail design of the mechanism, most notably the sub-assembly containing the motionwork for the fly governor directly conforms to the work of M.V. Paillard and Company of St. Croix, Switzerland.

£300-500



608



609



610

610 Y
A FINE AND IMPRESSIVE INLAID ROSEWOOD
'TWO-TUNES-PER-TURN' MANDOLIN MUSIC BOX
NICOLE FRERES, GENEVA, FOR WALES AND MCCULLOCH,
LONDON, CIRCA 1876

Playing a choice of twelve tunes 'two-per-turn' via a 13.25 inch pinned cylinder measuring 3 inches in diameter on a comb with 140 teeth stamped *NICOLE FRERES*, set onto a gilt painted cast iron bed further stamped *NICOLE FRERES, GENEVE* to the left rear corner next to the going barrel and ratchet crank winder, opposing serial number *45419* and wheel train incorporating governor to the right, the mechanism set beneath a hinged glazed dust cover with an adjacent brass panel fitted with operating levers for start/stop, change/repeat and pause to the right-hand margin, and the inside of the lid applied with a foliate scroll decorated engraved silver tune panel inscribed *Piece 12 airs-Mandoline Expression, Gamme 3052, No. 45419* to upper margin over list numbered 1-12 including 2. *Di Pescatore ignobile, op, Lucrezia Borgia, DONIZETTI* and 7. *Oli nosti monti, op, Fovatore, VERDI*, the lower margin engraved *FABRIQUE DE NICOLE FRERES, Geneve, pour Wales & McCulloch, 22 Ludgate Hill, Londres.*, the exterior decorated with a marquetry strapwork panel incorporating monogram *W.E.O.* within triple-line borders to the rosewood veneered ogee-edge top, over front with conforming decoration except for the monogram, the sides with matching line borders and applied with hinged scroll cast brass handles, on ogee moulded base with pad feet to the rounded angles. 22cm (8.5ins) high, 66cm (26ins) wide, 32cm (12.5ins) deep.

Provenance:
The property of a professional sportsman and commentator.

The celebrated firm of music box makers, Nicole Freres, was established in Geneva 1815 by brothers Pierre-Moise and David-Elie Nicole. They were highly skilled businessmen who rapidly developed the company name into a brand synonymous with the production of fine quality music boxes. Rapid expansion and the potential seen in export markets led to the firm opening an outlet in the Hatton Garden area of London around the time of the Great Exhibition of 1851. Thirty years later in 1881 they opened up a substantial operation at 21 Ely Place, to where they transferred the focus of the business from Geneva.



610 (detail)

From this point the firm essentially evolved into retailers buying in mechanisms, mostly from Switzerland, and selling them on under the Nicol Freres brand. This also included selling Polyphon and Regina disc music boxes bought in from America and Germany respectively. Nicole Freres filed for bankruptcy in 1906 and was bought out by the New Polyphone Supply Company.

The retail business of Wales and McCulloch was established Henry Charles Wales at 32 Ludgate Street, London in 1853. The following year they firm marketed themselves as a musical box repository and direct importers of Nicole Frere's celebrated musical boxes under the name of Wales and McCulloch. By 1860 they had taken additional premises at 56 Cheapside, London, and by 1897 they were listed as also trading from 20 Ludgate Hill.

The 'two-tunes-per-turn' feature of the present instrument is achieved through the provision of a notably large diameter barrel. The benefit of this system is that more tunes can be incorporated into the cylinder without having to compromise on the tooth-count of the comb. Consequently the 140 teeth of the current lot produces a particularly rich sound, commensurate with its 'mandolin' specification.

£1,800-2,500



610 (closed detail)



611 (closed detail)

611 Y
A FINE AND PROBABLY UNIQUE SWISS INLAID
ROSEWOOD 'PIECE-A-OISEAU' HUMMINGBIRD
AUTOMATON MUSIC BOX
ATTRIBUTED TO AMI RIVENC AND COMPANY,
GENEVA, CIRCA 1870

Playing a choice of five tunes via a 6 inch pinned cylinder on 64 teeth spread over two combs, the centre of the cylinder applied with corresponding tracks of varying lifting bridges and pins to operate linkages for the opening beak and flapping wings of a humming bird automaton set within simulated flowering foliage behind the mechanism, the cylinder mounted into a gilt painted cast iron bed with going barrel and ratchet crank winder to the left, opposing wheel train incorporating governor stamped with winged lion trademark to the right and with *CHANGE/REPEAT* and *START/STOP* operating levers within the outer panel, the mechanism set beneath a hinged glazed dust cover and the inside of the lid applied with printed tune sheet inscribed in ink *Colibri* over vacant list titled *Chant* No. and numbered 1-5, within Swiss Lakeland scene lithograph borders incorporating ink blind stamp *SWISS-GENEVA, MANUFACTURE* to upper margin, opposing winged lion trademark over *MARQUE DE FABRIQUE* and *ETABL. LITH. ART, C. KNUSLI, ZURICH, DEPOSE* to the bottom edge, the exterior decorated with a musical trophy marquetry panel within triple-line borders to the rosewood veneered ogee-edge top, over scroll cast escutcheon to the double line inlaid simulated rosewood front, the sides with matching line borders and applied with generous scroll cast brass handles, on squab feet. 22cm (8.75ins) high, 46cm (18ins) wide, 28cm (11ins) deep.

Provenance:
The property of a professional sportsman and commentator. Previously in the collection of brothers John and Alfred Miller and subsequently purchased by Jack Tempest at Sotheby's Belgravia sale of *Mechanical Music, Scientific Instruments...* 2nd December 1975 (lot 231).



611



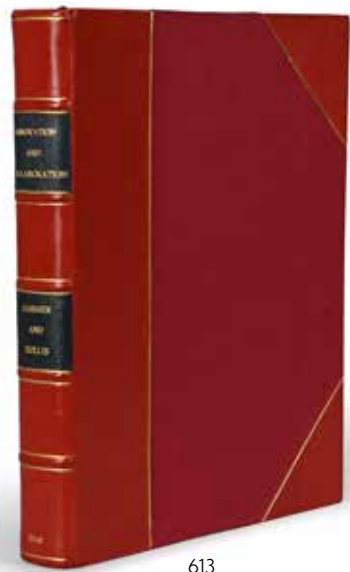
611 (detail)

Literature:
Described and discussed by Jack Tempest in an article titled *COLIBRI* published in the *The Music Box* Spring 1975 (pages 189-91).

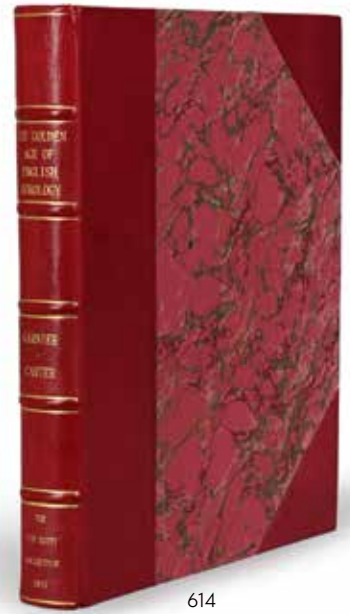
Ami François Rivenc was born in Geneva on 15th May 1837. He grew up an accomplished musician and became associated with the music box maker Bremond between 1858-63. Ami Rivenc subsequently took-on the music box manufactory of the late Theodore Jean Greiner in May 1869, and traded alongside Greiner's widow as 'Ami Rivenc & Cie' until 1874, after which he continued working on his own. The firm's workshops were initially located at 2 rue Sismondi, Geneva, later moving up the same street to occupy numbers 3 and 5. Ami Rivenc died in 1898.

The present lot is equipped to play relatively high-pitched tunes with delicate short phrases to compliment the bird automaton. Although other 'piece-a-oiseau' music boxes by Ami Revenc are known these tend to be larger orchestral examples which feature the bird automaton within a porthole window to the front of the box; one such example was sold at Auctionhaus Stahl, 24th May 2024 (lot 300) for EUR 10,700. The Current instrument however, is believed to be the only Known 'Colibri' model of its type.

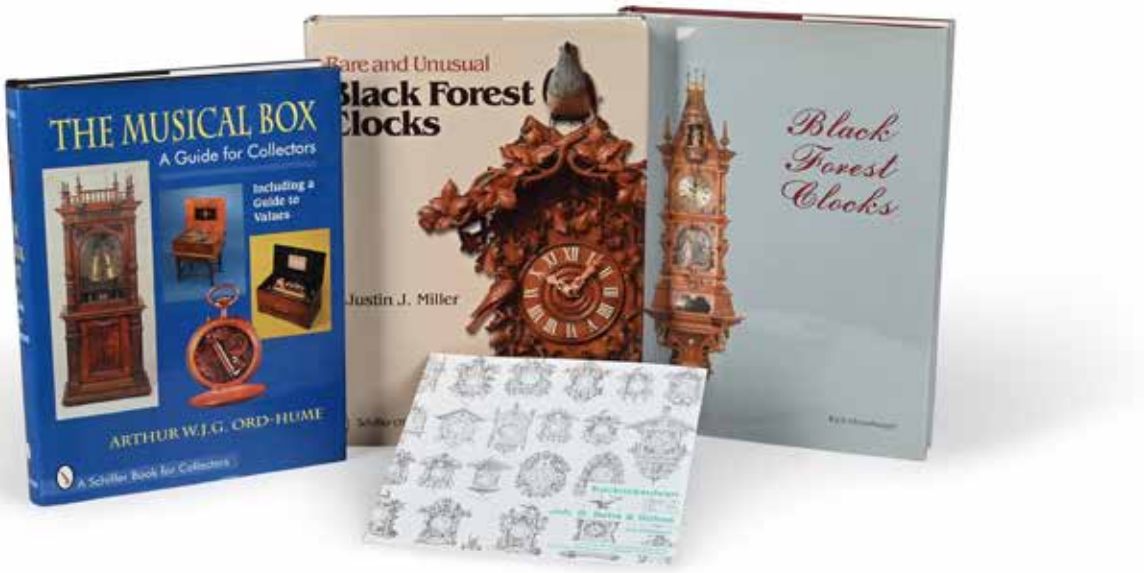
£2,500-3,500



613



614



612

612
HOROLOGICAL REFERENCE BOOKS ON BLACK FOREST CLOCKS
THREE PUBLICATIONS:
Ortenburger, Rick *Black Forest Clocks* Schiffer Publishing Limited, West Chester PA 1991, dj; Miller, Justin J. *Rare and Unusual Black Forest Clocks* Schiffer Publishing Limited, West Chester PA 2012, signed by the author and with covering letter, dj; Muhe, Prof Dr. Richard (editor) *Kuckucksuhren von Joh. B. Beha & Sohne Gemeinde Eisenbach* and Deutschen Uhrenmuseum, Furtwangen 1995, catalogue for an exhibition held at the Wolfwinklehalle in Eisenbach May 13th to June 2nd 1995, softbound with stapled spine; and a copy of Orde-Hume, ArTHur W.J.G. *THE MUSICAL BOX, A Guide for Collectors* Schiffer Publishing Limited, West Chester PA 1995, dj, (4).

£100-150

613
GARNIER, RICHARD AND HOLLIS, LEO
INNOVATION & COLLABORATION, THE DEVELOPMENT OF THE PENDULUM CLOCK IN LONDON
Fromanteel Limited, Isle of Man 2018, catalogue for an exhibition held at Bonhams, London 3-14th September 2018, very rare limited edition numbered 31 out of 125 copies and signed by both authors, gilt line embossed red quarter calf bound with gilt-edged pages, marbled end papers, gilt title to spine.

£180-250

614
GARNIER, RICHARD AND CARTER, JONATHAN
THE GOLDEN AGE OF ENGLISH HOROLOGY, MASTERPIECES FROM THE TOM SCOTT COLLECTION
The Square Press, Winchester 2015, very rare limited edition leather bound copy numbered 75 out of 85 copies and signed by all three authors, red quarter calf bound with marbled boards and gilt title to spine.

£300-400

615
EVANS, JEREMY; CARTER, JONATHAN AND WRIGHT, BEN
THOMAS TOMPION, 300 YEARS
Water Lane Publishing, Stroud 2013, very rare limited edition numbered 96 out of 100 copies and signed by all three authors, gilt line embossed quarter calf bound with gilt-edged pages, marbled end papers, gilt title to spine and a blue cloth slipcase.

£500-700

616
LEE, RONALD A.
*THE KNIBB FAMILY * CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI*
Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 965/1,000, titled blue cloth, dj.

£300-500

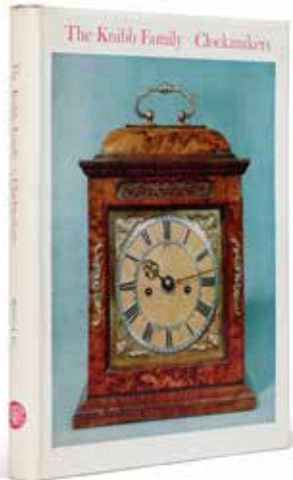
617
DZIK, SUNNY
ORNAMENTS ON ENGLISH TABLE CLOCKS 1660-1730
Wild Boar Publications, Oxford 2026, dj; together with a copy of Dzik, Sunny *BENEATH THE DIAL, ENGLISH CLOCK PULL REPEAT STRIKING 1673-1725* Wild Boar Publications, Oxford 2023, dj, (2).

A superb newly published work extensively covering case mounts and other fittings applied to English table clocks from the 'Golden Period' of English clockmaking. This publication, along with the author's works on pull-repeat striking and engraving (see following lot), are 'must haves' for those interested in expanding their knowledge in early English clockmaking.

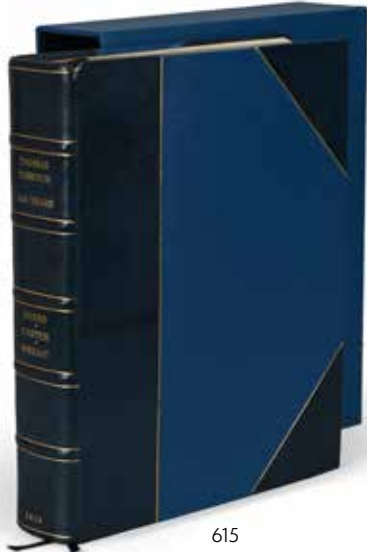
£150-250

618
DZIK, SUNNY
BENEATH THE DIAL, ENGLISH CLOCK PULL REPEAT STRIKING 1673-1725
Wild Boar Publications, Oxford 2023, dj, together with Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* Wild Boar Publications, Oxford 2019, dj; Dawson, P.G., Drover, C.B. and Parkes D.W. *Early English Clocks* Antique Collectors' Club, Woodbridge 1982, dj; Barder, Richard C.R. *The GEORGIAN BRACKET CLOCK, 1714-1830* Antique Collectors' Club, Woodbridge 1993, dj; Robinson, Tom *THE LONGCASE CLOCK* Antique Collectors' Club, Woodbridge 1989, dj, and Dowler, Graham *GLOUCESTERSHIRE CLOCK AND WATCH MAKERS* Phillimore and Company Limited, Chichester 1984, dj, (6).

£150-200



616



615



617



618



619

619
DIDEROT, DENIS AND D'ALEMBERT, JEAN LE ROND
ENCYCLOPEDIA, THE COMPLETE ILLUSTRATIONS
Facsimile compilation of plates extracted from various editions spanning 1762-77, four-volume set plus index, Henry N. Abrams, New York 1978, quarter faux blue leather with grey boards gilt titles to spines, contained within a conforming card slipcase, (5).

Provenance:
The Dr. John A. Robey collection of early weight-driven clocks and related items.

The present lot is a compilation of 3115 facsimile plates taken from the 'Encyclopedie, ou Dictionnaire des Sciences et des metiers' compiled by Denis Diderot and Jean le Rond d'Alembert from contributions by 140 authors over a span twenty years (1751-72). This monumental work consists of twenty-eight volumes containing over 70,000 articles and is considered a landmark publication with regards to collaborative intellectual endeavour within the context enlightenment literature.

£70-100



620



621

620
REES, ABRAHAM
REES'S MANUFACTURING INDUSTRY (1819-20)
Five-volume set, David and Charles, Newton Abbot 1970 reprint of extracts from the 1819-20 edition (edited by Neil Cossons), each with dj, with a copy of Woodcroft, Bennet *ALPHABETICAL INDEX of PATENTEES OF INVENTIONS 1617-1852* Evelyn, Adams and Mackay Limited, London 1969, dj, (6).

Provenance:
The Dr. John A. Robey collection of early weight-driven clocks and related items.

£80-120

621
CROM, THEODORE R.
FIVE VOLUMES RELATING TO HOROLOGICAL WORKSHOP TOOLS AND PRACTICES
Horological Shop Tools 1700-1900 privately published by the author, signed and inscribed with a dedication to John Robey, Hawthorne FL 1980, gilt titled brown cloth; *Early Lancashire Horological Tools and Their Makers* privately published by the author, signed and inscribed with a dedication to John Robey, Hawthorne FL 1994, gilt titled brown cloth; *An Eighteenth Century English Brass Hardware Catalogue* privately published by the author, Hawthorne FL 1994, gilt titled brown cloth; *Trade Catalogues 1542 to 1842* privately published by the author, Hawthorne FL 1989, gilt titled brown cloth, and a copy of *HOROLOGICAL WHEEL CUTTING ENGINES 1700 to 1900* privately published by the author, Gainesville FL 1970, pictorial brown cloth, (5).

Provenance:
The Dr. John A. Robey collection of early weight-driven clocks and related items.

£250-350

622
A SWISS BRASS AND STEEL WHEEL CUTTING ENGINE RETAILED BY L.H. KELLER AND COMPANY, NEW YORK, CIRCA 1900
The cutter arbor frame set via a locking pivot to allow angled cutting of verge crown wheels onto to an up-down lever-operated slider with adjustable stop, mounted via screw-adjusting slide for depth adjustment and incorporating an optional additional lever override onto the box frame enclosing the 7.25 inch reversable index plate, one side with twenty dividing rings ranging from 51 to 366 and the other side with nineteen annotated 52 to 365, located by a modified arrangement of adjustable pivoted detent fixed to the centre of the index arbor with movement restricted between two adjustable stops set on a quadrant track issuing from the rear of the frame, the centre arbor passing through the frame to support the work for the cutter with steady bracket above, on three down curved iron feet pierced for fixing to the workbench and with post to support the index arm quadrant track, the frame stamped with oval *LHK & c* trademark. Length of frame 25.5cm (10ins); 38cm (15ins) long overall, 28cm (11ins) wide, 33cm (13ins) high.

Provenance:
The Dr. John A. Robey collection of early weight-driven clocks and related items.

The business of L.H. Keller and Company Incorporated is recorded in Crom, Theodore, R. *Horological Shop Tools 1700-1900* as a supplier of watch materials, tools etc. trading from 110 Fulton Street, New York, from 1853 until after 1915.

A related wheel cutting engine is illustrated by Crom on page 653 (figure 1276), and another on page 663 (figure 1290). The present lot has been modified by John Robey to enable efficient advancing of the index plate between adjustable stops on a quadrant-shaped track. This allows the engine to be quickly used to cut counts less than that of a selected track by a divisible amount.

£1,000-1,500

623
A RARE VICTORIAN MAHOGANY CABINETMAKER'S WALL-MOUNTED TOOL CABINET
J.H. EVANS, LONDON, MID TO LATE 19TH CENTURY
With twin fielded panel doors opening to reveal and interior with three tiers of batons drilled to allow hanging of chisels or similar hand tools to the back panel and both doors, the centre applied with a printed paper label inscribed *ESTABLISHED 1810... J.H. EVANS, Engine, Lathe, & Tool Manufacturer, & GENERAL MACHINIST, 104 Wardour St., Amateur's Turning Lathes, also the various tools and apparatus for, Turning & the Mechanical Arts, INSTRUCTION GIVEN TO AMATEURS IN PLAIN & ORNAMENTAL TURNING IN ALL ITS BRANCHES.* 78.5cm (31ins) high, 56cm (22ins) wide, 9cm (3.5ins) deep closed.



622



623

The firm of W.J. Evans was established by John Evans in 1810. He had most likely been succeeded by his son by the 1860s, and they are believed to have operated from their 104 Wardour Street premises until 1913.

£80-120



624
A PAIR OF BRASS-CASED EIGHT-DAY LONGCASE CLOCK WEIGHTS
ANONYMOUS, LATE 17TH OR EARLY 18TH CENTURY
 Both with domed bases, flat caps and drilled posts for suspension.
 Each approximately 6cm (2.375ins) diameter, 21cm (8.25ins) long overall.

£150-200



625
A PAIR OF BRASS-CASED EIGHT-DAY LONGCASE CLOCK WEIGHTS
ANONYMOUS, LATE 17TH OR EARLY 18TH CENTURY
 Both with domed bases, flat caps and drilled posts for suspension, (probably matched).
 Each approximately 6cm (2.375ins) diameter, 20.5cm (8ins) long overall.

£150-200



626
A PAIR OF BRASS-CASED MONTH-DURATION LONGCASE CLOCK WEIGHTS
ANONYMOUS, 18TH CENTURY
 Both with flat caps and bases, and drilled posts for suspension, one with added lead to underside.
 Each approximately 7.5cm (3ins) diameter; 26cm (10.25ins) and 27cm (10.625ins) long overall.

£250-350



627
THREE LONGCASE CLOCK SECONDS PENDULUMS
ANONYMOUS, LATE 18TH/EARLY 19TH CENTURY
 Comprising two with double-sided brass lenticular bobs and steel strip rods, and one with an elliptical section ebonised wood rod over a brass fronted bob, (the latter lacking suspension spring), (3).
 117cm (46ins) long and shorter, the bobs 14cm (5.5ins) diameter and smaller.

£120-180

628
A COLLECTION OF MARINE CHRONOMETER SPARE PARTS
MERCER, HAMILTON AND ELGIN, 20TH CENTURY
 Including eleven Mercer escape wheels, eight helical balance springs, a quantity of balance staffs, assorted screws, hands, a Hamilton model 21 mainspring, fusee chain, escape pinions, a case of Elgin polished steel baluster movement posts, and other small parts, together with a Mercer cylindrical aluminium *SHIPPING CONTAINER, FOR, SHIP CHRONOMETER*, (qty).
 The shipping container 11cm (4.25ins) high, 15cm (6ins) diameter.

£500-700



628



629

A RARE TWO-DAY SURVEY CHRONOMETER
THOMAS MERCER, ST. ALBANS, MODEL S.C. 2 CIRCA 1955
The circular four pillar single chain fusee movement with Harrison's maintaining power, five-spoke wheel crossings, jewelled pivots for the escape and seconds wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the 4 inch circular silvered Arabic numeral twenty-four hour 'sidereal' dial with subsidiary seconds dial incorporating open centre revealing ratchet-tooth wheel for opening and closing electrical contacts with the beat of the escapement at six o'clock, within annotation in red *CAUTION: HANDS, FORWARD ONLY* below signature *THOMAS MERCER* across the centre, and *DOWN/UP*, 0-56 power reserve dial numbered 20867 beneath twelve o'clock, with blued steel spade hands and red Arabic five minutes beyond the outer minute track, the lower edge of the five-minute track further signed *THOMAS MERCER LTD. ST. ALBANS ENG.*, set beneath a friction-fitted chrome-plated bevel-glazed bezel incorporating pivoted dust cap to the winding square aperture, mounted onto a disc collar incorporating *START/STOP* lever and insulated electrical contact screws engaging with sprung contact posts fitted to the exterior of the cylindrical aluminium case, complete with typsy winding key contained in a leather pouch and an outer green canvas covered field case fitted with brass capped corners, leather carrying strap and applied printed metal label inscribed *MINISTRY OF DEFENCE, HYDROGRAPHIC DEPT., CHRONOMETER SURVEY, Stores Ref. H.S.527-3635, Serial No. 20867* to front.

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

Provenance:
Private Collection, Bristol.

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

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

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

£400-600

630

A MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
THOMAS MERCER, ST. ALBANS, CIRCA 1955
The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape and seconds wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the inside of the backplate and reverse of the dial mounting plate both stamped 20360, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved 20360 at six o'clock, below signature Thomas Mercer across the centre and *DOWN/UP*, 0-56 power reserve dial beneath twelve o'clock, the lower margin of the chapter ring further inscribed *THOMAS MERCER LTD., St. ALBANS ENG.*, secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear mounted via gimbals into a mahogany two tier box with typsy winding key beneath glazed lid, the front applied with a brass plaque inscribed *SUPPLIED BY. HENRY BROWNE & SON LTD. BARKING, No. 20360*; with a padded baize-lined wooden guard box.
The chronometer box 17cm (6.75ins) high, 19cm (7.5ins) square.

Provenance:
Private Collection, Bristol.

For biographical footnote relating to Thomas Mercer please see previous lot.

£400-600



630



631

631
A SCARCE GERMAN WWII PERIOD MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
A. LANGE AND SOHNE, GLASHUTTE, NO. 5397 1944

The circular three pillar single chain reverse fusee movement with five-spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escape wheel and Earnshaw type spring detent escapement regulated by Guillaume type split bimetallic 'integral' balance with cylindrical compensating weights, blued steel helical balance spring and jewelled endstone, the backplate with separate mainspring pivot plate applied with spring set-up ratchet, and stamped with *A. LANGE & SOHNE, GLASHUTTE* roundel over serial number 5397 adjacent to the balance wheel, the inside of the frontplate stamped 97 and the dial plate 397, the 3.75 inch circular satin-white finish Arabic numeral dial with subsidiary seconds dial inscribed with serial number 5397 beneath signature *A. LANGE & SOHNE, GLASHUTTE, B/DRESDEN* to the centre and 0-56 state of wind dial at twelve o'clock, with gilt *spade* hands, secured by a screw-down bezel into a lacquered brass bowl and mounted via gimbals alongside the brass typsy winding key into a mahogany two-tier glazed-top box stamped with serial number 5397 to the lower tier near the lock, the upper tier applied with plaque inscribed *A. LANGE & SOHNE, 5397*,

GLASHUTTE I/Sa to front and with overlaid third-party rating labels including one from Piraeus, Greece, dated 27th October (19)76 to interior, the sides with applied wooden carrying handles; with a certificate confirming the build record issued by the Deutsches Uhrenmuseum together with a copy of the original supply invoice to the Bremen-based marine chronometer makers Enno Koopmann. 19cm (7.5ins) high, 20cm (8ins) wide, 18.5cm (7.25ins) deep.

Provenance:
 Private Collection, Bristol.

The watchmaking factory of A. Lange and Sohne was founded in Glashutte, Saxony by Ferdinand A. Lange in 1845. Lange trained under Johann Gutkaes of Dresden and became known for the quality and reliability of his watches and later enjoyed patronage from Emperor Wilhelm II and Tsar Alexander amongst others. Ferdinand was succeeded by his sons, Richard and Emil, who continued developing the business with new innovations and patents including the 'Century Tourbillon' for which Emil was awarded the Knight's Cross in the French Legion of Honour.

The 20TH CENTURY brought major challenges to the business, first with WWI and then with the economic downturn that followed. During WWII A. Lange and Sohne produced timepieces for the war effort including marine chronometers, however, their headquarters was eventually destroyed by a Soviet airstrike. During the Soviet occupation after the war intellectual property and workmen were relocated to assist with the setting-up of the 'First Moscow Watch Factory, Kirov' (see following lot).

After the fall of the Berlin wall the firm of A. Lange and Son was revived in 1990 by Ferdinand Lange's great grandson, Walter, who released their first collection in 1994. The firm subsequently became part of the Richemont Group in 2000 and has become a much-respected brand within the modern luxury watch market.

£1,500-2,000



631 (detail)

632
A RUSSIAN SOVIET ERA MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
KIROV CLOCK FACTORY, MOSCOW, MODEL MX-6 1970-74

The circular three pillar engine turned gilt single chain reverse fusee movement with five-spoke wheel crossings, Harrison's maintaining power and Earnshaw type spring detent escapement regulated by Guillaume type split bimetallic 'integral' balance with cylindrical compensating weights, palladium alloy helical balance spring and faceted diamond endstone, the backplate with polished pillar screws and separate mainspring pivot plate applied with spring set-up ratchet and stamped with a pentagon enclosing number *M143* trademark over number *12070*, the 3.75 inch circular silvered Arabic numeral dial with subsidiary seconds dial inscribed with serial number *12070* in red beneath signature for Kirov and number *M143* in Cyrillic to the centre and 0-56 state of wind dial at twelve o'clock, with gilt *spade* hands, secured by a screw-down bezel into a lacquered brass bowl and mounted via gimbals alongside the brass typsy winding key into a stained beech three tier box with brass strap reinforced edges and corner caps to the top tier, the front applied with rectangular black japanned trade plate inscribed in Cyrillic for marine chronometer over number *8916-70* flanked by brass strap reinforced edges and hinged carrying handles to sides; with original stained beech outer guard box fitted with a turn-catch and a leather strap enclosing a padded baize-lined interior and a test certificate dated 2010. The chronometer box 19cm (7ins) high, 19cm (7.5ins) wide, 19cm (7.5ins) deep.

Provenance:
 Private Collection, Bristol.

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

The label to the middle tier of the box includes a date code '70' which denotes that the present lot was made between 1970 and the end of 1974.

£300-500



632



632 (detail)



633

633
AN AMERICAN WWII PERIOD MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
HAMILTON WATCH COMPANY, LANCASTER P.A., MODEL 21, NO. 374 CIRCA 1941

The nickel-finish circular four pillar single chain fusee fourteen jewel movement with five-spoke wheel crossings, Harrison`s maintaining power and Earnshaw type spring detent escapement regulated by monometallic `ovalising` balance incorporating twelve timing screws and with an `Ellinvar` alloy helical balance spring, the frontplate stamped 2E 374 adjacent to the escapement, the two-piece engine-finished backplate with crescent-shaped upper plate for the mainspring and fusee pivots applied with spring set-up ratchet and inscribed *MODEL 21, 14 JEWELS, HAMILTON WATCH CO., LANCHESTER PENNA. MADE IN U.S.A., N. 374-1941*, partially overlaying the pierced lower plate applied with a substantial curved balance backcock, the 4 inch circular silvered Arabic numeral dial with subsidiary seconds dial inscribed *N* within a circle and *374* over *1941*, beneath signature *HAMILTON, LANCHESTER PA., U.S.A.* to the centre and *DOWN/UP 0-48* state of wind dial at twelve o`clock, secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear inscribed *H.S. (M.O.D. broad arrow mark) 1*, mounted via gimbals into a mahogany three tier box applied with printed metal plaque inscribed *MINISTRY OF DEFENCE, HYDROGRAPHIC DEPT., Stores Ref. H.S. 527-3634, Serial No. 374* to interior, the exterior with brass strap reinforced edges and corner caps to the top tier, the front applied with white celluloid trade plate inscribed *HAMILTON WATCH CO., LANCASTER, PA., U.S.A.* over black panel inscribed *N 375*, with hinged brass carrying handles to sides.
19cm (7.5ins) high, 19.5cm (7.75ins) square.

Provenance:
Private Collection, Bristol.

The Hamilton Watch Company was founded in Lancaster PA. in 1892 on acquiring the assets of the defunct Keystone Standard Watch Factory; the firm was named after the Scottish Lawyer, Andrew Hamilton, who laid-out and founded Lancaster County, Pennsylvania. The company focussed on producing accurate watches for use on the rapidly expanding U.S. railroad network and quickly managed to secure over 50% of the market. With the backbone of the business established they expanded their range into the domestic market including the production of their first wristwatch in 1917. In 1928 Hamilton acquired the Illinois Watch Company, however during WWII production of domestic timepieces was halted to allow production to switch to military timepieces.

The business continued after WWII and managed to repel hostile take-over action by Benrus Watch Company in 1955. During the late 1950s Hamilton ventured into the development of electric watches culminating in a joint venture with the Japanese firm, Ricoh, in 1957. Unfortunately the enterprise failed to out-compete Seiko hence the partnership was wound-up in 1965. The following year Hamilton acquired the Swiss Buren Watch Manufactory, and in 1969 moved all operations to Switzerland; however the business failed in 1972 causing the Buren brand to be returned to Swiss Ownership. The Hamilton brand was subsequently sold to SSIH (which later became the Swatch group) in 1974.

On the outbreak of WWII in Europe the U.S. Naval Observatory approached domestic watch manufactures to look into the production of marine chronometers in response to the anticipated shortage of imports from Europe due to the conflict. The Hamilton Model 21 marine chronometer was developed in 1940/41 with the design being very closely based on those produced by the Swiss maker Ulysse Nardin but with a revised `ovalising` balance and `Elinvar` alloy helical balance spring.

By 1970 Hamilton had produced around 13,000 model 21 marine chronometers including 8,900 for the U.S. Navy. Wartime shortages in the Royal Navy required U.S. produced marine chronometers to be sourced. The present lot was therefore supplied to the Royal Navy, and from the very low serial number, was probably one the first to be so, most likely in 1941.

£800-1,200



633 (detail)



634

634
AN AMERICAN WWII PERIOD MAHOGANY CASED GIMBALLED DECK WATCH
HAMILTON WATCH COMPANY, LANCASTER P.A., MODEL 22 CIRCA 1943

The engine-turned nickel finish split three-quarter plate twenty-one jewel keyless movement with club foot lever escapement regulated by sprung monometallic balance with micrometer adjustment to the regulator, the backplate engraved *HAMILTON WATCH CO., MODEL 22-21 JEWELS, ADJ. TO TEMP. & 6 POS., MADE IN U.S.A.* to centre and numbered *2F7414*, the 2.25 inch circular silvered dial with subsidiary seconds dial at six o`clock beneath signature *HAMILTON, LANCASTER, PA., U.S.A.* and *8-48 DOWN/UP* regulation sector to centre, with vertically aligned Arabic hour numerals and blued steel *spade* hands, set behind a screw-down bezel within a brass bowl with winding crown at twelve o`clock and weighted screw fitted rear cover inscribed *MTD CHRONOMETER WATCH, PART 37125, SERIAL No. 90-143, HAMILTON WATCH CO., U.S.A.* the circumference also signed and numbered 5088, mounted via gimbals into a mahogany three tier box fitted with nickel finish clasps, the interior applied with a white finish metal panel printed with setting instructions, and the exterior with printed plates inscribed *HAMILTON WATCH CO., LANCASTER, PA., U.S.A.* over *N 90-1943* to front.
15cm (6ins) cubed.

Provenance:
Private Collection, Bristol.

For biographical footnote relating to The Hamilton Watch Company please see previous lot.

On the outbreak of WWII in Europe the U.S. Naval Observatory approached domestic watch manufactures to look into the production of marine chronometers in response to the anticipated shortage of imports from Europe due to the conflict. The Hamilton Model 22 was subsequently developed and introduced in June 1942. By the end of the war had Hamilton had supplied 13,531 gimballed examples and 9780 non-gimballed.

£600-800



635

635
AN AMERICAN WWII PERIOD DECK WATCH
HAMILTON WATCH COMPANY, LANCASTER P.A., MODEL 22 CIRCA 1942
 The engine-turned nickel finish split three-quarter plate twenty-one jewel keyless movement with club foot lever escapement regulated by sprung monometallic balance with micrometer adjustment to the regulator, the backplate engraved *HAMILTON WATCH CO., MODEL 22-21 JEWELS, ADJ. TO TEMP. & 6 POS., MADE IN U.S.A., U.S. NAVY BU. SHIPS-1942* to centre and numbered 2F9521, the 2.25 inch circular silvered dial with subsidiary seconds dial at six o'clock beneath signature *HAMILTON, LANCASTER, PA., U.S.A.* and 8-48 DOWN/UP regulation sector to centre, with vertically aligned Arabic hour numerals and blued steel spade hands, set behind a screw-down bezel into a frosted nickel finish pocket-watch type case with shielded winding crown at twelve o'clock and conforming screw-fitted outer rear cover inscribed *BUREAU OF SHIPS, U.S. NAVY, N 5368-1942, CHRONOMETER WATCH*, contained within original padded green baize fitted mahogany box incorporating glazed porthole to the recessed panel lid applied with a rectangular celluloid plate printed with setting instructions, the front with nickel finish clasp; with further outer guard box also baize lined and with nickel finish clasp over printed metal label *HAMILTON WATCH CO., LANCASTER, PA., U.S.A.* to front.
 The watch 7cm (2.75ins) diameter, the guard box 10cm (4ins) high, 23cm (9ins) wide, 21cm (8.25ins) deep.

Provenance:
 Private Collection, Bristol.

For biographical footnote relating to The Hamilton Watch Company please see lot 633, and for production notes regarding their model 22 deck watch please see the previous lot.

£600-800

636
AN AMERICAN WWII PERIOD MAHOGANY CASED GIMBALED DECK WATCH
WALTHAM WATCH COMPANY, WALTHAM MA, CIRCA 1944
 The nickel finish three-quarter plate fifteen-jewel keyless movement with lever escapement regulated by sprung split bimetallic balance with micrometer adjustment to the regulator, the backplate engraved *WALTHAM WATCH CO, U.S.A., 8 DAYS* to centre and numbered 30683353 opposing 15 JEWELS to circumference, the 2.25 inch circular silvered dial signed *WALTHAM* to centre, over subsidiary seconds at six o'clock beneath 8-0 DN/UP state if wind dial to the right opposing roundel inscribed 8 DAYS to the left, with vertically aligned Arabic hour numerals and blued steel spade hands set behind a screw-down bezel within a brass bowl with winding crown at twelve o'clock and weighted screw fitted rear cover, mounted via gimbals into a mahogany three tier box fitted with nickel finish clasps; together with a printed rating card dated 4th January 1944 issued by Waltham.
 15cm (6ins) cubed.

Provenance:
 Private Collection, Bristol.

£300-500



636

637
AN AMERICAN WWII PERIOD AIR CREW NAVIGATORS WATCH WITH METAL 'SHOCK PROOF' OUTER CASE
HAMILTON WATCH COMPANY, LANCASTER P.A., MODEL AN 5470 CIRCA 1942
 The engine-turned nickel finish 16 size split three-quarter plate twenty-two jewel keyless centre-seconds movement with lever escapement regulated by sprung monometallic balance with stirrup micrometer adjustment to the regulator, the backplate engraved *HAMILTON, WATCH CO., U.S.A., 4992B, 22 JEWELS, U.S. GOVT, ADJ. TEMP. AND 6, POSITIONS* and the pillar plate numbered 4C2837, the 1.625 inch circular white-on-black dial initialled G.C.T. to centre within twenty-four hour vertically aligned Arabic hour numeral chapter ring and five minute annotations to the outer minutes ring, with white spade hands set behind a screw-down bezel into a nickel finish pocket-watch type case, with winding crown and bow at twelve o'clock and conforming screw-fitted rear cover inscribed *AN-5740, STOCK NO. 8TAA-, 966000-42, MFR'S. PART NO. 33106, CONTRACT NUMBER, DA-36-038-ORD-19668, SERIAL NO. AF - 56 - 1279, HAMILTON WATCH COMPANY* to exterior and *STAR WATCH CASE CO., BASE METAL, R696660* to interior, the watch set in a baize lined cradle incorporating six chrome finish retaining tabs to circumference suspended from four copper-finish springs, within a cylindrical grey-japanned metal case with bayonet fitted cover incorporating porthole with a pivoted cover, the exterior with gilt printed metal label inscribed *CASE CARRYING WATCH, NAVIGATION, U.S. ARMY A.C., TIME LABORATORY, TECUMSEH. MICHIGAN, U.S.A.*
 The watch 5cm (2ins) diameter; the outer case 10cm (4ins) diameter 5cm (2ins) high.

Provenance:
 Private Collection, Bristol.

For biographical footnote relating to The Hamilton Watch Company please see lot 633.

On the outbreak of WWII in Europe the U.S. Government approached domestic watch manufactures to look into the production of military timepieces in response to the anticipated shortage of imports from Europe due to the conflict. The model AN 5740 navigators watch was developed to be used by aircrew in bombers such as the B-17, B-24 and B-29 to assist with determining location by observing the stars. The 'shock proof' outer case was devised to protect the watch from disruption due to flack etc.

£500-800



637

638

A RARE WWII RAF OPERATIONS ROOM TYPE I ‘SECTOR’
FUSEE WALL TIMEPIECE
INSCRIBED FOR RAF BINBROOK, F.W. ELLIOTT LIMITED,
CROYDON DATED 1939

The rectangular four cylindrical pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the backplate with pillar screws and collets and stamped *11464, MADE BY, F.W. ELLIOTT LTD, ENGLAND, 1939* to lower margin, the 14 inch circular cream silk screen printed dial with crowned *RAF* and laurel spray cypher to centre, within an inner track annotated with vertically aligned Arabic hour numerals *13-24* followed by principal chapter ring annotated with conforming larger twelve-hour numerals divided by triangular panels spanning five-minute intervals coloured in a repeating sequence of yellow, blue and red, the circumference with further minute track incorporating Arabic five minutes, with blued steel *moon* hands set behind a hinged glazed cast oxidised brass bezel incorporating a canted silvered insert to interior, applied to a turned stained mahogany surround inscribed *C. FLETCHER, BINBROOK, 1944* to verso and secured via pegs onto the rear box case with door to the right-hand side over pendulum access flap to the curved underside, the top board stamped with a crowned *TM* monogram and *F 25* to the leading edge, and the rear stamped *MADE BY F.W. ELLIOTT, 1938* beneath an *A M* crown monogram to upper left over large stencilled inscription incorporating the MOD arrow device above *R, 20-4-1953, STORES No. 21B/713, CON. No. A187180/53/(...B).*
47cm (18.5ins) diameter, 19cm (7.5ins) deep.

Provenance:
The property of a professional sportsman and commentator, purchased from Justin Stevens. Previously at RAF Binbrook (from the inscription to the rear of the dial).

RAF Binbrook, Lincolnshire, was established as a Bomber Command station in June 1940. Between 1942-43 the station was closed to allow for the building of three concrete runways suitable for heavy bombers. RAF Binbrook subsequently served as a base for No. 460 Squadron, Royal Australian Airforce which took an active role in the bombing of Germany during the latter phases of WWII. After the war RAF Binbrook became home to some of the most distinguished bomber squadrons including numbers IX, 12, 101 and 617. During the Cold War RAF Binbrook became an important base of English Electric Lightening Interceptor Fighter squadrons, most notably numbers 5 and 11. The base was subsequently closed to active service in 1980 and mostly sold-off for development. However, the former base still houses English Electric Lightnings (including an F6 in ground-running condition) as part of the Binbrook Heritage Centre.

The ‘sector’ or ‘colour change’ clock was developed after 1918 by Major General Ashmore to assist ground control operations in the tracking aircraft in real time. The system worked by logging the position of a sighting on a large grip map using a series of coded counters grouped within a metal block stand. The first counter would be matched to the corresponding colour of the triangle of the sector indicated by the timepiece at the time of sighting by the Royal Observer Corps. The other counters were a mixture of number and letter codes to designate the nature of the aircraft (aircraft type, height, number of aircraft, hostile or allied and designated track). As the additional sightings and/or radar detections came through the frames containing the counters were moved along the by operators using magnetic rakes.

In addition to the counters within the ‘block’ stands other symbols would be placed on the map to indicate the direction (arrows for heading or discs in the event of the aircrafts circling) which again were colour-coded to the corresponding triangle of the sector clock at the time of sighting.

This system allowed ‘Fighter Controllers’ to ascertain at a glance the progress and heading of each formation and thus undertake strategic decisions as to when to scramble intercepts if required. The colour coding was crucial as allowed a very complicated and rapidly evolving picture to be seen in timed groupings thus allowing RAF interceptor squadrons to remain on the ground until necessary. This saved significant amounts of time and fuel hence fighter aircraft could then stay in the air for longer periods when required. Due to the of the speed of incoming enemy raiders speed of response was critical, hence the RAF had to be prepared to scramble at a moment’s notice.

The ‘type I’ sector clock was introduced circa 1935 and had been superseded by the ‘type II’ variant by 1943. Most examples were made by F.W. Elliott Limited although others by Stockall Marples and Company are known. The RAF laurel wreath bordered crest to the centre of the dial was introduced in 1938 (replacing a winged motif).

The clockmaking firm J.W. Elliott of Croydon can trace their roots back to James Jones Elliott who set-up business in London in 1886. The workshop became known for producing high quality movements (including musical and chiming movements) for wholesale or sale under their own name before being amalgamated with Grimshaw Baxter in 1909. This partnership was dissolved in 1921 and Frank Elliott went on to join the Croydon-based clockmakers and Bellfounders Gillett and Johnson Limited. In 1923 Frank Elliott took-over from Gillett and Johnson forming his own company F.W. Elliott Limited. He was joined by his three sons and started producing clocks for the RAF in 1935.

Frank Elliott died in 1944 and after WWII the business was continued by his sons and subsequent generations up until 1998.

£3,000-5,000



638



639

639

A VERY RARE WWII ROC OPERATIONS ROOM ELECTRIC SLAVE 'SECTOR' WALL TIMEPIECE
SMITHS ENGLISH CLOCK SYSTEMS GPO
SYNCHRONOME, LONDON, DATED 1944

The brass-framed slave mechanism incorporating a solenoid driving a pivoted arm fitted with a pawl to advance a ratchet wheel set beneath an angled bridge by one increment every thirty seconds, the frontplate stamped with serial number 032272 and the bridge inscribed *SYNCHRONOME PATENTED*, the 18 inch circular cream silk screen printed dial with an inner track annotated with vertically aligned Arabic hour numerals 13-24 followed by principal chapter ring annotated with conforming larger twelve-hour numerals divided by doubled-up triangular panels spanning 2.5 minute intervals coloured in a repeating sequence of yellow, blue and red, the circumference with further minute track incorporating Arabic five minutes, with black painted steel moon hands set behind a hinged spun oxidised brass bezel incorporating a canted silvered insert to interior, applied to a turned moulded mahogany surround stamped *NO 6* and *EHR 44/1* to verso and applied with two horizontal batons incorporating a metal hanging eye to the upper.

56cm (22ins) diameter, 6.5cm (2.5ins) deep.

Provenance:

The property of a professional sportsman and commentator.

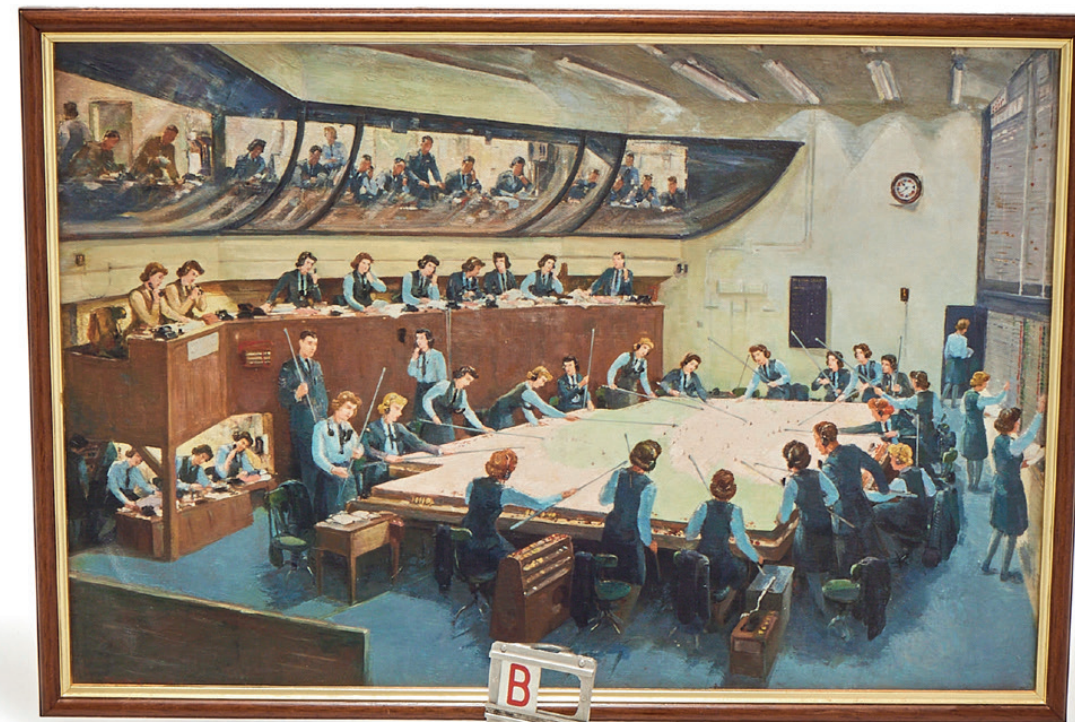
For notes relating to the use operational purpose of sector clocks please see previous lot.

The earlier sector clocks incorporated coloured segments spanning five-minute intervals. However, due to the increased speed and increased volumes of raids it was deemed that five-minute periods were too long for effective tracking, hence the divisions were halved to 2.5 minute intervals during the latter part of WWII.

The present lot was a variant supplied by the GPO in collaboration with Smiths English Clock Systems and would have been used in tandem with a Synchronome electric master timepiece (a modified version of a model 6A). The master timepiece would send a pulse every thirty-seconds causing the solenoid to advance the mechanism of the present lot by that amount twice a minute. The advantage of this system is that many slave dials can be connected to an accurately rated master timepiece.

The lack of RAF crest to the centre of the dial of the present lot indicates that it was destined for use by the Royal Observer Corps (ROC).

£2,500-3,500



640



640

A VERY RARE GROUP OF WWII OPERATIONS ROOM MAP PLOTTING COUNTERS

ANONYMOUS, MOSTLY CIRCA 1940-45

Including various raid block counters signifying 'hostile', 'strength', 'height' and 'designation', together with numerous colour-coded discs and arrows, and a nickel-plated steel block carrier frame, (41 separate items in total); together with a modern photographic print of 'No. 11 Fighter Group's Operations Room, Uxbridge' after the 1943 original oil on canvas by Charles Cundall, framed, (42).

The block carrier frame 9.5cm (3.75ins) high, 5cm (2ins) wide, 5.5cm (2.25ins) deep; the print 32.5cm (12.75ins) high, 48cm (19ins) wide.

Provenance:

The property of a professional sportsman and commentator.

The 'sector' or 'colour change' aircraft map plotting system was developed after 1918 by Major General Ashmore to assist ground control operations in the tracking aircraft in real time. The system worked by logging the position of a sighting on a large grip map using a series of coded counters grouped within a metal block stand. The first counter would be matched to the corresponding colour of the triangle of the sector indicated by the timepiece at the time of sighting by the Royal Observer Corps. The other counters were a

mixture of number and letter codes to designate the nature of the aircraft (aircraft type, height, number of aircraft, hostile or allied and designated track). As the additional sightings and/or radar detections came through the frames containing the counters were moved along the by operators using magnetic rakes.

In addition to the counters within the 'block' stands other symbols would be placed on the map to indicate the direction (arrows for heading or discs in the event of the aircrafts circling) which again were colour-coded to the corresponding triangle of the sector clock at the time of sighting.

This system allowed 'Fighter Controllers' to ascertain at a glance the progress and heading of each formation and thus undertake strategic decisions as to when to scramble intercepts if required. The colour coding was crucial as allowed a very complicated and rapidly evolving picture to be seen in timed groupings thus allowing RAF interceptor squadrons to remain on the ground until necessary. This saved significant amounts of time and fuel hence fighter aircraft could then stay in the air for longer periods when required. Due to the of the speed of incoming enemy raiders speed of response was critical, hence the RAF had to be prepared to scramble at a moment's notice.

£1,000-2,000

641

A RARE WWII RAF OPERATIONS ROOM TYPE 1 'SECTOR' FUSEE WALL TIMEPIECE
EX RAF TUNHOUSE, SCOTLAND, F.W. ELLIOTT LIMITED, CROYDON DATED 1938

The rectangular four cylindrical pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the backplate with pillar screws and collets and stamped 5723, MADE BY, F.W. ELLIOTT LTD, ENGLAND, 1938 to lower margin, the 14 inch circular cream silk screen printed dial with crowned RAF and laurel spray cypher to centre, within an inner track annotated with vertically aligned Arabic hour numerals 13-24 followed by principal chapter ring annotated with conforming larger twelve-hour numerals divided by triangular panels spanning five-minute intervals coloured in a repeating sequence of yellow, blue and red, the circumference with further minute track incorporating Arabic five minutes, with blued steel moon hands set behind a hinged glazed cast brass bezel incorporating a canted silvered insert to interior, applied to a turned stained mahogany surround secured via pegs onto the rear box case with door to the right-hand side over pendulum access flap to the curved underside, the leading edge of the top board stamped 7 P, and the rear stamped MADE BY F.W. ELLIOTT, 1938 to upper left, (dial surface flaking); with a small file of provenance paperwork. 47cm (18.5ins) diameter, 19cm (7.5ins) deep.

Provenance:

The property of a private collector. Purchased from Mallams, Cheltenham *Country House Sale* 24th September 2025 (lot 84) for £2,000 hammer. Previously purchased by a Mr. and Mrs. D. Palmer of Bicester from Dreweatt Neate sale of *FINE ART* 16th June 1999 (lot 230) for £2,352.50. Prior to that the property of a Mr. George Brodie of Monifieth who most likely acquired the timepiece before or around the time of the closure of RAF Turnhouse in 1996.

RAF Turnhouse was a sector station located on the north-western side of Edinburgh on the site now used as Edinburgh Airport. Established as a simple landing ground in 1915 the facility was significantly enlarged with the laying of three concrete runways during the 1930s. During WWII RAF Turnhouse played a significant strategic role in the defence of the Edinburgh from air attack, and is credited for bringing down the first enemy aircraft of the war. This occurred on the evening of 28th October 1939 when a Heinkel III reconnaissance aircraft succumbed to fire from Spitfires attached to 602 Squadron. Of the four crewman aboard two were killed and one was wounded. The tracking of the Heinkel which lead to it being brought down may well have involved the use of the present lot.

After the war it would appear that RAF Turnhouse was mostly used for communications operations and for training. The site was finally decommissioned in 1996 and subsequently integrated into Edinburgh International Airport.

For notes relating to the use operational purpose of sector clocks as well as biographical notes relating to F.W. Elliott Limited please see lot 638.

£2,000-3,000



641

642 Y
A FINE AND VERY RARE GEORGE III EIGHT-DAY MARINE CHRONOMETER
GEORGE MARGETTS, LONDON, NO. 101 CIRCA 1798
The circular single chain fusee movement with four distinctive baluster turned steel pillars secured by screws through the three-quarter backplate enclosing the wheel train up to the fourth wheel, with five/ six-spoke crossings, Harrison's maintaining power, and cocks mounted on the pillar plate for both the third and fourth wheel pivots with the latter set on the dial side beyond a circular aperture, the fusee with a further set of teeth to allow side-winding via a perpendicular wheel fitted with clicks and a square pivoted between a tab applied to the pillar plate and a bridge spanning both plates, the escapement and balance assembly set on a sunken sub-frame platform constructed with three small pinned pillars, with Earnshaw type spring detent and escapewheel pivoted beneath a jewelled cock visible next to the blued steel helical sprung bimetallic balance, fitted with cylindrical timing weights and screws to the pierced rim below a faceted diamond endstone, now fitted with a 4.5 inch circular silvered brass Roman numeral dial with subsidiary seconds dial at six o'clock enclosing serial engraved number 101 beneath inscription *Margetts, London, Corrected, by, Morris Tobias. New balance and spring by, JOHN HUTTON, 10 Mark Lane, LONDON. AD 1858* to centre, with blued steel hands set behind a friction-fit moulded cast brass convex glazed bezel secured by screws into a plain cylindrical bowl, now mounted via gimbals alongside the brass typsy winding key into a mahogany three tier box, inset with a turned circular ivory plaque inscribed 101 to the middle tier over scallop-edged circular brass escutcheon to front, the sides with hinged brass carrying handles. 22cm (8.75ins) cubed.

Provenance:
The property of a private collector.

George Margetts is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH, A Catalogue of Marine Chronometers at the National Maritime Museum, Greenwich* as born in Old Woodstock, Oxfordshire in 1748. His family were wheelwrights however his talents were recognised at the age of eighteen after he devised and constructed a form of tellurium followed by an astronomical clock. This brought him to the attention of the Duke of Marlborough who went on to finance Margett's move to London and development of his skills and a clock and watchmaker.

George Margetts married Mary Bellamy on 22nd March 1776 and gained his Freedom of the Clockmakers' Company in 1779 (by redemption). Working from 12 Ludgate Street he specialised in the production of fine astronomical watches and also devised and published his own charts and tables to allow Longitude to be calculated by the lunar distance method. He was also awarded fifty guineas by the Board of Longitude for correcting navigational tables. In addition to this Margetts produced timepieces for the Asian markets facilitated through connections with the East India Company. Unfortunately, a downturn in the Indian trade (precipitated by political affairs in Hindostan) led to Margetts becoming bankrupt in 1788.

Through dogged determination George Margetts re-established himself and turned his attention to the production of marine chronometers. In 1790 he took in James Hatton as an apprentice and sought to obtain support from the Board of Longitude to develop a new form of detached escapement. This was not forthcoming however they did subsequently fund printing of navigational tables amounting to £370 by the end of 1794.

In 1796 George Margetts again approached the Board in an attempt to obtain financial support for the production of marine chronometers. Whether he succeeded in his request is not clear however he went on to produce around 220 marine timekeepers by 1804. In order for his chronometers to stand-out from his competitors, he tended to produce timepieces longer duration often incorporating high pinion and wheel counts. Very few of his chronometers went into service with the Royal Navy with most apparently being personally acquired by Officers of the East India Company, perhaps assisted by connections established prior to his bankruptcy in 1788.

In 1798 Margetts took-in James Hatton into partnership hence the firm became known as Margetts and Hatton. From 1802 the business traded from 3 Cheapside however Margetts health declined resulting in his death in 1804. James Hatton continued trading under his own name until 1816 when he took another former Margetts apprentice, Clement Harris, into partnership. Harris continued after Hatton's death in 1824 until 1842 when the business was taken-on by Richard Webster of Cornhill.

George Margetts chronometers are characterised through their relatively long duration, provision of side winding and use of distinctive baluster-turned polished steel pillars within their construction. They were originally supplied with white enamel dials and without gimbal mounts being designed to simply rest on a pillow. Almost all surviving examples have been subsequently converted to be supported within gimbal mounts and converted to rear winding.



642 (detail)

The present chronometer is a rare survivor in that it still retains its original side winding mechanism. The cylindrical brass bowl and bezel are also original however the gimbal mounts and box most probably date from relatively soon after Margett's death in 1804. The conversion to a three-quarter back plate (with the escapement set on a recessed sub plate) mirrors that seen on Margetts number 163 illustrated by Betts on page 246 (Figure 4.12.10). In the text Betts indicates that the conversion was done by James Hatton in around 1811 hence it is likely he performed the same modification to the present lot around the same time, as well as adding gimbal mounts and a box.

The chronometer was subsequently re-dialled by the Morris Tobias circa 1825 whilst undertaking further 'corrections'. Interestingly, rather than just sign the dial with his name (which would have been common practice at this time), Tobias chose to also include 'Margetts' most likely as a mark of high esteem for the original maker. Finally, a further inscription denoting the fitting of a 'New Balance and spring' by John Hutton (worked from 9 Lucas Place, Commercial Road, London 1830-68) was added in 1858.

The present chronometer is a very rare and interesting example retaining Margetts original side-winding mechanism to the bowl and with later updates clearly recorded on the dial. As such it provides an interesting window into re-use and updating employed within the chronometer trade during the first half of the 19TH CENTURY, as well as an indication as to the high regard given to the original maker, George Margetts, by subsequent chronometer makers over a span of at least fifty years.

£7,000-9,000



642



643

643 Y

A RARE WILLIAM IV MAHOGANY ONE-DAY MARINE CHRONOMETER WITH ARNOLD'S PATENT BALANCE ARNOLD AND DENT, LONDON, CIRCA 1830

The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape wheel and Earnshaw type spring detent escapement regulated by a variation of J.R. Arnold's patent 'O-U' helical under-sprung balance, incorporating horizontal bimetallic strip fitted with pendant steel posts to each end applied with compensation weights over timing nuts, and with perpendicular poising bar fitted with mean-time nuts to each end, the backplate with tall balance cock centred with a faceted diamond endstone, applied next to a separate plate for the mainspring pivot fitted with a set-up ratchet, the backplate with pinned movement pillars blued steel mainspring plate and backcock securing screws and signed *Jn'o R. Arnold, London, Inv't et Fecit, No. 612* to circumference, the 3.125 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *ARNOLD & DENT, 84. Strand, London*, and number *612* across the centre beneath blind power reserve at twelve o'clock, with blued steel *spade* hands and secured by a slender convex-glazed bayonet-fitted bezel into a lacquered brass bowl with pivoted dust-cap covered winding hole to underside, mounted via gimbals into a later purpose-made mahogany three tier box alongside a typsy winding key, with brass strap reinforced edges and corner caps to the top tier, the front applied with ivory roundel inscribed *612* over decorative scallop-edged escutcheon plate, the sides with hinged with carrying handles. 16cm (6.25ins) high, 15cm (6ins) wide, 16cm (6.25ins) deep.

Provenance:

Private Collection, Bristol.

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

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

The design of the balance used in the present chronometer was patented by John Roger Arnold in 1821 and works on the same basic principal as Hardy's 1804 patent. As the temperature rises the bimetallic spring expands in length and bends into a slight arc causing the arms to angle inwards thus allowing the weights to remain in their correct relative position. The under-slung configuration is the earlier variant of this design and follows that of the 'O-U' design fitted to J.R. Arnold No. 569 illustrated in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH, A Catalogue of marine Chronometers at the National Maritime Museum, Greenwich* on page 304 (Figure 4.18.7). The balance of the present lot differs a little from that of J.R. Arnold No. 569 by having the mean-time weights applied to a separate perpendicular arm, rather than on extensions to the bimetallic strip.

£2,500-3,500



643 (detail)

644

AN INTERESTING VICTORIAN TWO-DAY MARINE CHRONOMETER SIGNED FOR JOSEPH SEWILL BUT INCORPORATING AN EARLIER MOVEMENT BY JOHN POOLE, LONDON, CIRCA 1840/70

The circular four columnar pillar single chain fusee movement with, spotted plates, five-spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escape wheel and Earnshaw type spring detent escapement regulated by split bimetallic balance with wedge-shaped weights, blued helical balance spring and faceted diamond endstone, the backplate with separate mainspring pivot plate applied with spring set-up ratchet and blued pillar securing screws, and signed *Poole, London, No. 707* to circumference, the circular silvered Roman numeral dial with subsidiary seconds dial numbered *3712* beneath signature *JOSEPH SEWILL, 61 SO. CASTLE ST., LIVERPOOL.*, *Maker to the Admiralty* across the centre, below *0-54, Down/Up* state of wind dial inscribed *Wind UP/Two Day* flanked by red *PRIZE MEDAL AWARDED 1867* and *INTERNATIONAL EXHIB. 1862* medallions beneath the *X* and *II* numerals respectively, with gold *moon* hands, secured by a slender moulded convex-glazed screw-down bezel into a lacquered brass bowl with pivoted dust-cap covered winding hole to underside, mounted via later gimbals into a later mahogany three tier box with typsy winding key, with brass strap reinforced edges and corner caps to the top tier, the front with shield-shaped escutcheon plate and the sides with recessed hinged with carrying handles; with a padded baize-lined mahogany guard box. 18cm (7ins) cubed.

Provenance:

Private Collection, Bristol.

The present lot is an interesting example of a chronometer maker re-using an earlier movement by a different maker. The movement by Poole was most likely made on the cusp of the transfer of the business between John Poole senior and his son of the same name, and was redialled etc. by Sewill probably fairly shortly after being awarded the 'Prize Medal' in 1867.

John Poole junior is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH, A Catalogue of Marine Chronometers at the National Maritime Museum, 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.



644 (detail)



644

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 1860s 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.

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

£1,000-1,500

645 Y
A VERY RARE VICTORIAN ROSEWOOD CASED TWO-DAY
MARINE CHRONOMETER WITH HARTNUP BALANCE
WILLIAM BAKER CRISP, LONDON, CIRCA 1861

The circular four columnar pillar engine single chain reverse fusee movement with spotted plates, five-spoke wheel crossings, Harrison`s maintaining power and Earnshaw type spring detent escapement regulated by a Hartnup split bimetallic balance incorporating laminated bimetallic z-shaped cross bars and conical rim applied with wedge-shaped weights and a series of timing screws, with blued steel helical balance spring and faceted diamond endstone, the backplate with blued steel pillar screws and separate mainspring pivot plate applied with spring set-up ratchet, the 3.75 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *Will`m B. Crisp, MAKER TO THE, ADMIRALTY, 81 St. John Street R`d, London, No. 381* to the centre and *0-56, DOWN/UP* state of wind dial at twelve o`clock, with gilt *spade* hands, secured by a screw-down bezel into a lacquered brass bowl and mounted via gimbals alongside the brass typsy winding key, the rosewood three tier case applied with a paper trade label for *THOMAS PETLEY* of *SYDNEY, N.S.W.* to interior, the exterior with brass strap reinforced edges and corner caps to the top tier, the front applied with a circular ivory plate inscribed *HARTNUP BALANCE, WILL`M B. CRISP* to the middle tier over shaped brass escutcheon and a further vacant roundel, the sides with flush hinged brass carrying handles. 19cm (7.5ins) high, 18cm (7ins) square.

Provenance:
Purchased by the vendor from Bonhams, London sale of *FINE CLOCKS* 3rd July 2024 (lot 118) for £3,200.

Previously in the collection of the Time Museum, Rockford IL, and sold at Sotheby`s, New York *MASTERPIECES FROM THE TIME MUSEUM, PART FOUR, VOLUME II, CHRONOMETERS AND SCIENTIFIC INSTRUMENTS* (lot 662) for \$10,200.

Exhibited:
Exhibition titled *Your Time* organised by the Northern Section of the Antiquarian Horological Society simultaneously held at Prescot Museum and The Williamson Art Gallery and Museum, Birkenhead, February to April 2008 (exhibit number 18).

William Baker Crisp is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH, A Catalogue of Marine Chronometers at the National Maritime Museum, Greenwich* as born in Lavenham, Suffolk, in 1819 and apprenticed in London to John Bryer. In 1840 he married Lucy Holmes, daughter of watch spring maker John Holmes, and by 1846 he had set-up business as a watch, clock and chronometer maker at 20 Green Terrace, Clerkenwell, London. He subsequently moved to 81 St. John Road before finally relocating along the same street to number 174 in 1868.

Between 1858 and 1881 Crisp frequently sent chronometers to the Greenwich trials with his best result being fourth in 1859. He is believed to have been a founder member of the British Horological Institute in 1858, and wrote many articles on horology including a critique on the mathematical methods employed to assess the performance of marine chronometers at the Greenwich trials. William Baker Crisp filed for bankruptcy in 1881 and died at the Clockmakers` Asylum, New Southgate, London in 1895.

The description of the present lot within the exhibition catalogue for the `Your Time` exhibition notes that the movement of the was made by the specialist workshops of Joseph Preston and Sons of Prescott Lancashire. Founded by Joseph Preston in 1829, with his sons joining the business in by 1840, the business was known for supplying high-grade movements for finishing to Chronometer makers in London and beyond including Victor Kullberg, Thomas Mercer and even Patek Phillippe. By 1900 the business was in the hands of the Preston`s nephew, Harry Pybus, who single-handedly continued making chronometer movements in a workshop with no electricity until his death at the bench in 1952.

The design of the balance for the current chronometer was devised by John Hartnup, astronomer and Assistant Secretary to the Royal Astronomical Society. In 1843 Hartnup founded the Sidereal Liverpool Observatory, and, amongst his achievements was the calculation of the longitude of Liverpool, which was important for navigation and the development of the port. He oversaw the relocation of the observatory to Bidson Hall in 1866 (due to the expansion of Waterloo Dock) and remained superintendent there until 1885.

Hartnup`s design of chronometer balance sought to allow correction for middle temperature error via miniscule bending of the laminated cross arms causing the weights to move upwards and inwards as the temperature rises. This system, working in tandem with a canted bimetallic rim, was believed to have the benefit of responding slowly in rising temperatures but quickly as it cooled (as well as allowing for the change in elasticity of the balance spring).

Due to his academic status John Hartnup did not seek to patent his design thus allowing it to be available to whoever chose to use it. However, its relative complexity proved costly to manufacture hence, in practice, it was very rarely employed.

The present lot is a very interesting and rare example demonstrating the collaboration between William Baker Crisp and John Hartnup in attempt to advance the performance of marine chronometers. With the movement also coming from the leading specialist workshop of John Preston and Sons it demonstrates it also provides a very interesting insight into English marine chronometer production during the Victorian period.

£2,500-3,500



645



645 (detail)



646

646 Y
A FINE VICTORIAN ROSEWOOD CASED TWO-DAY MARINE CHRONOMETER RATED IN THE 1860 CHRONOMETER TRIALS JAMES MUIRHEAD AND SON, GLASGOW, CIRCA 1860

The circular four columnar pillar single chain fusee movement with five-spoke wheel crossings, Harrison’s maintaining power, jewelled pivots for the escape wheel and Earnshaw type spring detent escapement regulated by Poole type auxiliary compensated split bimetallic balance with cylindrical weights, helical balance spring and faceted diamond endstone, the backplate with separate mainspring pivot plate applied with spring set-up ratchet, blued pillar securing screws and engraved with M.O.D. arrow device adjacent to the balance, the inside of the frontplate stamped 3116, the 3.5 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved with M.O.D. arrow device beneath signature *James Muirhead & Son, 90 Buchanan St., Glasgow. 3116* to the centre and 0-56, DOWN-UP state of wind dial at twelve o’clock, with blued steel spade hands, secured by a screw-down bezel into a lacquered brass bowl stamped 3116 to interior, mounted via gimbals alongside the brass typsy winding key into a rosewood three tier box, with brass strap reinforced edges and corner caps to the top tier, the front applied with ivory plaque inscribed *J. MUIRHEAD & SON, TWO DAYS.* above a further M.O.D. arrow device, over a diamond-lozenge escutcheon plate, the sides with hinged with carrying handles; with a bundle of paperwork including a copy of the Admiralty ledger of receipts and issues for the present chronometer for the period 1861-1920. 18.5cm (7.25ins) high, 18cm (8ins) wide, 16cm (6.25ins) deep.



646 (detail)

Provenance:
Private Collection, Bristol. Previously in the possession of Malcolm D. Stevens who purchased it at Christies, London *Fine Clocks, Watches and Scientific Instruments* 2nd May 1979 (lot 170) for £580 hammer.

James Muirhead of Glasgow is recorded in Loomes, Brian *Watchmakers and Clockmakers of The World* as working from 1817. In 1848 he was appointed watchmaker to the Queen, and his son joined the business by 1860; it was from around this time that they marketed themselves as ‘Makers to the Admiralty’. They are believed to have operated until 1874, but the business probably continued from their 90 Buchanan Street address as a firm of silversmiths and retail jewellers under successive owners after this date.

The present chronometer was favourably rated at the 1860 Admiralty chronometer trials and was subsequently entered for service, including onboard H.M.S. Euryalus from 13th June 1878 until 6th July 1885. The Euryalus was a newly commissioned 16-gun iron screw corvette whose captain, John D’Arcy, was amongst a party of senior Navy officers received by Queen Victoria at Osborne House on 16th August 1878. The Euryalus then departed to the East Indies station to relieve H.M.S. Undaunted from where she operated until relieved on the 25th June 1885 (under Captain Hastings). Muirhead number 3116 was sold out of service on 13th August 1925 to Messrs J.W. Ray and company.

£2,500-3,500

647 Y
A LATE VICTORIAN/EDWARDIAN BRASS BOUND ROSEWOOD CASED TWO-DAY MARINE CHRONOMETER ALEXANDER DOBBIE AND SON LIMITED, GLASGOW, CIRCA 1900
The circular four columnar pillar single chain fusee movement with spotted plates, five-spoke wheel crossings, Harrison’s maintaining power, jewelled pivots for the escape wheel and Earnshaw type spring detent escapement regulated by Poole type auxiliary compensated split bimetallic balance with cylindrical weights, blued helical balance spring and faceted diamond endstone, the backplate with separate mainspring pivot plate applied with spring set-up ratchet and blued pillar securing screws, the 3.75 inch circular silvered Roman numeral dial with subsidiary seconds dial inscribed in red *LONDON HOUSE, DOBBIE, SON & HUTTON, 113 Fenchurch St., E.C., AUXILIARY COMPENSATION* and numbered 2242 beneath signature *ALEX’R. DOBBIE & SON LTD, MAKERS TO THE ADMIRALTY, 45 CLYDE PLACE, GLASGOW* to the centre and 0-56, DOWN-UP state of wind dial at twelve o’clock, with gilt spade hands, secured by a screw-down bezel into a lacquered brass bowl interior, mounted via gimbals alongside the brass typsy winding key into brass rosewood three tier box edged in brass and with twin-line inlaid borders to front and top, the middle tier applied with a rectangular mother-of-pearl plaque inscribed *ALEX. DOBBIE & SON LTD., GLASGOW, 45 CLYDE PLACE, GLASGOW* to front over a shaped brass inset escutcheon plate, the sides with recessed brass carrying handles; with a padded baize-lined mahogany guard box. The chronometer box (7.5ins) high, 18cm (7ins) square.



647 (detail)



647

Provenance:
Private Collection, Bristol.

The firm of Alexander Dobbie was established in Glasgow 1841 as a maker and supplier of Nautical instruments. They worked from 57 Bothwell Street and became an agent for Barraud of London from 1850. In 1881 the business became Alexander Dobbie and Son, and after Alexander’ death in 1887, the firm was continued by his son, John C. Dobbie. By the 1890s they had expanded to open a branch at 45 Clyde Place. In 1902, the engineer T.S. McInnes was taken into partnership hence the business became Dobbie McInnes Limited. They subsequently diversified into supplied speed indicators, surveying instruments etc. Sadly their 57 Bothwell Street premises was bombed during the night of 10/11th May 1941, and the business was subsequently wound-up in 1958.

£1,200-1,800



648

648

A LATE VICTORIAN BRASS FUSEE BULKHEAD TIMEPIECE ALMOST CERTAINLY SUPPLIED TO THE SS. MONA'S QUEEN
UNSIGNED, LATE 19TH CENTURY

The circular four columnar pillar single chain fusee movement with Harrison's maintaining power and large platform lever escapement regulated by sprung monometallic balance planted vertically towards the top of the frontplate, the 8 inch circular white painted Roman numeral dial with subsidiary seconds dial to centre and S/F regulation adjustment lever above twelve o'clock, with blued steel *spade* hands set behind a heavy hinged thick bevel-glazed caddy-moulded bezel incorporating a canted silvered fillet insert to interior, the cylindrical case designed to be fitted within an aperture but now with eyes for bulkhead mounting, the rear scratch engraved in two different hands *MONA, queen* in large text and *Mona's Queen, Saloon* in smaller neater script to the rear panel. 23cm (9ins) diameter, 11.5cm (4.5ins) deep.

The inscriptions to the rear almost certainly relate to the SS. *Mona's Queen* which was an iron-built paddle-steamer which served with the Isle of Man Steam Packet Company 1885-1929. Built by the Barrow Shipbuilding Company, Barrow-in-Furness, the SS. *Mona's Queen* was launched on the 18th April 1885 and immediately departed for Douglas, Isle of Man. Her saloons were described as 'very commodious,' being panelled in satin wood and walnut, heightened with gilding. The Main Saloon, together with the Captain's Room, were upholstered in 'peacock blue velvet'. The Ladies Saloon was decorated with bronze green velvet, with furnishings in gilt mounted sycamore and walnut, with upholstery by Townson, Ward and Barrow.

During WWI the SS. *Mona's Queen* was chartered as a troop carrier and during the night of 16th February 1917 after leaving Southampton with 1,000 troops onboard she encountered a German U-Boat. After a failed attempt by the submarine to Torpedo her, the vessels collided causing the U-Boat to founder and sink. The *Mona's Queen* limped onto Le Havre where she safely disembarked the troops. After the war She returned to the Isle of Man where she remained in service until being sold-off for breaking in 1929/30.

£300-500



649

649

A WALNUT FIVE-GLASS CASED BRASS ELECTROMAGNETIC BALANCE MANTEL TIMEPIECE
EUREKA CLOCK COMPANY LIMITED, EARLY 20TH CENTURY

The movement with large diameter sprung split bimetallic balance applied with timing weights to circumference and with transverse electromagnetic impulse coil to centre, oscillating against a sprung detent contact breaker and cam operating a lever and ratchet shunt for the motionwork, the rear with spotted inverted T-shaped back plate set with a visible ball bearing pivot over inscription *PATENT, No. 14614, 1906, No. 2713* and a *SLOW/FAST* adjustment scale, the 4.25 inch circular cream enamel Roman numeral dial inscribed *EUREKA CLOCK Co. LTD., LONDON, '1000 DAY ELECTRIC CLOCK'* to centre and with steel *spade* hands within a spun brass bezel, the whole raised on two cylindrical supports onto a walnut platform to locate the bevel-glazed five-glass cover incorporating cavetto cornice and base mouldings, set on a plinth base incorporating integral bracket supports and enclosing a battery compartment to underside. 27cm (10.5ins) high, 21cm (8.25ins) wide, 17cm (6.75ins) deep.

The Eureka mantel timepiece was invented by Timothy Bernard Powers of New York shortly after 1900 and patented in 1906. It is thought that around 10,000 were made by the Eureka Clock Company, London before their demise in 1914.

The design of the balance is such that a constant voltage (of 1.5 volts) is required to ensure consistency in the amplitude of oscillation. Unfortunately early 20th century battery technology struggled to deliver a suitably stable output hence such timepieces acquired a reputation for poor timekeeping. Nowadays, once correctly set-up, good timekeeping can be achieved through use of modern cells which provide a much more consistent voltage output.

£700-1,000



650

650
A VICTORIAN STYLE BRASS 'GREAT WHEEL'
'SKELETON TIMEPIECE WITH MOONPHASE
UNSIGNED, LATE 20TH CENTURY

The single fusee movement with crucifix over arch shaped plates united by five knopped pillars, enclosing a five wheel train with the first being a six-inch diameter great wheel with six-spoke crossings, the remainder of the train with four-spoke crossings terminating with a deadbeat escapement regulated by a disc bob pendulum swinging to the rear, the recess beneath the arch with remote spring barrel mounted within a cradle incorporating arched plates with the chain passing upwards to the fusee above, the 8 inch diameter skeletonised silvered brass regulator-type dial incorporating crossed-out centre to the subsidiary seconds ring over rolling moonphase with terrestrial globe decorated lunettes within an Arabic numeral hour ring, the outer circumference with Arabic five minute ring within an engine-milled bezel, mounted on a stepped D-ended double cavetto moulded wooden base and with glass dome cover (dome with some damage).
 The timepiece 42cm (16.25ins) high; including stand and dome 55cm (21.5ins) high, 40cm (15.75ins) wide, 28cm (11ins) deep.

Provenance:
 From a Private Collection, Kent

£300-500

651
A BRASS 'GREAT WHEEL' SKELETON CALENDAR TIMEPIECE
WITH MOONPHASE
THE DIAL INSCRIBED FOR FRANZ DENK, VIENNA, LATE
20TH CENTURY

The single chain fusee movement with pierced inverted Y-shaped plates united by three double baluster turned pillars decorated with cast rosettes around the blued securing screws, enclosing a four-wheel train with decorative crossings to the large great and centre wheels, and terminating with a pin-wheel deadbeat escapement regulated by disc-bob pendulum swinging to the rear, the space below the plates occupied by remote spring barrel mounted within a cradle incorporating pierced plates with the chain passing upwards to the fusee above, the 3.75 inch white enamel chapter ring with vertically orientated Arabic hour numerals and inscribed *Franz Denk, in Wien* to lower edge, with scroll-pierced hands, set above a pair of subsidiary enamel dials for day-of-the-week and date-of-the-month and with further subsidiary for rolling moonphase above, the frame surmounted by a ball and spire finial and mounted via bell-shaped feet onto a stepped D-ended ogee moulded marble base and with glass dome cover.
 The timepiece 42cm (16.25ins) high; including stand and dome 49cm (19.25ins) high, 33.5cm (13.25ins) wide, 23cm (9ins) deep.

Provenance:
 From a Private Collection, Kent.

£300-500



651

652
A FRENCH GILT BRASS FOUR-GLASS
MANTEL CLOCK
DAVAU, PARIS, LATE 19TH CENTURY

The circular eight-day two train gong striking movement with anchor escapement regulated by gilt disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped *DAVAU, PARIS* beneath serial number 106 to upper left margin and 5 8 at the base, the 4 inch circular white enamel Roman numeral dial inscribed *DAVAU, 32 BOUL'd Poissonniere 32, PARIS* to centre and with Arabic five minutes beyond the outer minute track, with gilt brass moon hands within an ogee moulded gilt surround, the bevel-glazed frosted gilt brass case with cushion top moulding incorporating channelled detail at the angles over cavetto cornice, pin-hinged front and rear doors and moulded rounded angles, on generous cavetto moulded skirt base with conforming channelled detail to the rounded angles.
 30.5cm (12ins) high, 20cm (8ins) wide, 15cm (6ins) deep.

Provenance:
 The Estate of the Late Dr. Gwyneth Flower. Purchased from Bonhams London sale of *CLOCKS, WATCHES & BAROMETERS* 28th June 2005 (lot 367) for £528.

£250-350

653
A FRENCH GILT BRASS OVAL FOUR-GLASS
MANTEL CLOCK
UNSIGNED, LATE 19TH CENTURY

The circular eight-day two train bell striking movement regulated by twin glass mercury capsule compensated pendulum incorporating Brocot type regulation to suspension, the backplate stamped with serial number 1274 to upper left margin and 5 8 at the base, the 3.75 inch circular two-piece white enamel dial with visible Brocot type anchor escapement to the recessed centre within Roman numeral chapter ring, with blued steel spade hands within a moulded surround, the oval section bevel-glazed frosted gilt brass case with stepped-ogee top moulding and cavetto cornice over pin-hinged bow-glazed front and rear doors, cockbead cast gilt uprights and conforming bowed glass side panels, on generous cavetto and stepped ogee moulded skirt base with integral bracket type feet.
 30.5cm (12ins) high, 21cm (8.25ins) wide, 16.5cm (6.26ins) deep.

Provenance:
 The Estate of the Late Dr. Gwyneth Flower.

£200-300



652



653



654

654

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. VRARD & 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 cannelée 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 Joseph being born in 1738 and dying in 1804; who was also known to have been in Shanghai 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 FRANÇAIS* 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.

L. Vrad and Company were a prominent firm of Swiss watchmakers who specialised in watches and small clocks for the Chinese market. They established an outlet in Tientsin and later Shanghai where they marketed their timepieces under the Chinese name Hengdeli.

The velvet covering for the travelling case of 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.

£1,000-1,500



654 (details)

655

A FINE FRENCH GILT BRASS EXTREME ROCOCO CASED CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT
JULES, PARIS, CIRCA 1840

The rectangular eight-day two train bell striking movement with typical 'Jules' type platform lever escapement regulated by helical sprung bimetallic balance incorporating screws, wedge-shaped timing weights and pivoting within a circular sub-carriage, the backplate signed JULES A PARIS across the lower margin, the rectangular white Roman numeral enamel dial with pierced blued steel trefoil hands and signed Jules, Paris to lower margin, the elaborate case with hinged triple C-scroll handle above bevelled top glass to the ogee outline upstand applied with crest modelled as a pair of reclining putti flanking a globe with plunger for the repeat function between, above generous scrolling angles applied with further putti and terminating in an elaborate scallop shell centred scroll panel to apron flanked by supports finely modelled as a mermaid and her companion, the sides with conforming scrolls bordering cartouche-shaped glazed insert, the rear matching the front but with elaborated scroll cast door with hinged clasp.
 20cm high with handle down, 14cm (5.5ins) wide, 12cm (4.75ins) deep.

An almost identical escapement to the one fitted to the current lot is illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their History and Development* on page 73 (plate II/47). Allix/Bonnert do not list working dates for Jules however similarities between this escapement and those used by Bolvillier are noted suggesting a working date of around 1840. The extreme rococo case can be directly compared to that for a clock by Lucien, Paris illustrated in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* on page 101 (Figure 6-33).

A very similar clock to the current example by Jules was sold in these rooms 4th September 2013 (lot 12) for £3,200 hammer.

£1,200-1,800



655



656

656
AN ENGRAVED AND CHAMPLEVE ENAMELLED ANGLAISE RICHE CASED
REPEATING CARRIAGE CLOCK WITH ALARM
PROBABLY BY JULES BRUNELLOT, PARIS, LATE 19TH CENTURY

The eight-day two movement with silvered platform lever escapement regulated by sprung bimetallic balance and striking the hours on a gong mounted on the backplate, the upper left with alarm mechanism sounding on the same gong, the inside of the frontplate stamped 230 and the rear with trademark *B* within a circle, the dial decorated with polychrome champleve enamel leafy rosette to centre within gilt Roman numeral chapter ring, with steel *fleur-de-lys* hands, set within conforming rectangular turquoise-ground champleve enamelled infill incorporating a gilt alarm setting dial to lower margin flanked by polychrome scrollwork continuing upwards to envelope the chapter ring and occupy the upper spandrel areas, the engraved gilt brass bevel-glazed *Anglaise Riche* case with hinged reeded baton and foliate panel decorated carrying handle over acanthus strapwork engraved top incorporating repeat button to leading edge and conforming decoration to the cavetto cornice bordered with a dentil band to frieze, the angles with Corinthian three-quarter columns engraved with leafy scrollwork to shafts and the rear with pin-hinged gilt panel door, on engraved ogee moulded base bordered with conforming dentil band over a stepped skirt.

17.5cm (7.9ins) high with handle down, 11.5cm (4.5ins) wide, 9.5cm (3.75ins) deep.

The trademark stamped to the lower left-hand corner of the backplate of the current lot (letter *B* within a circle) is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS*, Their history and development as possibly being for Jules Brunelot although no evidence has been found to confirm this.

£200-300

657

A RARE FRENCH GILT BRASS FIVE-MINUTE
REPEATING CARRIAGE CLOCK
PROBABLY BY GAY LAMAILLE AND COMPANY,
PARIS, FOR RETAIL BY LUND AND BLOCKLEY,
LONDON, CIRCA 1880

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance, repeating the hours on the gong via a plunger to the front of the case, as well as counting the number of five minute intervals after the hour on the same gong via a second plunger positioned at the rear, the inside of both the front and rear movement plates stamped 50 towards the lower margins, the backplate with visible hour snail and jumper over stamped oval panel inscribed *PATENT SURETY ROLLER* to centre and serial number 2949 to lower left-hand corner, the rectangular frosted silvered dial with recessed Roman numeral hour disc with blued steel spade and inscribed *EXAM'D BY, LUND & BLOCKLEY, TO THE QUEEN, 42 PALL MALL, LONDON* to lower margin, with blued steel spade hands set within a canted silvered frame surround, the gilt brass bevel-glazed *corniche* case with hinged faceted carrying handle above oval top glass set between push-repeat

plungers positioned to both the front and rear edges, over cavetto cornice and caddy moulded uprights, the rear with pin-hinged door, on cavetto moulded skirt base with rounded angles; with original velvet-lined red Morocco covered protective travelling case applied with a silver coloured metal plate engraved *Presented to, D.W. MOLLINS ESQ., on the occasion, of his race-horse, FIRE RED, winning the, YELLOW PAGERS SUMMER CUP, at Newbury, on Saturday 12th August 1972* to top.

The clock 14.5cm (5.75ins) high with handle down, 9.5cm (3.75ins) wide, 8.3cm (3.25ins) deep.

The partnership of Lund and Blockley are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1875-81. They were perhaps best known for supplying explorer's watches and other timepieces to the Royal Geographical Society and The Admiralty.



657 (detail)



657

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.

The five minute repeating system employed in the current lot is illustrated and described in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS*, Their history and development pages 197-98 (Plates VIII/6-7).

£700-900

658

A FRENCH GILT BRASS CARRIAGE CLOCK WITH PUSH-
BUTTON REPEAT AND ALARM
UNSIGNED, PARIS, LATE 19TH CENTURY

The eight-day two train bell striking movement with silvered platform lever escapement regulated by sprung bimetallic balance and alarm mechanism positioned between the plates at two-o'clock, the backplate stamped with serial number 8323 to lower left-hand corner, the rectangular white enamel Roman numeral dial with blued steel *spade* hands over alarm setting dial, the gilt brass bevel-glazed *corniche* case with hinged carrying handle over oval top glass, cavetto cornice moulding and caddy moulded uprights to the angles, the rear with pin-hinged door, on cavetto moulded skirt base with rounded angles; with a tooled maroon Morocco leather covered protective travelling case.

The clock 14cm (5.5ins) high with handle down, 9.5cm (3.75ins) wide, 8cm (3.125ins) deep.

£150-200



658



659

659

A FRENCH GILT BRASS GORGE CASED CARRIAGE CLOCK WITH
PUSH-BUTTON REPEAT AND ALARM
UNSIGNED, PARIS, CIRCA 1880

The eight-day two train gong striking movement with platform lever escapement regulated by sprung bimetallic balance and alarm mechanism positioned between the plates at two-o'clock, the inside of the frontplate stamped with numbers 642 and 48 to lower margin, the gong block stamped with initials FD within an oval panel, the rectangular white enamel Roman numeral dial with blued steel moon hands and Arabic five minutes beyond the minute track over alarm setting dial, the gilt brass bevel-glazed gorge case with replaced hinged reeded carrying handle over full-width top glass and trip-repeat button to the front rail, channel-moulded uprights, and pin-hinged door to rear, on ogee-outline base.

13cm (5.125ins) high with handle down, 9cm (3.5ins) wide, 7.5cm (3ins) deep.

£180-250



660

660

A FRENCH GILT BRASS MID-SIZED GORGE CASED CARRIAGE
CLOCK WITH PUSH-BUTTON REPEAT
RETAILED BY GROHE, LONDON, CIRCA 1850

The eight-day two train bell striking movement with gilt platform lever escapement regulated by sprung bimetallic balance, the inside of the frontplate stamped with numbers 7871 and 826 to lower margin, the backplate signed GROHE, LONDON to the lower margin and numbered 1826 to the bottom edge, the dial with white enamel Roman numeral chapter disc inscribed GROHE, WIGMORE STREET, LONDON to centre and with blued steel moon hands, set within a rectangular gilt brass mask finely engraved with foliate strapwork into a matted ground, the gilt brass bevel-glazed gorge case with hinged faceted carrying handle over full-width top glass and trip-repeat button to the front rail, channel-moulded uprights, and pin-hinged door to rear, on ogee-outline base.

12cm (4.75ins) high with handle down, 7.5cm (3ins) wide, 6.5cm (2.5ins) deep.

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.

£600-800



661

661

A RARE FRENCH ONE-PIECE BRASS CASED CARRIAGE
CLOCK WITH TWO-PLANE 'CHAFFCUTTER'
ESCAPEMENT

PAUL GARNIER, PARIS, 'FIRST SERIES' CIRCA 1835

The eight-day two train movement with two-plane 'chaffcutter' escapement regulated by sprung three-arm monometallic balance set between the plates, rack striking the hours on a bell mounted on the backplate signed on an applied plaque PAUL GARNIER, A PARIS towards upper left hand corner and stamped P.G., Brevete over serial number 826 to centre, the inside lower edge of the frontplate also stamped DULO between the barrels, the rectangular engine-turned silvered brass Roman numeral dial with radial design to centre within chapter ring and 'watered-silk' infill incorporating plaque inscribed PAUL GARNIER, H'er DU ROI PARIS towards the lower margin and with Breguet style blued steel moon hands, the gilt brass one-piece caddy moulded case with hinged slender baton handle above upward sliding front glass for winding, on cavetto moulded skirt base with inset rounded angles, (balance staff top pivot broken).

15cm (6ins) high with handle down, 12cm (4.75ins) wide, 10cm (4ins) deep.

Paul Garnier is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as born 1801 and studying under Antide Janvier before setting up his own workshops in 1825. Garnier was awarded Silver Medals in the Paris Exhibitions of 1827, 34, and 39; and gold medals in 1844 and 49. He worked from various addresses at Rue Taitbout, Paris and died in 1869 leaving the business to his son of the same name who was still exhibiting carriage clocks in the Paris Exhibition of 1889. In 1916 Paul Garnier's watch and clock collection was bequeathed to the Louvre. Garnier is generally credited for being the first maker to essentially standardise the 'petit pendule portative' which was in effect to become the prototype for the archetypal French carriage clock.

The current lot utilises Garnier's 'chaffcutter' escapement - the design of which is based on Sully and Debaufre's frictional rest watch/chronometer escapements. In addition to the escapement, the provision of an engine turned 'watered-silk' dial and the design of the squat one-piece case (incorporating a wooden block insert to underside) conforms to Paul Garniers 'Series I' carriage clocks as described by Charles Allix (see *CARRIAGE CLOCKS Their history and development* pages 56-7).

£1,500-2,500



662

662 Y
A FRENCH GILT BRASS MID-SIZED REPEATING CARRIAGE
CLOCK IN A ONE-PIECE CASE AND ROSEWOOD
TRAVELLING CASE
GROHE, PARIS, CIRCA 1845

The eight-day two train movement with silvered platform lever escapement regulated by sprung bimetallic balance and striking the hours on a bell mounted on the backplate signed *Grohe, PARIS* to lower margin, the rectangular white enamel Roman numeral dial with Breguet style blued steel *moon* hands, the frosted gilt brass one-piece caddy moulded case with hinged slender baton handle above repeat button to front rail, on cavetto moulded skirt base with inset rounded angles and engraved No. 827 to the underside of the rear rail, the original brass line-strung rosewood protective travelling case with hinged brass handle and plunger for the repeat to the lid, over hinged panel for the dial aperture revealing a red velvet lined interior. The clock 11cm (4.325 ins) high with handle down, 7.5cm (3ins) wide, 6.5cm (2.5ins) deep; the travelling case 13.5cm (5.25ins) high with handle down, 9.5cm (3.75ins) wide.

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.

£250-350



663

663
A GILT AND SILVERED BRASS CARRIAGE CLOCK
UNSIGNED, PROBABLY SWISS, MID 19TH CENTURY

The rectangular eight-day two train movement with silvered platform underslung lever escapement regulated by sprung gilt three arm monometallic balance, the backplate with external countwheel and pivoted brass hammer sounding the hours on a looped gong, the rectangular silvered Roman numeral dial with blued steel *moon* hands, the gilt case with hinged faceted carrying handle over recessed rectangular top glass and domed finials set on projecting rounded angles, with conforming angles to the plain frieze over bevel-glazed front and three-quarter Doric column-turned uprights to the angles, the sides with rectangular recessed silvered panels set within canted gilt surrounds and the rear with pin-hinged door fitted with a sprung button clasp, the base with conforming plain skirt over disc feet. 14cm (5.5ins) high with handle down, 9.5cm (3.75ins) wide, 7.5cm (3ins) deep.

£180-250

664

A SWISS GILT BRASS MINIATURE MINUTE-REPEATING CARRIAGE TIMEPIECE
RETAIL SIGNED FOR WEST END WATCH COMPANY, PROBABLY GENEVA,
CIRCA 1915

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 white enamel dial indistinctly inscribed *WEST END WATCH Co.* to centre within vertically aligned Arabic numerals, with lume 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 257125. 8.5cm (3.375ins) high with handle down, 5.5cm (2.25ins) wide, 4.5cm (1.75ins) deep.

The 'West End Watches' brand was introduced by Alcide Droz and Sons of St-Imier, Switzerland (established 1864) in 1886. They are best known for supplying the Indian market and are still trading today from the Canton of Valais.

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

£800-1,200



664

665

A RARE VIENNESE SILVER CASED MINIATURE CARRIAGE TIMEPIECE
THE CASE MARKED FOR GEORG ADAM SCHEID, CIRCA 1900

The French or Swiss eight-day single train movement with platform escapement regulated by sprung balance, the silvered backplate with visible clicks to the winding square and engraved R/A regulation scale, the 0.75 inch circular white enamel dial with vertically aligned Arabic hour numerals and blued steel hands set within a satin-finish rectangular silvered mask, the glazed silver case a variant on the *anglaise riche* design and of just under *Mignonette No. 1* size, with hinged fluted-baton carrying handle over egg-and-dart moulded cornice and paired Corinthian strip pilaster decorated corner uprights, the rear with full-width pin-hinged door, on stepped skirt base with conforming egg-and-dart mouldings towards the lower edge, the underside stamped with 'Diana' and town mark A for Vienna and G.A.S., 900. 7.3cm (2.875ins) high with handle down, 5cm (2ins) wide, 4cm (1.5ins) deep.

Georg Adam Scheid (1838-1932) was a gold and silversmith who initailly worked alongside his father-in-law Michael Markowitsch before setting-up his own business at Gumpendorferstraße 85 in 1882. Scheid retired in 1811 leaving the firm in the hands of his two sons and a nephew. Georg Adam Schied is particularly well known for his enamel work and for executing designs by Viennese Successionist designers.

Miniature carriage clocks are called *Mignonettes* or 'little darlings' and come in three sizes with No. 1 being the smallest. The present timepiece, being a little smaller than *Mignonette No. 1*, could be classified as a 'sub-miniature' timepiece.

£500-700



665



666

666
AN EDWARDIAN SILVER CASED CARRIAGE CLOCK
MAPPIN AND WEBB, LONDON, 1910

The French eight-day two train gong striking movement with platform lever escapement regulated by sprung bimetallic balance, the 2 inch circular white enamel Roman numeral dial signed *MAPPIN & WEBB, LONDON, FRENCH MADE*, with blued steel *spade* hands within a canted silver surround and convex glazed moulded bezel, the rectangular case with slim hinged angular carrying handle to the top, over front applied with cast ribbon-tied swags flanked by rosettes issuing bellflower pendants above the dial and with further rosettes to lower corners, the rear with full-width piano hinged door enclosing a frosted gilt interior, the underside stamped *MAPPIN & WEBB, LONDON*, on cast ogee bracket feet, marks for London 1910, makers *MNWB* within a rectangle. 12cm (4.75ins) high with handle down, 8cm, (3.125ins) wide, 7cm (2.75ins) deep.

£700-1,000

667
A RARE EDWARDIAN 9CT GOLD SUB-MINIATURE TIMEPIECE
CHARLES AND GEORGE ASPREY, LONDON 1906

The Swiss rectangular frosted silver-finish single train movement with lever escapement vertically planted to the upper right-hand corner of the frontplate regulated by sprung bimetallic balance, the backplate with right-hand corner cut-away to reveal the escapement and numbered *1453* to lower centre, the 0.625 inch circular white enamel Roman Numeral dial with dot outer minute track and blued steel *spade* hands, set within a rectangular brushed mask surround within a canted gold frame set behind the front glass, the rectangular case with full-width piano hinged door to rear stamped *ASPREY, LONDON* to interior, marks for London 1906 makers *CA.GA* within a lozenge. 3.8cm (1.5ins) high, 2.5cm (1ins) wide, 2.2cm (1.875ins) deep.

The maker's mark for Charles and George Asprey used for the current lot was first registered in February 1891 and was in use up until 1909.

£800-1,000



667

668
A GEORGE V ENGINE-TURNED SILVER GILT MINIATURE TIMEPIECE
ASPREY AND COMPANY, LONDON 1926

The Swiss rectangular frosted silver-finish single train movement with lever escapement vertically planted beneath cocks to the upper left corner of the backplate regulated by sprung bimetallic balance, over visible winding clicks and numbered *102437* to lower margin, the 1 inch circular white enamel dial with vertically aligned Arabic hour numerals and gilt dot outer minute track, with scroll-pierced gilt hands set behind a convex glazed moulded bezel incorporating collar surround to interior, the rectangular case decorated with diamond grid engine-turned panels to all sides except the underside, the rear with full-width piano hinged door and the base stamped *ASPREY, LONDON*, marks for London 1926 makers *A&Co.LTD* partly overstamped *W.D* within a rectangular lozenge. 5cm (3ins) high, 3.8cm (1.5ins) wide, 3.2cm (1.25ins) deep.

The maker's mark for Asprey and Company used for the current lot was first registered in 1909 and was in use up until at least 1956.

£300-500



669

669
AN EDWARDIAN SMALL SILVER BALLOON-SHAPED DESK TIMEPIECE
MARKS FOR WILLIAM COMYNS AND SONS, LONDON 1902

The French rectangular eight-day single train movement with platform lever escapement regulated by sprung bimetallic balance, the 1.5 inch circular white enamel dial with vertically aligned Arabic hour numerals and blued steel *spade* hands set behind a convex glazed moulded bezel incorporating collar surround to interior, the waisted case with rounded top over front framed with applied ribbon-tied reeded mouldings, the rear with circular hinged door, on out swept bracket feet, marks for London 1902 makers *WC* within a shaped lozenge. 12.5cm (5ins) high, 8.5cm (3.375ins) wide, 5cm (2ins) deep.

The maker's mark for William Comyns and Sons used for the current lot was first registered in November 1890 and was in use up until 1915.

£350-450

670 Y
AN EDWARDIAN SILVER MOUNTED TORTOISESHELL CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT
THE MOUNTS WITH MAKERS MARK FOR HARRIS ADELSTEIN, LONDON 1902

The French eight-day two train gong striking movement with replaced platform lever escapement regulated by sprung bimetallic balance, the 2 inch circular white enamel Roman numeral dial with blued steel *spade* hands set within a silver collar and a convex glazed bezel decorated with Baroque foliate strapwork, the case with hinged leaf cast silver carrying handle and repeat plunger to the top over rounded upper and lower side edges and applied with scroll pierced repousse corner cap mounts to the front angles, the rear with full width piano hinged door, the handle and mounts marked for London 1902, makers *HA* within a rectangular lozenge. 12cm (4.75ins) high with handle down, 8cm (3.25ins) wide, 7cm (2.75ins) deep.

The maker's mark for Harris Adelstein used for the current lot was first registered in March 1900. A very closely related carriage clock by Harris Adelstein was sold a Bonhams, London *THE GENTLEMAN'S LIBRARY SALE*, 12th February 2020 (lot 165) for £2,422.50.

£500-700



668



670



671

671
A FINE SWISS ORMOLU EIGHT-DAY GRANDE-SONNERIE STRIKING
PENDULE D'OFFICIER WITH TRIP-REPEAT AND ALARM
SIGNED FOR BREGUET FILS BUT PROBABLY BY COURVOISIER AND
COMPANY, LA CHAUX-DE-FONDS, CIRCA 1815

The circular four pillar three-in-two train movement ting-tang striking the quarters on a graduated pair of bells and sounding the hour every quarter on the larger of the two, the going train with lever escapement set between the plates regulated by sprung monometallic balance planted beneath a star-pierced bridge incorporating A/R regulation scale to the rim positioned towards the top right of the backplate, and the alarm with pull-wind standing barrel and sounding on the smaller bell, the backplate with visible hour and quarter strikework and stamped with serial number 1016 to lower left hand margin, the 4 inch circular slightly convex white enamel dial inscribed *Breguet & Fils* to centre within vertically orientated Arabic hour numeral chapter ring and incorporating conforming quarter annotations within the outer minute track, with steel oval moon hands and third straight alarm setting hand set behind a convex glazed hinged engine-milled gilt brass bezel decorated with ropetwist inner and outer borders, the case with hinged leaf decorated scroll-cast handle to the concave-sided superstructure surmounted by a band of ogee-outline lappet leaves and applied with twin cornucipiae to front and laurel sprays to sides, over simple

shallow-arch projecting pediment, reeded pilaster applied angles and leafy scroll cast infill to the quadrants beneath the dial, the sides adorned with laurel entwined musical trophy mounts and the rear with circular hinged door inset with a concentric grille sound fret within ropetwist outer border, on shallow skirt base with lion's paw feet, the underside with three-position strike selection lever annotated *Non Sonne/Petite Sonnerie/Grande Sonnerie*.

21cm (8.25ins) high with handle down, 14cm (5.5ins) wide, 10cm (4ins) deep.

The current lot is a fine textbook example of an early design of pendule portative termed 'Pendule d'Officier'. Although this form of portable timepiece originated during the 1780s they apparently became popular during the period of the Napoleonic wars, particularly amongst the officer class, hence the term 'Pendule d'Officier'.

A clock of closely related design signed for Robert and Courvoisier was sold at Christie's sale *PROPERTY FROM THE PRIVATE COLLECTION OF COUNT TEOFILO ROSSI DI MONTERELA* New York, 6th February 2013 for \$4,750. Another signed for Courvoisier and Company was also sold by Christie's *FURNITURE AND SCULPTURE INCLUDING THE PROPERTY OF A ROMAN COLLECTOR* London, 13th September 2007 for £6,250. The second of these two examples differed in the having slightly different mounts to the case and an engine-turned gilt dial however shared the same positioning of the winding holes (rather than the asymmetric arrangement of the other example).

The Courvoisier family of clockmakers partnership between Louis Courvoisier (1758-1832) and his father-in-law Captain Louis-Benjamin Robert (1732-1781) was established in 1781. In 1787 Robert died leaving his share of the business in control of his widow, Charlotte. This arrangement continued until 1811 when Louis Courvoisier took his son, Frederic Alexander took to form 'Courvoisier et Cie'. The Courvoisier family were the leading makers of this type of portable timepiece during this period and became important in the establishment of carriage clock making industry in the Chaux-de-Fonds region of Switzerland.

£1,500-2,000



671 (detail)

672

A SWISS ORMOLU GRANDE-SONNERIE STRIKING PENDULE
D'OFFICIER WITH PUSH-BUTTON REPEAT AND ALARM
SIGNED FOR W. SCHWINTZER, BERLIN, BUT PROBABLY BY
COURVOISIER AND COMPANY, LA CHAUX-DE-FONDS,
CIRCA 1815

The circular four pillar three-in-two train movement ting-tang striking the quarters on a graduated pair of bells and sounding the hour every quarter on the larger of the two, the going train with verge escapement set between the plates regulated by sprung monometallic balance planted beneath a six-spoke pierced bridge next to a bright-cut A/R regulation disc positioned towards the top right of the backplate, the alarm key-wound through the dial and sounding on the smaller bell, the backplate with visible hour and quarter strikework, the 4 inch circular slightly convex white enamel dial with vertically orientated Arabic hour numeral chapter ring and signed *W. SCHWINTZER, A BERLIN* to lower margin within an outer minute track incorporating Arabic fifteen minute quarter markers, with steel oval moon hour hand and alarm setting hand set within a hinged engine-milled gilt brass bezel decorated with ropetwist outer border, the case with hinged twin serpent cast handle to the concave-sided superstructure surmounted by a band of lappet leaves and applied with floral motifs to front and musical trophy to sides, over simple shallow-arch projecting pediment, reeded pilaster applied angles and leafy scroll cast infill to the quadrants beneath the dial, the sides adorned with laurel musical trophy mounts and the rear with circular hinged door inset with a diamond grille sound fret within cavetto moulded bezel, on shallow skirt base with lion's paw feet, the underside with three-position strike selection lever annotated *Non Sonne/Petite Sonnerie/Grande Sonnerie*, (lacking minute hand and front glass). 21cm (8.25ins) high with handle down, 14cm (5.5ins) wide, 10cm (4ins) deep.

A clockmaker with the name W. Schwintzer does not appear to be recorded in the usual sources as working in Berlin during the early years of the 19th century.

The current lot is a fine textbook example of an early design of pendule portative termed 'Pendule d'Officier'. Although this form of portable timepiece originated during the 1780s they apparently became popular during the period of the Napoleonic wars, particularly amongst the officer class, hence the term 'Pendule d'Officier'.



672 (detail)



672

A clock of related design signed for Robert and Courvoisier was sold at Christie's sale *PROPERTY FROM THE PRIVATE COLLECTION OF COUNT TEOFILO ROSSI DI MONTERELA* New York, 6th February 2013 for \$4,750. Another signed for Courvoisier and Company was also sold by Christie's *FURNITURE AND SCULPTURE INCLUDING THE PROPERTY OF A ROMAN COLLECTOR* London, 13th September 2007 for £6,250. The Courvoisier family of clockmakers partnership between Louis Courvoisier (1758-1832) and his father-in-law Captain Louis-Benjamin Robert (1732-1781) was established in 1781. In 1787 Robert died leaving his share of the business in control of his widow, Charlotte. This arrangement continued until 1811 when Louis Courvoisier took his son, Frederic Alexander took to form 'Courvoisier et Cie'. The Courvoisier family were the leading makers of this type of portable timepiece during this period and became important in the establishment of carriage clock making industry in the Chaux-de-Fonds region of Switzerland.

£500-800



673

673

A SWISS NEUCHÂTEL LOUIS XVI GREEN JAPANNED QUARTER-STRIKING BRACKET CLOCK WITH PULL-QUARTER REPEAT

THE DIAL SIGNED FOR FREDERIC SCHWEBEL, BARRE, CIRCA 1790

The four columnar pillar twin going barrel movement with verge escapement regulated by disc bob pendulum, the 'two-in-one' strike train with visible strike-work to the backplate incorporating countwheel cut for both the hours and the quarters, ting-tang sounding the quarters on a graduated pair of bells mounted within the superstructure of the case and the hour on the larger of the two at the hour only, the additional pull-quarter repeat train also with visible strike-work to the backplate and sounding the hours and quarters on the same pair of bells on demand only, the lower edge of the backplate stamped *HLR* and numbered 3, the 9.5 inch circular convex white enamel Roman numeral dial signed *Frederic Schwebel, A-BARRE* to centre, with Arabic five minutes beyond the minute track and fine gilt looped pierced hands, the green japanned waisted case with gilt ball finial to the ogee-shaped superstructure gilt painted with leafy sprays, over giltwood-framed front door incorporating a convex glass over shaped panel set within surround painted with a series of conforming gilt floral motifs, the sides with arch-glazed windows incorporating shaped lower margin and further gilt motifs, the rear undecorated and incorporating a shaped hinged panel door, on integral giltwood scroll feet; with original cavetto-shaped wall bracket en-suite incorporating gilt mouldings and painted floral sprays over ogee-shaped base and ball pendant.

87.5cm (34.5ins) high overall, 35.5cm (14ins) wide, 14cm (5.5ins) deep.

Provenance:

Previously sold at Christie's Amsterdam *THE DECORATIVE ARTS SALE* 4th April 2012 (lot 498) for EUR 1,500.

A clockmaker with the name Frederic Schwebel of Barre does not appear to be recorded in the usual sources suggesting that he was probably a lesser-known regional maker. The visible strike-work positioned on the backplate of the movement of the current lot is typical of Swiss practice and is most often seen on bracket clocks made in the Neuchâtel region from the 1770s onwards.

£700-1,000

674 Y

A FRENCH GILT BRASS MOUNTED GREEN PAINTED TORTOISESHELL DECORATED BRACKET CLOCK WITH WALL BRACKET

THE CASE PROBABLY PARIS, MID 18TH CENTURY AND LATER, THE MOVEMENT BY DAVID FREDERICK DUBOIS, LATE 18TH CENTURY

The four columnar pillar twin going barrel movement now with anchor escapement regulated by a heavy lenticular bob pendulum, the 'two-in-one' strike train with visible strike-work to the backplate incorporating countwheel cut for both the hours and the quarters, ting-tang sounding the quarters on a graduated pair of bells mounted above the plates and the hour on the larger of the two at the hour only, with an additional incomplete pull-quarter repeat train also with visible strike-work to the backplate, the lower edge of the backplate stamped *DFDB* and numbered 1324 K, applied to a 9.5 inch circular white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track and scroll pierced and engraved gilt brass hands, the green painted and tortoiseshell foliate scroll decorated case with surmount cast as a putto holding a sand hour-glass seated over a palmette-centred diamond grille cast caddy to the concave-sided superstructure, applied with leafy scroll decoration and with foliate mounts to angles, above leaf cast crest panel flanked by arched foliate top mounts terminating with dragons, the front with brass-framed waisted arched glazed door enclosing sloping Boulle marquetry tile decorated floor beneath back inlaid with scrollwork into brass to interior, the door further cast with a figure of Fortune embracing another putto holding a sand hour-glass to apron and set within a surround inlaid 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 incorporating female masks to the knees and with foliate apron between; set on original ogee-shaped wall bracket with gilt edged table over symmetrical floral trail panel decorated marquetry to fascia flanked by male masks wearing plumed feather headdresses to angles, terminating with a rococo scroll cast pendant mount incorporating a stag's head to base, (previously veneered in contra-parti Boulle marquetry, the brass now removed and substituted with green painted infill).

The clock on wall bracket 120cm (47.25ins) high, 44cm (17.25ins) wide, 22cm (8.5ins) deep.

Provenance:

The Hon. Claude John Yorke, and thence by descent.

The movement now fitted to the present Clock is stamped for David Frederic Dubois who is recorded on The Royal Collection website as becoming a maitre 1780. He worked from rue Saint-Honore 1783-89 and then rue du Roule by 1830. A musical table clock by Dubois stamped to the backplate in the same manner as the present lot was offered at Bonhams sale *The Classics Paris* 30th October 2024 (lot 296). Interestingly this other example incorporated a musical mechanism which was almost certainly of Swiss manufacture suggesting that Dubois made have outsourced some of his work to Swiss workshops. This may be the case with the present lot as the movement has features, such as the visible strikework to the backplate, which is indicative of Swiss practice. The example offered by Bonhams also had 'Dutch striking' (as well as Dutch provenance) suggesting that Dubois made clocks for the Dutch market.

£1,500-2,000



674



675

675

A FRENCH LOUIS XV GILT BRASS MOUNTED
BRACKET TIMEPIECE WITH SILENT PULL QUARTER-
REPEAT AND ALARM

CHARLES VOISIN, PARIS MID 18TH CENTURY

The eight-day movement with tapered plates incorporating canted lower angles united by four knopped pillars pinned through the backplate signed *C'les AParis* to lower margin, The going train with verge escapement regulated by disc bob pendulum incorporating silk suspension, the pull repeat mechanism sounding the hours and quarters on demand only on a graduated pair of bells mounted within the superstructure of the case, and the alarm with verge crown wheel driving a further hammer sounding on the inside of the larger bell, the 5.75 inch circular thirteen-piece cartouche numeral dial with Arabic alarm setting disc to the convex white enamel centre signed *CH'RS VOISIN, AParis*, within chapter ring with blue-on-white Roman hour numerals within rococo borders and Arabic five minutes to outer track, with sculpted blued steel hands, the ebonised case now with a foliate cast and chased gilt twin-handled vase surmount to the concave-sided superstructure applied with foliate mounts to angles over generous leaf cast arched cornice, the front with brass-framed arched glazed door incorporating cast panel featuring an eagle grappling a serpent to apron, the sides with recessed arched windows within leaf cast surrounds over hipped swollen base sections, on scroll cast feet with foliate apron between. 53.5cm (21ins) high, 24cm (9.5ins) wide, 13cm (5ins) deep.

Provenance:

The property of a private collector.

Charles Voisin was born in Paris in 1685 and became a master clockmaker in 1710. He worked first at the Rue de Sevres, and after 1713 at the Rue Dauphine. He married twice and fathered nine children, two of whom became master clockmakers. In 1760 he passed his business onto his second son Antoine-Henry. He died in Paris in February 1761.

The design of 'silent-pull' repeat mechanism used in the current lot is based on the earliest type which is believed to have been invented in around 1676 by Edward Barlow and/or Daniel Quare; although, in practice, seems to have been first put to use by Joseph Knibb (see Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1625-1725*). This mechanism will sound the last hour and quarter on two bells on demand only, hence is essentially designed for night-time use in the bed chamber. The provision of the alarm in the current lot is a feature rarely seen in French examples of this type, and cements its intended use as a bedroom clock.

£800-1,200



676

676 Y

A FRENCH LOUIS XIV STYLE TORTOISESHELL INLAID
ARCHITECTURAL 'RELIGIEUSE' BRACKET CLOCK
INSCRIBED FOR JACQUES LANGLOIS, PARIS, LATE
19TH CENTURY INCORPORATING EARLIER ELEMENTS

The rectangular five knopped pillar twin going barrel movement now with Brocot type anchor escapement regulated by half-seconds disc bob pendulum, the strike train with large diameter numbered countwheel and sounding the hours as well as a single blow at the half hour on a bell mounted within the superstructure of the case via a vertically pivoted hammer, the lower edge of the movement backplate engraved *Jacques Langlois, AParis*, the 10 inch rectangular black silk velvet covered dial incorporating applied pewter Roman numeral chapter ring with husk half hour markers and every minute numbered to the outer track, with fine engraved scroll engraved and pierced gilt brass hands over gilt brass mount cast as a recumbent Chronos supporting the chapter ring above a laurel bordered panel engraved *Jacques Langlois, AParis*, in a case with four gilt drapery swag adorned flambeau urn finials and pierced

gallery to the concave ebonised upstand, applied to the domed caddy superstructure inlaid with pewter linework forming a central roundel flanked by panels and conforming concave swept side sections, over brass baluster gallery interrupted by panel inlaid plinths supporting four further gilt flambeau spire finials, the front with ebonised complex cornice mouldings over rectangular arch-glazed door veneered in line-edged tortoiseshell and incorporating pewter strung panels to upper quadrants, flanked by free-standing Corinthian columns with gilt caps and bases and set on panel decorated plinths, the sides of swept concave form inset with gilt brass framed curved windows incorporating arched upper and lower rails between pewter line panel infill panels, over conforming waist panels and the rear angles adorned with further Corinthian columns, the flush rear with rectangular door, on complex ebonised ogee moulded skirt base with leaf-cast gilt brass bun feet.

68cm (26.75ins) high, 50cm (19.75ins) wide, 18cm (7ins) deep.

£1,000-1,500



677

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.

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

£800-1,200



678

677

A FRENCH LOUIS XV STYLE PATINATED BRONZE MANTEL CLOCK
'PENDULE A L'ELEPHANT'

THE MOVEMENT BY RICHARD ET CIE, PARIS, LATE 19TH CENTURY

The circular eight-day two train bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped R&C, PARIS & LONDON over serial number 621 to upper left, and further number 5 8 to lower edge, the 4.5 inch circular twenty-five piece white enamel cartouche numeral dial with convex centre within chapter ring composed of blue-in-white enamel Roman numeral cartouche panels within rococo borders and black Arabic numeral annotated five minute cartouche numerals to outer track, with pierced blued steel hands set behind a hinged ogee moulded convex bevel-glazed cast oxidised bezel, the case modelled in the manner of Jean-Joseph de Saint Germain or Jacques Caffieri with a figure of a gentleman in stylised oriental dress holding aloft a parasol surmounting the drum housing the movement, incorporating hinged glazed rear cover and draped flowering foliage to sides, over support modelled as a stylised elephant with its trunk aloft fitted with rococo scroll cradle for the movement on its back incorporating saddle strap around its waist, standing on a naturalistically cast base incorporating large flowerheads and rocaille scrollwork.
41cm (16.25ins) high, 35cm (13.75ins) wide, 18cm (7ins) deep.

678

A FRENCH LOUIS XVI GILT BRASS CARTEL CLOCK
UNSIGNED, PROBABLY PARIS, LATE 18TH CENTURY

The rectangular twin going barrel countwheel bell striking movement with four cylindrical pillars pinned through the backplate and anchor escapement for regulation by a pendulum now incorporating Brocot type regulation to suspension, the backplate with rounded lower corners and stamped 59 towards the lower margin, the 8 inch circular convex white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track demarked by small gilt diamond lozenges beneath each numeral, with pierced and engraved gilt brass hands set behind a hinged convex glazed bead decorated cast bezel, the case with drapery swag decorated twin-handled urn surmount over Vitruvian scroll frieze to the fluted out swept superstructure applied with angled side scrolls, over pendant bell-flower decorated angled batons capped by leafy finials flanking the dial, with tall scroll shoulders draped with lion's skin behind passing down to form swags flanking a lion's mask apron mount applied to the top of the rectangular glazed lenticle, flanked by angled panel moulded sides over inverted ogee-shaped floral foliate cast base decorated with a band of guttae over a leafy pendant finial, the rear faced in brass incorporating top-hinged port hole for the movement.
79cm (31ins) high, 41cm (16ins) wide, 13cm (5ins) deep.

£600-800

679

A FRENCH LOUIS XVI ORMOLU MOUNTED
WHITE MARBLE MANTEL CLOCK
THE DIAL SIGNED COTEAU, LATE
18TH CENTURY

The circular two train eight-day countwheel bell striking movement for regulation by a pendulum incorporating silk suspension, the 3.75 inch circular slightly convex white enamel dial with date-of-the-month track annotated in puce for the odd numbers divided by gilt stars for the even within a chapter ring of vertically aligned Roman hour numerals, the outer minute track with gilt star five minute markers and Arabic quarters, the lower margin signed in puce Coteau, with scroll pierced and engraved gilt brass hands and steel arrow calendar pointer set behind a hinged convex glazed bead cast engine-milled bezel, the break-arch case with twin eagle-head handled urn surmount standing on a moulded platform and issuing draped fruiting foliage, looping down to join a transverse acanthus cast volute positioned at the apex of the gilt bead decorated break-arch moulding, with fine pierced and chased mount cast with basket of flowers over a lambrequin and acanthus scrolls beneath the dial, flanked by angled female mask and scroll cast terms and bowed side sections overlaid with conforming scroll pierced and chased mounts, the rear unadorned but with a glazed bezel for the movement, on D-ended skirt base inset with a frieze cast with putti to front and scroll cast panels to the curved ends, on leaf decorated disc feet.
44cm (17.25ins) high, 25.5cm (10ins) wide, 10cm (4ins) deep.

Joseph Coteau (1740-1801) was the most renowned enameller of his time who worked with the finest Parisian clockmakers during the latter years of the 18TH CENTURY. He was born in Geneva, where he was named master painter-enameller of the Académie de Saint Luc in 1766. Several years later he settled in Paris, and from 1772 to the end of his life, he was recorded in the rue Poupée. Coteau is known for a technique of relief enamel painting, which he perfected along with Parpette and which was used for certain Sèvres porcelain pieces, as well as for the dials of very fine clocks.

£800-1,200



679

680

A FINE AND RARE FRENCH CONSULATE PERIOD FIGURED
MAHOGANY 'AUDIENCE' TIMEPIECE

ANTIDE JANVIER, PARIS, No. 337 CIRCA 1801

The circular movement with four cylindrical pillars pinned through the backplate inclosing going train with anchor escapement regulated by delicate disc bob pendulum incorporating silk suspension, the backplate signed *JANVIER* to the left margin opposing *N^o 337* to the right, the 4.5 inch circular slightly convex white enamel dial with single blued steel hand for the outer track annotated for a ten-minute period with divisions down to five-second intervals, the centre with arched sector aperture revealing rotating enamel Roman numeral chapter ring divided to ten minute intervals and reading against an arrow marker at the apex, over signature *Janvier* to lower margin, set behind a hinged convex-glazed gilt brass bezel incorporating burnished gilt moulded surround to interior, the rectangular case with glazed aperture revealing enamel Reaumur scale thermometer with blued steel hand reading against a scale annotated *10-0-30*, with zero labelled *GLACE* and other annotations marking various temperature extremes recorded in Paris together with their respective dates including *Paris 1753* at 30.5 degrees, the rear of the panel fitted with a bimetallic strip issuing from a mount incorporating fine angle adjustment opposing pivoted linkage to operate the hand at the other end, the rear of the case with lift-out panel secured by a brass latch, over inverted breakfront skirt base projecting at the front and applied with a pair of gilt recumbent lions set into reveals flanking the thermometer, on generous gilt toupe feet (one foot missing). 33.5cm (13.25ins) high, 18.5cm (7.25ins) wide, 16.5cm (6.5ins) deep.



Provenance:
The property of a gentleman of title.

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

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

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

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

The ‘audience’ timepiece was developed during the French post-Revolution Consulate period in response to the need to measure the time granted for an audience with a dignitary, lawyer or high-ranking government official. The time allocated was set at ten minutes, which was no doubt a hangover from the earlier short-lived Revolutionary decimal time system. Janvier was known to have produced decimal clocks, hence he would have been very well-placed to produce timepieces which incorporated a decimal element within their design.

The case of the present lot can be confidently attributed to Janvier’s preferred supplier of clock cases Jean-Ferdinand Schwedfeger (1734-1818). Schwedfeger was former cabinet maker to Marie-Antionette and an inventory made on the death of his widow lists at least eight clock cases intended for Janvier. The provision of a mechanical thermometer within the beautifully restrained design of the case is a particularly successful addition, which appears to be unique to Janvier’s design.

The current timepiece is a new discovery uncovered during a routine clear-out of surplus items belonging to a gentleman of title. Although a handful of Janvier ‘audience’ timepieces are known, there appears to be only one other with fired-enamel dials. This second near identical example is numbered 338 (hence is consecutive to the present timepiece) and is illustrated in Hayard, Michel *Antide Janvier - His Life Through His Work* on page 273. Number 338 had been sold twice at auction in the last 15 years, first at Antiquorum, Geneva *Important Modern & Vintage Timepieces* 16th March 2014 (lot 312) for 65,000 CHF, then again at Christie’s, Geneva *WATCHES ONLINE: THE GENEVA EDIT* 17th May 2022 (lot 437) for 25,200 CHF. Another related timepiece (number 304), this time with silvered rather than enamel dials, was sold at Bonhams, London *FINE CLOCKS* 15th December 2021 (lot 61) for £31,500.

£10,000-15,000





681 (details)

681

A FINE AND RARE FRENCH EMPIRE GILT AND PATINATED BRONZE FIGURAL MANTEL CLOCK 'L'AMERIQUE'

JEAN-SIMON DEVERBERIE AND COMPANY, PARIS, CIRCA 1810

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum now incorporating Brocot type regulation to suspension, the 4.5 inch circular slightly convex white enamel Roman numeral dial signed *Deverberie & C^{nie}, a Paris* to centre, with Arabic fifteen minutes to outer track and pierced engraved gilt hands set within a fine gilt engine milled bezel, the case modelled as a native female warrior wearing plumed feather headdress and skirt, bead necklaces, armbands and milled bracelets, seated on top of the drum enclosing the movement with a quiver of arrows over her shoulder, bow in her right hand opposing spear in her left piercing the head of an alligator at her feet, to her rear is a palm tree enveloped by the tail of the alligator, the drum enclosing the movement with glazed friction-fit cover to rear and cradled within the out-swept D-ended base applied with gilt tied floral festoon swags, over skirt applied with a band of gilt beads and generous toupe feet.

48cm (19ins) high, 38cm (15ins) wide, 15cm (6ins) deep.

Provenance:

The property of a Lady of title.

Jean-Simon Deverberie is first recorded via his marriage to Marie-Louise Veron in 1788 where he is noted as a 'caster', it is thought that he also specialised as a watch casemaker. Although it is not known when Deverberie became a maitre bronzier, in 1791 he opened a bronze casting and clock factory at rue Barbet, Paris, in partnership with George Hertzog.

Deverberie embraced the fashion for exoticism expressed in the famed literature on distant lands and concepts of the 'other', epitomised by the likes of Rousseau, Benardin de Saint Pierre and Chateaubriand. Inspired by such literature Deverberie embodied these concepts with the applied arts and specialised in producing clocks and candelabra adorned with exotic figures. Most notable amongst these designs were those depicting the continents of America and Africa. The original design for *L'Amerique* (and possibly *L'Afrique*) dates to 1799 and survives in the cabinet des Estampes, Bibliotheque Nationale, Paris. Another volume dating to between 1801 and 1821 of hand-coloured plates (including both designs) is in the possession of Institut National d'Histoire de l'Art and can be viewed in full on their website.

Jean-Simon Deverberie relocated/opened another factory in rue du Temple in around 1804 and then in the rue des Fosses du Temple between 1812-20. He contracted specialist workmen to undertake various aspects of his production including some of the gilding to Jean Claude Herouard and Jean-Jacques Dubois amongst others. He also bought in glass dome covers for his clock cases from the famous glass blower Jean-Baptiste and acquired his marble from Gilles l'aine. Deverberie apparently did not supply the *Garde-Meuble* direct though he may have done so through as intermediary. He tended to prefer supply private clientele and appeared to have strong client base throughout Europe.

£7,000-10,000



681



682
 A FINE AND RARE FRENCH EMPIRE PERIOD GILT AND PATINATED BRONZE FIGURAL MANTEL CLOCK 'L'AFRIQUE' JEAN-SIMON DEVERBERIE AND COMPANY, PARIS, CIRCA 1812
 The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum now incorporating Brocot type regulation to suspension, the 4.5 inch circular slightly convex white enamel Roman numeral dial signed *Inv. fec. De Verberie & Comp^e, Rue des Fosses du Temple, N.47, A PARIS* to centre, with Arabic fifteen minutes to outer track and pierced gilt hands set within a fine gilt engine milled bezel, the case modelled as a native female warrior wearing feather skirt, bead necklaces, armbands and milled bracelets, seated on top of the drum enclosing the movement with a quiver of arrows over her shoulder, holding a spear in her right hand and a bow in her left, with a tortoise at her feet and seated leopard with ringed collar to her rear, the drum enclosing the movement with glazed friction-fit cover to rear and cradled within the out-swept D-ended base applied with frieze depicting putti fishing and hunting within a naturalistic setting flanked by gilt tied floral festoon swags to the rounded ends, over skirt applied with a band of gilt beads and generous toupe feet.
 46cm (18ins) high, 38cm (15ins) wide, 15cm (6ins) deep excluding spear.

Provenance:
 The property of a Lady of title.

For biographical footnote please see previous lot.

£7,000-10,000



682 (details)



682



683
A RARE FRENCH EMPIRE GILT AND PATINATED BRONZE
MINIATURE MANTEL TIMEPIECE EMBLEMATIC OF THE
TOBACCO TRADE
UNSIGNED, IN THE MANNER OF JEAN-SIMON DEVERBERIE,
CIRCA 1815, THE MOVEMENT LATER

Now incorporating a Swiss made eight-day going barrel movement with lever escapement regulated by a sprung balance, enclosed by a brass cover fitted with integral winding key, hand setting knob and regulation adjustment screw, inscribed 8, *SWISS, LEVER ESCAPEMENT C. 244* and numbered 1351549, fitted to the original 2 inch circular gilt Roman numeral dial with radial engine-turned centre within Roman numeral chapter ring, with slender blued steel *spade* hands and within a generous spiral twist cast bezel, the case modelled as a male figure with glass eyes wearing feather skirt and conforming plumed headdress, seated on top of a tied tobacco bale enclosing the movement with a gourd and an anchor placed behind him and resting his left foot on a barrel, the plinth base applied with mount cast as tied leafy fronds to front over a plain skirt and engine-milled bell-shaped feet, with a pair of figural candlesticks, probably second quarter of The 19th century, modelled with standing figures following the design of the timepiece supporting engine-turned sconces above their heads, set on cavetto shaped socles incorporating leafy collars and

engine-turned decoration to the base mouldings, (3).
The timepiece 24cm (9.5ins) high, 16cm (6.25ins) wide, 7.5cm (3ins) deep; the candlesticks each 24cm (9.5ins) high, 11cm (4.25ins) diameter.

The design of the case of the present lot was most likely inspired by those published by Jean-Simon Deverberie, who embraced the fashion for exoticism expressed in the famed literature on distant lands and concepts of the 'other', epitomised by the likes of Rousseau, Benardin de Saint Pierre and Chateaubriand. Inspired by such literature Deverberie embodied these concepts with the applied arts and specialised in producing clocks and candelabra adorned with exotic figures. Most notable amongst these designs were those depicting the continents of America and Africa. The original design for *L'Amerique* (and possibly *L'Afrique*) dates to 1799, and survives in the cabinet des Estampes, Bibliotheque Nationale, Paris (see previous two lots).

Miniature mantel timepieces of this type were originally mostly supplied with short duration watch-type movements, with many now having later longer duration movements fitted as per the present lot.

£1,000-1,500



684
A RARE FRENCH EMPIRE PARIS PORCELAIN VASE CASED
MANTEL CLOCK

THE PORCELAIN BY DARTE FRERES, PARIS, CIRCA 1820
The circular countwheel bell striking movement with anchor escapement regulated by rosette-cast bob pendulum incorporating silk suspension, the circular brass dial with fine repeating fruiting vine leaf cast centre within silvered Roman numeral chapter ring, with blued steel *moon* hands set within generous radial acanthus leaf cast bezel surround, the movement a dial set into the body of a flared oval-section porcelain vase modelled with lappet leaf moulding to rim over twin stylised dolphin side handles, the gilt body overpainted in shades of muted gold with a repeating Gothic arcade beneath an alternating anthemion and tracery panel decorated frieze, the lower section formed with a pierced feather gallery

over a cavetto moulded skirt base, similarly decorated with foliate motifs interspersed with relief-modelled Classical masks over the four lion's paw feet, the top with tin plated liner to allow use as a vase and the underside with red *DARTE, Pal. Royal, No. 21* mark.
28cm (11ins) high, 25cm (9.75ins) wide, 18cm (7ins) deep.

Brothers Louis Joseph (1766-1843) and Jean Francois (1768-1834) Darté established a porcelain factory in the Rue de la Roquette, Paris, in 1808. Their retail outlet was at the Palais Royale 21 and they were known for producing richly decorated wares in the Empire and Restoration styles. Production is believed to have continued until around 1825.
A clock of the same model of the present lot is housed in the collection of the Palacio Nacional da Ajuda, Lisbon, (inventory No. 3964).

£400-600



685

A FINE FRENCH RESTAURATION ORMOLU AND CUT VONECHE CRYSTAL LYRE-SHAPED MANTEL CLOCK CLERET, POSSIBLY FOR RETAIL BY A L'ESCALIER DE CRISTAL, PARIS, CIRCA 1820

The circular two train eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension regulation, the backplate signed *CLERET* over stamped number 2169 to lower margin, the 3 inch circular gilt brass Roman numeral dial with curved panel inscribed *CLERET A PARIS* to the engine-turned centre and blued steel moon hands set within a gilt floral wreath cast bezel, the case formed as a lyre with opposing twin swan-neck cast terminals to the tapered square section outward-curved reeded cut glass limbs set into laurel cast collars, united by a foliate panel centred stretcher surmounted by a Classical mask issuing wheatear husks, over brass rod 'strings' set into a moulded platform elevated on a leaf-cast capital, the belly of the lyre also constructed from reeded cut glass and inset with the movement, raised on a conforming glass block plinth base with fine acanthus cast and chased gilt upper mouldings over repeating bell-flower decorated moulding to the skirt base and stylised winged lions paw feet. 56cm (22ins) high, 20cm (8ins) wide, 13.5cm (5.25ins) deep.

Clocks by Cleret, Paris are often signed 'eleve de Robin' indicating that he was a pupil of the eminent clockmaker Robert Robin (1741-99) who is best known for his complex astronomical regulators.

The Voneche crystal factory was established in 1778 and was later acquired in 1802 by Aime-Gabriel d'Artigues who modernised and developed the business. Napoleon I supported the factory, as it provided an alternative to imports from Waterford and Bohemia which had become subject to the continental blockade. By the time of the Restoration the Voneche factory was in financial difficulty, however Louis XVII agreed to bail it out on the condition that d'Artigues established another new crystal factory at Baccarat. After the Belgium revolution in 1830 the factory was sold to Baccarat who closed the works in 1831.

The A l'Escalier de Cristal (The Crystal Staircase) was a famous Parisian retailer of crystal, created by Marie Desarnaud in 1804. The business was at its peak during the Restoration and was the first to offer clocks, candelabra, ornamental vases etc that combined cut crystal and gilt bronze.

£1,000-1,500



686

686 †

AN IMPRESSIVE FRENCH EMPIRE ORMOLU AND ROSSO FRANCIA FIGURAL MANTEL CLOCK 'PSYCHE CROWNING AMOR' AFTER A DESIGN BY CLAUDE MICHALLON, UNSIGNED, PARIS, CIRCA 1820

The circular eight-day two-train countwheel striking movement with anchor escapement for regulation by a pendulum incorporating silk suspension, the 4 inch circular dial with gilt rosette and radial fish-scale cast centre within a white enamel Roman numeral chapter ring, with scroll pierced steel hands within a repeating leaf cast bezel surround, housed in an arched milestone-shaped marble central section applied with a mount cast with a gladius piercing an oil lamp to front over a gilt skirt, positioned between two standing figures depicting the naked female Psyche to the left leaning across to crown the male Amor with a wreath of rose blooms, standing on a marble plinth base applied with stylised triple-wreath and sceptre cast mount to front, over skirt applied with gilt ogee shaped upper mouldings cast with repeating lotus leaves above generous winged lion's paw feet; with a pair of Restoration ormolu and rosso Francia marble five-branch candelabra, circa 1830, each with five branches fitted with leafy drip pans issuing from a colza style centre surmounted by an additional scone, raised on triformal supports tied with leafy scrollwork at the top over conforming stretcher block applied with a spire finial, with three integral out-swept lion's paw feet resting on a concave-sided triformal marble plinth applied with

generous gadroon cast decoration to upper surface, (3). The clock 66cm (26ins) high, 46cm (18ins) wide, 21.5cm (8.5ins) deep; the candelabra each 71cm (28ins) high, 27cm (10.5ins) diameter.

The design for the current lot was created by the sculptor Claude Michallon (1752-99), who, after first studying in Paris went to Rome for six years. On his return in 1791 he received many commissions for large sculptures which were well received and he won several prizes. The composition of the present lot was probably influenced by the 'Capitolin Kiss' which is a Roman copy of an ancient Greek original housed in the Capitoline Museums, Rome. Interestingly the 'Capitolin Kiss' was in Paris up until being ceded back to Rome in 1797 hence it is likely that Michallon drew inspiration prior to its return.

Versions of this model are traditionally believed to have been cast by Pierre-Philippe Thomire, however a comparable modelled described 'Pendulum of Psyche crowning Love' was exhibited by the bronzier Pierre-Francois Feuchere (1732-1823) in 1816. Numerous examples survive in important collections including at the Chateau de Fontainebleau, the museum Marmottan and Brighton Pavilion.

£5,000-7,000



687

687
A FRENCH EMPIRE ORMOLU FIGURAL MANTEL CLOCK
L. MALLET, PARIS, EARLY 19TH CENTURY
 The circular two train eight-day countwheel bell striking movement with anchor escapement for regulation by a pendulum incorporating silk suspension, the 3.5 inch circular slightly convex white enamel Roman numeral dial signed *L's Mallet a Paris* to centre, with steel *moon* hands set within an engine milled bezel decorated with a continuous leafy trail, set into arch-shaped housing surmounted by trophy mount cast as an axe and sheathed gladius retained by a laurel wreath, over further mount cast as tied oak and laurel branches applied beneath the dial, set via stylised repeating lotus leaf cast ogee base moulding next to a standing figure of bearded man wearing classical robes holding forth an upturned helmet, onto a platform base inset with a panel cast with a King conversing with a scholar and another figure listening-in, the sides with crossed sword motifs, standing on toupe feet.
 38cm (15ins) high, 25.5cm (10ins) wide, 11.5cm (4.5ins) deep.

Louis Mallet worked in Paris where his workshop is recorded on Rue J-J Rousseau in 1815 when he was appointed clockmaker to Louis-Philippe, Duc d'Orleans (1773-1850), later King of the French.

£700-1,000



688

688
A FRENCH EMPIRE STYLE SMALL ORMOLU MANTEL CLOCK
UNSIGNED, PROBABLY PARIS, EARLY 19TH CENTURY AND LATER
 Now with circular eight-day countwheel bell striking movement with anchor escapement for regulation by a disc bob pendulum incorporating Brocot type regulation to suspension, with a 3.25 inch circular white enamel Roman numeral dial with steel *moon* hands set within repeating anthemion milled surround behind a hinged convex-glazed ropetwist decorated bezel, in an arched case with mount cast as fringed fabric draped over the top, and another cast a run of leather-bound books framed by conforming tied festoon curtains beneath the dial, the rear with circular hinged glazed cover, on skirt base with repeating leaf cast upper mouldings and rose wreath centred floral frond cast mount to front, over turned feet, (lacking pendulum).
 21cm (8.25ins) high, 14.5cm (5.75ins) wide.

£180-250

689
A FRENCH NAPOLEON III MAHOGANY PORTICO MANTEL CLOCK WITH INVENTORY STAMP FOR THE TUILERIES PALACE
HENRY-LEPAUTE, PARIS, CIRCA 1855
 The circular eight-day two train outside countwheel bell striking movement with anchor escapement regulated by a 'grid-iron' disc-bob pendulum incorporating fine beat adjustment to the crutch, the 4.5 inch circular white enamel Roman numeral dial signed *HENRY-LEPAUTE, H'RE DU ROI & DE LA VILLE, Rue St. Honore 247, A PARIS* to centre, with blued steel hands set within a repeating strapwork panel cast gilt brass bezel, the case with tablet upstand over projecting cornice to entablature, supported on two pairs of columns with the movement and dial set in a gilt brass drum between, each now with blocks for capitals over flame figured veneered shafts with entasis and engine-milled gilt brass bases, on plinth base with cavetto moulded skirt stamped with a crowned *TU* monogram and numbered *19456* to the rear over block feet.
 51cm (20ins) high, 27cm (11.75ins) wide, 15cm (6ins) deep.

Provenance:
 The property of a private collector. The inventory stamp to the rear of the skirt of the clock indicates that the present clock would have been supplied to the Tuileries Palace, most likely around the start of Napoleon III's reign as Emperor in 1852.

Jean-Joseph Lepaute (1769-1846) was the great nephew of the founder of the Lepaute dynasty Jean-Andre Lepaute, 1720-1789. He initially joined the business as a junior partner to Pierre-Basil Lepaute, hence was around at the time the firm started to supply clocks to the Chateaux of the Tuileries, St. Cloud, Trianon and Fontainebleau.

In 1811 the firm divided and Pierre-Basil formed his own business with his son Pierre-Michel, under the name of Lepaute Fils. Jean-Joseph Lepaute remained and subsequently took on Augustin-Michel Henry who was the son of Pierre Henry who had married Jean-Andre Lepaute's sister Elizabeth. Pierre later changed his name to Henry Neveu Lepaute and married Annais, the daughter of Jean-Joseph. In 1854, Augustin-Micheal Henry, being Napoleon III's official watchmaker, was authorised by the Emperor to officially add 'Lepaute' to his surname. Thereon, the signature "Henry-Lepaute" appeared on the dials of the company's clocks.

The going train of the present lot is trained to run for about a month whilst the strike train for eight-days. This is most likely to ensure that the power delivery for the going train is always within the maximum twenty-five percent of its range assuming a weekly wind. As such the strength of the spring will not noticeably diminish during this period.

The Tuileries Palace formed the West Front of the of the Louvre complex closing off the large courtyard. Constructed started in 1564 as a home for Queen Catherine De Medici and when finally completed under the reign of Louis XIV had an immense façade of 266 metres. The palace underwent many refurbishments right up until the reign of Emperor Napoleon III, who undertook extensive lavish redecoration of the State rooms in the revived Second Empire style.



689

On 23rd May 1871, during the suppression of the Paris Commune, men under the orders of the Commune's former chief military commander Jules Bergeret set the Tuileries alight. The blaze lasted two days hours and thoroughly gutted the palace, with the exception of the foundations and the Arc de Triomphe du Carrousel. The gutted shell stood for another eleven years before being finally dismantled in 1882.

The inventory mark to the rear of the present lot indicates that it was once formed part of the furnishings of the Tuileries Palace. Indeed, it is most likely that the clock was supplied direct to the palace by Henry-Lepaute who was, after all, Napoleon III's official watchmaker.

£500-800



689 (stamp detail)

690
A FRENCH SECOND EMPIRE ORMOLU EQUESTRIAN
FIGURAL MANTEL CLOCK 'NAPOLEON'
UNSIGNED, PARIS, CIRCA 1850

The circular two train eight-day countwheel bell striking movement with anchor escapement for regulation by a pendulum with silk suspension, the backplate stamped *L*, 376 to left-hand margin over 205 to centre, the circular silvered 'watered silk' engine-turned Roman numeral dial with steel *moon* hands set within a gilt laurel wreath cast surround, the case surmounted by a parcel-silvered equestrian figure of Napoleon in full military costume including a three-quarter winter overcoat, astride a stallion standing on a rocky outcrop cast with tree stump and leafy motifs flanking the dial, set on a tall plinth base applied with an Imperial eagle and oakleaf cast motif to centre flanked by generous acanthus cast ornaments to the front corners, above a skirt base with fluted top moulding over wreath-centred foliate mount and a generous laurel swag cast apron issuing from leafy scrolls forming the bracket feet. 48cm (19ins) high, 31cm (12.25ins) wide, 10cm (4ins) deep.

£400-600



690



691

691
A FRENCH NAPOLEON III LOUIS XVI STYLE ORMOLU MANTEL CLOCK
LE FEVRE, PARIS, CIRCA 1850

The circular eight-day two-train countwheel bell striking movement with anchor escapement for regulation by a pendulum incorporating silk suspension, the backplate stamped 126 towards the left-hand margin over 518 and *LEFEVRE A PARIS* across the centre, the 3.5 inch circular slightly convex blue-on-white Roman numeral dial inscribed *LEFEVRE, A PARIS* to centre and with Arabic five minutes to outer track, with scroll pierced gilt brass hands set behind a hinged bevel-glazed guilloche scroll cast bezel, the D-ended case with floral swag adorned acanthus cast oval urn surmount standing on a fluted cavetto moulded upstand, over front with tied laurel wreath above the dial and recessed polychrome floral painted porcelain panel with gilt and powder blue borders and set within a lotus-leaf cast frame beneath the dial, flanked by fluted quarter-bowed angles and tied fruiting foliage cast pendant mounts to sides, the rear matching the front except for the guilloche bezel and porcelain panel, on shaped stepped skirt base with tied laurel wreath mouldings over rosette decorated looped scroll cast panels interrupted by acanthus motifs, on conforming shaped white marble plinth base with lobed bun feet. 35cm (13.75ins) high, 25cm (9.75ins) wide, 13.5cm (5.25ins) deep.

J. Leferve et Fils are known to have worked from rue St. Sebastien 17, Paris, during the second half of the 19th century. It is possible that they were connected to the eminent Directoire and Empire period clockmaker Pierre-Honore LeFevre, who succeeded his associate, Jean-Francois Debelle, in 1803 and is believed to have continued working until after 1810.

£600-800



692

692
A FRENCH PATINATED BRONZE EQUESTRIAN FIGURAL
MANTEL CLOCK DEPICTING LORD BYRON'S 'MAZEPPA'
THE MOVEMENT POSSIBLY STAMPED FOR VERGER
FRERES, PARIS, CIRCA 1875

The circular two train eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *VF*, *BREVETE PARIS* sunburst trademark to the left-hand margin over *JAPY FRERES & CIE, G'DE MED. D'HONNEUR* roundel and serial number 33338 above further numbers 3 2 to the bottom centre, the circular blue-on-white enamel Roman numeral dial with steel *moon* hands within a fruiting vine leaf cast bezel surround, the case cast as the naked Mazeppa tied to the back of a stallion leaping over a rocky outcrop enclosing the dial, with tree trunk to backdrop and lapping water to the foreground, on cavetto moulded *Belge noir* marble skirt base with gilt brass squab feet. 51.5cm (20.25ins) high, 53.5cm (21ins) wide, 20cm (8ins) deep.

The narrative poem 'Mazeppa' was written by Lord Byron in 1819 and is based on the popular legend of the early life of the Ukranian, Ivan Stepanovych Mazepa (1639-1709). According to the poem Mazeppa had a love affair with Theresa, a Polish Countess, whilst serving as a Page in the Court of John II Casimir Vasa. On discovery of the affair Theresa's much older husband punished Mazeppa by tying him to a stallion and setting it loose. The poem recounts the traumatic journey that ensued and was praised for its 'vigor of style and its sharp realization of the feelings of suffering and endurance'.

The 'VF' sunburst stamp to the backplate of the present clock is apparently unrecorded, however it is possible that it may be for Verger Freres who were apparently first established in Besancon, France, by Justin Verger in 1821. A Ferdinand Verger subsequently set-up business at the Place des Victoires, Paris, in 1872 taking his sons into partnership soon after. The firm registered a trademark (different to that on the present lot) in 1896 and went on to become one of the most important French jewellery houses of the 20th century, being particularly noted for their association with the likes Cartier and Boucheron during the Art Deco period.

£1,000-1,500



693

693

A RARE FRENCH GILT BRASS, BRONZE AND ROSSO FRANCIA MARBLE NOVELTY AUTOMATON TIMEPIECE 'THE OARSMAN' ANDRE ROMAIN GUILMET, PARIS, RETAILED BY JOHN WALKER, LONDON LATE 19TH CENTURY

The circular eight-day movement with inverted tic-tac escapement positioned to the lower edge of the mechanism connected via a cranked horizontal crutch to the figure of a sailor with a paddle standing towards the bow of the vessel suspended from crossover springs allowing it to oscillate back and forwards acting as a compound pendulum, the movement backplate stamped with *MEDAILLE D'OR, A R, GLT, B'TE, S.G.D.G. PARIS* trademark, the 2.5 inch circular gilt dial indistinctly inscribed with retailer's signature *JOHN WALKER, 68 CORNHILL & 230 REGENT ST., LONDON* to centre within vertically aligned Arabic hour numeral chapter ring and with blued steel spade hands set within a canted bezel, the case finely modelled as a single-masted sailing vessel with drum housing the movement tied amidships beneath the rear spar, with gilt bulwark rail, rudder and bowsprit, the hull incorporating an access panel to the rear and set within naturalistic ocean setting, onto the stepped marble plinth with canted gilt pad feet. 44cm (17.25ins) high, 38cm (15ins) long including bowsprit, 16.5cm (6.25ins) wide.

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.

Another 'oarsman' automaton timepiece by Guilmet is illustrated in Roberts, Derek *Mystery, Novelty and Fantasy Clocks* page 254, (figure 22-1), and a further example was sold in these rooms 6th October 2021 (lot 161) for £14,000 hammer.

£4,000-6,000

694

A RARE BLACK FOREST CARVED OAK QUARTER-STRIKING 'CUCKOO AND QUAIL' MANTEL CLOCK JOHANN BAPTIST BEHA, EISENBACH, MODEL 508 CIRCA 1865

The substantial wooden-framed triple standing barrel movement with anchor escapement regulated by short pendulum with heavy brass-faced bob, the quarter train with outside countwheel and linkages to a bellows and quail automaton who appears from behind the left-hand door above the dial to announce the quarters with a single-note call followed by a hammer sounding on a gong fitted to the inside of the rear case panel, the hour strike of conforming layout but with two bellows and a cuckoo automaton appearing from behind the right-hand door to announce the hours with a two-note call followed by sounding on the same gong, the dial finely carved with fruiting vine leaves to centre within chapter ring applied with pierced bone Roman hour numerals, with pierced and foliate carved bone hands and naturalistically carved surround, the gabled case with grain-carved batons to roof fronted by fine a vine leaf entwined fascia set with a crucifix at the apex, over front applied with a naturalistically carved trellis around the dial entwined with further fruiting vines and incorporating pair of hinged doors for the bird automata beneath the roof overhang, the apron applied with a further vine entwined double rail over aperture recess, the sides within hinged doors set within grained baton carved framing and the rear with lift-out panel, the platform base applied with further naturalistically carved baton framing to simulate fencing, on block feet; together with a copy of Miller, Justin J. *Rare and Unusual Black Forest Clocks* Schiffer Publishing Limited, West Chester PA 2012, dj, (2). 60cm (23.5ins) high, 35cm (13.75ins) wide, 22cm (8.75ins) deep.

Provenance:

The property of a professional sportsman and commentator.

Johann Baptist Beha was born in Eisenbach 1815 the son of master clockmaker Vincenz Beha who, by the late 1830s had established a workshop specialising in the production of early 'shield' pattern cuckoo clocks amongst others. Johann Baptist set-up his own workshop in Eisenbach in 1845 specialising in cuckoo clocks. He is credited as the first to produce 'Bahnhause' (railway cottage) style cuckoo clocks as well spring driven wall or shelf models.

His early models retained wooden framed movements but often included fusees. It is likely that this feature was incorporated so that they could compete, in terms of quality, within lucrative export markets. Indeed the largest consumers of his clocks were Russia and Britain, with the main importers to the latter being Camerer, Kuss & Co., London; Morath Brothers, Liverpool; and Bohringer, Belfast. Camerer Kuss was also the main exporter of Beha clocks to India.

During the 1850s Beha expanded his range to include cuckoo picture frame clocks and 'moving eye' automaton clocks amongst others; he was also the first to introduce musical movements within cuckoo clocks. At some point after the Philadelphia Centennial Exhibition in 1876 Johann Baptist Beha took his sons Lorenz (1865-1941) and Engelbert (1866-1949) into partnership, forming the firm 'Johann Baptist Beha und Sohne'. At this time increasing competition and need to appeal to the emerging middle-class markets meant that the breadth of novelty within the firm's designs was increased, but perhaps at the expense of quality.



694

After Johann Baptist's death in 1898 the business was continued by his sons, however the loss of the lucrative export market to Russia (due to the Revolution) and the general economic challenges of the inter-war period resulted in the firm's production diminishing. They were still producing a small number of clocks in 1938 but were finally wound-up in 1956.

The present lot is a relatively early model with the decoration to the front of the gable affixed to the roof rather than hung and retained by latches. The execution of the carving is particularly crisp and perhaps a little unusual in being executed in oak. Indeed, the quality of the case and the provision of 'cuckoo and quail' quarter-striking sets the current lot aside as being a notably fine example of Beha's work.

£2,500-3,500



694 (reverse detail)



695

695
AN AUSTRIAN BRASS MOUNTED
EBONISED AND GILTWOOD
GRANDE-SONNERIE STRIKING
MANTEL CLOCK WITH CALENDAR
UNSIGNED, PROBABLY VIENNA,
CIRCA 1800

The rectangular four pillar triple standing-barrel two-day movement with anchor escapement regulated by disc-bob pendulum with silk suspension, sounding the quarters on a coiled gong followed by the hours on a second larger gong at every quarter hour or on demand via pull trip repeat function, the 5.5 inch circular convex white enamel dial with concentric calendar ring to centre within vertically aligned Arabic hour numerals and outer minute ring, with steel spade hands set behind hinged engine-turned brass convex glazed bezel, the case surmounted with a giltwood finial set on a cavetto moulded platform over drum housing the movement applied with brass leaf and scroll ornaments around the dial and with wooden disc shutter to the rear, raised via a block applied with brass mounts modelled as winged females over an ogee-arch aperture adorned with a male mask at the apex flanked by stylised scrollwork, set on carved giltwood supports modelled as opposing hippocampi with the looped tails continuing up towards the dial, over a stepped platform base applied with laurel spray mounts to fascia, on gilt lion's paw feet.

57cm cm (22.5ins) high, 34cm (13.5ins) wide, 15cm (6ins) deep.

£700-1,000

696

A VICTORIAN GOTHIC REVIVAL CARVED OAK QUARTER-CHIMING
BRACKET CLOCK
GILLETT AND BLAND, CROYDON, CIRCA 1875

The substantial four columnar pillar triple chain fusee movement with anchor escapement regulated by a heavy half-seconds lenticular bob pendulum, sounding Whittington chimes for the quarters on a graduated nest of eight bells and sounding the hour on a coiled gong, the backplate with pendulum holdfast over stamped serial number 6981, the 7.75 inch circular slivered brass Roman numeral dial signed *GILLETT & BLAND, STEAM CLOCK FACTORY, CROYDON* to centre, with cruciform pierced steel hands and *CHIME/SILENT* selection switch at twelve o'clock, within a canted silvered surround set behind a hinged convex glazed caddy moulded brass bezel, the triangular gabled case with generous central foliate bud finial flanked by further projecting spire finials incorporating foliate caps, divided by stepped repeating scrolling leaf carved gable cresting with a running frieze populated by carved rosettes over tracery pierced triform panel beneath, the angles with projecting octagonal floating columns flanking foliate carved spandrel infill beneath the dial and terminating with conforming pendant finials, the base with apron panel inset with alternating shield and quatrefoil motifs, the sides with ogee bolelection moulded hinged glazed doors and the rear flush incorporating a gable-glazed door with the inside edge of the lower rear stamped 93261, on ebonised bun feet.

Provenance:

From a Private Collection, Kent.

The firm of Gillett, Bland and Company of Croydon can trace its roots back to the clockmaker William Gillett who moved from Hadlow, Kent, to Clerkenwell in 1837. In 1844 he relocated again, this time to Union Road, Thornton Heath, Croydon. Charles Bland became a partner in 1854, and the company subsequently traded as Gillett & Bland. In 1877, Arthur A. Johnston (c.1851-1916) bought a partnership, and shortly afterwards extended the company's output by establishing a bell foundry. The business became known as Gillett, Bland & Co until Bland's death in c.1884, when the name was changed to Gillett & Co. The name Gillett & Johnston seems to have been used from around 1887. Arthur Johnston's son, Cyril Frederick Johnston (1884-1950), joined the company in 1902, became a partner in 1907, and took over the firm following his father's death in 1916.

The inclusion of 'Steam Clock Factory' to the dial of the present lot advertises the fact that the Gillett and Bland works were steam powered (from prior to 1868 when a clock tower commemorating this innovation was built).

£800-1,200

697 Y

A VICTORIAN GOTHIC ROSEWOOD BRACKET TIMEPIECE
UNSIGNED, MID 19TH CENTURY

The four columnar pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 6.25 inch shaped ogee-arch top single-sheet silvered brass Roman numeral dial with blued steel moon hands and fine foliate scroll engraved infill to lower margin and arch, the gable-top case with cavetto cornice over glazed front door inset with canted silvered fillet mouldings following the shape of the dial flanked by projecting angled cluster columns to front angles, the sides with lancet shaped apertures inset with repeating Gothic arch pierced brass sound frets, the rear flush and incorporating an arch-glazed door, on moulded skirt base.

41.2cm (16.25ins) high, 19cm (11.5ins) wide, 21cm (8.25ins) deep.

£400-600



696



697



698

698
A GEORGE IV MAHOGANY BRACKET CLOCK
THE DIAL SIGNED FOR DUTTON, LONDON, RETAILED BY
GEORGE G. COCKS, BRISTOL, CIRCA 1725

The five pillar twin fusee bell striking movement with anchor escapement regulated by half-seconds pendulum incorporating holdfast clip to the geometric border engraved backplate, the 7 inch circular cream painted Roman numeral dial inscribed *DUTTON, London* to centre, with blued steel spade hands set behind a hinged convex-glazed cast brass caddy-moulded bezel, the Gothic lancet-arch shaped case with pineapple finial to the gadroon carved cushion superstructure set on a block over the cavetto arch mouldings, the front with quatrefoil motif above the dial and stylised anthemion carved decoration to a recessed panel beneath, flanked by cluster columns capped with conforming finials to front angles, and generous rosette decorated brass ring handles over Gothic tracery overlaid lancet shaped windows to sides, the rear with lancet-shaped glazed door, on skirt base with gadroon carved upper mouldings and brass bun feet, the interior of the case with applied paper label *GEORGE G. COCKS, CAMP WRITING DESK Manufacturer, Makes every Description of Clocks & Spring, Cases, Ladies and Gentlemen's Dressing, & Travelling Cases, Medicine Chests etc., No. 3 Montague St., BRISTOL....*

56cm (22ins) high, 27cm (10.5ins) wide, 19cm (7.5ins) deep.

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

£800-1,200

699 Y
A SMALL MAHOGANY CASED EIGHT-DAY LONGCASE REGULATOR
THE MOVEMENT AND DIAL SIGNED FOR RICHARD HARPER,
SHREWSBURY, CIRCA 1785, THE CASE CIRCA 1825

The substantial six knopped pillar movement with thick plates measuring 7.75 by 6 inches enclosing a four-wheel train with high pinion count, bolt-and-shutter maintaining power and six spoke wheel crossings to the delicate deadbeat escapement, regulated by heavy lenticular bob steel-rod seconds pendulum suspended from the movement backcock, the 8.875 inch ogee arch-top silvered brass dial with subsidiary seconds over recessed Roman numeral hour dials to centre, within outer minute ring incorporating Arabic five minute annotations, with blued steel spade hands to the subsidiaries and simple slender sweep hand for the minutes, the arch with engraved signature *Richard Harper, SHREWSBURY*, now in a purpose made case with cushion-moulded cornice and plain frieze, over square hood door incorporating a 8.75 inch circular glazed aperture within raised bezel mouldings and ebony-line decorated quadrant panels to angles, flanked by fixed reeded pilasters, the trunk with slender cavetto throat moulding over rectangular caddy moulded glazed door enclosing a velvet-backed interior, the plinth base with cavetto top mouldings over front applied with circular raised mouldings matching those around the dial within ebony-line bordered quadrant panels, on honeysuckle scroll carved feet.

Richard Harper is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as an 'eminent watchmaker' working in Shrewsbury 1766-91.

The movement of the present lot conforms to high-end London practice of the period hence was probably 'bought-in' by Richard Harper for finishing in his workshop. From this it is would be reasonable to suggest that this regulator was probably for his own use in his workshop to allow accurate regulation of his watches. Consequently the original case may well have been relatively utilitarian in nature, hence was probably 'upgraded' to the current well-made case during subsequent ownership.

£1,200-1,500



699 (details)



699



700

700

A GEORGE IV MAHOGANY FUSEE DIAL WALL TIMEPIECE
THE DIAL SIGNED FOR MASSEY, LAMBETH, CIRCA 1825

The four pillar single fusee movement with A-shaped plates and anchor escapement regulated by a lenticular bob pendulum, the 11.75 inch circular white painted Roman numeral dial inscribed *Massey, Bridge Road., LAMBETH* to centre, with steel *spade* hands set behind a hinged glazed cast brass caddy moulded bezel applied to the moulded wooden surround, secured via pegs onto the rear box case with hinged door to right-hand side over pendulum access flap to the curved underside.

35.5cm (14ins) diameter, 14cm (5.5ins) deep.

£250-350



701

701 Y

A VICTORIAN CARVED ROSEWOOD FUSEE WALL TIMEPIECE
UNSIGNED, MID 19TH CENTURY

The four pillar single chain fusee movement with anchor escapement regulated by a steel rod cylindrical bob pendulum with an effective length of approximately 21.5 inches, the 10 inch circular white painted Roman numeral dial with steel *spade* hands set within a spun brass canted bezel surround, the regulator style glazed-front arch-top case with full-width glazed front door enclosing a scroll carved pierced apron fret beneath the dial, the sides with arched windows, over base with foliate carved ogee chin moulding above an inverted stepped ogee caddy shaped foot.

35.5cm (90cm) high, 35cm (13.75ins) wide, 18cm (7ins) deep.

£250-350

702

A REGENCY BRASS MOUNTED EBONISED LANCET-SHAPED
QUARTER-STRIKING BRACKET CLOCK WITH ALARM
UNSIGNED, CIRCA 1820

The six pillar triple fusee movement with anchor escapement regulated by lenticular bob pendulum incorporating graduated stirrup-type screw regulation to shaft, ting-tang sounding the quarters on a pair of graduated bells mounted on the leafy scroll border-engraved shouldered backplate and striking the hours on a further bell mounted above, the alarm mechanism with standing barrel wound via a pull-cord and sounding on the inside of the hour bell, the 9 inch circular slightly convex cream painted Roman numeral dial with white enamel Roman numeral alarm setting disc to centre and steel *moon* hands, set behind a hinged cast brass convex glazed cast brass bezel concealing a *Quarter/Strike/Silent* selection switch at twelve o'clock, the lancet-shaped case with brass mouldings framing the arch over slender three quarter columns enclosing fascia with brass cockbead outline geometric panel infill around the dial, the sides with generous cast brass lion's mask ring handles over Gothic tracery pierced brass lancet-arch sound frets, the rear with lancet-shaped brass grille inset door set within the frame of the case, on stepped brass bound skirt base with generous brass ball feet.

£500-700

703

A VICTORIAN OAK FUSEE DIAL WALL TIMEPIECE
JOHN WALKER, LONDON, THIRD QUARTER OF THE
19TH CENTURY

The high-grade four columnar pillar single chain fusee movement with anchor escapement regulated by a lenticular bob pendulum incorporating T-bar suspension, the 12 inch circular white painted Roman numeral dial inscribed *JN° WALKER, 127. FENCHURCH ST. & 230 REGENT ST., LONDON, 7597* to centre, with brass hands set behind a hinged glazed cast brass caddy moulded bezel incorporating canted insert to interior applied to the moulded wooden surround, secured via pegs onto the rear box case with hinged door to right-hand side over pendulum access flap to the curved underside.

The London clockmaking firm John Walker was founded by a maker of that name at 40 Princes Street, Leicester Square in 1836. After working from several addresses on Princes Street Walker relocated to 68 Cornhill in 1868 and maintained premises on the Strand 1864-75. John Walker was known as a chronometer and watch maker who was awarded prize medals in 1862 and 67; and, for a railway guard's watch, in 1875. Walker died in 1880 leaving the business in the hands of his successors who relocated to 1 South Molton Street in 1906. The firm then finally moved to 64 South Molton Street in 1981 from where they still operate mostly as a service/repair-based business.

The present timepiece is notable due to the robust quality of both the high-grade movement and the case which has brass screw reinforcements to the dovetail joints.

£350-450



702



703

704

AN EDWARDIAN MAHOGANY NIGHTWATCHMAN'S
TELL-TALE BRACKET CLOCK OR NOCTUARY
SIGNED FOR PARKINSON AND FRODSHAM BUT
PROBABLY BY SMITH AND SONS, LONDON,
EARLY 20TH CENTURY

The four pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum and passing strike on a bell, the 4.75 inch circular silvered brass Roman numeral dial inscribed *Parkinson & Frodsham, 5 Budge Row, London* to centre with steel spade hands, mounted in front of a silvered ring engraved with reversed Roman numeral chapters and fitted with push-pins at every half-hour to circumference and rotating anticlockwise against a plunger positioned to the upper margin, the case of rectangular form with recessed brass carrying handle and plunger to top over hinged circular bevel glazed cast brass bezel flanked by canted angles and floral scroll carved decoration to lower corners, the sides with rectangular side windows over ogee-profile moulded rails, the rear with rectangular glazed door, on canted shallow skirt base with squab feet.
31cm (12.25cm) high excluding plunger; 36cm (14.25ins) high overall, 26cm (10.25ins) wide, 18.5cm (7.26ins) deep.

William Parkinson and William James Frodsham founded the highly regarded firm of Parkinson & Frodsham in 1801 at 4 Change Alley, Cornhill, London. William Parkinson died in 1842 and William Frodsham in 1850. Initially the firm specialised in marine and pocket chronometers and established an extensive export business supplying the Admiralty and numerous shipping companies. The business relocated to 16 Queen Victoria Street in 1892 before occupying three subsequent addresses on Royal Exchange until 1906, when they finally moved to 5 Budge Row

Cannon Street. After the founders' deaths the business was continued by Frodsham's elder sons and grandson until 1912, when it was sold to the foreman, William Harris. Harris and his son Geoffrey ran the business successfully until 1944 when the firm's premises in Budge Row were bombed.

An almost identical clock signed *SMITH & SONS, CLERKENWELL* was sold by Tennants, Leyburn on 16th March 2013 (lot 1189) for £650 hammer. The firm of John Smith and Sons was established in 1780 and became one of the largest manufacturers of both domestic and public clocks throughout the 19th century and is still trading today but as a materials stockholder and broker having made their last clock in 1938.

The night watchman's clock or noctuary was developed as a 'tell-tale' method of recording a night watchman's progress throughout his shift. The dial incorporates a revolving ring to the circumference fitted with pins which are pushed-in by a manually operated plunger fitted to the exterior of the locked case. By having two such timepieces at each end of a watchman's circuit a record of his patrols throughout the night can be recorded. The pins are automatically reset to their raised position by a ramp positioned behind the ring at around the eleven o'clock position. The first basic design of 'Watchman's Noctuary' was subject of a patent submitted by Samuel Day in 1803 however the patent was disputed on the grounds that the Earl of Exeter had been using two such timepieces made by Boulton and Watt since 1799.

The present lot being signed with Parkinson and Frodsham's Budge Row address would suggest that it was supplied no earlier than 1906 making it a particularly late example of its type.

£500-800



704

705 Y

A FINE EARLY VICTORIAN ROSEWOOD GIANT CARRIAGE
CLOCK WITH PULL TRIP-HOUR REPEAT

GIBBS, LONDON, NO. 1848 DATED OCTOBER 16TH 1848

The five columnar pillar twin chain fusee gong striking movement with Harrison's maintaining power and large gilt platform English lever escapement regulated by sprung three-arm monometallic balance, the strike train with pull trip-hour repeat and the backplate signed *Gibbs, 38 Banner St. London* over serial number *No. 1848* to lower margin, the 4.5 inch wide rectangular gilt brass Roman numeral dial finely engraved with a central floral spray motif within a radial hatched ground and leafy foliate gadroon border to centre, within chapter ring inscribed *GIBBS, LONDON, No. 1848* at twelve o'clock opposing *OCT'R 16, 1848* at six o'clock, with blued steel *fleur-de-lys* hands and fine conforming foliate scroll infill to upper and lower margins incorporating a basket of flowers below six o'clock, the five-panel glazed case with generous hinged foliate cast and chased gilt brass faceted-baton handle over rectangular bevelled glass to the tablet upstand, cavetto cornice and fluted band to frieze, the front with full-width hinged door inset with gilt canted stylised repeating lappet leaf engraved dial surround over ogee-shaped apron moulding, the sides with generous rectangular bevelled glass panels over conforming apron mouldings and the rear with rectangular glazed door set within the frame of the case, on ogee moulded skirt base with gilt brass compressed bun feet. 30.5cm (12ins) high with handle down, 18.5cm (7.25ins) wide, 16.5cm (6.5ins) deep.

George Gibbs is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1832-51. Although Loomes does not note his address other clocks are known signed by George Gibbs along with the address 38 Banner Street, London.

£4,000-6,000



705 (details)



705



706 Y

A FINE GEORGE III ORMOLU AND DERBY
BISCUIT PORCELAIN MOUNTED WHITE MARBLE
'COLUMN' MANTEL TIMEPIECE
VULLIAMY, LONDON, DATED 1787

The eight-day five columnar pillar single fusee movement with slender plates measuring 9 by 2.5 inches, the train with half dead-beat escapement regulated by heavy brass bob pendulum with rhomboid section ebony shaft and incorporating transverse pivoted beam rise/fall regulation to suspension, the backplate signed *Vulliamy, London* within a fine leafy rococo scroll cartouche, the 4 inch circular slightly convex white enamel dial with gilt Roman hour numerals and dot minute markers to outer track, with fine foliate scroll engraved and pierced gilt brass hands within a crisply moulded bead decorated bezel incorporating an extension at the apex for the rise/fall regulation square set behind a turned gilt brass cap, the case modelled as a truncated marble Classical column set on ormolu base mouldings over plinth signed *Vulliamy, LONDON* and dated 1787 to front left corner, standing on a marble crepidoma base formed with three bow fronted tiers of steps incorporating slender half-round nosings, applied with a standing biscuit porcelain figure of a putto mid-stride holding dividers in his left hand and with a pile of books over a scroll engraved *Tempus fugit irreparable, Virg.* At his feet, opposing a twin-handled Capana vase with fine encrusted foliate drapery to waist, the steps to the foreground applied with a surveyor's square with plumb line, a cluster of chisels, bolster, mallet, and a geometric form, the rear with brass panel sliding into vertical grooves cut into the rear of the columns shaft. 36cm (14.25ins) high, 30.5cm (12ins) wide, 21cm (8.25ins) deep.



706 (stamp detail)



706 (detail)



706 (detail)

The distinguished Vulliamy family of clockmakers has its origins with Francois-Justin Vulliamy, who was born in 1712 the son of a pastor from Gingins, Pays de Vaud, Switzerland. After initial training he moved to Paris to establish himself as a watchmaker, however, on hearing of George Graham's invention of the cylinder escapement he came to London (in around 1730), to study it. Soon after his arrival Vulliamy got to know Benjamin Gray with whom he subsequently formed a partnership in 1743; the year after Gray had been appointed Watchmaker in Ordinary to George II. In 1746 Vulliamy married Benjamin's daughter, Mary and they subsequently had four children, Jane, Benjamin, Lewis and Mary.

Justin Vulliamy was proud of his roots, and took the lead in permanently establishing the Swiss Church in London in 1762. Whilst Vulliamy was in partnership with Gray their work was signed with both names. After the death of Gray in 1764 the Royal Warrant passed to Vulliamy who signed with either his full name or the shortened version 'Just. Vulliamy'. In around 1780 Justin's son, Benjamin, joined his father in partnership and the workshop subsequently adopted the practice of signing their work with the family surname 'Vulliamy' alone. Justin Vulliamy died in 1797 leaving the business in the hands of Benjamin, who in turn passed it on to his son, Benjamin Lewis, who worked from 52 Pall Mall, served as Warden of the Clockmakers' Company 1821-5 and was appointed Master five times. All three generations of the Vulliamy clockmaking family benefitted from Royal patronage.

The Vulliamy's started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy workbooks still survive in the library of the British Horological Institute at Upton Hall, these often can provide valuable information regarding the manufacture and provenance of many clocks made by the workshop. Unfortunately, the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067.

In around 1785 the Vulliamy's developed a series of architectural sculptural clocks which were the height of fashion at the time. Amongst these were several Royal commissions including a timepiece in the form of a temple for Queen Charlotte's bed chamber. Due to the many differing techniques and disciplines required to produce these timepieces the Vulliamy's collaborated with a whole series of specialist workmen, most of whom are identified through the Vulliamy workbooks and include:

J. Day (marble sculptor); Bullock (clockmaker for the movements); Long and Drew (enamel dial makers); Culver (engraver for the hands and case mounts); Duesbury (supplier of biscuit porcelain figures), and Crocket (gilder).

The biscuit porcelain figure of the current lot is a known Duesbury Derby model and is believed to have been first modelled by the Sculptor John Deare (1759-92).

The present timepiece represents the 'Genius of Architecture contemplating the transience of Time' and belongs to only a handful of known examples to this design, including one (numbered 189) in the collection of the Dukes of Devonshire at Chatsworth House. All differ slightly in detail mostly in the selection and positioning of the objects applied to the steps in the foreground, but most do have the engraved inscription *Tempus fugit irreparable, Virg.* To the scroll beneath the pile of books. This is taken from Virgil's *Georgics* and translates as 'Time flies, never to be regained'.

Comparative Literature:
Kelly, A. A *Clockmaker's Taste for Ceramics* article in *Country Life*, 15th June 1967, pages 1526-28.
Clifford, T. 'Vulliamy Clocks and British Sculpture' article in *Apollo* magazine, October 1990, pages 235-38.
Clifford, T. *New evidence concerning Vulliamy clocks and Duesbury porcelain* essay in the *Derby Porcelain International Society Journal*, volume II, 1991, pages 35-52.

£10,000-15,000



706 (detail)



707

707
A FINE GEORGE III ORMOLU, JASPERWARE AND BISCUIT PORCELAIN MOUNTED WHITE MARBLE MANTEL TIMEPIECE
VULLIAMY, LONDON, NO. 351, 1804

The circular eight-day four columnar pillar single fusee movement with dead-beat escapement regulated by engraved gilt brass bob pendulum incorporating transverse pivoted beam rise/fall regulation to suspension, the backplate signed *Vulliamy, London* and numbered *No. 351*, the 4 inch circular slightly convex white enamel dial with gilt Roman hour numerals and dot minute markers to outer track, with fine foliate scroll engraved and pierced gilt brass hands within a crisply moulded bead decorated bezel, the case surmounted with a cast and chased gilt stooping eagle perched on a cavetto moulded block over fluted drum housing the movement and dial, cradled within honeysuckle-scroll fronted baluster-carved batons on top of a block plinth fronted with a rectangular gilt panel, inset with a blue Wedgwood jasper roundel depicting two virgins awakening Cupid within stylised repeating foliate engraved borders, the sides of the block with fluted panels over git bead bordered skirt, set to the centre of a D-ended platform base applied with opposing biscuit figures of putti, each mid-stride and with gilt models of a protractor, sector, masons chisels and geometric forms at their feet, over fluted panels to the fascia and curved ends of the platform, and on gilt bun feet, the rear with circular gilt latched cover for the movement.
37cm (14.5ins) high, 30.5cm (12ins) wide, 13cm (5ins) deep.



707 (reverse detail)

Provenance:

Supplied to Sir Thomas Frankland 22nd May 1804. Sold at Bonhams sale of *FINE CLOCKS* 19th June 2007 (lot 108) for £11,400.

Sir Thomas Frankland, 6th Baronet was born in September 1750 the son of Admiral Sir Thomas Frankland, 5th Baronet and Sarah Rett. He was educated at Eton then Merton College Oxford, and became a highly regarded naturalist and botanist who was made a Fellow of the Royal Society in 1773; the genus *Franklandia* of lanolin bushes are named after him. Sir Thomas Frankland sat in the House of Parliament for two sessions between 1774 and 1801 and inherited the family seat of Thirkleby Hall on the death of his father in 1784. He subsequently contracted James Wyatt to rebuild the hall in 1790 and the present lot was no doubt purchased as part of the furnishings soon after completion. Sir Thomas Frankland died at Thirkleby Hall in 1831; the estate was sold-off after the first World War, but the house remained unsold and was subsequently dismantled in 1927.

For biographical notes relating to the Vulliamy family please see the previous lot.

The Vulliamy's started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy workbooks still survive in the library of the British Horological Institute at Upton Hall, these often can provide valuable information regarding the manufacture and provenance of many clocks made by the workshop. Unfortunately, the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067. The present lot, however, is recorded in the first workbook as being sold to Sir Thomas Frankland on 22nd May 1804.

In around 1785 the Vulliamy's developed a series of architectural sculptural clocks which were the height of fashion at the time. Amongst these were several Royal commissions including a timepiece in the form of a temple for Queen Charlotte's bed chamber. Due to the many differing techniques and disciplines required to produce these timepieces the Vulliamy's collaborated with a whole series of specialist workmen, most of whom are identified through the Vulliamy workbooks and include:

J. Day (marble sculptor); Bullock (clockmaker for the movements); Long and Drew (enamel dial makers); Culver (engraver for the hands and case mounts); Duesbury (supplier of biscuit porcelain figures), and Crocket (gilder).

The biscuit porcelain figure positioned to the right on the current lot is a known Duesbury Derby model and is believed to have been first modelled by the Sculptor John Deare (1759-92).

The present lot demonstrates the progression from Vulliamy's sculptural models (see previous lot) towards their more restrained 'drum-head' designs of the Regency period. As such it is a particularly interesting and scarce example which also benefits from having the very rare feature of incorporating a Wedgwood jasperware panel.

£10,000-15,000



Thirkleby Hall



708

708

A GEORGE III MAHOGANY VERGE FUSEE DIAL WALL TIMEPIECE SADDLETON, KING'S LYNN, CIRCA 1800

The four knopped pillar single fusee movement with A-shaped plates and verge escapement regulated by a short bob pendulum, the 12 inch circular single sheet silvered brass Roman numeral dial signed *SADDLETON, LYNNE* to centre and with Arabic five minutes beyond the outer minute track, with pierced steel hands set behind a heavy hinged glazed cast brass cavetto moulded bezel applied to slender cavetto moulded wooden surround, the integral rear 'salt box' type case incorporating a door to right-hand side and pendulum access flap to the underside set in front of a shaped inverted break-arch extension to the backboard. 43cm (17ins) high, 38cm (15ins) wide, 15cm (6ins) deep.

A James P. Saddleton is recorded in Loomes, *Brian Watchmakers & Clockmakers of the World, Volume 2* as working in King's Lynn 1830-36. However, as the present lot can be stylistically dated to around 1800 it would have either been made either earlier in his career, or by a unrecorded family predecessor.

£1,200-1,800



708 (detail)

709 Y

A REGENCY BRASS MOUNTED ROSEWOOD QUARTER-CHIMING BRACKET CLOCK
JOHN GRANT, LONDON, CIRCA 1825

The substantial six pillar tripe chain fusee movement with anchor escapement regulated by half-seconds heavy lenticular bob pendulum incorporating wide jaw T-bar suspension, sounding the quarters on a graduated nest of eight bells and the hour on a further larger bell, the geometric border-engraved backplate with pendulum holdfast bracket and signed *GRANT, Fleet Street, LONDON*, to centre, the 8 inch circular slightly convex cream painted Roman numeral dial signed *GRANT, Fleet Street, LONDON* to centre and with *Strike/Silent* selection lever at twelve o'clock, with blued steel *moon* hands set behind a hinged cast brass convex glazed bezel, the case with generous brass pineapple finial set on a pyramidal plinth over a brass panel-fronted upstand interrupting the hipped 'chamfer-top' superstructure, above cavetto top moulding and recessed brass fillet-edged quadrant panels to the fascia around the dial flanked by brass inset canted angles, the sides with foliate ring handles over rectangular brass fish scale sound frets, the rear with rectangular glazed door set within the frame of the case, on skirt base with stepped top moulding over line inlaid front panel and brass ball feet.

57.5cm (22.5ins) high including finial, 30cm (11.75ins) wide, 18.5cm (7.25ins) deep.

Provenance:

By repute previously in the boardroom of the former head office for Marks and Spencer at 47 Baker Street, London.

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

£2,000-3,000



709 (reverse detail)



709

710

A SMALL TUSCAN IRON-FRAMED WEIGHT-DRIVEN CHAMBER CLOCK
FRANCO NUZZI, RINCINE, CIRCA 1780

The posted countwheel bell striking movement with three-spoke crossings, the going train with verge escapement incorporating crown wheel and pallets set above the top plate regulated by short bob pendulum swinging behind the frame to the rear, the strike train with single-arbor warned lifting via a nag's head engaging with pins to the going great wheel, with overlift enabled by a heart-shaped cam and warning via an extension to the locking detent engaging with a tab next to the fly pinion, sounding the double six hour system via a hammer pivoted between the left-hand side frame posts on a bell mounted above the frame at the hour and repeated a few minutes later, the base of the rear movement bar fitted with verge crownwheel alarm mechanism sounding via a cranked T-shaped hammer on the inside of a bell set above the top plate, the 5 inch wide single sheet brass Roman numeral break-arch dial with hour hand and a cranked alarm setting pointer to centre, stylised fleur-de-lys half hour markers and foliate scroll engraved infill to angles, continuing up into the arch to envelope the herringbone border-engraved signature boss engraved *Franco, Nuzzi di, Rincine*, the iron frame with square section posts secured by threaded nuts except for the top front where they are substituted for vase-turned finials, (no lines or weights). 25.5cm (10ins) high, 13cm (5ins) wide, 13.5cm (5.125ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 162-65.

John Robey Notes that the Nuzzi family worked in Rincine which is a small village approximately 25 miles northeast of Florence. Their clocks were all constructed in a similar manner but varied in specification from simple timepieces to those sounding the house and quarters on two bells. More often than not such clocks were designed to be housed in tall skinny painted wood 'longcases' known as *guarda corda* (rope Guard), but very few of these cases survive.

The dial is has a hole with a square. This is not for winding with a key but for setting of the hand. This is facilitated by having the going train greatwheel set on its arbor via a friction bar, thus allowing the arbor and pinion of report driving the motionwork to be turned independently by a key through the dial.

The provision of the Italian six-hour striking system has its roots in the Papal states and the Lazio region where, from the early 14th century, the day was often divided into twenty-four equal hours starting just after sunset. Prior to the emergence of this system time was observed in 'temporal hours' which varied in length for both day and night depending on the seasons. The traditional Italian provision of six-hour dials and striking was influenced by the canonical division of the day and had the benefit of allowing time to be read a little more accurately (due to the relatively large divisions between the hours).

The striking system of the present lot has what's known as 'ribotta' which most likely served as a reminder of the hour in case it was missed first time around.

£1,000-1,500



710 (detail)



710



711

711
AN INTERSTING ITALIAN 'FRIULI' IRON WEIGHT-DRIVEN RACK-STRIKING CHAMBER CLOCK
PESARINA VALLEY, ITALY, CIRCA 1770

The posted iron two-handed movement with square section posts secured at the top and bottom by threaded nuts, enclosing separately wound three-wheel trains with brass three-spoke wheelwork to the second wheel and above, the greatwheels with four crossings and fitted with iron pulleys incorporating corrugated valleys and integral ratchet click teeth, the going train with verge escapement incorporating crown wheel set above the top plate regulated by short disc-bob pendulum swinging in front of the dial, the strike train with a double lifting piece fitted to the minute wheel to lift and release the warning detent on the hour and then again a few minutes later, and with counting via a gravity rack positioned inside the rear movement bar set by a tail engaging with a snail fitted to the iron hour wheel, the rack hook applied to the rear movement bar and pivoting around a screw against a blade spring and incorporating a tail to engage with a pull trip-repeat lever fitted to the rear of the case, gathering is by a pallet/flag applied to the arbor of the second wheel and the count is arrested at the end of the cycle via a tab to the rack engaging with a pin to the wheel itself, the 7.5 inch square polychrome painted iron dial with starburst design onto an iron-red ground to centre within cream Roman numeral chapter ring incorporating Arabic five minutes to outer track, with scroll-pierced iron

hands beneath potance for the front-swinging pendulum emerging at twelve o'clock, the angles decorated with stylised foliate motifs beneath a pierced scroll-pierced fret painted with conforming decoration, the case with 'Friulian' stepped-dome cast hour bell over iron top panel enclosing the escapement, secured via nuts to extensions to the movement over pin-hinged side doors, the rear with hanging hoop over sprung trip-repeat lever and spurs. 30.5cm (12ins) high, 23cm (9ins) wide, 16cm (6.25ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 152-55.

John Robey notes that the present lot is typical of those made in the Pesarina Valley within the Friuli region of Italy. The frame is distinctly Germanic in its construction but with the movement bars secured as per English lantern clocks with twin integral pegs at the bottom and by wedges at the top. The bell is notable in having a concentric step cast into the dome, this is typical for clocks made in the Friuli region, as are the distinctive pierced iron hands.

The striking system of the present lot has what's known as 'ribotta' which most likely served as a reminder of the hour in case it was missed first time around.

£1,000-1,500



711 (detail)

712

A RARE ITALIAN IRON-FRAMED WEIGHT-DRIVEN GRANDE-SONNERIE STRIKING CHAMBER CLOCK
UNSIGNED, CIRCA 1760

The posted bell striking two-handed movement with three-spoke crossings to the brass wheelwork and separately wound trains incorporating iron-walled cheeks to the pulleys, the going train with pin-wheel deadbeat escapement for regulation by a pendulum swinging behind the frame to the rear, the strike train facilitating both the sounding of the quarters and the hours on the six-hour system on a graduated pair of bells positioned above the top plate through the provision of 'whizzing-work', configured with single-arbor warned release every quarter hour via pins to the minute wheel lifting a single detent serving to both clear a locking slot cut into a disc applied to the second wheel arbor, and hold the train in warning against a pin to the rim of the third wheel, on release the second wheel runs through a single rotation allowing three pins of graduated length to the rim of the disc to operate a hammer to sound the quarters on the smaller bell, followed by six pins also of graduated length fitted to the rim of the wheel itself operating a hammer to sound the hours on the larger bell, the counts for each governed by two stepped 'face-cams', the first applied to the hour wheel for the quarter strike and the second to a star wheel for the hour, with each pumping their respective hammer arbor in or out of engagement with the appropriate number graduated pins to sound the correct counts for each, the 5.5 inch wide single sheet brass Roman numeral dial with steel *fleur-de-lys* hands to centre and stylised floral half hour markers, the iron frame with square section posts secured by brass vase-turned finials at the top and bun feet at the base, (no pendulum or weights). 32cm (12.5ins) high, 14cm (5.5ins) wide, 17cm (6.75ins) deep including crutch.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 176-79.

The 'whizzing-work' system employed in the present clock operates on the principle that the counting for each strike is governed by the relative position of the hammer tail in respect to a series of pins of diminishing length applied to the pin wheel. The positioning of the hammer tail is in turn dictated by a stepped 'face-cam' incorporated within the motionwork which in effect automatically pumps the hammer arbor back and forth as the clock runs. This allows the correct number of pins for the counting of each strike to be brought in or out of engagement with the hammer prior to sounding. This system differs from traditional countwheel or rack striking systems in that the hammer pin wheel rotates by the same amount every time it is released, rather than having the degree of rotation governed by the 'counting' of the countwheel or rack.

The term 'whizzing-work' is a literal description born out of the fact that the strike train is often perceived as 'running through' or 'whizzing' during periods when the count of the hammer blows are more infrequent. This system probably originated during the late 16th century and seems to have been mostly used by Italian makers although is sometimes seen in other central European clocks. Interestingly some of the principles behind



712

'whizzing-work' were incorporated within the the earliest form of English pull-quarter repeat work developed by Joseph Knibb in the 1670s (see Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* page 57.

The provision of the Italian six-hour striking system has its roots in the Papal states and the Lazio region where, from the early 14th century, the day was often divided into twenty-four equal hours starting just after sunset. Prior to the emergence of this system time was observed in 'temporal hours' which varied in length for both day and night depending on the seasons. The traditional Italian provision of six-hour dials and striking was influenced by the canonical division of the day and had the benefit of allowing time to be read a little more accurately (due to the relatively large divisions between the hours).

Another benefit of the six-hour system is that it allows strike trains to operate form a smaller power reserve due to not having to sound the longer counts. By default, this favours the provision of 'whizzing-work' which can also be configured to perform 'grande-sonnerie' striking without having to resort to large power reserves.

£1,000-1,500



712 (detail)



713

713

A RARE NORTHERN ITALIAN BRASS MINIATURE WEIGHT-DRIVEN CHAMBER CLOCK
UNSIGNED, PROBABLY TUSCANY OR URBINO, THIRD QUARTER OF THE 17TH CENTURY

The posted countwheel bell striking movement with three-spoke crossings and pronounced baluster-turned collets to the wheelwork, the going train now with verge escapement incorporating crown wheel and pallets set above the top plate regulated by short disc bob pendulum swinging behind the frame to the rear, the strike train with modified single-arbor warned lifting via a nag's head engaging with pins to the going great wheel, with overlift enabled by a snail-shaped cam and warning via an extension to the locking detent engaging with a flag to the rim of the third wheel, sounding the standard twelve hour system via a vertically pivoted hammer on a bell mounted above the frame at the hour and repeated a few minutes later, the 2 inch wide rectangular gilt copper dial panel with plain centre within applied silvered Roman numeral chapter ring incorporating a raised border to circumference, with later steel cruciform hand, the upper and lower margins engraved with opposing symmetrical leafy motifs into a hatched ground, the frame with shouldered urn finials over canted Gothic corner posts decorated with ogee-shaped corbels to both the caps and bases, the sides with doors engraved with symmetrical foliate designs into the horizontally hatched ground to match the dial, the rear with plain brass panel, surmounted by a bell capped with a conforming finial and on bell-shaped feet, (previously with an alarm mechanism - now removed).

18cm (7ins) high, 7.5cm (3ins) wide, 8cm (3.125ins) deep including pendulum.

Provenance:

The Dr. John Robey collection of early weight-driven clocks and related items.

The present lot belongs to a group of around half a dozen other known examples which are discussed by Silvio Bedini in Vetrano, Flavio *THE SCIENCE OF THE DUKEDOM OF URBINO* (published by Accademia Raffaello, Urbino 2001) pages 57-69. The first example noted is one housed in the collection of the Manor House Museum, Bury St, Edmunds. Interestingly the Manor House clock is engraved with the signature *BAROCCI, URBINO* to the dial. In an earlier publication by Roberto Panicali (*OROLOGIE E OROLOGIAI DEL RINASCIMENTO ITALIANO LA SCUOLA URBINATE*) it is suggested that this name was included in homage to the eminent Barocci family of clockmakers of Urbino, who are noted as working up until around 1600. However, as the records for various members of the family appear incomplete, it may well be possible that these clocks could have been made by a hitherto unrecorded descendant.

In addition to the example signed for Barocci Panicali illustrates two further unrecorded examples which are in all intents and purposes near identical to each other (except for minor details and later alterations). Another further example is also illustrated in Brusa, Guiseppe *La misura del tempo...* on page 447 (figure 141); Panicali also notes one more that has a replaced dial obscuring the frame.

The present lot definitely belongs to this group although it does differ in having brass corner posts (rather than iron) hence may be slightly later.

£1,500-2,500



713 (detail)

714

A FINE AND VERY RARE ITALIAN RENAISSANCE GILT BRASS AND IRON WEIGHT-DRIVEN CHAMBER CLOCK
UNSIGNED, PROBABLY CENTRAL OR NORTHERN ITALY, CIRCA 1560

The separately wound four-wheel trains with iron wheels forged in two-parts incorporating three-spoke wheel crossings and decorative scalloped centres, the going train with verge escapement regulated by balance wheel positioned between the twin top plates, set in front of the strike train incorporating nag's head single arbor warnless lifting, overlift provided via a heart-shaped cam cut with a single slot, and rear-mounted countwheel cut with four sets of six-hour divisions for sounding the hours on a bell surmounting the case via a hinged linkage engaging with a vertically pivoted hammer, the wheelwork set within a strip-type frame with the vertical end bars secured to a strap at the base via angled lap joints incorporating pinned lugs, beneath curved extension pieces riveted to the end movement bars for the strike detent pivots, and full-width square plate pinned at the front and rear to the top, the top plate is also secured by threaded nuts to four slender baluster-turned iron corner-posts united at the base with additional front-to back iron bars, screwed in turn to a further square brass baseplate, the top also with a second raised square iron plate secured by nuts to threaded extension of the corner posts, the architectural rectangular fire-gilt brass dial applied with a central twenty-four hour chapter disc engraved with a radial alternating wavy starburst design to centre, and with an outer ring divided 1-6 four times incorporating asterisk half hour markers and touch pieces to outer margin, with generous sculpted iron hand and stylised foliate strapwork within horizontal line-hatched ground infill to spandrel panels, flanked by fluted strip pilasters beneath a moulded entablature with ogee cornice and centred with an engraved roundel depicting a bearded male warrior wearing a decorated crested helmet, flanked by further foliate Arabesque strapwork infill and projecting floral spray engraved panels set above the pilasters, the base with conforming apron frieze centred with a profile portrait of a Renaissance female with elaborate plaided hair flanked by matching strapwork and projecting panels over a slender ogee moulded skirt, the top with bell surmounted with naturalistically sculpted gilt brass acanthus leaves secured by a ball finial, over hinged unengraved brass side panels applied with pilasters and mouldings matching the dial panel and secured by sprung clasps, the rear with iron plate incorporating rivetted shaped hinge plates for the side panels and secured to the frame by ball-headed screws, on four turned gilt brass feet secured to the underside of the iron movement posts, (no lines or weights).

33.5cm (13.25ins) high, 15cm (6ins) square.

The current clock can be closely compared to a small spring clock dated 1551 illustrated in Brusa, Guiseppe *La misura del tempo...* pages 439-40. The most obvious similarities are in the engraved decoration, which includes a small medallion portrait of a Renaissance female and foliate decorated pilaster plinth panels remarkably similar to those on the current lot. The dial also has a radial starburst engraved centre, and the arrangement of applied architectural mouldings also exhibit strong similarities. The illustration of the mechanism (on page 440) reveals conforming slender movement corner posts (albeit truncated to facilitate a higher baseplate and space or the spring barrels beneath) and not dissimilar iron wheelwork. From these strong similarities it would be reasonable to suggest that both the small spring clock illustrated by Brusa and the present lot were made in the same area at around the same time. Indeed, the engraving to the cases could even be by the same hand.

As an interesting aside the timepiece illustrated by Brusa is constructed with the spring barrels set below the posted frame of the movement and the mechanism is lowered into the main body of the case from above. This rare layout has its roots in German work but an example with this layout by Steffen Brenner of Copenhagen dating to 1563 was sold at Christies, London sale of *Important Clocks, Marine Chronometers and Barometers, Including Renaissance Clocks from the Richard and Erna Flagg Collection* 12th December 2001, Lot 109.

The construction of the movement of the present clock is particularly unusual in that it is essentially hybrid in nature incorporating details typical both 'strip' and posted frame layouts. Strip frames were used in the earliest domestic weight-driven domestic clocks with most extant examples believed to be Swiss or South German. Examples dating from the mid-16th century onwards are described and discussed in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration Clocks & Rural Clocks 1480-1800* on pages 56-68. Detail images of a dismantled clock dating to circa 1540 on page 56 exhibit an almost identical way of joining the lower part of the movement bars (via pinned angled lap joints forged as part the base strap) to the current mechanism. Other similarities are the provision of curved extension pieces for the strike detent pivots to both the front and rear pivot bars and a looped crownwheel potency rivetted to the movement centre bar.

The top of the frame however differs in that a full-width square plate is fitted, with the front and rear movement bars secured by pinned lugs typical of a posted frame. In addition to this the corners are attached to the posts via top-threaded nuts. A second top plate is then fitted above (via nuts onto smaller diameter threads) with the space between the two accommodating the balance wheel. This arrangement echoes that seen on an early posted frame spring clock illustrated and described by Robey on pages 69-70, and another slightly later weight-driven example on pages 75-77. In order to locate the corner posts at the base two front-to-back iron connecting strips are provided, which, are in turn, screwed to a square brass plate closing-off the base of the case. In addition to the hybrid nature of the frame the current clock is also unusual in having four-wheel trains - probably to facilitate longer running at the behest of the original owner.

The provision of the Italian six-hour dial and striking system has its roots in the Papal states and the Lazio region where, from the early 14th century, the day was often divided into twenty-four equal hours starting just after sunset. Prior to the emergence of this system time was observed in 'temporal hours' which varied in length for both day and night depending on the seasons. The traditional Italian provision of a six-hour dial was influenced by the canonical division of the day and had the benefit of allowing time to be read a little more accurately, (due to the relatively large divisions between the hours). The dial of the current clock is divided for both the twenty-four hour day, and the six-hour system, which both confirms its application within the Italian system and high-quality status.



714 (details)

In addition to its size, the four-wheel trains coupled with the finely executed dial of the present clock would have made it an expensive clock in its day. When considering surviving examples of early Italian horology it is very interesting to note that hardly any 16th century 'Renaissance' weight-driven chamber clocks survive. Indeed, Guiseppe Brusa notes (in relation to an early 17th century clock in the Poldi Pezzoli Museum catalogue) '...given the extreme rarity of Italian Chambers Clocks before 1650'. One reason for their rarity may be due to the relative success and proliferation of later Italian chamber and lantern clocks produced after 1650 by makers such as the Camerini of Turin and the Urbino school (see previous lot).

£10,000-15,000



714

715

A VERY RARE GERMAN RENAISSANCE IRON AND GILT COPPER QUARTER-STRIKING ASTRONOMICAL TABLE CLOCK
UNSIGNED, PROBABLY SOUTHERN GERMANY, DATED 1583

The iron movement with plates measuring 5.25 inches square united by four square section architectural pillars enclosing wheelwork with highly decorated baluster-turned arbors throughout, the three wheel going train with flanged iron-walled spring barrel, brass fusee and verge escapement incorporating brass crown wheel regulated by dumb-bar balance pivoted beneath a scroll-sculpted backcock and with adjustable 'hogs-bristle' regulation, the hour strike and quarter trains driven in tandem from a single large spring barrel sounding on a graduated pair of bells mounted within apertures to the hinged case baseplate, the hour strike released by a pin to the rim of the quarter-train first wheel, with overlift via a cam cut with two slots and counting via a ring inset into the backplate, driven by a pinion engaging with teeth cut to the inside edge opposing numbered divisions for counting the hours to circumference, the quarter-train with nags-head release from a star wheel applied to the centre hour wheel arbor and with overlift via a snail-shaped cam, the alarm with small iron-walled spring barrel incorporating pinned flanged wall opposing rim cut with contrate to drive the verge crownwheel for the hammer sounding against the inside edge of the case, the backplate with decorative three-spoke mainspring winding ratchet incorporating scroll-pierced cocks for the click and spring, conforming pierced decoration to the large arched spring for the movement-to-case locating latches, and sculpted

movement threaded pillar fixings to angles, the 5.5 inch square fire-gilt brass dial composed of various layers allowing concentric indication for the astronomical and calendar complications, the centre with penny moon disc engraved with diagrammatic representation of Ptolemaic planetary aspects and incorporating pointer to the circumference for reading against a scale for the age of the moon to the disc behind, the second layer also incorporating a pointer to the circumference, this time formed as a solar mask and passing over a silvered alarm setting ring to read against a further concentric scale annotated for times of sunrise and sunset annotated *SVN*, *AVF* and *SVN*, *VNT* inscribed into a manually adjusted ring, which is set via a further cranked steel pointer passing over the silvered Roman numeral twenty-four hour chapter ring against an outer annual calendar scale engraved into the gilt dial plate, with each month divided for every day and annotated in block capitals with 'old German' text, with pierced sculpted iron hour-hand incorporating a long tail fitted to the centre arbor and small winged cherub mask spandrels to angles, the square fire-gilt copper case with laurel engraved band to the upper surface of the top mouldings over sides applied with various manually adjusted dials for calendrical and possibly astronomical indications, including a calculator for providing respective date-of-the-month for given days-of-the-week and possibly times for sunrise and sunset in relation to signs of the Zodiac, each set between differing engraved armorial crests beneath varying initials, the lower edge applied with conforming mouldings and fitted with claw and ball cast feet, the underside fitted with a latched lift-out panel incorporating the quarter and hour bells, (some restoration to the movement and -partial reconstruction of the dial indications). 12.5cm (5ins) high, 17cm (6.75ins) square.



715 (details)



715



715 (details)

The current lot is particularly notable in its complexity and the fact that it is also dated. The movement is interesting in that it is almost entirely constructed from iron. This perhaps departs a little from German Renaissance work of this date as most examples tend to incorporate more brass within the mechanism, most notably for the spring barrel walls and sometimes the plates in addition to the fusee cone itself. Indeed, by the first quarter of 17th century this tendency had evolved to the extent that such movements were mostly constructed primarily from brass including the wheelwork.

The provision of a tandem barrel to drive both the hour and quarter strike trains is very unusual for this period and suggests the work of a highly skilled clockmaker. Other details, such as the countwheel recessed into the backplate (driven via teeth cut to the inside of the rim) and spiral triform crossings to the mainspring set-up ratchet wheel, are perhaps a little more conventional and can be compared to those on a movement stamped with makers initials 'DSW' illustrated in Maurice, Klaus *De deutsche Raderuhr, Band II* figure 571b. Notwithstanding this the present maker chose to lavish a great deal of attention to detail with regards to the ornamental turning of almost all the wheel and detent arbors. This degree of decoration is rarely seen and arguably suggests that the present clock had a particular significance to the maker, hence could well have been a special commission or intended as a 'masterpiece' to allow admission to a local guild.

The case is highly unusual in having a series of manually adjustable dials which essentially form a compendium of calendrical indications incorporated into the sides. This layout is similar in concept to that of three magnificent astronomical clocks illustrated by Klaus Maurice. The first by Johan Reinhold of Augsburg dating to 1581/92, the second also by Reinhold but signed for Kasper Buschmann of Augsburg dated 1586, and the third by Jost Burgi of Kassel dated 1591 (figures 578, 579 and 581 respectively). Interestingly all three, together with the present lot, date to within the same ten-year timeframe. This suggests that this type of layout was relatively short-lived and was perhaps possibly influenced by the work of Johann Reinhold.

Although elements of the dial indications have been reconstructed it would appear that the present form follows closely that of the original; such complexities were also normally only reserved for special commissions or 'masterpieces'. The series of armorial crests engraved to the sides of the current lot have yet to be identified. Further detailed genealogical investigations may well reveal the identities of the individuals and/or family connected with the commissioning of the present clock, which could well add to its historical significance.

£30,000-50,000



715 (details)

716
A GERMAN GOTHIC FORGED IRON WEIGHT-DRIVEN CHAMBER CLOCK
UNSIGNED, CIRCA 1600
 The wrought-iron posted frame with angled strip corner uprights united by square rings to the top and bottom secured by rivets, the base with a vertically aligned stretcher resting in notches in the lower ring and forged with a slot to carry the centre movement bar, the front and rear bars forged to hook around the lower ring and secured by pinned tenons formed at the ends of the longitudinal top bar, the frame enclosing separately wound trains with two-piece forged wheelwork incorporating sprung ring pulley clicks to the great wheels, the three-wheel going train with verge escapement regulated by balance wheel suspended from forged gallows by a thread, the two-wheel hour strike train with single arbor warnless nag's head lifting via a pin to the going train great wheel, overlift via a cam cut with a single slot, external fly and countwheel driven by a spur pinion of report engaging with teeth cut to the inside of the wheel rim, sounding via a horizontally pivoted hammer on a bell mounted within the ogee-shaped superstructure fitted between the ball capped integral finials above, now with a 6.375 inch wide sheet iron dial plate polychrome painted with a starburst to centre within cream-ground Roman numeral chapter ring, with iron fleur-de-lys hand and lower spandrel infill decorated with masks emblematic of blowing winds, the upper section with solar and lunar discs within a starry sky beneath a shallow scroll-shaped crest, on integral outstepped supports drilled with holes to the feet, (replacement escapement, bell superstructure and dial, no lines or weights).

Provenance:
 The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:
 Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 49-51.
 Two articles in *Horological Journal* by John Robey *Rescuing a Gothic Clock, Part 1* May 2017 pages 11-15, and *Part 2* June 2017 pages 253-56.

John Robey notes that the present clock is an example of a later German Gothic clock with the uprights still set at an angle, but formed as strips riveted to the upper and lower subframes (rather than having separate corner pieces with decorative noses and dovetail corner joints). The movement pivot bars, however, still follow the earlier practice of having 'hook' type dovetail joints at the base of each. The three-wheel going train versus the two-wheel strike train also echoes early Gothic work and can be compared to a particularly early *Hausuhr* described and illustrated by Robey on pages 42-47. The present lot has seen very skilled reinstatement of the escapement, bell superstructure and dial hence the movement is now presented in its original form.

£2,500-3,500



716



716 (detail)



717

717
A SOUTH GERMAN RENAISSANCE IRON WEIGHT-DRIVEN
QUARTER-STRIKING CHAMBER CLOCK
UNSIGNED, CIRCA 1650

The posted iron movement with square section uprights secured by threaded nuts enclosing separately wound three-wheel trains with one-piece three-spoke forged wheelwork, laid-out with the going train at the front followed by the quarter and hour strike trains, with verge escapement regulated by a balance wheel set between the frame top plate and a second plate mounted on spaced extensions, the quarter strike released via a star wheel and an inverted nag's head detent set within the under dial work, with cam cut with two slots for overlift and countwheel applied to the greatwheel for sounding on the smaller of two bells via a vertically pivoted hammer positioned to the left-hand side of the movement, the hour strike released via a pin on the quarter countwheel with overlift also enabled via a cam cut with two slots, with countwheel mounted to the rear and sounding on the larger bell via another vertically pivoted hammer this time positioned to the right-hand side of the movement, both the quarter and hour strike trains with pierced steel detent springs opposing scroll decorated brass stops and sculpted iron hammer stop posts, the 5 inch wide polychrome painted iron dial plate with vestigial Arabic numeral painted alarm disc to centre within conforming white painted Roman numeral chapter ring incorporating floating asterisk half-hour markers, with iron trident-shaped hand over subsidiary Roman numeral quarter-hour dial with conforming hand flanked by painted floral sprays to lower margin, the upper section of stepped arch form painted with an armorial crest over a slot revealing the rim of the balance, flanked by leafy scrolls, the box-form case with iron side doors painted with standing bare-footed figures of saints within architectural arched recesses, the back panel with forged hanging hoop and spurs and the top surmounted by a graduated pair of bells set on an and arched stand issuing a post, (lacking lines, weights and alarm mechanism).

32.5cm (12.75ins) high, 13cm (5ins) wide, 15cm (6ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items. Purchased at Bonhams, London, sale of *FINE CLOCKS* 16th December 2015 (lot 134) for £3,500.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 75-77.

John Robey notes that the painted scenes to the side doors of the present clock probably represent St John the Baptist and St Paul, which suggests that the clock probably originates from Catholic Bavaria rather than mainly Protestant Switzerland. The movement is a fine example of this particular type of posted frame-construction, with trains very tightly packaged into the space available. When purchased in 2015 the clock had been converted to anchor escapement with pendulum swinging to the rear hence the present verge with balance regulation has been reinstated by Dr. Robey as well the fitment of an alarm disc to the refinished dial.

£2,000-3,000



717 (detail)



718

718
A GERMANIC WEIGHT-DRIVEN IRON WALL
TIMEPIECE WITH SILENT-PULL QUARTER
REPEAT AND ALARM
UNSIGNED, GERMANY OR BOHEMIA,
CIRCA 1760

The plated four rectangular pillar two-handed movement with three-spoke brass wheel trains set side by side, the three-wheel going train with iron-walled cheeks and ratchet winding clicks to the solid greatwheel and verge escapement regulated by short disc bob pendulum swinging in front of the dial, the quarter repeat train inversely planted with the brass line barrel and hammer pin-wheel positioned at the top, pulling via a gear-toothed sector against an hour snail to count the hours on one bell on release, followed by the quarters on a second bell before being arrested by a stepped quarter-cam, the alarm positioned within the plates to the rear left and incorporating a pin crown wheel sounding via a vertically pivoted hammer on the inside of the smaller bell, the 9 inch wide rectangular polychrome painted iron dial with Arabic numeral alarm setting disc to the floral bloom decorated centre, within white Roman numeral chapter ring with asterisk half hour markers and Arabic five minutes to outer track within concentric red borders, with potance for the front-swinging pendulum emerging at twelve o'clock over scroll pierced brass hands, the upper margin painted with vignettes of the Madonna and child opposing St John of Nepomuk, and the lower spandrel areas decorated with rose blooms, the movement enclosed with iron panels linked together with tabs and incorporating pin-hinged side doors, the rear with hanging hoop and spurs. 28cm (11ins) high, 22.5cm (9ins) wide, 11.5cm (4.5ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 110-13.

The operation of the pull-quarter repeat system employed in the present timepiece is described in detail by John Robey and is notable for its relatively efficient design. In simple terms on pulling the drum and hammer-pin disc rotate

backwards causing the geared sector to traverse until stopped by the hour snail. The position of the snail dictates how many pins are available to the hour hammer on release. After the hours have sounded a second set of pins to the other side of disc operate a quarter hammer, until the train is locked by the stepped stop-cam. The position of the arm that locks into the stop-cam is dictated by a quarter snail within the motionwork, thus controls the amount of the blows on the quarter bell.

The dial is painted with a vignette of St John of Nepomuk who was a Bohemian priest Martyred under the reign of King Wenceslaus in 1393. He was canonised in 1729 and is considered the patron saint of Bohemia.

£800-1,200



718 (detail)



719

719
A SWISS OR GERMAN IRON-FRAMED WEIGHT-DRIVEN CHAMBER CLOCK
UNSIGNED, CIRCA 1690

The iron strip frame movement with the front and rear pivot bars secured via pinned tenons to the top and bottom strips and continuing upwards to be joined by a further narrow strip extended at the front and incorporating the escapement pallet arbor potances, the separately wound three-wheel trains with iron three-spoke wheelwork, the going train with verge escapement incorporating crown wheel set above the top bar regulated by short disc-bob pendulum swinging in front of the dial, the strike train with single arbor warnless nag's head lifting via a star wheel in front of the hour wheel with the detent arbor pivoted between upward-curved extensions to the front and rear movement bars, with overlift by a cam cut with two slots positioned on the second wheel arbor, and sounding the hours via hammer pivoted vertically within the iron case between on a small bell set above the movement, the 8.75 inch circular polychrome painted iron crested dial decorated with a stormy lakeside scene with a tree to centre, within a white Roman numeral chapter ring bordered by concentric bands in ochre, with scroll-pierced brass hand beneath potance for the front-swinging pendulum emerging at twelve o'clock, the shaped crest painted with a quatrefoil vignette of the Madonna and Child into a red ground framed with gilt foliate decoration, the case with small cast hour bell over iron top panel secured via pinned tenons, the rear with hanging hoop over spurs and the underside with an additional plate retained by screws, (side doors lacking). 31cm (12.25ins) high, 22cm (8.75ins) wide, 16cm (6.25ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 60-62.

The present clock is an archetypical example of a strip-frame clock with the movement formed from relatively narrow bars elegantly held together with pinned tenons. This type of frame was most frequently used in Southern Germany and northern Switzerland from around 1580 until the mid 18th century.

£800-1,200



719 (detail)

720

A GERMAN IRON-FRAMED WEIGHT-DRIVEN CHAMBER CLOCK WITH
BRASS DIAL
UNSIGNED, CIRCA 1770

The posted iron two-handed countwheel bell striking movement with square section corner posts secured at the top and bottom by threaded nuts, enclosing separately wound three-wheel trains with brass three-spoke wheelwork, the going train with verge escapement incorporating crown wheel set above the top plate regulated by short disc-bob pendulum swinging in front of the dial, the strike train with single arbor warnless nag's head lifting via an arm behind the minute wheel, with overlift by a cam cut with two slots positioned on the second wheel arbor, and sounding the hours via hammer pivoted between the left-hand movement posts on a small bell set above the movement, the 9.25 inch wide brass shaped-arch top dial with foliate scroll engraved centre, within applied silvered Roman numeral chapter ring with looped half hour markers and an arcaded minute ring with Arabic five-minutes beyond, with scroll-pierced iron hands beneath potance for the front-swinging pendulum emerging above twelve o'clock, the angles applied with winged cherub mask cast spandrels, beneath arch engraved with symmetrical foliate scrollwork inhabited with floral blooms around a central applied silvered boss engraved with figural representation of the Holy Trinity, the case with small cast hour bell over iron top panel enclosing the escapement, secured via nuts to extensions to the movement posts over pin-hinged side doors, the rear with hanging hoop over spurs and the underside with an additional plate retained by the movement post securing nuts. 23.5cm (9.25ins) wide, 35cm (13.25ins) high, 16.5cm (6.5ins) deep.



720

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 100-03.

£800-1,200



720 (detail)



721

721
A SMALL SOUTH GERMAN BRASS AND IRON SPRING-DRIVEN
ALARM TIMEPIECE
UNSIGNED, LATE 18TH CENTURY

The small plated two-handed movement with four ringed pillars pinned at the front, enclosing a four-wheel going train incorporating standing barrel secured to the frontplate, and with verge escapement incorporating crown wheel pivoted within a tall extension above the plates regulated by a short disc bob pendulum swinging in front of the dial, the alarm positioned within the plates to the top left, also with a standing barrel and incorporating crown wheel for sounding via a vertically pivoted hammer on the inside of a small bell mounted on a tall stand, the 5.25 inch iron break-arch dial with copper Arabic numeral alarm setting disc applied to the foliate scroll relief decorated silvered repousse centre, within brass Roman numeral chapter ring with stylised cruciform half-hour markers and arcaded minute ring incorporating Arabic five minutes beyond, with lozenge pierced brass hands, the surround overlaid with a silvered brass mask finely worked with repousse rococo scrollwork continuing up into the arch to envelope the potance for the front-swinging pendulum, the rear with soldered tin box dust cover enclosing the movement incorporating lozenge-shaped side windows and a strut to allow the clock to stand. 18cm (7ins) high, 13.5cm (5.25ins) wide, 6.5cm (2.5ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 127-29.

John Robey notes that this alarm timepiece would have been made for use in a bed chamber. The going train employs a standing barrel fitted with Geneva stopwork which ensures that only a relatively small amount of the spring's power is used with this set up to be within mid-way between being unwound and fully-wound. This ensures that the power delivery is as even as possible between windings.

£500-700



721 (detail)

722

A POLISH GILT AND SILVERED BRASS HORIZONTAL
HEXAGONAL TABLE CLOCK
FRANCISCUS KRANTZ, WARSAW, MID
18TH CENTURY

The gilt hexagonal single chain fusee movement with six baluster pillars pinned through the backplate, verge escapement regulated by sprung three-arm balance incorporating Tompion type regulation, and herringbone engraved standing barrels for both the alarm and rack hour striking trains sounding via hammers with heads formed as fish on the same bell mounted beneath the movement, the backplate with fine foliate scroll pierced and chased balance bridge beside silvered *Avance/Retard* regulation disc opposing engraved signature *Franciscus Krantz, Warsovia*, the dial with Arabic alarm setting disc to centre and pierced steel hands within a Roman numeral chapter ring with stylised floral spray half hour markers, arcaded minute ring and Arabic lozenge five minute numerals to outer track, the angles of the hexagonal dial plate engraved with floral scroll infill, the case with acanthus engraved cushion top mouldings supported by further cavetto mouldings, over silvered framed rectangular side glasses and stepped ogee lower mouldings, the base fitted with hinged bottom panel incorporating the bell secured by strap and raised on three fine sculpted silvered Baroque S-scroll supports with pendant finials between. 9cm (3.5ins) high, 11.5cm (4.5ins) wide.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

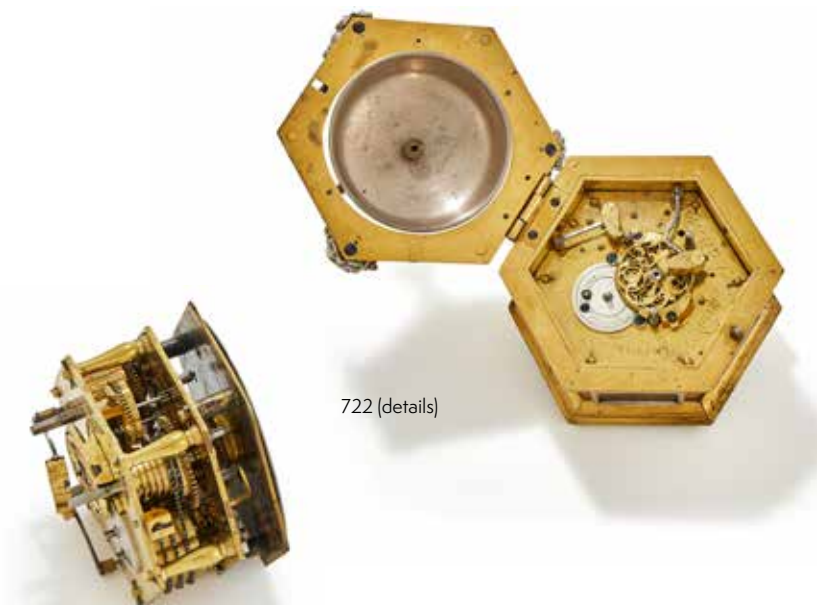
Frantz Krantz is noted online via the NAWCC forums (by registered user Kobas) as a clockmaker from Vienna who had settled in Warsaw by 1754, when it is recorded that he was elevated to the position of Master in Freemasonry. He maintained the clock at the Old Town Hall in Warsaw, and made clocks for Primate Michael Jerzy Poniatowski - the youngest brother of the King of the Polish Republic, Stanislaw August Poniatowski. He died in 1786 and was succeeded by his sons including Jan Krantz who died in 1817. A related square horizontal table clock signed for 'Franciscus Krantz, Varsoviae' is in the collection of the Royal Castle in Warsaw museum (ref. ZKW-dep.FTS/785).



722

The form of the present clock follows a design which appears to have been standardised in the Augsburg or possibly Bamberg area during the early 18th century, however examples are often seen signed for makers in other European cities such as Danzig, Prague and even London (see Maurice, Klaus *Die deutsche Raderuhr* Volume two, illustrations 623-34). It is highly likely that such timepieces were made in Germany and were supplied for finishing and retail by other makers throughout central Europe. Indeed, a related example signed for 'Marquick, London' was sold in these rooms 15th September 2015 (lot 103) for £4,000 hammer.

£2,500-3,500



722 (details)



723

723
A FINE AND VERY RARE FRENCH FLEMISH LATE RENAISSANCE
MINIATURE BRASS WEIGHT-DRIVEN CHAMBER CLOCK
INDISTINCTLY SIGNED 'NINE...', LISLE DATED 1686

The posted countwheel bell striking movement with separately wound three-wheel trains incorporating three-spoke wheel crossings, decorative baluster-turned arbors and ratchet click wheels forming the inner cheek of each pulley, the going train with verge escapement incorporating crown wheel and pallets set above the top plate regulated by short bob pendulum incorporating silk suspension swinging behind the frame to the rear, the strike train lifted by a starwheel behind the dial engaging with a detent fitted to the decorative bobbin-turned warning arbor, pivoted between blocks to the centres of the left-hand movement posts and engaging with a locking lever planted across the rear above the countwheel, with overlift enabled via a disc cut with a slot applied to the second wheel arbor and sounding via a vertically pivoted hammer with fine baluster-turned arbor on a bell mounted within the superstructure, the 2.75 inch wide polychrome painted sheet brass dial with sunburst decorated centre within narrow cream Roman numeral chapter ring with dot half hour markers, with a sculpted steel arrow-shaped hand and dark ground borders decorated with a D-shaped panel flanked by stars to upper the margin, opposing banner inscribed *NINE... A LISLE* over date *1686* to the lower, the frame with fine cast cavetto

cornice moulded top frame opposing ogee mouldings to the base, divided by column-turned corner posts with square baluster moulded blocks to the centre of each shaft, the front and rear movement pivot bars secured via steel tabs and screws at the base, and the middle and rear bars with shaped extension to allow for an offset fly for the strike train, the top with bell contained within a sculpted brass bearer located via feet drilled with holes passing over extensions to the movement pillars secured by pins, on four bun-turned brass feet. 20cm (8ins) high, 9cm (3.5ins) wide, 10cm (4ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 237-39.

The present lot is a particularly rare example and is notable in the generosity of the castings and quality of the turning to the steelwork. The strong architectural form of the frame is reminiscent of 16th century Renaissance work, most notably spring-driven table clocks with two-tier fusee movements made in Paris and Blois made during the second half of the 16th century (see Tardy *LA PENDULE FRANÇAIS, l're Partie, De l'Horloge Gothique a la Pendule Louis XV* pages 18-23).

The strike train departs from the normal north-western European practice of having a hoop wheel for overlift in favour of a disc-shaped cam cut with a slot. This is more akin to central European work and may be a solution to the relative lack of space. Indeed, the compact nature of the packaging of the trains does not allow for a hoop wheel, which may also be the reason why the locking detent is located transversely across the rear of the frame.

Unfortunately, John Robey has not been able to identify the maker, however knowing the location and date of its construction can only serve to add to its historical significance.

£3,000-5,000



723 (details)

724

A RARE FRENCH LOUIS XIV FORGED IRON WEIGHT-DRIVEN
CHAMBER CLOCK WITH PASSING HALF-HOUR STRIKE
UNSIGNED, PROBABLY NORTHERN FRANCE, CIRCA 1670

The wrought-iron frame with slender square section uprights riveted to square top and bottom plates, the central bar secured at the top by an unusual arrangement of two latches and the front and rear bars held by wedges, enclosing separately wound trains incorporating two-piece forged iron wheelwork, the three-wheel going train with large diameter contrate second wheel driving conforming large diameter verge escape wheel positioned above the top plate with regulation via a side swinging pendulum incorporating silk suspension, the two-wheel strike train incorporating two-staged warned release with the warning detent held via a stub-arm with roller to the fly arbor, overlift via a hoop cut with a single slot to the rim of the second wheel, external two-vane fly incorporating ratchet damped braking and countwheel driven a gathering flag to the second wheel arbor engaging with saw-cut teeth cut to the inside of the wheel rim, sounding via a horizontally pivoted linkage and gravity hammer on a bell set within the superstructure above, the half-hour strike provided by a second smaller hammer set behind the dial and released directly by the star wheel, the 6.25 inch wide rectangular iron dial panel applied with brass Roman numeral chapter ring engraved with stylised wheatear half hour markets and dot half hour markers to inner track, with iron fleur-de-lys hand, the top plate applied with two-tier wrought-iron domed bell carrier decorated with applied cruciform foliate motifs and surmounted by a square section spire finial incorporating the pivot for the gravity hammer, (superstructure with restoration). 46cm (18ins) high, 24cm (9.5ins) wide overall, 19cm (7.5ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 196-199.

John Robey notes that the rivetted frame suggests that the present clock originates from Northern France, perhaps the coastal region. The trains incorporate fewer wheels than normal (one less to each) and are consequently of relatively large diameter, hence the movement has a generous and robust feel. The escape wheel is also large with undercut teeth hence presents as the 'crowning' feature of the movement. The escapement benefits from retaining its original pallets, and the movement in general is survives in remarkably original condition.

The strike train incorporates a twin-arbor system of warned striking which utilises a short arm with a roller applied to the fly arbor to enable precise release of the train. In addition to this refinement the countwheel is also unusual in that it is driven by a single flag fitted to the arbor of the second wheel, which 'gathers' the wheel via saw-teeth cut into the inside of the rim. The clock also benefits from retaining one of its original weights which is constructed from a cast iron ball set within a cradle. The ball weighs 2.83lb (2.62 livre) and was probably originally cast as a cannon ball for use in smaller calibre naval ordnance.



724

The decoration to the bell superstructure/hammer assembly is almost certainly later embellishment, as the original would have most likely been much less elaborate. It is possible, however, that the 'lower tier' holding the bell is original to the clock. Other than the addition of these embellishments the present clock would appear to be extremely original.

£2,000-3,000



724 (detail)



725

725
A RARE FRENCH LOUIS XV IRON-FRAMED RACK-STRIKING LANTERN CLOCK WITH TRIP-HOUR REPEAT
UNSIGNED, CIRCA 1730

The iron-framed posted bell-striking movement with separately wound brass wheel trains, set between forged-iron strip pivot bars and incorporating iron walled cheeks to both pulleys, the going train with verge escapement set above the top plate regulated by fixed-rod disc bob pendulum incorporating knife-edge suspension swinging outside the frame to the rear, the strike train with star wheel to lift and release the warning detent, and with counting via a gravity rack positioned inside the rear movement bar set by a tail engaging with the snail applied to the iron hour wheel, the rack hook is pivoted via a sleeve around the release detent arbor and incorporates a looped tail for a pull trip-repeat cord, gathering is by a pallet/flag applied to the arbor of the second wheel and the count is arrested at the end of the cycle via a brass tab to the rack engaging with a pin to the wheel itself, the hammer is positioned to the left hand-side and incorporates an unusual sprung bifurcation to the stem to serve as the stop by engaging with the edge of the aperture in the top plate, the one-piece engraved brass dial with alternating wavy and straight line engraved starburst centre within integral Roman numeral chapter ring with arrow half-hour markers, with scroll pierced hand retained by a

square locking washer, the frame with forged iron column corner posts and plates beneath foliate scroll pierced frets, turned vase finials and iron-framed domed bell bearer surmounted by a brass finial, the rear with hanging hoop and cranked spurs, on turned brass feet, (lacking side doors, backplate and weights).

35.5cm (14ins) high, 17cm (6.75ins) wide, 17cm (6.75ins) deep including spurs.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 223-27.

John Robey notes that the suspension of the pendulum within the current lot is unusual in that both the front pivot and rear knife-edge suspension are incorporated into extensions of the front and rear movement bars. This has necessitated the knife-edge to be positioned inside from the pendulum (rather than to an extension of the pallet arbor as typically seen on English work). This would appear to be a very efficient and well thought-out arrangement, and allows the pendulum assembly to be removed by withdrawing a single pin (which serves to limit the upward movement of the knife-edge).

The rack striking mechanism is also well considered and has similarities with English practice with regards to the arrangement of the rack and its gathering. The sleeved pivot for the rack hook, which allows it to also serve as a trip-repeat, is a nice refinement. The wheelwork is particularly untouched with the original escapement including the pallets intact. Interestingly the strike train second wheel is iron (rather than brass) hence appears to have been re-used by the maker from an earlier clock.

The frame is well-proportioned having a pleasing mixture of iron and brass reminiscent of late 19th century Flemish work (see Sotheby's New York *MASTERPIECES FROM THE TIME MUSEUM, PART TWO* New York, 19th June 2002 lot 90). The frets appear to be of standard English pattern but are most likely unique castings for the present clock. John Robey notes that the positions of the mounting tabs for each fret vary, which suggests that they were separately formed in the casting sand by manually pushing in a suitably shaped piece of metal before pressing in the plate forming the pattern. The finial turnings are close to English 'Third Period' work but may also be unique to the present clock. Indeed, the overall style and feel of the clock is distinctly reminiscent of English work albeit with individual regional details and refinements.

£1,200-1,800



725 (detail)

726

A RARE FRENCH LOUIS XV SMALL BRASS AND FORGED IRON WEIGHT-DRIVEN TIMEPIECE WITH ALARM
UNSIGNED, PROBABLY PONT-FARCY, NORMANDY,
CIRCA 1750

The posted movement with a brass top plate opposing the iron bottom plate enclosing iron pivot bars for the going train and the alarm set within the frame behind, the going train with iron walled cheek to the click side of the pulley and verge escapement set above the top plate regulated by short bob pendulum with silk suspension swinging to the rear, the verge crownwheel alarm mechanism sounding via a cranked T-shaped hammer on the inside of a bell set above the top plate, the dial with silvered Arabic numeral alarm setting dial and steel trident-shaped hand to the plain centre, within 5 inch silvered Roman numeral chapter ring with cruciform half-hour markers surmounted by a foliate strapwork pierced cast brass fret, the frame with slender rectangular section wrought-iron uprights, riveted to the top plate and decorated with distinctive scroll motifs at the junction with the bottom plate passing through to form tall tapered supports (lacking weights).

26.5cm (10.25ins) high, 13cm (5ins) wide, 13.5cm (5.25ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 216-18.

John Robey notes that details within the frame of the present lot, in particular the slender rectangular section posts and tall integral tapered supports, would suggest that it was made in Pont-Farcy in Normandy, France. However the brass top plate is an unusual feature, as is the small size and the fact that it is an alarm timepiece only.

£600-900



726 (detail)



726



727



727 (detail)

727
A JAPANESE IRON AND BRASS KAKE DOKEI DOUBLE-FOLIOT
LANTERN CLOCK WITH ALARM
UNSIGNED, PROBABLY 20TH CENTURY

The posted iron-framed two-train weight-driven movement with separately wound iron trains, the going train with a choice of two verge escapements regulated by respective foliot balances suspended via lines from a gallows set above the top plate and each incorporating movable cursor weights, the countwheel strike train of single-arbor warnless type with nag's head lifting, overlift provided by hoop wheel and sounding via a vertical-arbor hammer on the bell mounted above the frame, the countwheel with additional pin to the rim engaging with a starwheel set on an arbor with cams for switching between the two escapements by raising or lowering each of the foliate pallet arbors in or out of engagement via a pair of pivoted levers, the alarm mechanism positioned to the front upper left of the frame and sounding via a verge crownwheel engaging a with vertical pallet hammer arbor on the hour bell above, the dial with single patinated brass hand set on a revolving brass disc incorporating an arc of holes to take a pin for setting the alarm, within oxidised brass cushion-shaped chapter ring annotated with raised numerals for the Japanese hours or *toki* along with their respective zodiacal symbols, the case with bell secured via a decorative wrought-iron wingnut onto a post incorporating suspension gallows for the foliots, over brass front panel relief decorated with peony blooms within symmetrical scrolling foliage, conforming latched side doors and matching backplate, on canted base further decorated with leafy scrollwork and incorporating shaped aprons to lower edges (lacking lines and weights).

37.5cm (14.5ins) high, 14cm (5.5ins) square at the base.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

The Japanese method of dividing the day had its origins in Chinese practice with, until 1868, the daytime and night-time periods split into six 'hours' each. Each division or 'toki' on the dial is represented by a Chinese zodiacal sign (annotated to the outer track) with midday at the top represented by the Horse, and midnight at the bottom represented by the Rat. Each 'Toki' is divided into tenths with the mid-point or 'Shokuru' marked with an extended division line.

Naturally the varying lengths of light and darkness through the seasons meant that the length of the daytime versus the night-time hours also changed throughout the year. This required constant adjustments to the clock's rate to ensure that the time given on the dial was correct, hence the provision of movable cursor weights to the balance foliate. Latterly Japanese clockmakers produced clocks incorporating two foliots with switching between the two allowing different rates for either the day or night depending on the time of year. Technologically the present clock conforms with European chamber clocks made prior to the general adoption of warning to the strike train during the last quarter of the 16th century.

£1,000-1,500



728

728
A SWEDISH SMALL IRON-FRAMED WEIGHT-DRIVEN
TIMEPIECE MOVEMENT AND DIAL
UNSIGNED, CIRCA 1785

The strip-type frame narrow plates joined by a slender strip rivetted to the backplate and secured by a pinned tenon at the front to the base and two square section pillars joined in a similar way at the top, enclosing a three brass wheel train with three spoke wheel crossings with small pulley incorporating a crisply moulded click wheel and anchor escapement for regulation by a pendulum swinging to the rear, the 7 inch square brass dial with vestigial brass Arabic numeral alarm and generous scroll pierced iron hand disc to the iron-red painted centre, within applied pewter Roman numeral chapter ring with concentric ring half hour markers and unusual pewter sunburst mask spandrels cast in high relief to angles, the movement secured to a pine seatboard via a single screw through the bottom strip, (no pendulum, line, weight or alarm mechanism). 18cm (7ins) square, 11cm (4.25ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 343-45.

John Robey notes that the present timepiece was designed to use a separate remote alarm mechanism which would have been fitted to the seatboard adjacent to the movement. However there is not clear evidence that this was ever fitted. The winding click is of an unusual form with the ratchet engaging with teeth cut to the inside rim of a disc which is located on the great wheel arbor by a square. This departs from the usual circular ring spring arrangement.

£200-300



728 (detail)



729

729

AN ENGLISH WROUGHT IRON AND BRASS TURRET
CLOCK MOVEMENT
UNSIGNED, PROBABLY CENTRAL/SOUTHERN ENGLAND, MID
TO LATE 18TH CENTURY

The posted frame constructed with one-piece open ends joined by horizontal upper and lower bars secured by nuts to both the front and rear, enclosing three-wheel trains set side-by-side between vertical pivot bars also secured to the front and rear horizontal frame bars by nuts and running on moulded turned brass bushes, both trains with long wooden barrels winding via squares to the front and gathered via ratchets to the great wheels at the rear, the going train with anchor escapement regulated by a long pendulum swinging behind the frame, the strike train lifted by a pin to the going great wheel and held in warning via an arm to the fly arbor, with overlift by a hoop wheel cut with a single slot and counting via a countwheel planted on the rear of the frame, with external twin-vane fly and sounding the hours via pivoted hammer tail to allow connection for a remote bell, on four scroll shaped feet forged as part of the end frames; together with a probably non-original pendulum with an effective length of approximately 60 inches, and a circular convex gilt-on-black Roman numeral painted steel dial, (the movement part-dismantled but mostly complete, no lines, weights, take-off work, hands, bell or hammer linkages).

The movement 69cm (27ins) high, 77.5cm (30.5ins) wide, 75cm (29.5ins) deep excluding fly; the dial 67cm (26.5ins) diameter.

£1,200-1,800

730

AN INTERESTING OAK AND ELM CASED
THIRTY-HOUR LONGCASE CLOCK
PROBABLY SOMERSET, CIRCA 1710, REPURPOSING
A LANTERN CLOCK MOVEMENT MADE CIRCA 1680

The posted countwheel bell striking movement with Huygens' endless winding now running on chains, the going train now with anchor escapement regulated by seconds pendulum swinging behind the frame, and the strike train with iron countwheel and overlift via a hoop wheel cut with a single slot, the frame with column-turned corner posts previously fitted with integral cast finials and feet, fitted with a 9.75 inch square brass dial with low-position calendar aperture to the stylised symmetrical floral scrollwork engraved centre, within applied silvered Roman numeral chapter ring with cruciform half hour markers, with scroll pierced iron hand and applied twin cherub and crown cast spandrels to angles, the movement and dial hanging via hoop and spurs from an iron hook applied to the backboard of the oak and elm case, the hood with cavetto cornice over full-width opening front with glazed dial aperture and iron butterfly hinges visible to the leading edge of the right-hand side, over slender trunk with concave throat and narrow door with iron strap hinges and D-section edge mouldings, on plinth base with relatively complex cavetto and ogee upper mouldings above a plain skirt.

207cm (81.5ins) high, 46cm (18ins) wide, 28cm (11ins) deep.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 292-95.

John Robey notes that the movement corner posts conform to the West Country practice of being cast in one piece with the finials and feet. The pivot bars also have unusual apertures to the lower edges similar to those seen on lantern clocks by Thomas Veale of Chew Magna, as well as posted longcase movements by Lawrence Debnam of Frome.

At the time of conversion to a longcase clock the brass feet, finials, side doors, fret and bell bearer were removed and most likely recycled. The escapement was converted from verge with short bob pendulum to anchor regulated by seconds pendulum, incorporating iron front and rear cocks for the pallet arbor. The pulleys were also modified to run on chains (incorporating unusual double spikes to the centres).

The dial was probably engraved locally and has the feel of a clockmaker looking to capture the essence of higher style engraving seen on dials by the likes of Lawrence Debnam (see dial sold in these rooms, 7th March 2023, lot 72). The case was also purpose made for the present movement and dial as is constructed to allow them to hang at the correct level from the backboard (with no evidence of cheeks and seatboard ever being fitted).

John Robey suggests that it is probable that the conversion from a lantern to longcase clock was probably undertaken whilst still in the family of the first owner.

£1,000-1,500



730 (details)



730



731

731
A GEORGE II BRASS MINIATURE LANTERN
ALARM TIMEPIECE
DIXON, OXFORD, CIRCA 1740

The going train with verge escapement regulated by short bob pendulum swinging outside of the frame to the rear and motionwork for two hands, the rear with alarm mechanism incorporating verge crown wheel driving a vertically pivoted T-shaped hammer fitted to the backplate and sounding on the inside of the bell mounted within the domed bearer above, the 5 inch brass break-arch dial with silvered Arabic numeral alarm setting dial 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 female mask and scroll cast spandrels to angles, beneath arch centred with a circular silvered boss engraved *Dixon, Oxon* flanked by conforming mounts, the frame with Doric column turned corner posts and vase finials flanking scroll-pierced brass frets to sides, with conforming urn surmount over fretwork lobes to the bell carrier and hinged brass side doors, the rear with brass backplate, hanging hoop and spurs, (no weights or rope lines). 22cm (8.25ins) high, 12.5cm (5ins) wide, 11.5cm (4.5ins) deep.

No clockmaker with the surname Dixon appears to be recorded in the usual sources as working from Oxford in the 18th century.

£500-700



731 (detail)

732

A CHARLES II BRASS LANTERN CLOCK
WILLIAM HOLLOWAY, STROUD, DATED (16)78

The posted countwheel bell striking movement with separately wound trains incorporating brass cheeked pulleys now running with chains, the going train with reinstated verge escapement regulated by short pendulum incorporating anchor-shaped flutes to the bob swinging within the frame at the rear, the strike train sounding the hours on a bell mounted above the frame, the dial with vacant circle within concentric band of engraved scrolling foliage issuing from a flowerhead to the lower margin and interrupted by engraved signature *William Holloway, of Stroud '78* to the upper edge, within applied 6.5 inch silvered Roman numeral chapter ring incorporating wheatear half hour markers, with sculpted steel scroll-pierced hand and radial leaf engraved infill to the corners, the frame

with one-piece corner castings formed as Doric columns beneath vase finials with acorn shaped caps, the front and sides applied with symmetrical scroll pierced cast brass frets with the front incorporating foliate engraved detail, beneath domed bell bearer capped with a conforming finial, with original concentric ring decorated brass side doors and iron hanging hoop to rear, on integral inverted acorn shaped feet; with a later purpose made oak wall bracket. The clock 41cm (16.25ins) high, 16.5cm (6.5ins) wide 18.5cm (7.25ins) deep.

Provenance:

The property of a professional sportsman and commentator, purchased from these rooms 7th March 2023 (lot 182) for £5,500 hammer.

William Holloway is recorded in Loomes, Brian *LANTERN CLOCKS & Their Makers* as the son of the clockmaker John Holloway born in 1732 at Market Lavington, Wiltshire. In 1658 he moved, along with his father and younger brother Richard, to Stroud in order to take-on the workshop of the recently deceased John Snow. Holloway was married to Hester Hieron in 1664 and continued working until his death in 1694. William Holloway had three sons one of which, John, continued the business in Stroud after his death; the other two, William and Arthur, moved to London to pursue the trade in the capital.

William Holloway was a confident, accomplished and relatively prolific maker who used distinctive castings for his frames which appear almost unique to the Holloway family. His early clocks (1661 to circa 1680) used castings loosely based on the London second period style but were one-piece (i.e. finials and feet were cast integral with the posts) with tall slender finials capped by distinctive acorn turnings. Three examples by Holloway with this type of frame are illustrated in White, George *English Lantern Clocks* on page 246 (Figures V/78-80). The second type of frame used was much more akin to the standard London third period pattern but again employed one-piece castings and appeared to be short-lived as they are only seen on clocks dating to the first five or six years of the 1680's (see White, page 247, Figure V/81). The third pattern was again based on London third period practice but was much more generous with distinctly bulbous swellings to the finials and feet, two clocks with this type of frame are illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* pages 207 and 209 Figures 13.8 and 13.13.

Other traits of Holloway's work include the continued use of separate winding for each train long after most other makers had adopted Huygens' single-weight endless rope system. Clocks with separately wound trains are characterised by having hour bell hammers positioned to the right hand side of the movement. Loomes suggests that Holloway may have continued this practice as it allowed straightforward disablement of the strike train by simply removing or not winding the strike weight. Another unusual feature peculiar to Holloway was that he often used four wheel trains in order to give a longer duration.

The current lot is a typical of Holloway's first phase of work with one-piece castings incorporating acorn-shaped feet and caps to the finials. Indeed the clock can be very closely compared to another example by Holloway dated 1674 illustrated by George White on page 246 (Figure V/79).

£3,000-5,000



732



732 (detail)

733

A FINE CHARLES I/JAMES II MINIATURE BRASS LANTERN
CLOCK WITH CENTRE-SWINGING PENDULUM
JOHN BARNETT, LONDON, CIRCA 1685

The posted countwheel bell-striking movement with Huygens’ endless rope winding and verge escapement regulated by short pendulum incorporating bob with anchor-shaped flutes swinging between the trains, the dial with a rose decorated Arabic numeral alarm setting disc enveloped by stylised leafy tulip sprays issuing from a three-petal flowerhead positioned just above six o’clock and with signature *John Barnett, Londini Fecit* to upper section, with scroll-pierced iron hand within applied narrow 3.625 inch Roman numeral chapter ring with stylised trident half hour markers and engraved leafy infill to angles, the standard miniature London third period frame with column turned corner posts beneath tall dolphin inhabited foliate pierced frets, vase turned finials and domed bell bearer incorporating pendant tabs between the supports, the sides with later hinged pierced brass doors fitted with projecting sector-shaped extensions capped with scroll-pierced frets to allow for the swing of the pendulum, the rear with iron backplate fitted with spurs and an offset verge crownwheel alarm mechanism sounding via a cranked T-shaped hammer on the inside of the hour bell, on ring-turned ball feet.
23cm (9ins) high, 20cm (8ins) wide including wings, 11cm (4.25ins) deep including spurs.

Provenance:
Private Collection, Gloucestershire.

John Barnett is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born at ‘Sawley with Long Eaton’, Derbyshire circa 1662 and apprenticed through the Clockmakers’ Company to John Ebsworth in 1765. He gained his freedom in September 1682 and married his first wife, Elizabeth, the following year. Barnett working in the Parish of Lothbury variously at the ‘Sign of The Peacock’ and at the ‘Sign of the Dyall’. John Barnett took-on at least four apprentices between the years 1684 and 1701/2 with the last being his nephew, William Webster. He married again, as a widower, to Hannah Stavely in 1692, and signed the Clockmakers’ oath of allegiance in 1697. John Barnett died in 1702 leaving the contents of his workshop to his nephew, William Webster, who went on to work as a journeyman for Thomas Tompion, and subsequently became established as a leading clockmaker of the 18th century.

Richard Ames is thought to have possibly been the first clockmaker to utilise a verge escapement regulated by short bob pendulum placed between the trains. Although seemingly rather complicated this system had the benefit of allowing the alarm mechanism to be retained at the rear of the clock (as per earlier balance-wheel examples) as well as affording some protection for the pendulum itself. However, the most prolific maker of lantern clocks with centre-swinging pendulums would appear to have been John Ebsworth, who embraced this system but also continued to make balance wheel regulated clocks alongside them. This was probably

due to the fact that pendulum clocks were more expensive (due to the amount of additional work to build a clock with centre swinging pendulum) hence balance wheel clocks were perhaps marketed as a less expensive variants whose timekeeping was probably more than adequate for most.

Through his apprenticeship to Ebsworth, John Barnett would have been very familiar with this type of lantern clock and it is probable that he made the current lot shortly after gaining his freedom of the Clockmakers Company in 1682. Indeed, the pattern of ‘tall’ dolphin fret would suggest a date of the early-to-mid 1680s, as this design is noted by George White in *English Lantern clocks* as being the earliest standard design for a miniature lantern clock. Introduced during the ‘Second Period’ (1640-60), White adds that this pattern persisted into the 1680s before being superseded by squatter foliate designs. In addition to this, the very confidently executed foliate engraving to the dial centre can also be compared to that of a miniature alarm timepiece by Joseph Knibb sold at Bonhams, London sale of *FINE CLOCKS* 3rd July 2024 (lot 109 for £15,360) suggesting that they were possibly engraved by the same hand. The relatively narrow chapter ring is also a relatively early feature, and in combination with the tall frets results in a timepiece of particularly pleasing proportions.

Due to their relative complexity, miniature hour-striking lantern clocks with centre-swinging pendulums are rare. Indeed the vast majority of miniature lantern clock were constructed as alarm timepieces only, with the pendulum swinging outside of the frame to the rear.

£2,500-3,500



733 (detail)

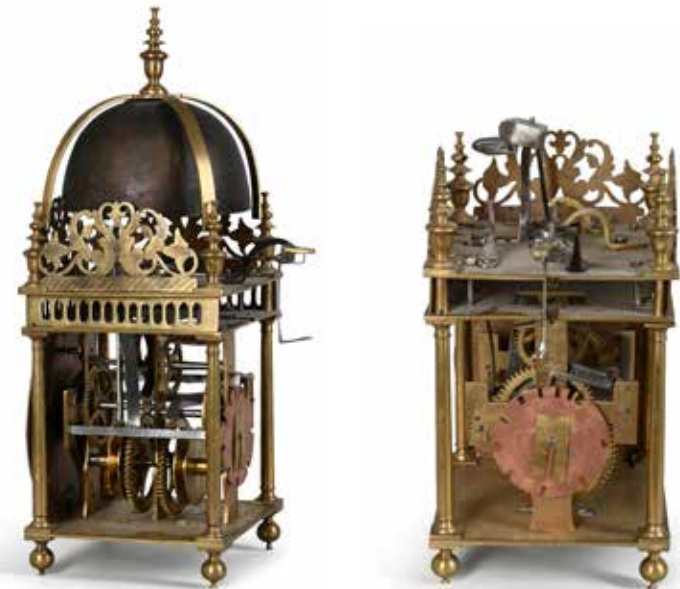


733

A FINE AND RARE COMMONWEALTH PERIOD BRASS LANTERN CLOCK OF IMPRESSIVE PROPORTIONS
PETER CLOSON, LONDON, CIRCA 1650

The posted countwheel bell-striking movement with separately wound trains, the going now with verge escapement with crown wheel set above the top plate for regulation by a pendulum swinging to the rear suspended from a wire hoop, the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a hoop cut with double slots, also with passing half-hour strike via a second sprung hammer fitted on the movement front bar engaging with the hour star wheel, the dial with central rose-engraved vestigial alarm disc enveloped by stylised leafy floral sprays issuing from a three-petal flowerhead positioned just above six o'clock interrupted by engraved signature *Peter Closon Neare Holburn, Bridge Londini Fecit* to upper margin, with sculpted looped iron hand within applied 6.75 inch Roman numeral chapter ring incorporating stylised wheatear hour markers and with engraved leafy infill to angles, the frame with column-turned corner posts beneath brass arcaded gallery fretwork frieze to front and sides, symmetrical foliate scroll pierced and engraved frets and generous multi-knopped vase finials, surmounted by a domed bell bearer capped by a conforming finial, the sides with pin-hinged brass doors and the rear with iron backplate, on ball-turned feet, the hour wheel and star wheel both with 'matchstick man' casting marks and the bell cast with the initials *P. C.*, (no pendulum lines or weights, alarm removed).
48cm (19ins) high, 18.5cm (7.25ins) wide, 23cm (9 ins) deep.

Provenance:
The Dr. John A. Robey collection of early weight-driven clocks and related items.



734 (details)

Literature:
Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 262-67.

Peter Closon is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Southwark, London in around 1595 and apprenticed on 22nd November 1608 to Henry Stevens (through the Clothworkers' Company). His brothers (William and Simon) were both gun makers as was his father, Godfrey, before him. He gained his freedom in 1616 and married Margaret Buckner in 1629. Closon was one of the subscribers for the formation of the Clockmakers' Company paying the substantial sum of £5 in 1630. He worked near Holborn Bridge and took-on many apprentices, first through the Clothworkers' Company and then the newly founded Clockmakers' Company after 1631.

Amongst Peter Closon's apprentices were the following who went-on to become notable makers in their own right - John Selwood (1630-38); John Wise (through Thomas Dawson 1638-46; Richard Ames (through Richard Masterson 1648/9-1656/7), and William Speakman (through Nicholas Tomlins 1654-61). Closon was made an Assistant in the Clockmakers' Company in 1633 and then Warden 1637/8, there are no records of his attendance after this date. He died in around 1660/1 and is thought to have been succeeded by Richard Ames.

The present lot belongs to a small group of particularly large lantern clocks incorporating two-tier galleried top plates, with most being three train quarter-chiming/striking examples. The purpose of the space enclosed by the gallery was to accommodate the balance wheel thus leaving the space beneath the bell for hammer and bell assemblies. Peter Closon is known to have produced several examples of this type however others by Thomas Milles and Ahasuerus Fromanteel are known (see White, George *English Lantern Clocks* page 137, Figures 111/21-22).



John Robey notes that the front and movement bars are cast with T-shaped extensions to the ends of the cross pieces to facilitate the provision of additional detents and hammer linkages for the quarter-train. Originally the hour hammer would have been pivoted between tabs riveted to the top plate and operated via a linkage, but has now been converted to a hammer of standard design operating against a horizontal stop. Interestingly the duration of the clock has been doubled by increasing the pinions-of-report from four to eight leaves. This has required the hoop wheel to be cut with two (rather than one) slots and doubling-up of the hammer-pins to the strike train greatwheel.

The conversion to Verge escapement was performed on the Continent (probably Germany) most likely around 1800. Interestingly the pallet arbor is forged with a ring at the rear to allow for the alarm hammer of the alarm mechanism to pass through (now removed). The presence of updates executed in Continental Europe, together with the provision of passing half-hour strike (particularly popular in France) would suggest that the clock was most likely originally supplied to a European (possibly German) client by Closon. This may reflect the likelihood that potential customers in England were probably thin on the ground due to the Civil War.

The 'matchstick man' casting marks to the hour and star wheels of the present lot appear on numerous lantern clocks dating to between 1630 and 1680. This mark is amongst a group of differing casting marks which no doubt served as a means to identify the foundry who supplied the blank castings to the maker of the clock. Finally, of notable interest, are the frame castings. These differ from those of the other known large 'galleried' examples, but do match those of an exceptional large quarter chiming clock constructed without a gallery by Closon illustrated by George White on pages 145 and 157 (Figures 111/46 and 66).

£7,000-10,000



734

735
A FINE COMMONWEALTH PERIOD BRASS LANTERN CLOCK
WITH ALARM
WILLIAM SELLWOOD, LONDON, CIRCA 1650

The posted countwheel bell-striking movement with separately wound trains incorporating iron walled cheeks to the click side of both pulleys, the going train now with reinstated verge escapement regulated by brass balance wheel oscillating above the top plate, the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a hoop cut with single slot, the dial with central rose-engraved alarm disc enveloped by stylised leafy floral sprays issuing from a sunflower positioned just above six o'clock and with a dove with outstretched wings to upper margin, with later iron hand within applied narrow 6.25 inch Roman numeral chapter ring incorporating stylised wheatear hour markers and with engraved leafy infill to angles, the standard London second period 'Lothbury' frame with column-turned corner posts beneath engraved foliate scroll pierced front fret signed *William Selwood at Mermaid at Lothbur* to lower edge, with plain side frets, vase turned finials and domed bell bearer above, the sides with hinged brass doors, the rear with iron backplate fitted with spurs and an offset verge crownwheel alarm mechanism sounding via a cranked T-shaped hammer on the inside of the hour bell, on turned ball feet, the countwheel and hour wheel with 'matchstick man' foundry marks, (reinstated escapement and alarm, rope line for alarm lacking).
39.5cm (15.75ins) high, 16cm (6.25ins) wide, 18cm (7ins) deep including spurs.

Provenance:
The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:
Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 268-271. Illustrated in Loomes, Brian *Lantern Clocks & Their Makers* on page 77 (Figure 6.57).



William Selwood is recorded in Loomes, Brian *Lantern Clocks & Their Makers* as born near Abingdon, Oxfordshire in 1607, and working as a clockmaker in London by 1628 (under the auspices of the Clothworkers' Company). He took-in Henry Ireland as an apprentice in 1632 and was admitted as a Free Brother in the newly established Clockmakers' Company the following year. Selwood worked at the Mermaid in Lothbury where he took-in many apprentices including notable lantern clock makers such as Thomas Knifton, Samuel Davis and Edward Norris (Knifton's brother-in-law). William Selwood died a bachelor in 1653 and was succeeded by Thomas Loomes. Selwood was a significant maker as his work exhibits progression towards a degree of standardisation within lantern clock making alongside the work of William Bowyer.

John Robey notes that the dial of the present clock is engraved with 'the Dove of Peace' holding an olive branch in his beak, and suggests that, as Selwood was possibly a Baptist (hence a likely supporter of Cromwell) that this probably commemorates the victory of the Parliamentarians over the Royalists in the English Civil War (1651). The flowering foliate engraved decoration in general conforms to another example by Selwood illustrated by Loomes on page 75 (Figures 6.49-50) albeit with differences within the blooms, and being around a central rose motif (rather than an alarm disc). The clock illustrated by Loomes also clearly has a fret engraved by the same hand including the signature text with 'Lothbury' somewhat squeezed-in at the end.

The design of fret the castings are of the earlier 'strapwork' type which was generally phased-out during the 1650s in favour of the later 'foliate' pattern (see White, George *English Lantern Clocks* page 144), whilst the frame castings are of typical early second period 'Lothbury' pattern which were mainly in use up until around 1660. These details reflect the fact that by the 1650s Lothbury had become a hub for the horological trade mainly due to the abundant supply of brass and iron from nearby foundries. The efficient supply of raw castings led to the emergence of a degree of standardisation (assisted by many workshops having shared roots) with regards to frame patterns, dial engraving and fret design.

In addition to the frame components wheel blanks etc were also cast in specialist foundries who sometimes marked their castings. The present clock has 'matchstick' man casting marks to the hour and countwheels, these are more often than not found on clocks by Selwood and Robey notes that this could be for a predecessor of John Mayor who advertised brass castings for clocks in the 1690s.

£2,500-3,500



AN IMPRESSIVE LARGE ‘FIRST PERIOD’ STYLE BRASS LANTERN CLOCK
THE DIAL BEARING A SIGNATURE FOR WILLIAM BOWYER, LONDON, PROBABLY MID 20TH CENTURY INCORPORATING PERIOD ELEMENTS

The substantial posted countwheel bell-striking movement with separately wound trains, the going train with reinstated verge escapement regulated by brass balance wheel oscillating above the top plate, the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a hoop wheel cut with single slot, the locking detent unusually pivoted via a sleeve around the warning detent arbor, and the hour hammer with separate front pivot post to allow removal without having to dismantle the movement, the dial lapped against the frame top and bottom plates and secured to the front movement bar via a double-pinned lug to the rear of the chapter ring at twelve o'clock, with central rose-engraved Roman numeral alarm disc enveloped by fine intensely engraved bird inhabited leafy floral scrollwork incorporating a grotesque mask flanked by cornucopias at twelve o'clock, with heavy sculpted iron hand within applied narrow 6.5 inch Roman numeral chapter ring incorporating stylised fleur-de-lys hour markers and asterisk quarter markers to inner track, with fine leafy scroll infill to upper angles and the lower margin bearing engraved text *William Bowyer of London fecit* within conforming foliate scroll infill, the substantial early first period style frame with slightly projecting heavy Doric column-turned corner posts beneath paired boars head inhabited foliate scroll engraved and pierced front fret, plain side frets and large squat ring-shouldered ovoid finials, with domed bell bearer set low within the superstructure and surmounted by a further conforming finial, the sides with heavy pin-hinged cast brass doors and the rear with hanging hoop over iron backplate fitted with an offset verge crownwheel alarm mechanism sounding via a cranked T-shaped hammer on the inside of the hour bell, on turned ball feet incorporating spurs to the rear pair, (wheel trains and possibly elements of the frame very early 17th century, the rest later).
38cm (15ins) high, 16.5cm (6.5ins) wide, 20.5cm (8ins) deep including spurs.

Provenance:
Private Collection, Gloucestershire.

The present lot is an impressive and very well finished example which very effectively captures the strong visual qualities of the finest early English ‘First Period’ work. The frame is particularly generous and appears to be composed from unique castings; although details such as the finials and slightly protruding corner columns are akin to the earliest frames by the brothers Robert and Thomas Harvey albeit with the finials being much fatter. The relatively high position of the chapter ring echoes that seen on the earliest clock by Robert Harvey (illustrated in White, *George English Lantern Clocks* page 49 Figure II/130) which, in the case of the current lot, is governed by the relative sizes of the hour wheel and strike train greatwheel.

The engraving to the dial of the present clock shows significant similarities with Bowyer’s famous ‘Memento Mori’ clock of 1623 illustrated by White on page 66 (II/49) with the main difference being the inclusion of the grotesque mask flanked by cornucopias to the centre at twelve o'clock. The engraving is very finely executed and particularly precise in its composition. The text for the signature across the lower edge is also very well scripted but perhaps does not quite share the feel of inscriptions seen on examples of Bowyer’s work. The chapter ring is almost exactly the same as that of the 1623 ‘Memento Mori’ clock, including the same asterisk quarter-hour markers to inner track; the hand is also a match. A further similarity is the front fret, which according to White (page 78) incorporates boars head motifs almost certainly taken from Conrad Gessner’s *Historia Animalium* (1551-58 and 1587). Although the front fret is finely engraved the casting itself would appear to lack the subtlety of the thickness reducing towards the top typically seen on ‘period’ castings.

From the above observations it would appear the dial and frets of the present clock were heavily inspired by Bowyer’s Memento Mori clock of 1623, whilst the unique frame castings echo the earliest patterns but carry much more weight in their design.

The wheelwork appears to conform with ‘First Period’ work and exhibits genuine signs of age and wear. The collets are well turned and match those seen on another clock by Bowyer illustrated by White on page 102 (Figure II/129). Normal practice during the ‘First Period’ was to use steel for the pulley cheek closest to the great wheel on both trains (to carry the winding click spring). The current lot however utilises brass cheeks throughout although elongation to the rope exit holes in the baseplate confirms that the pulleys themselves are replacements. Filled holes in the top plate indicate that the escapement was once converted to anchor with long pendulum swinging to the rear hence the present escape wheel and balance have the appearance of being reinstated.

The strike train has the very unusual detail of having the locking detent pivoted via a sleeve fitted around the warning detent arbor. This feature echoes that seen on the ‘Skelton’ miniature prototype lantern clock illustrated and discussed in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration Clocks & Rural Clocks 1480-1800* pages 252-56. In addition to this the hour hammer pivot arbor of the current lot also has a separate post for the front pivot (which allows the hammer assembly to be removed without dismantling the movement). This feature is also reminiscent of the Skelton clock which has posts for all the strikework and hammer pivots. One final feature which the present clock shares with the Skelton clock is the fact that the top and bottom plates protrude beyond the adjacent pillar/finial/feet castings.

The presence of all three of these similarities with the Skelton clock would appear to be more than a mere coincidence, especially considering the fact that the present clock was in the ownership of the vendor prior to the discovery of the Skelton clock. From this it may be reasonable to suggest that some of the core elements of the current lot may well have been from a particularly early lantern clock perhaps even originating from the same workshop as the Skelton clock. John Robey dates the Skelton clock to circa 1590-95 hence some elements of the present lot may date to very close to 1600.

Although it would appear that much of the present lot appears to 20th century reconstruction, incorporating details perhaps inspired by Bowyer’s Memento Mori clock of 1623, there are many notable features within the period elements which, when coupled with its strong visual qualities, results in a clock of significant presence. As such it would perhaps be fair to say that the Present clock pays suitable homage to William Bowyer and, as such, would prove a worthy addition to an early 17th century interior.

William Bowyer is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as the son of Ralph Bowyer (yeoman of Warfield Berkshire) who is believed to have been married to Alice Mansworth in 1590. William was probably born around this time and by 1616 was a member of the Pewterers’ Company when he took-in Thomas Taylor (son of Ralph Taylor, a milliner from Halesowen, Shropshire) as an apprentice. Bowyer took-in no less than five further apprentices prior to the formation of the Clockmakers’ Company in 1631, including John Pennock (son of William Pennock of Guisborough, Yorkshire) in 1620. Although he subscribed £5 towards its charter and was made free of the City in 1630, William Bowyer did not apparently join the Worshipful Company on its establishment the following year.

Bowyer is thought to have been first married to Margery Barlow of Litchfield, Staffordshire, however, by 1631 he was married to Prudence with whom he had five children (three of which sadly died in infancy). By 1638 Bowyer was living in the parish of St. Andrew Undershaft, he took-in Joseph Jackson (through Thomas Dawson) as apprentice that year and during the following decade took-on at least four more, this time through the Clockmakers’ Company. One of these apprentices was Nathaniel Allen (probably around 1641/2); Allen subsequently married a Phillipa Bowyer in 1646 hence became related to William through marriage.

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

£5,000-8,000



736



736 (details)

737

A VERY RARE CHARLES I IRON-FRAMED HYBRID LANTERN/
WEIGHT-DRIVEN CHAMBER CLOCK
UNSIGNED, CIRCA 1640

The posted countwheel bell-striking movement with separately wound trains set between forged-iron cruciform pivot bars incorporating iron walled cheeks to the click side of both pulleys, the going train now with anchor escapement incorporating cranked pallet arbor for regulation by a seconds pendulum swinging to the rear of the frame, the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a hoop cut with single slot, the dial centre engraved with a ring of stylised alternating tulip and rose bloom motifs and with scroll-pierced iron hand incorporating a long spade-shaped tail, within applied 6 inch silvered Roman numeral chapter ring incorporating stylised leaf hour markers and with engraved abstract foliate infill to angles, the frame with angled square section corner uprights forged with inward-facing angled lugs cut with slots to secure the iron top and bottom plates with rivets, beneath integral delicate spire finials terminating with onion-shaped pommels, the front with engraved armorial pattern fret beneath bell supported within wrought iron bearer and the rear with hanging hoop, on four tall delicate club-shaped feet forged integral to the corner posts, (lacking side frets, doors and backplate, rope lines, weights and pendulum). 35cm (13.75ins) high, 15cm (6ins) wide, 19.5cm (7.75ins) deep including hanging hoop.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

Literature:

Extensively illustrated and described in Robey, John *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800* (enlarged second edition) pages 300-303, and is further illustrated on page 395.

Illustrated and described in Loomes, Brian *Lantern Clocks & Their Makers* on page 343 (Figures 20.8-9).

John Robey notes that with the exception of the escape wheel and pallets the movement of the present clock is all-original. The wheels are set on heavily tapered arbors and the cruciform movement bars are made from strips of wrought-iron with the arms attached via fire-welded lap joints. The part iron-walled pulley cheeks together with features such as four-leafed pinions of report driving both the hour and countwheels follow conventional English 'First Period' practice, hence suggests a date of manufacture prior to the Civil War.

The design of the fret casting is very similar to those used on many London 'First Period' clocks (see White, George *English Lantern Clocks* page 144) but differs in that it is a slightly larger and more heavily cast with wider-spacing to the securing lugs. This suggests that it is either 'bespoke' or a regional variation of the design. The engraving to the dial follows basic 'ring-of-roses' practice but is executed in a highly stylised manner with the corner infill abstracted even further; this again is suggestive of provincial practice but is confident in its execution. The iron hand is original and is notable in having a particularly long and pronounced tail. The forged iron frame is precisely finished with delicate turned detailing. The hammer spring and stop are also finely worked hence are on a par with the best London work of the period.

Although the present clock is extremely rare there are other iron framed lantern/chamber clocks known. Indeed John Robey, in appendix Bb of *GOTHIC CLOCKS TO LANTERN CLOCKS, Short-Duration & Rural Clocks 1480-1800*, reviews the dozen or so other known/documented examples. Notwithstanding this the frame of the present clock appears to be unique and particularly finely detailed which sets it aside from the others. As none from this group of iron-framed clocks is signed it is not known whether they are indicative of specific regional style, although it would seem that this is a distinct possibility.

£4,000-6,000



737 (details)



737



738

738

AN IMPORTANT CHARLES I GOLD AND CHAMPLEVE ENAMEL MOUNTED ROCK CRYSTAL PRE-HAIRSPRING PENDANT WATCH

JOHN SNOW, SALISBURY, CIRCA 1625-30

The oval gilt single fusee movement with four fine pierced Egyptian pillars pinned through the backplate and verge escapement regulated by steel flat-rimmed two arm balance, the backplate with asymmetric stylised tulip scrollwork pierced and engraved balance cock pinned at the junction with the conforming asymmetric foot, raised over intermediate wheels for the fusee and a secondary arbor to allow winding from either the front or rear, the mainspring with blued steel mainspring set-up ratchet incorporating pawl set beneath a steel cock sculpted as a bell-flower, opposing engraved signature *Jo: Snow* and with repeating lozenge and double-dot engraved outer border, the oval chased gold and champleve enamelled dial decorated in emerald green into white with stylised Arabesque scrollwork to centre, with sculpted steel hand incorporating a triform tip opposing a long tail within an integral narrow gold Roman numeral chapter ring incorporating floating dot half-hour markers, the upper and lower margins with conforming green scrollwork, the movement and dial located within the two-piece faceted rock-crystal octagonal ovoid frameless case via four small tab extensions to the edge of the dial, the exterior fitted with black enamelled gold suspension ring incorporating bifurcated green leaves at the junction with the short post, secured to a fretwork scroll pierced plate with the leading edge forming the hinge for the front cover abutted with a small green enamel panel, the base with conforming pierced plate incorporating a tab serving as the male part of the clasp, engaging with a pierced aperture abutting a conforming green enamelled panel applied to the lower edge of the front cover.

The movement and dial 2.8cm (1.125ins) high, 2.2cm (0.875ins) wide, 1.4cm (0.5ins approx.) deep; the case 5cm (2ins) high, 2.8cm (1.125ins) wide, 2.5c. (1ins) deep.



Exhibited:
Recorded by Michael Snell as being on loan to the Salisbury Museum in 1964 and returned to the owner before 1985.

Literature:
Snell, Michael *Clocks & Clockmakers of Salisbury* illustrated and described on page 76 (plates 73-74).

Very little is known about John Snow however Brian Loomes in *Clockmakers of Britain 1286-1700* notes that he was most likely related to another maker of the same working in Winterbourne Stoke/East Lavington during the 1620s. Notwithstanding this extant dated clocks confirm that John Snow of Salisbury was working in the city by 1630, and Loomes records his marriage to Elizabeth Girdler in 1645. He died in 1661 and was buried at St. Thomas’s, Salisbury on the 8th October of that year.

Of John Snow’s work, six lantern clocks and two watches (including the current lot) are known. Interestingly all of his lantern clocks are dated with three to the year 1630, and the others 1639, 46 and 50. This makes him the earliest maker of signed and dated provincial lantern clocks.

It is thought that John Snow was the older brother of Nicholas Snow who gained his freedom of the city of Salisbury in 1728. Nicholas made lantern clocks with the same distinctive frame castings as John Snow, as can be seen on example dating to 1636 housed in the collection of the Salisbury Museum.

Rock crystal (or other gem/hardstone) cased watches first appeared in central Europe in around 1600 and were made in Germany, Paris and London, with the latter mostly by Huguenot immigrant watchmakers. Perhaps the most prolific of English makers of rock-crystal cased watches was David Ramsay with three being illustrated in Clutton, Cecil and Daniels, *George WATCHES* (Figures 112-15 and 119-21). The last of these three by Ramsay illustrated by Clutton and Daniels also has a champleve enamelled dial.



738 (details)

Other oval rock-crystal examples with Champleve dials include one with black-ground decoration by James Vautroillier, London now housed in the Collection of the Louvre, Paris; and another by David Bouquet (dating to circa 1640) currently being offered by Mayflower Antiques, London for £65,000.

Although the present watch follows relatively standard watchmaking practices of the period it also exhibits a few refinements that set it aside from most other examples. The first of these is the use fine pierced ‘Egyptian’ pillars, which are a notable upgrade from the usual baluster turnings mostly seen on watches of this type. The second is the engraved border to the backplate, which again is a feature only seen on the finest examples. Third, and perhaps most importantly, is the refinement of having the provision for dial winding. This is facilitated by fitting another arbor with an intermediate wheel on the backplate engaging with a conforming wheel fitted to the fusee arbor. Integral to this refinement is the design of the back cock foot, which also serves as a guard for the intermediate dial-winding wheel.

This system allows the watch to be wound without having to remove the movement from the case, which would otherwise be necessary considering its design. Interestingly another watch which appears to share a comparable system of fitment into its case and dial winding, is the remarkable emerald-cased watch discovered as part of the ‘Cheapside Hoard’ now housed in the London Museum.

The present lot, along with the other known watch by John Snow (silver-cased ‘puritan’ example illustrated by Snell on page 77, plates 75-76) are probably amongst the earliest watches signed by an English provincial maker to survive. Indeed, it is very likely that current watch is the earliest ‘high-style’ rock-crystal cased example supplied by a maker outside London, hence is of national importance in the context of early English horology.

£25,000-35,000



738



739

739

A FINE AND RARE JAMES II VERGE POCKET WATCH MOVEMENT THOMAS TOMPION, LONDON, NUMBER (1)212, CIRCA 1690

The gilt full plate single fusee movement with four pierced tulip pillars pinned through the backplate, scroll-pierced stop-iron block and verge escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetric foliate scroll pierced, chased and engraved balance cock with part herringbone bordered canted rim, with conforming pierced irregular scroll engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Tho. Tompion, London* and numbered 0212, the front of the pillar plate also stamped with serial number 212, (lacking motionwork, balance staff top pivot broken, fusee chain unhitched)
The pillar plate 3.9cm (1.5ins) diameter.

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.
Previously the property of Edward, the late 7th Duke of Leinster (1892-1976), who gifted the watch to June Mary Crisp prior to 1959. Thence by descent to her son, Maxwell B. Craven (author of *JOHN WHITEHURST of Derby, Clockmaker & Scientist 1713-88* amongst numerous other titles of Derby-based historical interest), from whom Dr. John Robey purchased the watch circa 2012.
Correspondence from Maxwell B. Craven describes how June Mary Crisp befriended Edward Leinster in Brighton during the 1950s, and recalls the present watch movement being amongst several others (along with other odds and ends) which he was allowed to amuse himself with as a child when accompanying his mother on visits to and from Brighton. It is not known how Edward Leinster came by the watch however it does beg the question as to whether it was a 'family piece' that had lost its case due to the need to raise funds during past hard times.

Thomas Tompion has often been referred to as the 'father of English clock and watchmaking'. When considering the legacy of his work and influence on subsequent generations, such a compliment is justly deserved. Born in Ickwell, Suffolk in 1639 Thomas Tompion appears to have developed an affinity for metalworking from his father, also named Thomas, who worked as a blacksmith. By 1670 Tompion had moved to London and was working in the clock and watchmaking trade. Although there is no record of his apprenticeship or whether he received any formal training prior to moving to London, he quickly became

established and obtained his freedom of the Clockmaker's Company in late 1671. His early clocks demonstrate a close working relationship with the Fromanteel, East and Knibb workshops.

Around this time Tompion became friendly with eminent mathematicians and scientists such as Robert Hooke and Jonas Moore - perhaps the most progressive and inventive minds of the day. Such associations lead to Royal commissions, firstly from Charles II for whom Tompion is known to have made one of the earliest balance-spring watches in 1676 and later William III who ordered numerous clocks to furnish his various palaces throughout his reign.

As well as being an extremely talented artisan Tompion was also commercially minded, cleverly introducing serial numbering for his watches and clocks from around 1681/2. This, as well as maintaining a high degree of refinement in both the design and construction of his clocks and watches, ensured the highest level of exclusivity for clients purchasing from him.

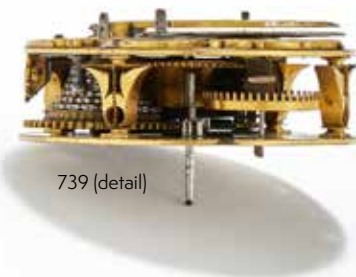
In around 1701 Thomas Tompion took a former apprentice, Edward Banger, into partnership. Banger was originally apprenticed to Thomas Ashby in 1687 but was transferred over to Tompion and gained his freedom of the Clockmaker's Company in 1695. He was clearly a talented maker (when considering the few examples signed by Banger alone) however a serious problem between him and his former master caused the partnership to come to an abrupt end in 1707-8 for reasons unknown.

On Banger's departure Tompion reverted to working alone until he found confidence in George Graham who had been engaged as a journeyman for Tompion since 1696. Graham's character had already been given the seal of approval by Tompion who allowed him to marry his niece, Elizabeth, in 1704; however it still would be a few years before Tompion would take Graham into partnership which he eventually did in 1711.

Thomas Tompion died in November 1713 leaving the business to George Graham who maintained the same exacting standards and became famous in his own right with notable achievements including the development of the deadbeat escapement for pendulum clocks and the cylinder escapement for watches.

The style and execution of the engraving to the backcock of the present movement can be closely compared to Tompion watch number 1004 (a timepiece with subsidiary seconds) illustrated in in Evans, Jeremy; Carter, Jonathan and Wright, Ben *THOMAS TOMPION, 300 YEARS* on page 576.

£700-1,000



739 (detail)



740

740

A FINE GILT BRASS PAIR-CASED VERGE POCKET WATCH THE MOVEMENT BY THOMAS TOMPION AND EDWARD BANGER LONDON, NO. 4066, CIRCA 1707/08 AND LATER

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 strapwork scroll pierced and engraved balance cock with part canted rim and female mask at the junction with the conforming broad pierced and engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *T. TOMPION, E. BANGER, LONDON* and serial number 4066, now fitted with a later slightly convex white enamel dial with vertically aligned Arabic hour numerals within outer track of dot minute markers, with gilt *beetle-and-poker* hands, in a later plain gilt inner case with suspension post and loop at twelve o'clock, and conforming outer case with moulded collars to circumference and push-button clasp at three o'clock.
The pillar plate 4.1cm (1.625ins approx.) diameter; the outer case 6.5cm (2.5ins approx.) diameter.

For biographical footnotes regarding Thomas Tompion and Edward Banger please see the previous lot.

The movement of the current lot can be closely compared to that of Tompion and Banger number 3560 illustrated in Evans, Jeremy; Carter, Jonathan and Wright, Ben *THOMAS TOMPION, 300 YEARS* on pages 586-87. The present watch is also included in the 'concise check list' printed at the end of the publication.

£1,500-2,500



740 (details)



741

A WALNUT SMALL EIGHT-DAY LONGCASE CLOCK WITH FINE WILLIAM AND MARY MOVEMENT AND DIAL

THE MOVEMENT AND DIAL BY JOHN DREW, LONDON, CIRCA 1690, THE CASE 20TH CENTURY

The two train outside countwheel bell-striking movement with tall slender plated measuring 7.375 by 5 inches, crossed-out countwheel and anchor escapement regulated by seconds pendulum, the 9.75 inch latched square brass dial with ringed winding holes and conforming calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with squat fleur-de-lys half hour markers and small Arabic five minute annotations within the outer minute track, with scroll pierced blued steel hands and applied winged cherub mask and scroll spandrels to angles with foliate scroll engraved infill to margins between and signed *John Drew Londini fecit* to lower margin, now in a finely made walnut rising-hood case with scallop shell centred foliate scroll carved swan-neck crest applied to the projecting ogee moulded cornice, over plain frieze and fixed glazed dial aperture flanked by Solomonick twist three-quarter columns to the front angles, the sides with tall rectangular windows and conforming twist quarter columns set against bargeboards continuing up past the frieze to meet the underside of the lintel at the rear edge, the trunk with convex throat moulding over 40.5 inch rectangular door faced with two pairs of book-matched figured walnut veneers within cross-grain D-shaped edge mouldings, on plinth base with stepped-ogee upper mouldings over fascia applied with conforming book-matched veneers and bun feet.

202cm (79.5ins) high including gilt ball finial, 40.5cm (16ins) wide, 22cm (8.75ins) deep.



741 (details)

Provenance:

The Dr. John A. Robey collection of early weight-driven clocks and related items.

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.

The current movement and dial is a relatively early example of John Drew's work retaining many features typical of the workshop of his master, Joseph Knibb. Most notable amongst these are the lack of bridge over the hour wheel to the frontplate, crossed-out countwheel, fully latched slender plates and high-position calendar aperture within the matted centre. The proportions, layout and detailing of the movement itself would suggest that it was made during the 1680s, however, the presence of ringed decoration to the winding holes coupled with scroll engraved infill to the margins between the spandrels, would suggest a date just into the 1690s. The fact that the spandrels butt up to edge of the dial plate indicates that the present dial was intended to be housed in a case with a rising hood.

The case is beautifully executed and is a faithful replica of the finest examples made during the 1680s. The mouldings are particularly fine, and the veneers carefully chosen. Details such as the bargeboards to the rear edge of the hood continuing up past the frieze to meet the underside of the lintel, and high-position trunk door lock mirror those seen on cases supplied for movements and dials made in the workshop of Joseph Knibb at that time.

£3,000-5,000



741



742

742

A WILLIAM III WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK
THOMAS BAILEY, LONDON, CIRCA 1695

The six finned and latched pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and conforming scroll border engraved calendar aperture to the 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 *Tho. Baley, London* to lower edge, with scroll pierced steel hands and gilt winged cherub mask and foliate scroll cast spandrels to angles contained within a line scribed outer border, the case with generous projecting ogee moulded cornice and fretwork frieze over floral marquetry trail decorated hinged glazed dial surround applied with Doric 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 an oval glazed lenticle and with three shaped marquetry panels decorated with bird inhabited floral sprays and scrolling foliage into an ebonised ground and walnut field, within applied half-round crossgrain edge mouldings, the sides veneered with two line-outline panels within crossbanded surrounds, the base with stepped ogee top mouldings over conforming rectangular marquetry panel within crossbanded surround, on bun feet.

201cm (79ins) high, 47.5cm (18.75ins) wide, 25.5cm (10ins) deep.

Thomas Baley is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as having a wife named Christian who bore a child baptised at St. Mary's Whitechapel, London in 1687. Loomes further notes a clockmaker with a wife of the same name as previously residing in Bury St. Edmunds, Suffolk whose first child was baptised in 1679.

£3,000-4,000



742 (details)

743

A FINE GEORGE II BURR WALNUT TABLE/BRACKET CLOCK
WITH FLY-BACK CALENDAR

JOHN ELLICOTT, LONDON, CIRCA 1745

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate finely engraved with symmetrical foliate scrollwork incorporating a basket of fruit beneath the central signature cartouche engraved *John Ellicott, LONDON*, within a fine herringbone outer border, the 7 inch brass break-arch dial with matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the outer minute track, with scroll pierced blued steel hands and Indian mask and scroll cast spandrels to angles, the upper pair interrupted by a curved silvered plate engraved with date-of-the-month scale forming the upper border of the arch above, enclosing central subsidiary month-of-the-year dial flanked by foliate scroll mounts over signature *Jn'o: Ellicott, London* bordering to the lower edge and with fly-back hand for the date-of-the-month springing from the centre, The burr walnut veneered inverted bell-top case with generous hinged brass carrying handle to the superstructure over double cavetto cross-grain top mouldings, the front with break-arch glazed door bordered with crisp raised mouldings to the dial aperture and scroll-pierced upper quadrant frets, flanked by fluted canted angles, the sides with break-arch windows framed by conforming raised mouldings and the rear matching the front, on double cross-grain cavetto moulded skirt with squab feet; with a George III brass mounted figured mahogany wall bracket, circa 1760, of ogee shape with complex chin over cavetto cornice mouldings over brass fillet to the waist of the ogee section which slides forward to reveal a winding key compartment, the base terminating with projecting double cavetto mouldings bordering a brass fillet collar over an inverted ogee-shaped foot, (the clock case missing one rear foot).

The clock 49cm (19.25ins) high with handle down, 33.5cm (13.25ins) wide, 23.5cm (9.25ins) deep; the clock on wall bracket 82.5cm (32.5ins) high with handle up, 36cm (14.25ins) wide, 24.5cm (9.75ins) deep.



743



743 (details)



743

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 signature being inscribed in full 'John Ellicott, London' would indicate that the present lot was made before John Ellicott (F.R.S.) took his son, Edward, into partnership circa 1758; as after which, such clocks were generally signed just 'Ellicott, London'.

The current lot belongs to a small series by Ellicott housed in this particular design of fine burr-walnut veneered case incorporating canted angles and double-skirt base. Another example was sold at Sotheby's, London *Important Clocks, Watches & Mechanical Music* 2006 (lot 59) for £43,200. This other example did not incorporate a fly-back calendar to the arch, but the backplate was clearly engraved by the same hand which essentially conforms to 'vine engraving' as discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* on page 348.

The fly-back calendar to the arch of the present lot is a very rare feature which no doubt follows the trend made popular by William Scafe during the 1740s. A brass mounted ebonised quarter-chiming table clock by Ellicott with the same arrangement of fly-back calendar is illustrated by Dzik on page 349 (Figure 19.3).

£5,000-8,000

744 Y

AN IMPRESSIVE GEORGE I ARABESQUE MARQUETRY MONTH-GOING LONGCASE CLOCK WITH DAY-DATE AND MOONPHASE

DAVID HUBERT, LONDON, CIRCA 1720

The substantial five pillar rack and bell striking movement with five-wheel trains and anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with star-decorated subsidiary seconds ring over rolling moonphase incorporating scale for the age of the moon to the circumference of the disc to the finely matted centre, within applied Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the arcaded minute track, with scroll pierced steel hands and applied female mask and scroll cast spandrels to angles, the upper two interrupted by leafy rosette engraved subsidiary *STRIKE/SILENT* and date-of-the-month dials, the arch with sector revealing triple segments with each annotated gilt-on-black for day-of-the-week over respective deities, the lower margin with foliate scroll infill and the upper applied with an arched silvered plate signed *David Hubert London* between conforming engraved scrollwork, in a case intensely veneered in arabesque marquetry throughout including block decorated with a rifleman within an archway flanked by scrolls for the top finial, over ogee-shaped caddy upstand decorated with bird inhabited foliate scrollwork into an ebonised ground to both the front and sides, and with owl decorated finial blocks set over a scroll-pierced frieze upstand to front, with ogee moulded cornice edged with repeating leaf motifs to lintel above scroll-pierced upper quadrant frets and hinged glazed dial aperture veneered with foliate marquetry to both the frame and the shafts of the three-quarter columns applied to the front angles, the mask around the dial behind the hood door similarly decorated and the sides with extensive fretwork infill to frieze panels and to the rectangular apertures set within marquetry surrounds, the rear edges with conforming foliate scroll decorated quarter columns set against bargeboards, the trunk with marquetry veneered cavetto throat moulding applied with angled scroll carved giltwood corbel ornaments to angles, over door extensively decorated with bird inhabited Arabesque scrollwork into a dark ground, with rosette inlaid blanked-off lenticle to centre and leaf banded border within a half-round edge mouldings and repeating arcade motif decorated surround, the sides also extensively veneered in arabesque marquetry incorporating twin panels inhabited by owls, dolphins and phoenixes within conforming arcade-motif borders, the base applied with conforming carved giltwood scrolls flanking leafy scroll inlaid stepped upper mouldings, over fascia decorated with a planter stood on paw feet flanked by birds pierced within foliate scrollwork, with conforming leafy borders and the sides similarly decorated with oval panels depicting owls, on moulded skirt base also decorated with repeating leaf motifs and standing on scroll decorated bracket feet, the inside of the trunk door and the backboard indistinctly branded *F. BOSSI & FIGLIO. GENOVA, ... inv., COLLECTION ARTE ANCIEN.*

268cm (105.5ins) high excluding top finial, 56cm (22ins) wide, 29cm (11.5ins) wide.



744 (details)



744



The life and influence of David Hubert is described by Tessa Murdoch on the Huguenot Museum website. Born in Rouen, 1685, David Hulbeter learned clockmaking from his father, Etienne (1634 until after 1702) but later moved to London in 1708. He left Rouen in order to escape the persecution of Huguenots which started after Louis XIV signed the Revocation of the Edict of Nantes in 1685. On arrival in London Hubert married fellow Huguenot emigree Judith Motteux and set himself up as a clockmaker gaining his freedom of the Clockmakers' Company in 1714.

As a Huguenot David Hubert attended the original French Church in Threadneedle Street, and he went on to found the Westminster French Protestant Charity School in Windmill Street (just of Tottenham Court Road) in around 1720. The school was funded by an annual subscription of twelve shillings per pupil.

David Hubert served as Master of the Clockmakers' Company in 1743 but died three years later leaving his estate to his second son, Stephen Hubert, who was an apothecary working in the City of London. The contents and left-over stock from his workshop were subsequently sold in 1755 and included 'chased, gold and silver repeating watches, table clocks and French clock-cases'. With the stock being placed on view in his 'dwelling house and shop, furnished with display cases, a counter and distinguished by an exterior scrolled iron sign'.

The present clock is extraordinary in that almost every visible surface is decorated with intense Arabesque marquetry. Although other marquetry clocks that appear to have a similar degree of decoration to the front, including to the hood columns, are known (see Roberts, Tom *The Longcase Clock* page 112, figures 5/35-37 for an example by Daniel Quare) the cataloguer is not aware of any others that also have marquetry veneers to the sides. Also of note is the fact that the case has survived with all elements intact, including the block decorated with a rifleman for the top finial, hence the original grande proportions can be fully appreciated.

The overall design of the case, with its ogee-caddy superstructure set on a fretwork frieze upstand, echoes the proportions of walnut-veneered cases housing movements by Daniel Quare during the transition from Square to break-arch dials. One such example with an arched dial by Quare (number 40) was sold at Christies, London sale of *IMPORTANT CLOCKS AND MARINE CHRONOMETERS* 13th December 2000 (lot 102) for £82,950.

It is highly probable that the present clock was made for client based in continental Europe. Indeed, it is known that Huguenot makers, such as Claude Duchesne, were well-connected and were able to service demand through well-established relationships; hence it is likely that David Hubert had similar contacts. The fire-branded stamps to the trunk door appear to relate to a firm of antique dealers based in Genova and can be stylistically dated to around 1900. This would suggest that the present lot was probably made for an Italian client perhaps to grace a principal space in a grand Italian Palazzo.

£12,000-18,000



745

745
AN IMPRESSIVE GEORGE III EBONISED TWELVE-TUNE MUSICAL TABLE CLOCK WITH CALENDAR AND MOONPHASE
JAMES UPJOHN AND SON, LONDON, CIRCA 1777-80

The very substantial six pillar triple fusee movement with thick T-shaped plates measuring 9 inches high by 12 inches wide at the shoulders, the going train with verge escapement regulated by short bob pendulum, the music train playing a choice of twelve tunes on the hour and half hour via an 11.75 inch pinned cylinder on a graduated run of twelve bells with twenty-four hammers, before tripping the hour train to sound on a bell vertically planted on the symmetrical foliate strapwork scroll engraved backplate on the hour or a second smaller bell set above the movement at the half-hour, the 10 inch brass break-arch dial with date-of-the-month over false-bob and twin sector-shaped apertures for month-of-the-year and day-of-the-week annotated in Dutch together with engraved figural representations, above a shaped and pierced foliate scroll engraved arched signature plate inscribed *James Upjohn & Son, London* all to the finely matted centre, within applied silvered Roman numeral chapter ring with fine leafy spray engraved half hour markers and Dutch style arcaded minute ring with Arabic five minutes beyond, with scroll pierced blued steel hands and the angles applied with rococo scroll cast spandrels with the upper two interrupted by subsidiary selection dials annotated *Slaan/Niet Slaan* and *Speelen/Niet Speelen* each with polychrome floral painted centres, the arch with rolling moonphase incorporating cloudy sky painted lunettes and scale for age of the moon to the circumference of the disc reading against a pointer at the apex, the outer margin applied with a silvered

plate annotated with panels for selecting one of twelve tunes *Minuet Charmarte; Minuet Caroline; Het beleg Van Donnik; Tonnelier; De Boerop Hlomper; Air; Horidon; Minuet Lotens; Ridotto all Frisco; Le Bardin and Ardante* via a scroll-pierced steel hand springing from between the lunettes, the substantial brass mounted ebonised case with generous brass pineapple finial set on a block flanked by scroll-pierced brackets surmounting the concave sided caddy superstructure, applied with brass mouldings and raised on brass scroll pierced and engraved fretwork frieze flanked by further smaller pineapple finials to the angles, with double cavetto top mouldings over rectangular front door inset with brass fillet moulding bordering the glazed dial aperture and with scroll pierced and engraved upper quadrant frets, flanked by large cast brass female caryatid mounts to the canted angles and the sides with generous hinged brass carrying handles above circular over concave-topped brass fillet edged glazed apertures, the right-hand side opening to allow further access to the movement, the rear matching the front except for the fillet mouldings bordering the break-arch glazed aperture, on brass bound cavetto moulded skirt base with generous scroll-cast bracket feet; together with copies of Leopold, John and Smith, Roger *THE LIFE AND TRAVELS OF JAMES UPJOHN* The Antiquarian Horological Society and the Workshopful Company of Clockmakers, London 2016, dj; Upjohn Light, Richard UPJOHN, *Volume I, A STUDY IN ANCESTRY* and UPJOHN, *Volume II, TWO EARLY JOURNELS* the first signed and dedicated by the author, both privately published, Michigan 1990, gilt pictorial brown cloth, (4). 75cm (29.5ins) high, 48cm (19ins) wide, 30cm (11.75ins) deep.

Provenance:
The property of a professional sportsman and commentator;
purchased at Bonhams, London sale of *FINE CLOCKS* 18th to
24th November 2024 (lot 65) for £16,640.

James Upjohn was an enigmatic watch and clockmaker who was born in Shaftsbury, Dorset, in 1722. His father, Edward, was a stonemason who also taught himself clockmaking and passed these skills onto his son. In 1723 the family emigrated to Philadelphia where Edward set-up as a frontiersman clockmaker. They later moved to Charlestown due to his health which then caused the family to return back to England where they settled in Topsham, Devon in 1726. After a disagreement with his father James moved to London in 1743 where he quickly established himself as a watchmaker in St. Martin’s le Grand, and from 1750 in Red Lion Street, Holborn. Very quickly his enterprise expanded to the extent that by around 1750 his output was claimed to be over 2,000 watches a year mostly for retail by provincial watchmakers.

As James Upjohn’s business was primarily a wholesale outfit relatively few watches were signed by him and he never joined the Clockmakers’ Company, choosing instead to become a Freeman of the Goldsmith’s Company in 1764. Furthermore, rather than having a large premises overseeing many workman, it would appear that Upjohn employed a lot of outworkers within the Clerkenwell area (with the focus being on the speed and efficiency of production). In order to ensure ongoing sales of an increasing output of watches James Upjohn set-about exploring new markets. With this in mind, from around 1765, he undertook extensive travels aboard in order to try and establish outlets in Continental Europe. In all he went on seven trips with his last being in 1772.

Interestingly, addition to his efforts in setting-up outlets for watches, James Upjohn also attempted to market three large automaton clocks which he had made through his associations with James Cox. These clocks had already been sent to the East Indies where they were presumably offered in India and China, but subsequently returned home unsold. These clocks were taken to Amsterdam in 1772 where they were extensively promoted by exhibiting at prestigious locations,

however, despite discussions with many prospective purchasers (mostly Germanic Nobility), they failed to find a buyer. The clocks were eventually sent back out to the East where they were eventually sold at a loss in 1775.

James Upjohn’s sons Francis (1750-1806), James junior (1752-?) and Peter (1757-1833) joined their father in his business and, in varying extents, accompanied him on his travels. James Upjohn senior took-in his eldest son, Francis into partnership in 1771, followed by his two younger sons, James junior and Peter in 1777. This partnership was dissolved in 1781, and the management of the firm passed to James Upjohn junior on his father’s retirement the following year. James Upjohn senior subsequently compiled an account of his ‘life’ which was subsequently acquired by the Clockmakers Company, and was transcribed with editorial notes added by John Leopold forming the basis of the publication *THE LIFE AND TRAVELS OF JOHN UPJOHN* published by the Antiquarian Horological Society in 2016 (copy included in the lot). John Upjohn senior died in Hornsea in December 1794 at the age of 72.

The engraved decoration to the backplate of the present clock can be closely compared to that seen clocks by John Richards, Stephen Rimbault and Robert Henderson illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS* on pages 346-47 (Figures 19.10-11). Each of these backplates shares the very unusual detail of having ‘rivets’ within the bands of strapwork, and the example by Robert Henderson (to the right in Figure 19.11) has almost identical looping of these bands. These strong similarities would strongly suggest that this group of backplates were engraved by the same hand.

This very impressive clock was clearly made for the Dutch market, no doubt exploiting very wealthy contacts established during James Upjohn’s travels, most notably his last in 1772.

£10,000-15,000



745 (details)

746 Y
A GEORGE III GILT PAIR CASED VERGE
POCKET WATCH
FRANCIS UPJOHN, LONDON, CIRCA 1785

The gilt full plate single fusee movement with four columnar pillars pinned through the backplate, scroll-pierced stop-iron block and verge escapement regulated by sprung three-arm blued steel balance with Tompion type regulation, the backplate with fine symmetric foliate scroll pierced, chased and engraved balance cock with bright-cut canted rim and oval urn cartouche at the junction with the wedge-shaped foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Fra's Upjohn, London* and numbered *N. 502*, with matching signature to the gilt dust cover and with circular cream enamel Roman numeral dial with gilt hands, the inner case with oval section suspension post and bow, and the associated outer case with slender moulded rim to the circumference of the bezel, the inner stamped with makers initials *TC* and the outer *AM*; with a Victorian rosewood watch stand, mid 19TH century, of half temple form with ivory finials to the ogee-shaped cupola over three bobbin and baluster-turned uprights and dished disc base, (2).
The watch pillar plate 3.2cm (1.25ins) diameter, the outer case 4.7cm (1.875ins) diameter; the watch stand 19cm (7.5ins) high, 10cm (4ins) diameter at the base.

Provenance:
The property of a professional sportsman and commentator.

Francis Upjohn was born in 1750 and joined his father, James, in partnership in 1771; they were subsequently joined by his two younger brothers, James junior and Peter in 1777. This partnership was dissolved in 1781 with Francis setting-up on his own at 1 Bridgwater Square, London apparently concentrating on the Dutch trade. He died in 1806.

£250-350



746



746 (detail)



747



747 (detail)

747

A GEORGE III BRASS MOUNTED MAHOGANY
MINIATURE TABLE/BACKET CLOCK
RECORDON, LONDON, CIRCA 1790

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate engraved with a symmetrical arrangement of delicate leafy scrolls around a central cartouche engraved *Recordon, London* beneath a stylised basket of fruit within a line-scribed outer border and with stamped serial number 9405 to upper right-hand corner, the 4.5 inch brass break-arch dial with curved false bob aperture the matted centre within an applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll pierced blued steel hands, gilt female scroll cast spandrels to angles and strike/silent selection lever to left-hand edge, beneath arch centred with a silvered calendar disk flanked by conforming gilt grotesque mask and scroll cast mounts, the break-arch case with hinged brass carrying handle over double cavetto arched mouldings and full-width hinged front door with brass fillet mouldings bordering the glazed dial aperture flanked by brass rods to angles, the sides with rectangular brass fish scale sound frets and the rear with arch-glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet. 28cm (11ins) high with handle down, 20.5cm (8.125ins) wide, 15cm (6ins) deep.

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

The engraved decoration to the backplate of the present clock demonstrates the final flourish of a long tradition of adorning these surfaces with fine foliate scroll designs. Within fifteen years or so backplates evolved into only having border designs and were thus devoid of any further decoration (see Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* pages 386-74).

£1,500-2,500

748

A RARE GEORGE III MAHOGANY EIGHT-DAY TIDAL LONGCASE CLOCK WITH ORBITING
SPHERICAL MOONPHASE
ROBERT LAWSON, LEIGH, LATE 18TH/EARLY 19TH CENTURY

The four pillar rack and bell striking movement with anchor escapement positioned low down between the plates to allow for centre-seconds indication and regulated by a seconds pendulum, the frontplate with motionwork to drive the moonphase and provide age-of-the moon indication, the 14 inch brass break-arch dial with fine foliate rococo scroll engraved centre incorporating subsidiary dial labelled *THE MOON'S, RISE, SET, AND AGE* annotated *Morning, Foor, Noon and After noon, Night* within a twenty-four hour Roman numeral hour ring, within applied silvered Roman numeral chapter ring annotated with Arabic date-of-the-month to the inner track and large Arabic five minutes beyond the dot-marked outer minute track, with pierced steel hands and calendar pointer and generous rococo scroll cast spandrels to angles, the arch with central D-shaped panel painted with a country landscape beneath and arched aperture revealing one of two moons which turn on their axis as they traverse within the arc revolving to provide a visual indication of the age of the moon through the colouring of the spheres whilst they do so, the ends of the arched aperture with small lunettes applied with leaf-engraved mounts and the upper margin lined with a further arched silvered plate signed *ROBERT LAWSON LEIGH*, in an inlaid mahogany case with swan neck pediment incorporating shaped panel to centre infilled with gilt scroll decorated simulated verre eglomise, over hinged glazed dial aperture applied with fluted Doric half columns to stiles flanked by conforming free-standing columns, the sides applied with further half columns adjacent to the rear edge, the trunk with concave throat moulding and frieze inlaid with three oval conch shell motifs, over shaped-top caddy moulded door faced in book-matched flame-figured mahogany within an oval line-bordered panel, flanked by fluted free-standing Doric columns set on pedestals with a smaller conforming rectangular fixed panel between, the plinth base with stepped ogee top mouldings over circular line panel decorated fascia flanked by baton inlaid canted angles, on ogee bracket feet, (centre seconds and age-of-moon dial hands lacking). 246cm (97ins) high, 60cm (23.5ins) wide, 30.5cm (12ins) deep.

Robert Lawson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Leigh, Lancashire, circa 1787.

The movement and dial of the present lot can be closely compared to another example by Robert Lawson sold at Hutchinson Scott, Skipton *The Winter Fine Interiors Auction* 22nd January 2026 (lot 1448) for £4,000 hammer.

It is likely that Robert Lawson was connected with Thomas Barry (worked in Ormskirk 1787-89, Leigh 1789-1800; Bolton 1800-c.1838) who, in 1787, created a remarkable multi-dialled astronomical table clock which is now housed in the Walker Museum, Liverpool. Barry also produced a longcase clock of related design to the present lot (but also including an annual calendar and two-handed tidal indication) which was sold at Hutchinson Scott *The Autumn Fine Interiors Auction* 16th October 2025 (lot 973) for £8,000 hammer.

£2,000-3,000



748 (details)



748



749

749

A GEORGE III BRASS MOUNTED FIGURED MAHOGANY TABLE/BRACKET CLOCK BEARING A SIGNATURE FOR PERIGAL, LONDON, LATE 18TH CENTURY

The five pillar twin fusee bell striking movement with verge escapement regulated by disc bob pendulum with sprung suspension, the symmetrical foliate scroll engraved backplate centred with a table issuing floral sprays over pendulum holdfast clip, the 6 inch brass break-arch dial now applied with a silvered oval boss engraved *Perigal, BOND ST.* to centre, within an applied silvered Roman numeral chapter ring with floating asterisk half-hour markers and Arabic five minutes beyond the outer minute track, with pierced brass hands and gilt plumed female mask and scroll cast spandrels to angles, beneath arch centred with a silvered *STRIKE/SILENT* selection ring flanked gilt floral spray cast mounts, the break-arch case with hinged brass carrying handle over complex above cavetto arched top mouldings and full-width hinged front door with brass fillet mouldings bordering the glazed dial aperture flanked by brass inset angles, the sides with arched windows and the rear with full width break-arch glazed door, on cavetto moulded skirt base with brass ogee bracket feet.

36cm (14.25ins) high with handle down, 26cm (10.25ins) wide, 18.5cm (7.25ins) deep.

The engraved decoration to the backplate of the present clock demonstrates the final flourish of a long tradition of adorning these surfaces with fine foliate scroll designs. Within fifteen years or so backplates evolved into only having border designs and were thus devoid of any further decoration (see Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* pages 361-74).

£500-700



749 (detail)



750

750

A GEORGE III FIGURED MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH ROLLING MOONPHASE MARTIN, CROSBY, CIRCA 1785

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 13 inch brass break-arch dial with subsidiary seconds to the diamond lozenge engraved centre incorporating cherub in flight holding a lambrequin engraved *MARTIN, CROSBY, Ut Hora Sic Vita* towards the lower margin, within applied silvered Roman numeral chapter ring with concentric calendar inner track and Arabic five minutes beyond the outer minute track, with scroll pierced steel hands, a third brass hand for the concentric calendar and rococo scroll cast spandrels to angles, beneath arch with rolling moonphase incorporating lunettes engraved with astronomical spheres beneath disc calibrated with the lunar month to the circumference, the case with swan neck pediment centred with palmette carved crest over gilt scroll decorated verre eglomise infill and hinged glazed dial aperture flanked by fluted free-standing Doric columns, the sides applied with conforming half columns adjacent to the rear edge, the trunk with concave throat moulding and geometric blind fretwork frieze over shaped-top caddy moulded door faced in book-matched flame-figured veneers flanked by fluted quarter columns, the plinth base with stepped ogee top mouldings over shaped astragal panel moulded fascia flanked by canted angles, on ogee bracket feet. 241cm (95ins) high excluding finials, 59cm (23ins) wide, 28cm (11ins) deep.

John Martin is recorded in Loomes, Brian *LANCASHIRE CLOCKS and CLOCKMAKERS* as working in Liverpool circa 1790 and often included 'Great Crosby' along with his signature.

£800-1,200



750 (details)

751

A QUEEN ANNE TORTOISESHELL CHINOISERIE JAPANNED EIGHT-DAY LONGCASE CLOCK

THOMAS LAND, TIVERTON, CIRCA 1710

The four finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, ringed winding holes and scroll border engraved calendar aperture decorated with a basket of fruit to the matted centre, within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed *Tho: Land, Tiverton* to lower edge, with scroll pierced steel hands and twin cherub-and-crown cast spandrels to angles within a herringbone engraved outer border, the tortoiseshell japanned case with ogee cornice and gilt scroll pierced frieze fret, over hinged glazed dial aperture painted in gilt with floral trails to the frame and applied with three-quarter Doric columns to front angles, the sides with rectangular windows within gilt leafy spray decorated surrounds and conforming quarter columns set against bargeboards at the rear, the trunk with cavetto throat mouldings gilt painted with leaf motifs to front angles, over rectangular door decorated in raised polychrome and gilt with Oriental rocky garden landscape with a pavilion, figures, birds and oversized floral blooms, within a coach-line border and applied half-round edge mouldings decorated with leafy trails set into a surround further decorated with gilt scrollwork, the sides with oversized foliate motifs within line borders, on plinth base with ogee upper moulding over conforming pavilion garden landscape to fascia, floral spray painted sides and a moulded skirt. 213cm (84ins) high, 49cm (19.25ins) wide, 26cm (10.25ins) deep.

Provenance:

Purchased at Bonhams, London *The Contents of Kinsham Court, Herefordshire* 12th October 2022 (lot 60) for £638.40 unrestored (movement subsequently overhauled and case conserved).

A clockmaker with the name Thomas Land of Tiverton does not appear to be recorded in the usual sources.

£1,500-2,500



751 (details)



751



752

752 Y

A RARE QUEEN ANNE GILT BRASS MOUNTED TORTOISESHELL QUARTER REPEATING TABLE/BRACKET CLOCK WITH ALARM ROBERT HODGKIN, LONDON, EARLY 18TH CENTURY

The substantial six finned pillar bell striking movement with plates measuring 7.75 by 5.5 inches and verge escapement regulated by lenticular bob pendulum incorporating pivoted beam rise/fall regulation to suspension, with pull-repeat peeling the quarters on a graduated nest of six bells and sounding the hour on a further larger bell, and with pull-wind alarm mechanism sounding on the hour bell via a vertically pivoted T-shaped hammer, the backplate finely engraved with symmetrical foliate scrollwork issuing from a central leafy cartouche signed *Hodgkin, London* and with herringbone banded outer border, the 7 inch wide brass break-arch dial with shaped false bob and calendar apertures to the matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers and Arabic five minutes beyond the outer minute track, with scroll pierced blued steel hands and unusual applied grotesque mask and phoenix cast gilt brass spandrels to lower angles, the upper angles interrupted by twin rosette-centred subsidiary dials each with Roman numeral chapter ring, the left a second hour dial with central silvered alarm setting disk opposing rise/fall regulation top the right, the centre with engraved signature *Robert Hodgkin, London* and n/s strike/silent selection switch, beneath arch applied with a demi-lune cast gilt brass mount decorated with a sunburst beneath leafy scroll infill flanking a male mask, within

herringbone engraved upper border, the case of French Regence design with large gilt brass grotesque mask and acanthus cast flambeau urn finial to the cushion-capped cavetto upstand incorporating gilt draped leaf cast mounts to angles, above egg-and-dart moulded arched cavetto cornice centred with a mask and terminating with opposing acanthus scrolls issuing leafy pendant angle mounts, over hinged glazed gilt brass framed egg-and-dart cast break-arch door incorporating concave lower angles enclosing a repeating leafy spray cast apron mount beneath the dial behind, the sides with egg-and-dart moulding over rectangular glazed panels within ribbon-weave cast gilt brass frames and swollen lower section, the rear with hinged rectangular brass framed glazed aperture, on acanthus cast scroll feet with conforming palmette-centred pendant mount to the shaped front apron between.

58.5cm (23ins) high, 31cm (12.25ins) wide, 14cm (5.5ins) deep.

Provenance:

The property of a professional sportsman and commentator, purchased from these rooms 12th September 2024 (lot 1252) for £5,500 hammer. Previously sold at Bonhams, London sale of *FINE CLOCKS*, 10th December 2014 (lot 111) for £7,500. Exhibited by Algeron Asprey and Meyrick Nielson in a selling Exhibition of *Fine and Decorative Clocks* held at Bruton Street, London, 10-20th June 1975 (exhibit No. 6), where it was priced at £12,500; a copy of the catalogue for this exhibition is included in the lot.

Very little of Robert Hodgkin is known; he is noted in Loomes, Brian *Clockmakers of Britain 1286-1700* as working circa 1705-20 with reference to a single longcase clock signed by him. From the apparent lack of records, it would be reasonable to suggest that Robert Hodgkin most likely worked within one of the larger workshops. Indeed the style of the present lot would suggest a Huguenot workshop such as that of Claude DuChesne.

The engraving to the backplate of the current lot is unusual in that there is noticeable 'space' within the composition - most noticeably towards the herringbone border and to the upper third. This does not conform to the usual practice of entirely filling the plate hence demonstrates an individual approach by Hodgkin's chosen engraver. Stylistically the rendering of the foliate scrollwork can be closely compared to that seen on a backplate of a clock by Daniel Quare illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS*, *Art on a Canvas of Brass* page 233 (Figure 13.19) which would suggest that both were executed by the same hand. The design and layout of the pull quarter repeat mechanism in the current lot can also be compared to that of a clock by John Wady described and illustrated in Dzik, Sunny *BENEATH THE DIAL*, *English Clock Pull Repeat Striking 1675-1725* pages 440-41.

Since its purchase from these rooms two years ago the vendor has had the movement fully serviced/overhauled by a highly respected antiquarian horologist and the case carefully conserved, hence the clock now presents in essentially 'showroom' condition.

£5,000-8,000



752 (detail)

753

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

BENNINGTON, ELY, CIRCA 1700

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, ringed winding holes and scroll border engraved calendar aperture to the matted centre, within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed *BENNINGTON, ELY* to lower edge, with scroll pierced steel hands and twin cherub-and-crown cast spandrels to angles, in a case with generous projecting ogee moulded cornice and floral marquetry trail decorated frieze over hinged glazed dial surround fronted with conforming foliate designs and applied with three-quarter Solomonic twist turned columns to front angles, the sides with rectangular glazed apertures and conforming quarter-columns set against bargeboards to the rear edges, the trunk with convex throat moulding also veneered with foliate scrollwork, over 41.5 inch rectangular door overall decorated with bird inhabited floral sprays enveloping a large urn into an ebonised ground, centred with a with gilt-framed oval lenticle and with applied half-round crossgrain edge mouldings, the sides veneered with two herringbone-outline panels within crossbanded surrounds, the base with stepped ogee top mouldings over conforming rectangular marquetry panel within a crossbanded border, on bun feet.

206cm (81ins) high, 49cm (19.25ins) wide, 26cm (10.25ins) deep.

A clockmaker with the name Bennington of Ely does not appear to be recorded in the usual sources.

£3,000-5,000



753 (details)



753



754

754

A GEORGE III TORTOISESHELL CHINOISERIE JAPANNED EIGHT-DAY LONGCASE CLOCK

WILLIAM SMITH, LONDON, CIRCA 1765

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with calendar aperture and subsidiary seconds dial to the matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll pierced steel hands and applied twin bird and urn cast spandrels to angles beneath arch centred with a silvered boss signed *W^m Smith, LONDON* within a moulded border flanked by conforming dolphin cast mounts, the tortoiseshell japanned case with gilt leafy spray decorated domed caddy superstructure incorporating repeating leaf motif decorated frieze, over architectural moulded cornice and armorial shield panel scroll carved upper quadrant panels, and break-arch glazed door decorated with gilt scrolls to frame and applied with gilt floral painted three-quarter columns to front angles, the sides with rectangular windows within leafy spray decorated surrounds and with conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding painted with foliate scrollwork panel, over break-arch door decorated in raised polychrome and gilt with Oriental figures and pavilions within an Arcadian garden landscape and complex edge mouldings, within scroll painted surround incorporating upper quadrant panels, the sides painted with large leafy sprays, the plinth base with decorated cavetto top moulding over conforming landscape panel to fascia and gilt leafy sprays to sides, now on a moulded skirt base incorporating bracket feet with pendant apron between, (decoration refreshed).

239cm (94ins) high, 51cm (20.25ins) wide, 26cm (10.25ins) deep.

Several clockmakers with the name William Smith are recorded as working in London during the second half of the 18th century. However, the present lot was most likely made by a maker of that name recorded in Britten, F.J. *OLD CLOCKS AND WATCHES AND THEIR MAKERS* as gaining his Freedom of the Blacksmith's Company in 1759, and working from 32 Cornhill 1769-80.

£700-1,000



754 (details)

755

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

ROBERT CLEMENTS, LONDON, CIRCA 1695

The four (previously five) finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and scroll border engraved calendar aperture to the matted centre, within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, small Arabic five minutes within the outer minute track and signed *Rob't Clements, Londini fecit* to lower edge, with scroll pierced steel hands and gilt winged cherub mask and leafy scroll cast spandrels to angles with foliate scroll engraved infill to margins between, the case with generous projecting ogee moulded cornice and floral marquetry trail decorated frieze over hinged glazed dial surround fronted with conforming foliate designs, the sides with rectangular glazed apertures and bargeboards set against the rear edges, the trunk with convex throat moulding also veneered with foliate scrollwork over 41 inch rectangular door overall decorated with bird inhabited floral sprays issuing from an urn over further conforming infill into an ebonised ground, centred with a with brass-framed lenticle and with applied half-round crossgrain edge mouldings, the sides veneered with two line-outline panels within crossbanded surrounds, the base with stepped ogee top mouldings over conforming rectangular marquetry panel within a crossbanded border.

196cm (77ins) high, 47.5cm (18.75ins) wide, 25.5cm (10ins) deep.

Robert Clements is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in around 1665 at Ospring in Kent, and apprenticed to John Harris of Holborn in 1679. He gained his freedom of the Clockmakers' Company in September 1686 but took-on only two apprentices during his career. Clements signed the Company oath of allegiance in 1697 but paid no quarterage after 1703. Loomes notes that he may have also been a watch casemaker.

£1,800-2,500



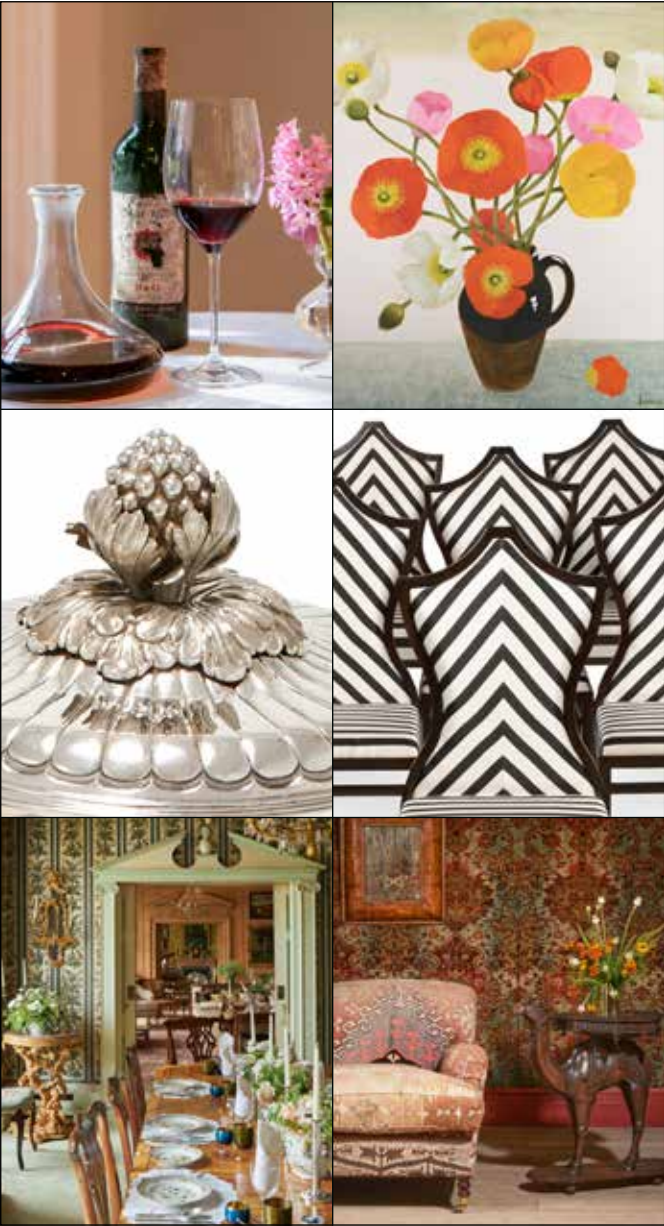
755 (details)



755

COMING UP AT DREWEATTS

- 12 August
Constructing a Legacy:
The Collection of Sir William and Lady McAlpine
- 25 August
Fine Wine, Champagne, Vintage Port and Spirits
- 3 September
Art & Interiors
- 8 & 9 September
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 10 September
Fine Clocks, Barometers and Scientific Instruments
- 17 September
Jewellery
- 22 September
Fine Silver & The Art of Dining
- 23 September
Park View: The Private Collection from a London Apartment
- 29 September
Fine Wine, Champagne, Vintage Port and Spirits
- 1 October
Art & Interiors
- 7 October
Modern Design & Decorative Art
- 13 October
Collection Sale
- 21 October
Modern and Contemporary Art
- 27 & 28 October
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 29 October
Fine Wine, Champagne, Vintage Port and Spirits



NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

Enquiries: info@dreweatts.com
+44 (0) 1635 553 553 | +44 (0) 20 7839 8880

dreweatts.com
NEWBURY | LONDON

D R E W E A T T S
E S T . 1 7 5 9

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 28% of the hammer price (33.6% including VAT) up to and including £25,000, plus 27% (32.4% including VAT) of the hammer price from £25,001 up to and including £500,000, plus 26% (31.2% including VAT) of the hammer price in excess of £500,000. 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.

Y 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 28% of the hammer price up to and including £25,000, plus 27% of the hammer price from £25,001 up to and including £500,000, plus 26% of the hammer price in excess of £500,000. 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 beta symbol (β) indicates that the lot is under Bond and, if released for delivery to a UK address, will additionally incur UK Excise Duty and 20% VAT charged on both Excise Duty and hammer price. 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 is being sold whilst subject to temporary importation 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 in the UK, 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.** You may revoke your instruction to sell the consigned goods by providing us with a written notice (Withdrawal Notice). In the event that you withdraw goods from sale at the time when the goods have been researched, catalogued and prepared for sale, you will pay us Withdrawn Fees calculated as follows:

- (a) Vendor Commission charged at the rate agreed in your Consignment Agreement and applied to the mid-estimate; and
- (b) Other fees agreed in your Consignment Agreement; such as the Loss and Damage Warranty fee (applied to the mid-estimate) and Illustration fee; and
- (c) Any other expenses borne by us in preparing the lot for sale, such as costs of restoration, third-party appraisals, permits and licences; and
- (d) A fee equivalent to the Buyer’s Premium, charged at the rate applicable to the sale in which the lots would be offered and calculated at the mid-estimate.

All above fees will be subject to VAT at the prevailing rate (currently 20%). You must remove the withdrawn goods from our storage premises at your own expense within thirty days after the date of the Withdrawal Notice. We will not release any withdrawn goods to you prior to receipt in full of any amounts owed to us, including in relation to any costs borne by us or any advance paid by us against the goods to you or a third party.

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 The Buyer shall pay the purchase price, comprising the hammer price together with a premium charged per lot at the following rates: 28% of the hammer price [33.6% including VAT] up to and including £25,000; plus 27% [32.4% including VAT] of the hammer price from £25,001 up to and including £500,000; plus 26% [31.2% including VAT] of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and ⓑ), as set out under the Information for Buyers, as well as any applicable Web Premium.

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 (‡), omega (Ω) and beta (ⓑ). 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 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 the appropriate 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 layout 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

LONDON

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

HAMBRIDGE LANE

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

GROUP DEPARTMENTS

CHIEF EXECUTIVE OFFICER

Henry House

CHAIRMAN

Will Richards

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead
Dr Yingwen Tao
Mark Hinton (Japanese consultant)
Jon Adjetej (Japanese consultant)
Qinyi He
asian@dreweatts.com

JEWELLERY

Charlotte Peel
Tessa Parry
jewellery@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Lucie Hobbs
transport@dreweatts.com

MARKETING

Tori Billington
Kerry Matthews
Sophia Woods
Francesca Newman
Seb Harding
marketing@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
gscarles@dreweatts.com

FURNITURE AND CARPETS

Ben Brown
James Lees
Elaine Binning
Ashley Matthews
Mitchell Tompkins
Sophie Davies
Maggie Ho
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson
Peter Horwood
Rosie Jarvie
Arabella Methuen
Henry Jones
housesales@dreweatts.com

SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson (Deputy Chairman)
Nick Mann
luxury@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 Cliff
valuations@dreweatts.com

PHOTOGRAPHERS AND VIDEOGRAPHERS

Dave Pincott
Jack Curtis Joyce
Chris Kennedy
Amber Martin
Zoltan Miklosi
James Stabler
Seb Harding



DREWEATTS
EST. 1759