MURDEN & SON Dover 1874
MURDOCH, J. G. Ramsgate 1874
NASH, JOHN Bekesbourne 1769

In partnership with his brother, William, at Bridge. The two brothers dissolved the partnership as a result of what must have been serious differences, although the details are not known. As a result of slanderous accusations by the brothers (see Appendix I, 26 August and 2 September 1769), John placed the following notice in *Kentish Gazette* on 9-12 December 1769:

JOHN NASH, Clockmaker, at Beaksbourn

WHEREAS some malicious Reports have been propagated by my Brother, Wm. Nash, Clock maker at Bridge, representing me as imposing on my kind Employers. — in Particular, that I had overcharged Mr. Drayson of Upstreet, for repairing his Clock, and as such Reports have a manifest tendency to prejudice me in my Business, I have taken the Opportunity to lay the said Charge before some reputable Clock makers of Canterbury; who have confirmed the Equity of the same, and will readily attest, if called upon, the Injustice done to

JOHN NASH.

NASH, WILLIAM

Bridge

pre-1762, died 1794

Although numerous examples of his watches and clocks have survived the author has been unable to trace his exact origins, but the Nash name appears in the Canterbury records a number of times in the Adisham area, a village close to Bridge. However, there is no reference to him in the marriage licence records.

In September 1762 he announced that he would trade every Saturday at Mr Bushel's, the cornfactor, opposite the market at Canterbury, whereupon John Chalklin of Canterbury — no doubt annoyed that William Nash was trying to poach his customers — announced in the same issue that he would be trading at Bridge (see Appendix I). In February 1763 Nash, described as a clocksmith, reported that his thirteen-year-old apprentice, William Knight, was sent to Littlebourne to 'put up' two clocks, whereupon he absconded with a pony.

He was in partnership with his brother John (qv), who is recorded at Bekesbourne in 1769. The content of advertisements placed in the *Kentish Gazette* by his brother suggests that the partnership must have broken up in acrimonious circumstances. The competition with Chalklin, the slanderous accusations against his brother and the absconding of his apprentice, suggest that William Nash may not have been the easiest of people to work with.

He advertised for an apprentice in August 1769 and later took Samuel Hardeman as a partner; Hardeman succeeded to and carried on the business after Nash's death in 1794. His earlier longcase clocks usually have very simple silvered dials with little engraving other than his signature (Fig 7/90). His silvered dial movements were always of good quality with four or five pillars. They can be found in both mahogany and oak cases of the pagoda-topped style. Towards the end of his life he began to use painted dials, but with little decoration other than floral scrolls (Fig 7/89). His painted dials, mostly made by Osborne of Birmingham, were usually attached to the movements by false plates. Watches signed by him are of a high quality (Fig 7/91) and a movement by him is in the Ilbert Collection at the British Museum.

A fine painted dial bracket clock in a lacquer case was sold at auction in 1993 and a lacquer-cased clock by William Nash is another superb example of the tavern clocks produced by Kentish makers during the middle of the eighteenth century (Colour Plate XI).

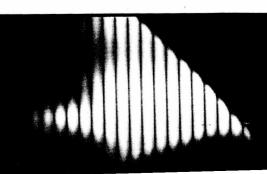


Fig 7/90 A silvered 30-hour single-sheet arch dial, 12in wide, The arch is finely engraved William Nash, Bridge'

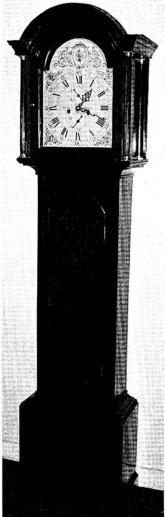


Fig 7/89 An 8-day early painted-dial longcase clock by William Nash of Bridge, with gilt decoration on the dial, about 1775

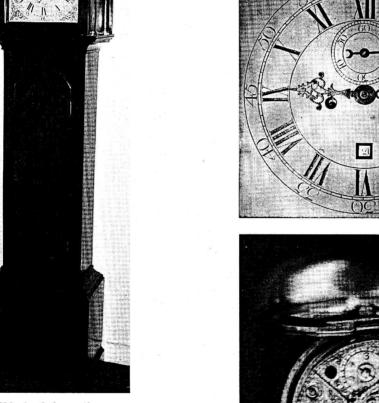


Fig 7/91 A verge watch by William Nash of Bridge

NEALE, RICHARD A watchpaper known (Fig 7/103).

Hunton

1866-74

NEWINGTON, J. O.

Lamberhurst

1845

the Maidstone Museum have the dial of a 30-hour clock in their collection.

Another fine clock made by him is shown in Fig 7/42. The engraving on the dial is finely executed and the whole clock exudes quality. The movement with five pillars is very well made and is signed on a boss in the arch together with the number 77. Thomas Hall is the only Kent maker other than Austen of Challock and Baldwin of Faversham to number his clocks, and the number of this particular example leads one to suppose that there must be others in existence. The oak case of this clock is also interesting in that it bears no resemblance to the case style used by the other Maidstone makers who were his contemporaries. The only similarity is to a clock of the same period by Mercer of Hythe.

HANDS, FREDERICK ADOLPHUS	Ramsgate	1866-74	
HANKINS, JACOB	Farningham	1826-45	
HANSELL, HENRY	Chatham	1839	
HARDEMAN, EDWIN SAMUEL Canterbury 1838-55 See Samuel Hardeman. Bagshaw's Directory of 1847 records a business address at 2 St Georges Street.			

HARDEMAN, SAMUEL Bridge and Canterbury 1794-1839 Prior to 1794 Hardeman had been taken into partnership by William Nash of Bridge who was working between 1762 and 1794, the year he died. Following Nash's death Hardeman moved the business to Canterbury where it continued to be run after his death by his son Edwin Samuel. A year-going clock signed 'Hardeman & Son, Bridge' is shown in Figs 7/43-45

Numerous examples of his work have survived, both bracket and longcase clocks, invariably with painted dials, sometimes signed with dual signatures and others by Hardeman alone. The latter, which usually date from after the time of William Nash's death, often bear Canterbury as the place of working.

HARDEMAN, WILLIAM HENRY	Bridge	1848-74
Believed to be the younger son of Samue	l Hardeman.	

HARDEN, CHARLES Hythe 1793-1861 Loomes notes Harden's date of birth as 1793 and that he was known as a watchmaker. Nothing else is known.

HARDING, E. H.	Canterbury	1865
HARFLETE, CORNELIUS	Sandwich	pre-1747
HARLAND, CHRISTOPHER	Ramsgate	1858
HARLAND, E. Known to have made chronometers.	Ramsgate	1855
HARRIS, CHARLES	Tunbridge Wells	1874
HARRIS, JAMES	Maidstone	pre-1754

A watch signed by this maker was reported as being lost or stolen, and having 'a most remark-

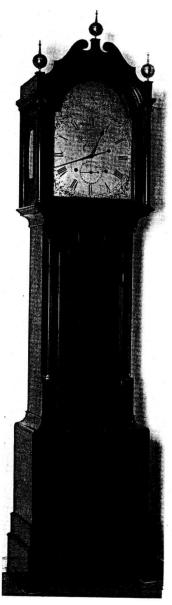


Fig 7/43 A year-going striking clock by Hardeman & Son, Bridge, about 1810. The massive case — 9ft 2in tall, including the finial — has a substantial mahogany carcase and fine veneers, with cresting on the top of the hood and stands on a double plinth

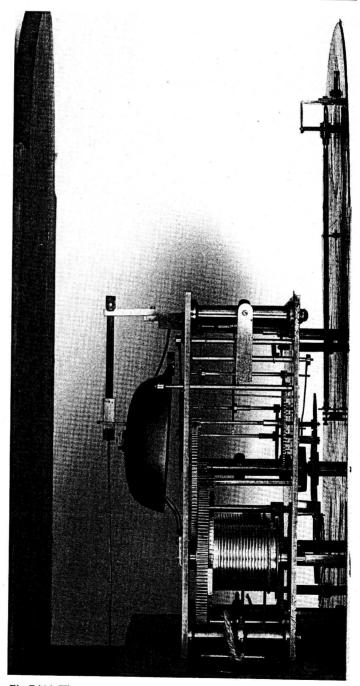
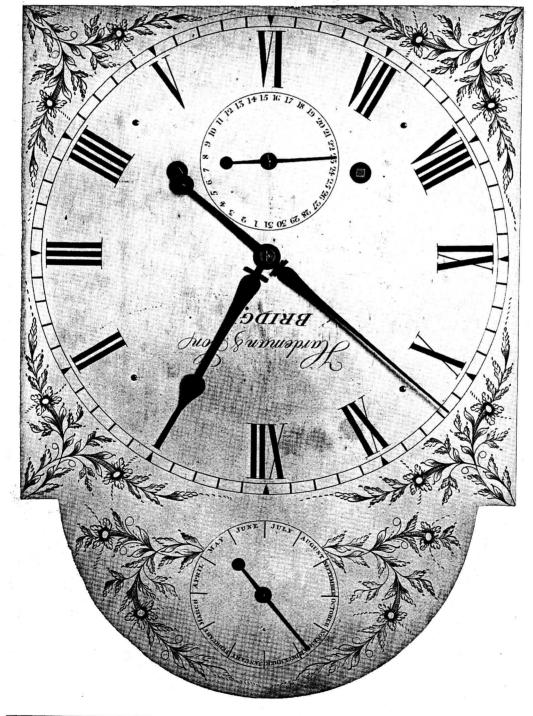


Fig 7/44 The movement of Hardeman's year-going clock with a six-wheel going train and a five-wheel striking train. The top end of the vertical arbor behind the dial operates a month indicator in the arch. The seven-pillar movement has plates 9½ in wide and 11 in tall

Fig 7/45 The 16in wide silvered brass dial of Hardeman's year clock, with a month dial in the arch. The minute hand is counterbalanced and there are no minute numbers



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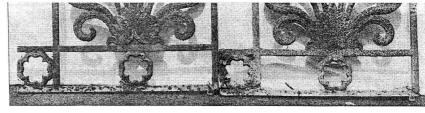
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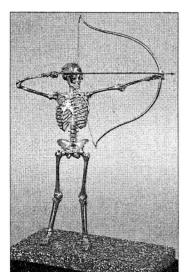
and





April opened the season for garden statuary at Wooton Auction Rooms where a pair of 19th century limestone urns, one shown above left, made £2800, and at Aldridges Bath, where 18 Victorian cast-iron panels, two shown above right, made £2700.

Collectables key to sales while waiting for Olympia



Two curiosities at Lawrences' Bletchingley.

Above: this 19th century silver-plated skeleton archer made £1900.

Right: the bone and piqué work handle of a 17th century malacca walking stick which sold at £3000.

Elsewhere period furniture attracted steady bidding.

A late 18th century mahogany secretaire bookcase measuring an elegant 2ft 91/sin (85cm) wide, made £4400, a set of six Hepplewhite mahogany upholstered dining chairs, without carvers, made £2400, a George I walnut featherbanded kneehole desk with replaced handles and the usual veneer problems, 2ft 6in (76.5cm) wide, took £3100.

£1050, the only lot to hit four figures. This being so, the merit of illustrating all 162 silver lots in the catalogue and on the Net (a cost paid by the vendors) could, perhaps, be called into question. There were inquiries over the Net but these failed to affect prices.

The final section of furniture was led by a Victorian walnut work table at £840.

The fortnightly Kent sale saw a steady response in all sections but furniture, where 40 per cent of the 175 lots failed to sell.

Top price went to a Victorian mahogany extending dining table with double thumb moulding and two extra leaves, 8ft 2in (2.49m) long, at £1150.

THERE were also large gaps in Locke and England's (12.5 per cent buyer's premium) sale in Leamington Spa on April 18 where bidders had failed to register bids above reserve on many pieces of brown furniture.

However, the sale was enlivened by a "Lalique vase with budgerigar detail", 9in (24cm) high, which was contested by decorative arts dealers to £2820 – top price of the day.

OF 575 lots of furniture at Wooton Auction Rooms (17.625 per cent buyer's premium) on April 24 nothing did better than a Regency rosewood dining table at £1550 and the best oak was a Victorian a Gothic Revival bookcase with four glazed doors which made £1000.

These mundane results were balanced by a couple of oddities elsewhere – a cut glass vesta strike with a silver band (marks rubbed) which sold on its unusually large size for £920 and three pieces of 19th century Maori beadwork, a sheaf, a bag and a panel, which rated £760.

Best seller at £2800 was a matched pair of 19th century limestone urns which had been consigned for sale in January but reserved until April "when gar-



Specialist appeal takes longcase to the top

RISING above all else at the Chichester sales held by Strides (15% buyer's premium) on April 26 was this 9ft (2.74m) high, c.1800 mahogany longcase clock, left

In a market where decorative clocks are selling better than ever, this piece by Hardeman and Son of Bridge was a timely reminder that large, plain clocks can still do very well if they have an unusual movement. The year-going facility behind the arched silvered dial not only made this clock easy to maintain, but it was also rare and highly sought after. From the deceased estate of a clock dealer, it went at £15,000, to a local general

A post-war set of 12 Chippendale-style mahogany dining chairs topped the furniture at £4500, while an Edwardian satinwood armchair, with caned sides and a back inset with a painted panel of a child, soared past hopes of £750-1000 to bring £1800.

Surprise result of the sale was the £1000 bid for . two black-painted tin railway lamps, marked London Brighton Railway and SRA, estimated at £40-60 because, says saleroom manager Kevin Smith, "that is how valuable these lamps normally are".

of 18 Victorian cast-iron railing panels, each measuring 2ft 4in wide by 2ft 9in (71 x 84cm) high with a large honeysuckle motif and rosettes (totalling over 40 feet long), sold to the trade at

Salvage items also included 58 lots of Victorian and Georgian fire grates and surrounds.

These were the residue of pieces the Corporation of Bath had removed from town houses demolished during the 1960s and '70s when the most important architectural fittings went to Bath museums and trusts.

At Aldridges, a late 18th century hob grate in reasonable condition was the best of the grates at £560, but the biggest sum –

sale on April 9, but here, at least, furniture attracted the most interest. A Sheraton period mahogany oval Pembroke table with satinwood inlay and a fern scroll decorated border led the day at £5300, followed by a George III oak and mahogany crossbanded dresser base with later alterations which mustered £4900.

Elsewhere in the 838-lot sale a job lot of Caughley blue and white porcelain caught the eye because of a few miniature pieces. A small meat jug and tankard, chinoiserie decorated, and a white glazed little cream jug, were lotted with a 33/4in (9.5cm) Fisherman pattern dish and attracted £760 against an estimate £70-100,

Other good results included a

Frank Harwoods Ing case clock

Nash Mardeman

1790-1810

Nash 1770's april 1810 just

Hardeman

Bran faced clock
Bridge