



(viii) William Nicholas of Birmingham. William Cook and Andrew Nicholas, 1811. It made movements as well as dials. This particular dial has an unusual scalloped gold border to the chapter ring as well as very peculiar maps of the hemispheres. These thus an early use of outside materials for the latitude. The labels in the corners represent the four seasons.



(ix) Pair of Liverpool, possibly John, 1814-16. This is a Fulton of Birmingham dial, 1813-19 showing very individualistic pointing to brilliant colours of the four seasons. Labels in the corners have very pale faces. The maps of the world have the Americas on the right-hand side.

(x) Harry of Bristol, probably John, 1775-1800. Here is another Fulton dial possibly from the same era as the Fair but employing unusual scale figures in the four seasons. There is an early portrait of Wellington on the moon dial which is unusual. The Americas are on the left-hand hemisphere and the relief is to show the equator instead of below it as in the Fair dial. This means that different makers must have been used as the two dials differ in size.



(xi) Andrew of Newnham, Gloucestershire, is an unknown clock maker. This is a Walker and Hughes of Birmingham automatic dial c. 1812 where the background of the Garden of Eden is a separate engraved piece and only five's are moved. The corners are definitely Walker work with their respective diamond shapes. An inclusion layer was stuck on at the centre of each oval. There is one other known dial for the same dial maker using an inclusion layer, but neither dial maker seems to have used this decoration.

Longcase Painted Dials Their History And Restoration

Anon



Longcase Painted Dials Their History And Restoration:

Longcase Painted Dials M. F. Tennant, 1995 *NAWCC Bulletin* , 2003 **Books In Print 2004-2005** Ed Bowker
Staff, Staff Bowker, Ed, 2004 *Antiquarian Horology and the Proceedings of the Antiquarian Horological Society* , 1974

Bulletin of the National Association of Watch and Clock Collectors , 1982 *Subject Guide to Books in Print* , 2001

Design Patricia Bueno, 1984 **Forthcoming Books** Rose Army, 1998-06 *Books in Print* , 1991 **ABM** , 1975

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British Technology Index , 1979 *The Connoisseur* , 1949 *Antique Clock Dials, Hands, and Corner Pieces from Long Case and Lantern Clocks* Anon, 2011-01 *Painted Dial Clocks* Brian Loomes, 1994 This is the only book dealing with antique British clocks with painted dials also known as japanned or white dials No prior knowledge is assumed in the reader and the book explains how even the beginner can very easily learn to assess the style age and quality and even the region of origin of any painted dial clock The development of dial and case style is explained in non technical detail with 44 colour plates and 275 black and white illustrations In particular regional trends and tastes in cases are identified and explained in

detail a feature of no other book Considerable attention is given to show how the trade worked in the past including how the clockmaker and the customer selected their dials The book is written in a manner which can easily be followed by the beginner or the inexperienced owner of a clock but the expert will find much here that is new including a fully detailed list of every recorded dialmaker essential for cross checking the age of any clock Required reading for the owner of any painted dial clock as well as collectors and dealers **William W. Sprague, Dealer in Hand Painted Dials and Glass Panels for Clocks, Etc** William W. Sprague (Boston, Mass.),1885 **The Art of the Painted Clock Dial** M. F. Tennant,2009

Reviewing **Longcase Painted Dials Their History And Restoration**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Longcase Painted Dials Their History And Restoration**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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