

# DIARY 2012

ANTIQUE HOROLOGY & BAROMETERS



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THE HOROLOGICAL FOUNDATION



# DIARY 2012

ANTIQUE HOROLOGY & BAROMETERS

With Compliments

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## THE HOROLOGICAL FOUNDATION

The Horological Foundation is a non-profit organisation. Through its internet sites it aims to provide a meeting and mediation plaza for anyone interested in important antique horological objects, instruments and barometers.

Association sans but lucratif basée à Maastricht. Par ses sites Internet elle vise à fournir un espace de réunion et de médiation pour toute personne intéressée aux objets d'horlogerie importants et aux baromètres anciens.

Foundation registered at: KvK Maastricht # 14064944



# Icy Scenes



The 'line axe' at the ready, as the whale threatens to drag the boat under the ice.

In 2011 it was 400 years ago that the whale hunting industry started in the Netherlands. The prosperity that followed has resulted in a lot of beautiful objects, culminating in 'whaling clocks' showing the hunt on moving waves.

## A picture story

The central themes on whaling clocks are ice fishing or Greenland fishing in the middle of the 18th century, with the various vessel types, the sloops and the whales. As far as technique, richness of execution and individuality are concerned whaling clocks belong to the very best of rocking-ship automaton clocks. The scenes do not seem to represent details which recall anything specific to mind, such as a successful journey of a certain captain, the name of a ship owner, or a date. Altogether the clocks give a rich picture of whaling in the 18th century with snap shots of the capture. The other pictures on the

dials usually emphasize, as a framework of the industry, the changeability of fortune and the looming dangers in the barren North, but also the large profits which were to be gained with prudence and luck.

## True to life

In comparison with other artefacts depicting whaling the



'Whaling' a painting by Abraham Storck, Amsterdam. 1644-1708

dynamic character of the depictions on all of the clocks is remarkable. The hunt is shown - just like in real life - on the rhythm of the moving waves. The impression of reality is enhanced by the fact that the pictures are semi-three-dimensional.

## More than just a rocking-ship automaton clock

Following the acquisition of a whaling rocking-ship automaton clock by the Museum of the Dutch clock (MNU) in Zaandam the museum staff's attention was drawn to such a scene for the first time. The almost entirely original clock was in a terrible condition, which necessitated thorough restoration. At the same time this was a reason to go into the subject of 'whaling on clocks'. Clocks with a whaling theme have not been discussed before as part of the rich Dutch maritime



Due to the much higher position of the movement and in order to keep the pendulum bob visible at 'lenticle level', the pendulum suspension, hence the escape wheel, was designed to be at the bottom edge of the movement.

## THE MUSEUM OF THE DUTCH CLOCK'S LATEST ACQUISITIONS



A whaling clock by Pieter Zwaan c. 1750, with rotating spherical moon and seasons aperture below 12 o'clock.

**BRUTAL '3D' WHALING EVENTS ON DUTCH AUTOMATON LONGCASE CLOCKS**  
An introduction to Carel Hofland's extensive research into the subject

The Greenland fishery flourished in the 18th c.



The walrus with his thick layer of fat and ivory tusks was also a sought-after prey

culture. Indeed, the very existence of such clocks as a separate genre is hardly known among clock lovers.

## Five other clocks

In the course of the research five other clocks and a watch with a whaling theme came to light. As it shows the steady rhythm of the royal pendulum, rocking ship automatons became popular on 18th c, longcase clocks. The simple variants - the 'fixed' ship as decoration and the single ship moving in the arch of the dial connected



## Whale Oil

Instead of using olive and nut oils which age fairly rapidly, 19th c. watchmakers relied on whale oil lubrication to operate their timepieces at peak efficiency



Even in the arctic temperatures, oil-lamp clock burned cleanly an evenly on whale oil that never seemed to congeal



to the pendulum - were internationally in vogue. The more complex pendulum mechanism with a number of ships rocking on the moving waves is a Dutch speciality. Usually there was a suitable painted backdrop.

## Still one step ahead

These 18th century '3D' animations are still one step ahead of the latest developments in modern imaging technique!

[www.uurwerkmuseum.wordpress.com](http://www.uurwerkmuseum.wordpress.com) for further reading on this article



A sumptuous full colour '3D' rocking whaling ships scene on an 18th century Dutch longcase clock dial.

## History

The history of the very **dangerous** whale fishing is extensive and stretches back for millennia.



The danger of Whale-Fishing 1820.

The beginning of Dutch whaling is indirectly attributed to **Willem Barentsz** (1550-1597), a Dutch navigator and leader of early expeditions to the far north. (see p.136). His expedition's discovery of the Arctic archipelago of Spitsbergen (now known as Svalbard) was to become the foundation for lucrative Dutch claims to the whaling grounds in and around the islands. In the fierce competition for the best whaling grounds, the Dutch construed that other nations, like

England, had less right to hunt whales in waters which had been 'discovered' by Dutch explorers.



Barentsz' crew fighting a polar bear.

8 Icy Scenes  
 13 International Fairs  
 13 Time Zones  
 15 Holidays, National  
 15 Religious & Moveable Festivals, International  
 17-41 Month planner, Moon phases, Festivals & Royal birthdays  
 43-151 Week planner  
 153 Styles & Periods  
 154-181 Picture Notes  
 183 Conversions  
 185-195 Alphabetical Notes  
 197 Interesting Links  
 199 Order Form



**Cover picture**

Dial of the astronomical clock by Andries Vermeulen Amsterdam, c. 1730.  
 See also picture notes p. 154

**Acknowledgments**

The Horological Foundation is indebted to the following museums, experts, galleries, sponsors and organisations for their contributions to this diary.  
 The State Hermitage Museum St. Petersburg, Patek Phillipe Museum, Pieter van Puffelen, Scheepvaartmuseum Rotterdam, Dutch Silvermuseum, Carel Hofland, Marco Fontijn, MarePress, Museum Speelklok, Museum of the Dutch Clock, E. Strang, Global Art Insurance, Stichting Kunstrol, M. Crijns, F. van Dreven, Chr. Guerin, L. Gude, F. Kats (producer), Gerald Marsh, Mentink & Roest, Raffety & Walwyn, R. Redding, G. Somlo, M. Toebosch, D. Verburg.

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Important and emergency numbers

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Other memoranda

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GERRIT KNIP AMSTERDAM

A Dutch mid eighteenth-century gold and enamel pocket watch, c. 1750.  
Diameter: 50 mm.

see picture notes for more details on this object

## TIME ZONES

<b>Denver</b>	<b>Dubai</b>	<b>Beijing/Hongkong</b>	<b>London</b>	<b>Los Angeles</b>	<b>Mumbai</b>
Dubai +11	Denver -11	Denver -15	Denver -7	Denver +11	Denver -12
Hongkong +15	Hongkong +4	Dubai -4	Dubai +4	Dubai +12	Dubai -1
London +7	London -4	London -8	Hongkong +8	Hongkong +16	Hongkong +3
Los Angeles -1	Los Angeles -12	Los Angeles -16	Los Angeles -8	London +8	London -6
met +8	Miami -9	Miami -13	Miami -5	Miami +3	Los Angeles -13
Miami +2	met -3	met -7	met +1	met +9	met -4
Moscow +10	Moscow -1	Moscow -5	Moscow +3	Moscow +11	Moscow -2
New Orleans +1	New Orleans -10	New Orleans -14	New Orleans -6	New Orleans +2	New Orleans -11
New York +2	New York -9	New York -13	New York -5	New York +3	New York -10
Sydney +17	Sydney +6	Sydney +2	Sydney +10	Sydney +18	Sydney +5
Tokyo +16	Tokyo +5	Tokyo +1	Tokyo +9	Tokyo +17	Tokyo +4
<b>MET</b>	<b>Moscou</b>	<b>New Orleans</b>	<b>New York</b>	<b>Sydney</b>	<b>Tokyo</b>
Denver -8	Denver -10	Denver -1	Denver -2	Denver -17	Denver -16
Dubai +3	Dubai +1	Dubai +10	Dubai +9	Dubai -6	Dubai -5
Hongkong +7	Hongkong +5	Hongkong +14	Hongkong +13	Hongkong -2	Hongkong -1
London -1	London -3	London +6	London +5	London -10	London -9
Los Angeles -9	Los Angeles -11	Los Angeles -2	Los Angeles -3	Los Angeles -18	Los Angeles -17
Mumbai +4	Miami -8	Miami +1	Miami 0	Miami -15	Miami -14
Moscow +2	met -2	met +7	met +6	met -9	met -8
New Orleans -7	New Orleans -9	Moscow +9	Moscow +8	Moscow -7	Moscow -6
New York -6	New York -8	New York +1	New Orleans -1	New Orleans -16	New Orleans -15
Sydney +9	Sydney +7	Sydney +16	Sydney +15	New York -15	New York -14
Tokyo +8	Tokyo +6	Tokyo +15	Tokyo +14	Tokyo -1	Sydney +1

met = Mid European Time = Amsterdam, Berlin, Brussels, Geneva, Copenhagen, Madrid, Oslo, Paris, Rome, Stockholm, Vienna, Warsaw. (+ = hours later - = hours earlier)

TIME ZONE HISTORY 22 participating nations adopted the meridian of Greenwich as their prime meridian at the 1882 International Congress in Washington, finally concluding the implementation of the universal day, time and time zones.

## INTERNATIONAL FAIRS

<b>January</b>	www.akduesseldorf.de	<b>September</b>	<b>International spelling alphabet</b>
Brafa	<b>March</b>	Biennale des Antiquaires.	A Alfa S Sierra
BEL Brussels 21-29 January	Tefaf NED Maastricht 16-25	FRA Paris 14-23 September	B Bravo T Tango
www.brafa.be	March	www.bdafrance.eu	C Charlie U Uniform
Winter Antique show.	www.tefaf.com	Oude Kunst- & Antiekbeurs	D Delta V Victor
USA New York 20-29 January	<b>April</b>	NED Delft 26-30 September	E Echo W Whiskey
www.winterantiquesshow.com	Den Bosch Art Fair.	www.antiekbeursdelft.nl	F Foxtrot X X Ray
Kunst & Antiek Weekend	NED 's Hertogenbosch	Lapada	G Golf Y Yankee
NED Naarden 26 -29 January	www.afsh.nl	GBR London.	H Hotel Z Zulu
www.kunstenantiekweekend.nl	Artantique Utrecht.	www.lapadalondon.co.uk	I India 1 One
<b>Februari</b>	NED 21-29 April	<b>November</b>	J Juliet 2 Two
Palm Beach Jewellery, Art &	www.artantique.nl	Pan	K Kilo 3 Three
Antiques Show	<b>June</b>	NED Amsterdam 18- 25 November	L Lima 4 Four
USA Miami 17-21 February	Olympia.	www.pan.nl	M Mike 5 Five
www.palmbeachshow.com	GBR London 7 - 17 June	<b>December</b>	N November 6 Six
American Int. Fine Art Fair.	www.	Olympia.	O Oscar 7 Seven
USA 3-12 February	olympiaartsinternational.com	GBR London	P Papa 8 Eight
www.aifaf.com	Masterpiece	www.olympiaartsinternational.com	Q Quebec 9 Nine
Antique & Kunstmesse	GBR London 28 June- 3 July		R Romeo 0 Zero
GER Düsseldorf 8-12 February	www.masterpiecefair.com		



## DANIEL QUARE LONDON

A late-seventeenth-century month-duration longcase clock, c. 1690.  
Height: 205 cm.

see picture notes for more details on this object

## NATIONAL HOLIDAYS

Australia	AUS	1-1, 26-1, 6-4, 9-4, 25-4, 11-6, 25-12, 26-12
Austria	AUT	1-1, 6-1, 8-4, 9-4, 1-5, 17-5, 27-5, 28-5, 7-6, 15-8, 26-10, 1-11, 8-12, 25-12, 26-12
Belgium	BEL	1-1, 8-4, 9-4, 1-5, 17-5, 27-5, 28-5, 21-7, 15-8, 1-11, 11-11, 15-11, 25-12
Canada	CAN	1-1, 2-1, 20-2, 6-4, 21-5, 2-7, 6-8, 3-9, 11-11, 25-12, 26-12
China	CHI	1-1, 22>25-1, 4-4, 23-6, 30-9, 1>3-10, 23-10
Denmark	DEN	1-1, 5-4, 6-4, 9-4, 4-5, 13-5, 17-5, 28-5, 5-6, 24-12, 25-12, 26-12
France	FRA	1-1, 9-4, 1-5, 8-5, 17-5, 28-5, 3-6, 14-7, 15-8, 1-11, 11-11, 12-11, 25-12
Germany	GER	1-1, 6-1, 6-4, 9-4, 1-5, 13-5, 17-5, 28-5, 7-6, 15-8, 3-10, 31-10, 1-11, 25-12, 26-12
Great Britain	GBR	2-1, 3-1, 1-3, 17-3, 6-4, 9-4, 23-4, 7-5, 4-6, 5-6, 17-6, 12-7, 6-8, 27-8, 30-11, 25-12, 26-12
Greece	GRE	1-1, 6-1, 27-2, 25-3, 13-4, 16-4, 1-5, 4-6, 15-8, 28-10, 25-12, 26-12
Italy	ITA	1-1, 6-1, 19-3, 25-4, 1-5, 13-5, 2-6, 24-6, 15-8, 1-11, 8-12, 25-12, 26-12
Japan	JAP	1-1, 9-1, 11-2, 20-3, 30-4, 3>5-5, 16-7, 17-9, 24-9, 8-10, 3-11, 23-11, 24-12
Luxembourg	LUX	1-1, 2-1, 6-4, 9-4, 1-5, 17-5, 28-5, 23-6, 15-8, 1-11, 25-12, 26-12
Mexico	MEX	1-1, 5-2, 19-3, 5-4, 6-4, 1-5, 5-5, 16-9, 12-10, 2-11, 19-11, 12-12, 25-12
Netherlands	NED	1-1, 6-4, 9-4, 30-4, 5-5, 17-5, 28-5, 25-12, 26-12
New Zealand	NZL	1>3-1, 6-2, 6-4, 9-4, 26-4, 5-13, 6-4, 29-10, 25-12, 26-12
Russia	RUS	1>7-1, 23-2, 8-3, 30-4, 1-5, 9-5, 12-6, 5-11
South Africa	RSA	1-1, 21-3, 6-4, 9-4, 27-4, 1-5, 16-6, 9-8, 24-9, 16>17-12, 25-12, 26-12
Spain	ESP	1-1, 6-1, 19-3, 6-4, 1-5, 6-6, 25-7, 15-8, 12-10, 1-11, 6-12, 8-12, 25-12
Sweden	SWE	1-1, 6-1, 6-4, 9-4, 1-5, 17-5, 6-6, 23-6, 1-11, 25-12, 26-12
Switzerland	SUI	1-1, 2-1, 6-4, 9-4, 16-4, 28-5, 1-8, 16-9, 17-9, 25-12, 26-12
USA	USA	2-1, 16-1, 2-2, 21-2, 13-5, 28-5, 17-6, 4-7, 3-9, 8-10, 12-11, 22>23-11, 25-12

\* National holidays by country code (in Olympic format) also occur on the week-planner pages.

## INTERNATIONAL RELIGIOUS &amp; MOVEABLE FESTIVALS

<b>Buddhist</b>	2012	2013	2014	<b>Islamic (Isl.)</b>	2012	2013	2014
Wesak (Buddha day)	05 May	25 May	14 May	Milad un Nabi (su)	4 Feb	24 Jan	13 Jan
				Ramadan 1st	20 Jul	09 Jul	28 Jun
<b>Chinese (chi)</b>	2012	2013	2014	Eid ul Fitr	19 Aug	08 Aug	28 Jul
Lunar new year	23 Jan	10 Feb	31 Jan	Eid-Ul-Adha	26 Oct	15 Oct	04 Oct
Night of Sevens	23 Aug	13 Aug	02 Aug	Al Hijira	15 Nov	04 Nov	15 Oct
Mid Autumn festival	30 Sep	19 Sep	08 Sep	Ashura	24 Nov	13 Nov	03 Nov
Winter Solstice Festival	21 Dec	21 Dec	21 Dec				
<b>Christian Orthodox</b>	2012	2013	2014	<b>Jewish (Jew.)</b>	2012	2013	2014
Christmas day	07 Jan	07 Jan	07 Jan	Shavout 1st day	27 May	15 May	04 Jun
Lent Monday	27 Feb	18 Mar	03 Mar	Passover 1st day	7 Apr	26 Mar	15 Apr
Easter day	15 Apr	05 May	20 Apr	Rosh Hashanah	17 Sep	05 Sep	25 Sep
Ascension	24 May	13 Jun	29 May	Yom Kippur	26 Sep	14 Sep	04 Oct
Pentecost	03 Jun	23 Jun	08 Jun	Sukkot 1st day	01 Oct	19 Sep	09 Oct
<b>Christian Western</b>	2012	2013	2014				
Epiphany (3 Könige)	08 Jan	06 Jan	06 Jan				
Ash Wednesday	22 Feb	13 Feb	05 Mar				
Easter day	08 Apr	31 Mar	20 Apr				
Ascension day	17 May	09 May	29 Mar				
Whitsun Pentecost	27 May	19 May	08 Jun				
Advent Sunday	02 Dec	01 Dec	30 Nov				





WILLIAM WEBSTER EXCHANGE ALLEY LONDON

A mid eighteenth-century spring-driven table clock in a burr-walnut veneered case, c. 1740.  
Height: 50 cm.

see picture notes for more details on this object

week	Sunday	1	☐	New year's day
1	Monday	2	☐	
	Tuesday	3	☐	
	Wednesday	4	☐	
	Thursday	5	☐	hrh Jean I Grand Duke of Luxembourg (1921) hm Juan Carlos I King of Spain (1938)
	Friday	6	☐	
	Saturday	7	☐	
	Sunday	8	☐	
	2	Monday	9	☐
Tuesday		10	☐	
Wednesday		11	☐	
Thursday		12	☐	
Friday		13	☐	
Saturday		14	☐	
Sunday		15	☐	Iñaki Urdangarín y Liebaert, Duke of Palma de Mallorca (1968)
3		Monday	16	☐
	Tuesday	17	☐	
	Wednesday	18	☐	hrh Claire Princess of Belgium née Coombs (1974)
	Thursday	19	☐	
	Friday	20	☐	hrh Sophie Countess of Wessex née Rhys Jones (1965) hrh Mathilde Princess of Belgium née Jonkvrouwe d'Udekem d'Acoz (1973)
	Saturday	21	☐	hrh Ingrid Alexandra Princess of Norway (2004)
	Sunday	22	☐	
	4	Monday	23	☐
Tuesday		24	☐	
Wednesday		25	☐	
Thursday		26	☐	
Friday		27	☐	
Saturday		28	☐	
Sunday		29	☐	Wedding anniversary of hsh Prince Maximilian of Liechtenstein and Angela Brown (2000)
5		Monday	30	☐
	Tuesday	31	☐	hm Beatrix Queen of the Netherlands (1938)



#### JAPANESE LANTERN CLOCK

A late eighteenth-century Japanese wall clock,  
a so-called *hashira dokei*, c. 1780.  
Height: 61 cm.

see picture notes for more details on this object

#### MONTH PLANNER

#### FEBRUARY

<i>week</i>	Wednesday	1	☐	
	Thursday	2	☐	Wedding anniversary of hrh The Prince of Orange and Máxima Zorreguieta (2002)
	Friday	3	☐	hsh Angela Princess of Liechtenstein née Brown (1958)
	Saturday	4	☐	
	Sunday	5	☐	hrh Mary Crown Princess of Denmark née Donaldson (1972)
<b>6</b>	Monday	6	☐	hrh Marie Princess of Denmark née Cavallier (1976) hrh Louise Princess of Belgium (2004)
	Tuesday	7	☐	
	Wednesday	8	☐	
	Thursday	9	☐	
	Friday	10	☐	
	Saturday	11	☐	
	Sunday	12	☐	
<b>7</b>	Monday	13	☐	
	Tuesday	14	☐	hsh Hans Adam II Reigning Prince of Liechtenstein (1945) Wedding anniversary of hrh Henri Grand Duke of Luxembourg and Maria Teresa Mestre y Batista (1981)
	Wednesday	15	☐	
	Thursday	16	☐	hrh Alexandra Princess of Luxembourg (1991)
	Friday	17	☐	
	Saturday	18	☐	
	Sunday	19	☐	hrh Prince Andrew The Duke of York (1960)
<b>8</b>	Monday	20	☐	
	Tuesday	21	☐	hm Harald V King of Norway (1937) hsh Amedeo Archduke of Austria-Este, Prince of Belgium (1986)
	Wednesday	22	☐	
	Thursday	23	☐	hsh Naruhito Crown Prince of Japan (1960)
	Friday	24	☐	
	Saturday	25	☐	
	Sunday	26	☐	hrh Ernst August Prince of Hannover (1954)
<b>9</b>	Monday	27	☐	
	Tuesday	28	☐	hrh Lalla Khadija of Morocco (2007)
	Wednesday	29	☐	



## DUBUISSON PARIS

A late *Directoire* ormolu, marble and blue-enamel skeleton clock, c. 1800.  
Height: 50 cm.

<i>week</i>	Thursday	1	☾	Timothy Laurence (1955)
	Friday	2	☾	
	Saturday	3	☾	
	Sunday	4	☾	
<b>10</b>	Monday	5	☾	
	Tuesday	6	☾	
	Wednesday	7	☾	
	Thursday	8	☾	
	Friday	9	☾	
	Saturday	10	☾	hrh Edward The Earl of Wessex (1964)
	Sunday	11	☾	
<b>11</b>	Monday	12	☾	hrh Gabriel Prince de Nassau (2006)
	Tuesday	13	☾	
	Wednesday	14	☾	hsh Albert II Prince of Monaco (1958)
	Thursday	15	☾	hsh Constantin Prince of Liechtenstein (1972)
	Friday	16	☾	
	Saturday	17	☾	
	Sunday	18	☾	
<b>12</b>	Monday	19	☾	
	Tuesday	20	☾	
	Wednesday	21	☾	Claus-Casimir Count van Oranje-Nassau, Jonkheer van Amsberg (2004)
	Thursday	22	☾	hrh Maria Teresa Grand Duchess of Luxembourg, née Mestre y Batista (1956)
	Friday	23	☾	hrh Princess Eugenie of York (1990)
	Saturday	24	☾	
	Sunday	25	☾	Philipp von Lattorff (1968)
<b>13</b>	Monday	26	☾	Luana Countess van Oranje-Nassau, Jonkvrouw van Amsberg (2005)
	Tuesday	27	☾	
	Wednesday	28	☾	
	Thursday	29	☾	
	Friday	30	☾	
	Saturday	31	☾	



JOHANN G. KRIEDEL BAUTZEN

A German, mid-eighteenth-century travelling clock on a terrace, dated 1749.

Height: 25,5 cm.

see picture notes for more details on this object

	Sunday	1	☐	
<b>14</b>	Monday	2	☐	hrh Sirindhorn Princess of Thailand (1955)
	Tuesday	3	☐	
	Wednesday	4	☐	
	Thursday	5	☐	hrh Ubol Ratana Princess of Thailand (1951)
	Friday	6	☐	
	Saturday	7	☐	
	Sunday	8	☐	Leah Isadora Behn (2005)
<b>15</b>	Monday	9	☐	Wedding anniversary of hrh The Prince of Wales and Camilla Parker Bowles (2005)
	Tuesday	10	☐	Wedding anniversary of him Akihito Emperor of Japan and Michiko Shōda (1959) Tatjana von Lattorff née Princess of Liechtenstein (1973) • hrh Ariane Princess of the Netherlands (2007)
	Wednesday	11	☐	
	Thursday	12	☐	Wedding anniversary of hrh Laurent Prince of Belgium and Claire Coombs (2003)
	Friday	13	☐	
	Saturday	14	☐	hsh Marie Princess of Liechtenstein, née Countess Kinsky von Wchinitz und Tettau (1940)
	Sunday	15	☐	hrh Prince Philippe Duke of Brabant (1960)
<b>16</b>	Monday	16	☐	hm Margrethe II Queen of Denmark (1940) • hrh Henri Grand Duke of Luxembourg (1955) hrh Sébastien Prince of Luxembourg (1992) • hrh Eléonore Princess of Belgium (2008)
	Tuesday	17	☐	
	Wednesday	18	☐	Sayako Kuroda née Princess of Japan (1969)
	Thursday	19	☐	
	Friday	20	☐	hsh Prince Georg of Liechtenstein (1999)
	Saturday	21	☐	hm Elizabeth II Queen of the United Kingdom of Great Britain and Northern Ireland (1926) hrh Isabella Princess of Denmark (2007)
	Sunday	22	☐	
<b>17</b>	Monday	23	☐	hih Laetitia Maria Archduchess of Austria-Este, Princess of Belgium (2003)
	Tuesday	24	☐	Wedding anniversary of hrh Friso Prince van Oranje-Nassau and Mabel Wisse Smit (2004)
	Wednesday	25	☐	
	Thursday	26	☐	
	Friday	27	☐	hrh Willem-Alexander Prince of Oranje (1967)
	Saturday	28	☐	Wedding anniversary of hm Rama IX King of Thailand and Strikit Somdech Phraraborom Rajinath (1950)
	Sunday	29	☐	Maud Angelica Behn (2003) hrh Sofia Infante of Spain (2007)
<b>18</b>	Monday	30	☐	hm Carl XVI Gustaf King of Sweden (1946) Miguel Urdangarin y Bórbón (2002)



JOHANNES VAN CEULEN THE HAGUE  
PIERRE HUAUD GENEVA

Gold and enamel crucifix watch, c. 1675.  
Dimensions: 57.4 x 41.8 x 18.4 mm.

see picture notes for more details on this object

Tuesday	1	☐	
Wednesday	2	☐	
Thursday	3	☐	
Friday	4	☐	hh Henrik Prince of Denmark (2009)
Saturday	5	☐	
Sunday	6	☐	
<b>19</b> Monday	7	☐	
Tuesday	8	☐	hrh Crown Prince Moulay Al-Hassan of Morocco (2003)
Wednesday	9	☐	
Thursday	10	☐	hrh Princess Lalla Salma of Morocco née Bennani (1978)
Friday	11	☐	
Saturday	12	☐	
Sunday	13	☐	hrh Carl Philip Prince of Sweden, Duke of Värmland (1979)
<b>20</b> Monday	14	☐	Wedding anniversary of hm Juan Carlos I King of Spain and hrh Sofia Princess of Greece and Denmark (1962) Wedding anniversary of hrh Crown Prince Frederik of Denmark and Mary Donaldson (2004)
Tuesday	15	☐	Zara Phillips (1981)
Wednesday	16	☐	hsh Maximilian Prince of Liechtenstein (1969)
Thursday	17	☐	hrh Máxima Princess of the Netherlands née Zorreguieta (1971)
Friday	18	☐	hsh Alfons Prince of Liechtenstein (2001) hsh Benedikt Prince of Liechtenstein (2008)
Saturday	19	☐	Wedding anniversary of hrh Constantijn Prince of the Netherlands and Laurentien Brinkhorst (2001)
Sunday	20	☐	
<b>21</b> Monday	21	☐	
Tuesday	22	☐	Wedding anniversary of hrh Felipe Prince of Asturias and Letizia Ortiz Rocasolano (2004)
Wednesday	23	☐	
Thursday	24	☐	Wedding anniversary of hrh Prince Joachim of Denmark and Marie Cavallier (2008) • hsh Joseph Wenzel Prince of Liechtenstein (1995) • Wedding anniversary of Ari Behn and Märtha Louise Princess of Norway (2002)
Friday	25	☐	hrh Laurentien Princess of The Netherlands née Brinkhorst (1966)
Saturday	26	☐	hrh Frederik Crown Prince of Denmark (1968)
Sunday	27	☐	hsh Moritz Prince of Liechtenstein (2003)
<b>22</b> Monday	28	☐	
Tuesday	29	☐	
Wednesday	30	☐	
Thursday	31	☐	



**PIERRE-ETIENNE LENOIR PARIS**

A gilt and porcelain chariot clock,  
c. 1750. Height: 52 cm.

see picture notes for more details on this object

Friday	1	☾	
Saturday	2	☾	
Sunday	3	☾	hrh Felix Prince of Luxembourg (1984) Leonore Countess van Oranje-Nassau, Jonkvrouwe van Amsberg (2006)
<b>23</b> Monday	4	☾	
Tuesday	5	☾	hfh Astrid Archduchess of Austria-Este, née Princess of Belgium (1962) • Wedding Anniversary of Philipp von Latorff and hsh Tatjana Princess of Liechtenstein (1999) • Irene Urdangarín y Bórbón (2005)
Wednesday	6	☾	hm Albert II King of the Belgians (1934)
Thursday	7	☾	hrh Joachim Prince of Denmark (1969)
Friday	8	☾	Andrea Casiraghi (1984) Eloise Countess van Oranje-Nassau, Jonkvrouwe van Amsberg (2002)
Saturday	9	☾	Wedding anniversary of hih Naruhito Crown Prince of Japan and Masako Ōwada (1993)
Sunday	10	☾	hrh The Prince Philip Mountbatten Duke of Edinburgh (1921) • Wedding anniversary of hm Margrethe II Queen of Denmark and hrh Henrik Prince of Denmark (1967) • hrh Madeleine Princess of Sweden, Duchess of Hälsingland and Gästrikland (1982) • Wedding anniversary of hm Abdallah II bin Hussein King of Jordan and Rania Yassine (1993)
<b>24</b> Monday	11	☾	hm Fabiola Queen-Dowager of Belgium, née de Mora y Aragón (1928) • hrh Henrik Prince of Denmark, Comte de Laborde de Monpézat (1934) • hsh Alois Hereditary Prince of Liechtenstein (1968)
Tuesday	12	☾	
Wednesday	13	☾	hrh Cristina Infante of Spain, Duchess of Palma de Mallorca (1965)
Thursday	14	☾	
Friday	15	☾	
Saturday	16	☾	
Sunday	17	☾	
<b>25</b> Monday	18	☾	Zaria Countess van Oranje-Nassau, Jonkvrouw van Amsberg (2006)
Tuesday	19	☾	Wedding anniversary of hm Carl XVI Gustaf King of Sweden and Silvia Sommerlath (1976) Wedding Anniversary of hrh Edward Earl of Wessex and Sophie Rhys Jones (1999)
Wednesday	20	☾	
Thursday	21	☾	hrh Prince William of Great Britain (1982)
Friday	22	☾	
Saturday	23	☾	
Sunday	24	☾	
<b>26</b> Monday	25	☾	
Tuesday	26	☾	hrh Alexia Princess of the Netherlands (2005)
Wednesday	27	☾	
Thursday	28	☾	hrh Hussein Crowne Prince of Jordan (1994)
Friday	29	☾	Wedding anniversary of hih Prince Akishino of Japan and Kiko Kawashima (1990)
Saturday	30	☾	hh Alexandra Countess of Frederiksborg, née Manley (1964)



JOSEPH MOLTEN AMSTERDAM

An early Dutch thermometer, c. 1765.  
Height: 55 cm.

see picture notes for more details on this object

	Sunday	1		
27	Monday	2		Wedding anniversary of hm Albert II King of the Belgians and Donna Paola Ruffo di Calabria (1959)
	Tuesday	3		Wedding anniversary of hsh Alois Hereditary Prince of Liechtenstein and hrh Sophie Duchess in Bavaria (1993)
	Wednesday	4		hm Sonja Queen of Norway, née Haraldsen (1937) hrh Chulabhorn Princess of Thailand (1957)
	Thursday	5		
	Friday	6		
	Saturday	7		
	Sunday	8		
28	Monday	9		
	Tuesday	10		
	Wednesday	11		
	Thursday	12		Wedding anniversary of hm King Mohammed VI of Morocco and Salma Bennani (2002)
	Friday	13		
	Saturday	14		hrh Victoria Crown Princess of Sweden, Duchess of Västergötland (1977)
	Sunday	15		
29	Monday	16		hsh Marie Princess of Liechtenstein née Countess Kálnoky (1975)
	Tuesday	17		hrh The Duchess of Cornwall (1947) • Felipe Juan de Marichalar y Borbón (1998) Wedding Anniversary of hsh Constantin Prince of Liechtenstein and Marie Countess Kálnoky (1999)
	Wednesday	18		
	Thursday	19		
	Friday	20		hrh Haakon Crown Prince of Norway (1973) hrh Princess Alexandra of Hanover (1999)
	Saturday	21		
	Sunday	22		hh Felix Prince of Denmark (2002)
30	Monday	23		hsh Georgina Princess of Liechtenstein (2005)
	Tuesday	24		
	Wednesday	25		
	Thursday	26		
	Friday	27		
	Saturday	28		hrh Vajiralongkorn Prince of Thailand (1952)
	Sunday	29		
31	Monday	30		Wedding anniversary of hsh Hans Adam II Reigning Prince of Liechtenstein and Marie Countess Kinsky von Wchinitz und Tettau (1967)
	Tuesday	31		



## GERMANY

A mid eighteenth-century silver, partly gilded note book with bone pages.

Dimensions: 87 x 51 x 5,5 mm.

see picture notes for more details on this object

	Wednesday	1	☾	
	Thursday	2	☾	
	Friday	3	☾	hrh Louis Prince of Luxembourg (1986) Charlotte Casiraghi (1986)
	Saturday	4	☾	
	Sunday	5	☾	
<b>32</b>	Monday	6	☾	
	Tuesday	7	☾	
	Wednesday	8	☾	hrh Princess Beatrice of York (1988)
	Thursday	9	☾	
	Friday	10	☾	
	Saturday	11	☾	hrh Mabel Princess van Oranje-Nassau née Wisse Smit (1968)
	Sunday	12	☾	hm Sirikit Queen of Thailand née Somdech Phrarabom Rajinath (1932)
<b>33</b>	Monday	13	☾	
	Tuesday	14	☾	
	Wednesday	15	☾	hrh Anne The Princess Royal (1950)
	Thursday	16	☾	
	Friday	17	☾	
	Saturday	18	☾	
	Sunday	19	☾	hrh Mette-Marit Crown Princess of Norway née Tjessem Høiby (1973)
<b>34</b>	Monday	20	☾	hrh Gabriel Prince of Belgium (2003)
	Tuesday	21	☾	hm King Mohammed VI of Morocco (1963)
	Wednesday	22	☾	
	Thursday	23	☾	hm Noor al-Hussein Queen Dowager of Jordan née Lisa Najeeb Halaby (1951)
	Friday	24	☾	
	Saturday	25	☾	Wedding anniversary of hrh Haakon Crown Prince of Norway and Mette-Marit Tjessem Høiby (2001)
	Sunday	26	☾	hh Maria-Laura Archduchess of Austria-Este, Princess of Belgium (1988)
<b>35</b>	Monday	27	☾	
	Tuesday	28	☾	hh Nikolai Prince of Denmark (1999)
	Wednesday	29	☾	Wedding anniversary of hm Harald V King of Norway and Sonja Haraldsen (1968)
	Thursday	30	☾	
	Friday	31	☾	hm Rania Queen of Jordan née Yassine (1970)





## NEUCHATELLOISE

A Swiss bracket clock, a so-called *Neuchâtelloise*, c. 1770.

Height: 102 cm.

see picture notes for more details on this object

Saturday	1	☉	
Sunday	2	☉	
<b>36</b> Monday	3	☉	
Tuesday	4	☉	
Wednesday	5	☉	Pierre Casiraghi (1987)
Thursday	6	☉	hjh Hisahito Prince of Japan (Akishino-no-miya Hisahito Shinno) (2006)
Friday	7	☉	
Saturday	8	☉	
Sunday	9	☉	Victoria Federica de Marichalar y Borbón (2000)
<b>37</b> Monday	10	☉	
Tuesday	11	☉	hm Paola Queen of the Belgians, née Ruffo di Calabria (1937) hjh Princess Akishino of Japan née Kiko Kawashima (1966)
Wednesday	12	☉	
Thursday	13	☉	
Friday	14	☉	
Saturday	15	☉	hrh Letizia Princess of Asturias (1972) hrh Prince Henry of Great Britain (1984)
Sunday	16	☉	
<b>38</b> Monday	17	☉	
Tuesday	18	☉	
Wednesday	19	☉	
Thursday	20	☉	
Friday	21	☉	hrh Noah Prince de Nassau (2007)
Saturday	22	☉	Märtha Louise Princess of Norway (1971) Wedding anniversary of hjh Lorenz Archduke of Austria-Este and hrh Astrid Princess of Belgium (1984)
Sunday	23	☉	
<b>39</b> Monday	24	☉	
Tuesday	25	☉	hrh Friso Prince van Oranje-Nassau (1968)
Wednesday	26	☉	hrh Salma Princess of Jordan (2000)
Thursday	27	☉	hrh Iman Princess of Jordan (1996)
Friday	28	☉	
Saturday	29	☉	Juan Urdangarín y Borbón (1999) • Emma Tallulah Behn (2008) Wedding anniversary of hrh Louis Prince of Luxembourg and Tessy Antony (2006)
Sunday	30	☉	Ari Behn (1972)



**MOULINIE & LE GRANDROY GENÈVE**

A Swiss, nineteenth-century keyless gold and enamel pocket watch with chatelaine, c. 1885.

Total length: 14 cm.

see picture notes for more details on this object

<b>40</b>	Monday	1	☀	
	Tuesday	2	☀	
	Wednesday	3	☀	
	Thursday	4	☀	Wedding anniversary of hrh Cristina Infante of Spain and Iñaki Urdangarín y Liebaert (1997) hrh Emmanuel Prince of Belgium (2005)
	Friday	5	☀	
	Saturday	6	☀	
	Sunday	7	☀	
<b>41</b>	Monday	8	☀	
	Tuesday	9	☀	
	Wednesday	10	☀	
	Thursday	11	☀	hrh Constantijn Prince of the Netherlands (1969) hsh Luisa-Maria Archduchess of Austria-Este, Princess of Belgium (1995)
	Friday	12	☀	
	Saturday	13	☀	
	Sunday	14	☀	
<b>42</b>	Monday	15	☀	hrh Christian Prince of Denmark (2005)
	Tuesday	16	☀	
	Wednesday	17	☀	hsh Marie Caroline Princess of Liechtenstein (1996)
	Thursday	18	☀	
	Friday	19	☀	hrh Laurent Prince of Belgium (1963)
	Saturday	20	☀	him Michiko Empress of Japan née Shōda (1934)
	Sunday	21	☀	
<b>43</b>	Monday	22	☀	
	Tuesday	23	☀	hsh Mako Princess of Japan (Akishino-no-miya Mako Naishinno) (1991)
	Wednesday	24	☀	
	Thursday	25	☀	hrh Elisabeth Princess of Belgium (2001)
	Friday	26	☀	
	Saturday	27	☀	
	Sunday	28	☀	hrh Sophie Princess of Liechtenstein, née Duchess in Bavaria (1967) hrh Tessa Princess of Luxembourg née Antony (1985)
<b>44</b>	Monday	29	☀	
	Tuesday	30	☀	
	Wednesday	31	☀	hrh Leonor Infante of Spain (2005)



COURVOISIER GENEVA

A nineteenth-century golden dance card with integrated watch,  
c. 1860. Dimensions: 75 x 50 mm.

see picture notes for more details on this object

	Thursday	1		
	Friday	2		hm Sofia Queen of Spain, née Princess of Greece and Denmark (1938)
	Saturday	3		
	Sunday	4		
45	Monday	5		
	Tuesday	6		
	Wednesday	7		
	Thursday	8		Lady Louise Mountbatten-Windsor (2003)
	Friday	9		
	Saturday	10		
	Sunday	11		hrh Guillaume Hereditary Grand Duke of Luxembourg (1981)
46	Monday	12		
	Tuesday	13		
	Wednesday	14		hrh Charles The Prince of Wales (1948)
	Thursday	15		Peter Phillips (1977)
	Friday	16		
	Saturday	17		
	Sunday	18		
47	Monday	19		
	Tuesday	20		Wedding anniversary of hm Elizabeth II Queen of the United Kingdom of Great Britain and Northern Ireland and hrh Prince Philip Mountbatten Duke of Edinburgh (1947)
	Wednesday	21		
	Thursday	22		
	Friday	23		
	Saturday	24		
	Sunday	25		
48	Monday	26		
	Tuesday	27		
	Wednesday	28		
	Thursday	29		
	Friday	30		hjh Prince Akishino of Japan (Akishino-no-miya Fumihito Shinno) (1965)



## AUSTRIA

Miniature Viennese regulator  
with a mahogany case, c. 1840.  
Height: 38 cm.

see picture notes for more details on this object

## MONTH PLANNER

## DECEMBER

	Saturday	1		hjh Aiko Princess of Japan (Toshi-no-miya Aiko Naishinno) (2001)
	Sunday	2		
49	Monday	3		Sverre Magnus Prince of Norway (2005)
	Tuesday	4		Wedding anniversary of hrh Philippe Duke of Brabant and jonkvrouwe Mathilde d'Udekem d'Acoz (1999)
	Wednesday	5		hm Rama IX King of Thailand (1927)
	Thursday	6		hsh Nikolaus Prince of Liechtenstein (2000) Pablo Nicolás Urdangarin y Bórbón (2000)
	Friday	7		hrh Bhajara Kittiyabha Princess of Thailand (1978) hrh Amalia Princess of the Netherlands (2003)
	Saturday	8		
	Sunday	9		hjh Masako Crown Princess of Japan (1963) hjh Joachim Archduke of Austria-Este, Prince of Belgium (1991)
50	Monday	10		
	Tuesday	11		
	Wednesday	12		Wedding anniversary of hrh Anne The Princess Royal and Timothy Laurence (1992)
	Thursday	13		hrh Nicolas Prince of Belgium (2005) hrh Aymeric Prince of Belgium (2005)
	Friday	14		
	Saturday	15		
	Sunday	16		hjh Lorenz Archduke of Austria-Este, Prince of Belgium (1955)
51	Monday	17		James, Viscount Severn (2007)
	Tuesday	18		
	Wednesday	19		
	Thursday	20		hrh Elena Infante of Spain, Duchess of Lugo (1963)
	Friday	21		
	Saturday	22		
	Sunday	23		him Akihito Emperor of Japan (1933) hm Silvia Queen of Sweden, née Sommerlath (1943)
52	Monday	24		
	Tuesday	25		
	Wednesday	26		
	Thursday	27		
	Friday	28		
	Saturday	29		hjh Kako Princess of Japan (Akishino-no-miya Kako Naishinno) (1994)
	Sunday	30		
1	Monday	31		



## AUSTRIA

A clock figure in the shape of a hunter, c. 1800.  
Height: 48 cm.

see picture notes for more details on this object

	Tuesday	1	☀	New year's day
	Wednesday	2	☀	
	Thursday	3	☀	
	Friday	4	☀	
	Saturday	5	☀	hrh Jean I Grand Duke of Luxembourg (1921) hm Juan Carlos I King of Spain (1938)
	Sunday	6	☀	
<b>2</b>	Monday	7	☀	
	Tuesday	8	☀	
	Wednesday	9	☀	
	Thursday	10	☀	
	Friday	11	☀	
	Saturday	12	☀	
	Sunday	13	☀	
<b>3</b>	Monday	14	☀	
	Tuesday	15	☀	Iñaki Urdangarín y Liebaert, Duke of Palma de Mallorca (1968)
	Wednesday	16	☀	
	Thursday	17	☀	
	Friday	18	☀	hrh Claire Princess of Belgium née Coombs (1974)
	Saturday	19	☀	
	Sunday	20	☀	hrh Sophie Countess of Wessex née Rhys Jones (1965) hrh Mathilde Princess of Belgium née Jonkvrouwe d'Udekem d'Acoz (1973)
<b>4</b>	Monday	21	☀	hrh Ingrid Alexandra Princess of Norway (2004)
	Tuesday	22	☀	
	Wednesday	23	☀	hsh Caroline Princess of Monaco (1957) Wedding anniversary of hrh Ernst August Prince of Hanover and hsh Caroline Princess of Monaco (1999)
	Thursday	24	☀	
	Friday	25	☀	
	Saturday	26	☀	
	Sunday	27	☀	
<b>5</b>	Monday	28	☀	
	Tuesday	29	☀	Wedding anniversary of hsh Prince Maximilian of Liechtenstein and Angela Brown (2000)
	Wednesday	30	☀	hm Abdullah II bin Hussein King of Jordan (1962) • hrh Felipe Prince of Asturias (1968) hrh Hashem Prince of Jordan (2005)
	Thursday	31	☀	hm Beatrix Queen of the Netherlands (1938)

19 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48				1	2	3	4
49	5	6	7	8	9	10	11
50	12	13	14	15	16	17	18
51	19	20	21	22	23	24	25
52	26	27	28	29	30	31	

20 Tuesday

21 Wednesday

22 Thursday

23 Friday

24 Saturday \* CHRISTMAS EVE (CHR.)

25 Sunday \* CHRISTMAS



## SALOMON CHESNON FRANCE

Late sixteenth-century, silver oval watch with sundial, c. 1595.  
Larger diameter: 7,5 cm.

[see picture notes for more details on this object](#)





AUGUSTE POINTAUX PARIS

A gilt bronze mantel regulator, c. 1860.  
Height: 47 cm.

see picture notes for more details on this object

26 Monday \* CHRISTMAS

WK	MO	TU	WE	TH	FR	SA	SU
52	26	27	28	29	30	31	1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31					

27 Tuesday \* GBR

28 Wednesday

29 Thursday

30 Friday

31 Saturday (2011)

1 Sunday (2012) \* NEW YEAR'S DAY \* AUS





### ÉTERNITÉ.

PARMI les différens emblèmes que les iconologistes ont employés pour peindre l'*Eternité*, le plus généralement adopté par les artistes, & celui qui parle le plus clairement aux yeux, est le serpent qui forme un cercle en se mordant la queue. La figure qui représente l'*Eternité* est placée debout sur le globe du monde; elle est couronnée d'étoiles, & sa robe en est

parfumée, parce que les anciens ont toujours est couronnée d'étoiles, & sa robe en est parfumée, parce que les anciens ont toujours cru que ces astres étoient éternels. On peut ajouter encore, pour servir de fond au tableau, le soleil & la lune qui font leurs révolutions & se perdent dans les nuages, tandis que l'*Eternité* reste immobile.

### T E M P S.

RIEN de plus précieux que le *Temps*, car rien n'est plus rapide; aussi est-il toujours représenté avec des ailes. Les mois sont, pour ainsi dire, ses enfans; on les a représentés jeunes, parce que dans les divisions du *Temps* par heures, jours, mois & années, les heures sont regardées comme l'enfance du *Temps*; les jours sont son adolescence, les mois sa jeunesse, & l'année sa virilité. Quant au *Temps* même, comme rien ne se conçoit plus ancien que lui, on le représente sous l'aspect d'un vieillard avec des ailes, entouré du soleil & de la lune, qui servent à régler son cours. L'horloge de fable, emblème du présent qui fuit, & la faux qui signifie que le *Temps* détruit tout, sont les attributs particuliers qu'on donne à cette figure; c'est pourquoi on lui fait ronger une pierre, allusion à celle que Rhée substitua aux enfans que Saturne dévorait; allégorie que la mythologie nous a conservé pour exprimer le pouvoir destructeur & irrésistible du *Temps*.

### ETERNITY & TIME

The Personifications of *Eternité* and *Temps* from H.F. Gravelot and C. N. Cochin's *Iconologie par Figures*, Paris 1791.

see picture notes for more details on this object

2 Monday

\* CAN • GBR • LUX • NZL  
SUI • USA

WK	MO	TU	WE	TH	FR	SA	SU
52							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31					

3 Tuesday

\* GBR • RUS • NZL • RUS

4 Wednesday

\* RUS

5 Thursday

\* RUS

6 Friday

\* AUT • GRE • ITA • RUS • ESP • GER  
SWE

7 Saturday

\* CHRISTMAS DAY CHR. ORTH RUS

8 Sunday

\* EPIPHANY (3 KÖNIGE)







**WINKELMAN EN VAN DER BIJL**

A copper and bronze 'Amsterdam school' mantel clock designed by Theo Vos, c. 1920. Height: 36 cm.

see picture notes for more details on this object

9 Monday \* JAP

WK	MO	TU	WE	TH	FR	SA	SU
52							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31					

10 Tuesday

11 Wednesday

12 Thursday

13 Friday

14 Saturday

15 Sunday





**RICHARD GANTHONY LONDON**

A nineteenth-century, week-going table clock with a tortoiseshell-veneered and silver case, c. 1830. Height: 25 cm.

see picture notes for more details on this object

16 Monday \* USA

WK	MO	TU	WE	TH	FR	SA	SU
52							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31					

17 Tuesday

18 Wednesday

19 Thursday

20 Friday

• WINTER ANTIQUE SHOW (NEW YORK)

21 Saturday

• BRAFA (BRUSSELS) • WINTER ANTIQUE SHOW (NEW YORK)

22 Sunday \* CHI

• BRAFA (BRUSSELS) • WINTER ANTIQUE SHOW (NEW YORK)





FRANÇOIS DE LA BARRE ANGERS FRANCE

An early French miniature alarm lantern clock,  
c. 1670. Height: 21 cm.

see picture notes for more details on this object

23 Monday

\* CHI

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)

WK	MO	TU	WE	TH	FR	SA	SU
52							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31					

24 Tuesday

\* CHI

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)

25 Wednesday

\* CHI

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)

26 Thursday

\* AUS

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)
- KUNST & ANTIK WEEKEND (NAARDEN)

27 Friday

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)
- KUNST & ANTIK WEEKEND (NAARDEN)

28 Saturday

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)
- KUNST & ANTIK WEEKEND (NAARDEN)

29 Sunday

- BRAFA (BRUSSELS)
- WINTER ANTIQUE SHOW (NEW YORK)
- KUNST & ANTIK WEEKEND (NAARDEN)





C.W. BAKKER GOOR NETHERLANDS

An east-Netherlands eighteenth-century *stoelklok*,  
dated 1770. Height: 77 cm.

see picture notes for more details on this object

30 Monday

WK	MO	TU	WE	TH	FR	SA	SU
52							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
4	23	24	25	26	27	28	29
5	30	31	1	2	3	4	5

31 Tuesday

1 Wednesday

2 Thursday \* USA

3 Friday • AMERICAN INT. FINE ART FAIR (PALM BEACH)

4 Saturday \* MILAD UN NABI (SU) • AMERICAN INT. FINE ART FAIR (PALM BEACH)

5 Sunday \* MEX • AMERICAN INT. FINE ART FAIR (PALM BEACH)





**CLAUDIUS DUCHESNE LONDON**

An early eighteenth-century  
month-going longcase clock with a  
walnut-veneered case, c. 1715.

Height: 226 cm.

see picture notes for more details on this object

**WEEK 6**

**FEBRUARY**

Wk	MO	TU	WE	TH	FR	SA	SU
5			1	2	3	4	5
6	6	7	8	9	10	11	12
7	13	14	15	16	17	18	19
8	20	21	22	23	24	25	26
9	27	28	29				

6 Monday \* NZL • AMERICAN INT. FINE ART FAIR (PALM BEACH)

7 Tuesday • AMERICAN INT. FINE ART FAIR (PALM BEACH)

8 Wednesday • AMERICAN INT. FINE ART FAIR (PALM BEACH)  
• ANTIQUE & KUNSTMESSE (DÜSSELDORF)

9 Thursday • AMERICAN INT. FINE ART FAIR (PALM BEACH)  
• ANTIQUE & KUNSTMESSE (DÜSSELDORF)

10 Friday • AMERICAN INT. FINE ART FAIR (PALM BEACH)  
• ANTIQUE & KUNSTMESSE (DÜSSELDORF)

11 Saturday \* JAP • AMERICAN INT. FINE ART FAIR (PALM BEACH)  
• ANTIQUE & KUNSTMESSE (DÜSSELDORF)

12 Sunday • AMERICAN INT. FINE ART FAIR (PALM BEACH)  
• ANTIQUE & KUNSTMESSE (DÜSSELDORF)





**C.H. WEISSE DRESDEN**

An eighteenth-century German striking, silver-cased coach watch  
with quarter-hour repeat, alarm and date, c. 1775.

Diameter: 130 mm.

see picture notes for more details on this object

13 Monday

WK	MO	TU	WE	TH	FR	SA	SU
5			1	2	3	4	5
6	6	7	8	9	10	11	12
7	13	14	15	16	17	18	19
8	20	21	22	23	24	25	26
9	27	28	29				

14 Tuesday

15 Wednesday

16 Thursday

17 Friday

● PALM BEACH JEWELLERY, ART & ANTIQUES SHOW (MIAMI)

18 Saturday

● PALM BEACH JEWELLERY, ART & ANTIQUES SHOW (MIAMI)

19 Sunday

● PALM BEACH JEWELLERY, ART & ANTIQUES SHOW (MIAMI)





CHARLES CUMMINS LONDON

A nineteenth-century English sympiesometer with a mahogany case, c. 1845. Height: 62 cm.

see picture notes for more details on this object

20 Monday

\* CAN • PALM BEACH JEWELLERY, ART & ANTIQUES SHOW

WK	MO	TU	WE	TH	FR	SA	SU
5			1	2	3	4	5
6	6	7	8	9	10	11	12
7	13	14	15	16	17	18	19
8	20	21	22	23	24	25	26
9	27	28	29				

21 Tuesday

\* USA

• PALM BEACH JEWELLERY, ART & ANTIQUES SHOW (MIAMI)

22 Wednesday

\* ASH WEDNESDAY (CHR.) • PALM BEACH JEWELLERY, ART & ANTIQUES SHOW (MIAMI)

23 Thursday

\* RUS

24 Friday

25 Saturday

26 Sunday





**JONATHAN PULLER LONDON**

A late seventeenth-century longcase clock with a burr-walnut case, c. 1685. Height: 200 cm.

[see picture notes for more details on this object](#)

27 Monday

\* LENT MONDAY • GRE

WK	MO	TU	WE	TH	FR	SA	SU
5			1	2	3	4	5
6	6	7	8	9	10	11	12
7	13	14	15	16	17	18	19
8	20	21	22	23	24	25	26
9	27	28	29	1	2	3	4

28 Tuesday

29 Wednesday

1 Thursday

\* GBR

2 Friday

3 Saturday

4 Sunday







## GERMANY

Eighteenth-century weight-driven  
iron wall clock, made c. 1770.  
Dimensions: 33.5 x 23 x 12 cm.

see picture notes for more details on this object

5 Monday

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

6 Tuesday

7 Wednesday

8 Thursday \* RUS

9 Friday

10 Saturday

11 Sunday



**HILLIUS DRESDEN**

A seventeenth-century German Renaissance figure clock  
depicting a Madonna with child, c. 1650.

Height: 31 cm.

see picture notes for more details on this object

12 Monday

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

13 Tuesday

14 Wednesday

15 Thursday

16 Friday

● TEF AF (MAASTRICHT)

17 Saturday

★ GBR

● TEF AF (MAASTRICHT)

18 Sunday

● TEF AF (MAASTRICHT)





## WINDMILLS &amp; ELKINS LONDON

An eighteenth-century, ebonised, spring-driven table clock,  
c. 1725. Height: 40 cm.

see picture notes for more details on this object

19 Monday

\* ITA \* MEX \* ESP

● TEFAP (MAASTRICHT)

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

20 Tuesday

\* JAP

● TEFAP (MAASTRICHT)

21 Wednesday

\* RSA

● TEFAP (MAASTRICHT)

22 Thursday

● TEFAP (MAASTRICHT)

23 Friday

● TEFAP (MAASTRICHT)

24 Saturday

● TEFAP (MAASTRICHT)

25 Sunday

\* GRE

● TEFAP (MAASTRICHT)





**HENDRIK PRINS AMSTERDAM**

A Dutch, mid eighteenth-century barometer  
with a mahogany case, dated 1757.  
Height: 121 cm.

*see picture notes for more details on this object*

26 Monday

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	1

27 Tuesday

28 Wednesday

29 Thursday

30 Friday

31 Saturday

1 Sunday





JOSEPH QUARTERMAINE AYLESBURY ENGLAND

A late eighteenth-century tavern clock with chinoiserie,  
c. 1790. Height: 146 cm.

see picture notes for more details on this object

2 Monday

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

3 Tuesday

4 Wednesday \* CHI

5 Thursday \* DEN • MEX

6 Friday \* AUS • CAN • DEN • GER • GBR  
LUX • MEX • NED • NZL • RSA • ESP • SWE • SUI

7 Saturday \* PASSOVER 1ST DAY (JEW.)

8 Sunday \* EASTER DAY (CHR.)





## GERMANY

Eighteenth-century, weight-driven iron wall clock, dated 1730.  
Height: 22.5 cm.

see picture notes for more details on this object

9 Monday \* EASTER MONDAY

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

10 Tuesday

11 Wednesday

12 Thursday

13 Friday \* GRE

14 Saturday

15 Sunday





WILLIAM ILBERY LONDON

Nineteenth-century gold and enamel watch, c. 1820.  
Diameter: 56 mm.

see picture notes for more details on this object

16 Monday

\* GRE • SUI

• ART FAIR (DEN BOSCH)

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

17 Tuesday

18 Wednesday

19 Thursday

20 Friday

\* GOOD FRIDAY

21 Saturday

• ARTANTIQUÉ (UTRECHT)

22 Sunday

\* EASTER DAY (CHR.)

• ARTANTIQUÉ (UTRECHT)





**C. VAN ARCKEN AMSTERDAM**

A nineteenth-century, month-going  
wall regulator, dated 1856.  
Height: 154 cm.

see picture notes for more details on this object

23 Monday

\* GBR

• ARTANTIQUE (UTRECHT)

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

24 Tuesday

• ARTANTIQUE (UTRECHT)

25 Wednesday

\* AUS • ITA

• ARTANTIQUE (UTRECHT)

26 Thursday

\* NZL

• ARTANTIQUE (UTRECHT)

27 Friday

\* RSA

• ARTANTIQUE (UTRECHT)

28 Saturday

• ARTANTIQUE (UTRECHT)

29 Sunday

• ARTANTIQUE (UTRECHT)







## ROQUELON PARIS

A Louis XV gilt bronze and porcelain  
*Pendule au Magot*, c. 1745.  
 Height: 39 cm.

see picture notes for more details on this object

30 Monday

\* JAP • NED • RUS

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30	1	2	3	4	5	6

1 Tuesday

\* LABOUR DAY • AUT • BEL • FRA • GER  
GRE • ITA • LUX • MEX • RUS • RSA • ESP • SWE

2 Wednesday

3 Thursday

\* JAP

4 Friday

\* DEN • JAP

5 Saturday

\* JAP • MEX • NED

6 Sunday





## JOLY PARIS

Elaborate Louis XVI chatelaine with watch,  
late eighteenth century.  
Length: 20,3 cm.

see picture notes for more details on this object

7 Monday \* GBR

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

8 Tuesday \* FRA

9 Wednesday \* RUS

10 Thursday

11 Friday

12 Saturday

13 Sunday \* DEN \* GER \* ITA \* NZL \* USA





## GERMANY

Late Renaissance clock with travelling case,  
c. 1700. Height: 20.5 cm.

see picture notes for more details on this object

14 Monday

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

15 Tuesday

16 Wednesday

17 Thursday

\* AUT • BEL • DEN • FRA • GER  
LUX • NED • SWE

18 Friday

19 Saturday

20 Sunday





FRANCE

A rack clock in the shape of a clown,  
late eighteenth century.  
Height: 45 cm.

see picture notes for more details on this object

21 Monday \* CAN

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

22 Tuesday

23 Wednesday

24 Thursday \* ASCENSION (CHR.)

25 Friday

26 Saturday

27 Sunday \* WHITSUN PENTECOST (CHR.) SHAVOUT 1ST DAY (JEW.) \* AUT \* BEL





**JEAN-SIMON BOURDIER PARIS**

An early nineteenth-century equation longcase regulator,  
c. 1820. Height: 200 cm.

see picture notes for more details on this object

**WEEK 22**

**MAY • JUNE**

28 Monday

\* AUT • BEL • DEN • FRA • GER  
LUX • NED • SUI • USA

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31	1	2	3

29 Tuesday

30 Wednesday

31 Thursday

1 Friday

2 Saturday

\* ITA

3 Sunday

\* FRA





LAURENT PARIS

Skeleton table regulator with revolutionary dial,  
c. 1795. Height: 52 cm.

see picture notes for more details on this object

4 Monday \* GBR • GRE • NZL

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

5 Tuesday \* DEN • GBR

6 Wednesday \* SWE • ESP

7 Thursday \* AUT • GER

● OLYMPIA (LONDON)

8 Friday

● OLYMPIA (LONDON)

9 Saturday

● OLYMPIA (LONDON)

10 Sunday

● OLYMPIA (LONDON)





IMBERT L'AINÉ PARIS

A Louis XVI, eight-day going, striking gilt bronze and white marble mantel clock, c. 1780. Height: 37 cm.

see picture notes for more details on this object

11 Monday

\* WHIT MONDAY • AUS

● OLYMPIA (LONDON)

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

12 Tuesday

\* RUS

● OLYMPIA (LONDON)

13 Wednesday

● OLYMPIA (LONDON)

14 Thursday

● OLYMPIA (LONDON)

15 Friday

● OLYMPIA (LONDON)

16 Saturday

\* RSA

● OLYMPIA (LONDON)

17 Sunday

\* GBR • USA

● OLYMPIA (LONDON)





## FROMANTEEL LONDON

A late seventeenth-century silver watch, c. 1680. Diameter: 52 mm.

see picture notes for more details on this object

18 Monday

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

19 Tuesday

20 Wednesday

21 Thursday

22 Friday

23 Saturday \* CHI • LUX • SWE

24 Sunday \* ITA







**JOHN WALTER BROOKE LONDON**

A late eighteenth-century longcase regulator, c. 1790. Height: 200 cm.

see picture notes for more details on this object

**WEEK 26**

**JUNE • JULY**

25 Monday

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	1

26 Tuesday

27 Wednesday

28 Thursday

● MASTERPIECE (LONDON)

29 Friday

● MASTERPIECE (LONDON)

30 Saturday

● MASTERPIECE (LONDON)

1 Sunday

● MASTERPIECE (LONDON)





ANDREAS HOHWÜ AMSTERDAM

Dutch two-day going marine chronometer, c. 1860.

Dimensions: 18 x 16 x 16 cm.

see picture notes for more details on this object

2 Monday \* CAN

● MASTERPIECE (LONDON)

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

3 Tuesday

● MASTERPIECE (LONDON)

4 Wednesday \* USA

5 Thursday

6 Friday

7 Saturday

8 Sunday





PAULUS WAST AMSTERDAM

A Dutch, eighteenth-century barometer  
with a mahogany case, c. 1775.  
Height: 120,5 cm.

see picture notes for more details on this object

9 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

10 Tuesday

11 Wednesday

12 Thursday \* GBR

13 Friday

14 Saturday \* FRA

15 Sunday



**BORNAND MARSEILLE**

French carriage clock in an *anglaise* case, c. 1880.

Height: 20 cm.

[see picture notes for more details on this object](#)

16 Monday \* JAP

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

17 Tuesday

18 Wednesday

19 Thursday

20 Friday \* RAMADAN 1ST DAY (ISL.)

21 Saturday \* BEL

22 Sunday



**NIDERVILLER**

A nineteenth-century porcelain  
*cercles tournants* vase clock.  
Height: 37 cm.

[see picture notes for more details on this object](#)

23 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

24 Tuesday

25 Wednesday \* ESP

26 Thursday

27 Friday \* OLYMPIC GAMES LONDON, JUL. 27 – AUG. 12.

28 Saturday

29 Sunday





**THOMAS TOMPION LONDON**

A burl-walnut, eight-day going longcase clock, c. 1705.  
Height: 220 cm.

[see picture notes for more details on this object](#)

30 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

31 Tuesday

1 Wednesday \* SUI

2 Thursday

3 Friday

4 Saturday

5 Sunday





FRANCE

A watch stand in the shape of a clown, late eighteenth century.  
Height: 22 cm.

[see picture notes for more details on this object](#)

6 Monday \* CAN • GBR

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

7 Tuesday

8 Wednesday

9 Thursday \* RSA

10 Friday

11 Saturday

12 Sunday





DIRK JACOB VOLGER WORMERVEER HOLLAND

Seventeenth-century Zaandam clock with oak case,  
dated 1687. Height: 84 cm.

see picture notes for more details on this object

13 Monday

\* ASSUMPTION DAY

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

14 Tuesday

15 Wednesday

\* AUT • BEL • FRA • GER • GRE  
ITA • LUX • ESP

16 Thursday

17 Friday

18 Saturday

19 Sunday

\* EID UL FITR





20 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

21 Tuesday

22 Wednesday

23 Thursday

\* NIGHT OF SEVENS CHI

24 Friday

25 Saturday

26 Sunday

**THOMAS TOMPION LONDON**

A small marquetry, month-going longcase clock,  
c. 1680. Height: 200 cm.

see picture notes for more details on this object





**PAULUS BRAMER & ZOON AMSTERDAM**

A Dutch, eight-day going musical longcase clock  
with automaton by Paulus Bramer & Zoon,  
Amsterdam, c. 1750.  
Height: 290 cm.

[see picture notes for more details on this object](#)

27 Monday ★ GBR

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31	1	2

28 Tuesday

29 Wednesday

30 Thursday

31 Friday

1 Saturday

2 Sunday





GASTON JOLY PARIS

A late Louis XVI ormolu and marble *pendule* with full calendar,  
c. 1790. Height: 54 cm.

see picture notes for more details on this object

3 Monday \* CAN • USA

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

4 Tuesday

5 Wednesday

6 Thursday

7 Friday

8 Saturday

9 Sunday





KORNELIS MICHIELSZOON VOLGER WORMERVEER HOLLAND

Seventeenth-century Zaandam clock,  
dated 1678. Height: 84 cm.

see picture notes for more details on this object

10 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

11 Tuesday

12 Wednesday

13 Thursday

14 Friday

● BIENNALE DES ANTIQUAIRES (PARIS)

15 Saturday

● BIENNALE DES ANTIQUAIRES (PARIS)

16 Sunday

\* MEX • SUI

● BIENNALE DES ANTIQUAIRES (PARIS)





LOUIS JOUARD PARIS

A large, two-week going Louis XV gilt bronze figural *cartel* clock,  
c. 1745. Height: 93 cm.

see picture notes for more details on this object

17 Monday

\* ROSH HASHANAH \* JAP \* SUI  
● BIENNALE DES ANTIQUAIRES (PARIS)

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

18 Tuesday

● BIENNALE DES ANTIQUAIRES (PARIS)

19 Wednesday

● BIENNALE DES ANTIQUAIRES (PARIS)

20 Thursday

● BIENNALE DES ANTIQUAIRES (PARIS)

21 Friday

● BIENNALE DES ANTIQUAIRES (PARIS)

22 Saturday

● BIENNALE DES ANTIQUAIRES (PARIS)

23 Sunday

● BIENNALE DES ANTIQUAIRES (PARIS)





## ETIENNE HUBERT AMSTERDAM

An early eighteenth-century silver pair-cased watch,  
c. 1730. Diameter: 58 mm.

see picture notes for more details on this object

24 Monday

\* JAP \* RSA

TIME TO ORDER YOUR 2013 DIARY!

PLEASE SEE ORDER FORM AT THE LAST PAGE.

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

25 Tuesday

26 Wednesday

\* YOM KIPPUR (JEW.)

● OUDE KUNST- &amp; ANTIKBEURS (DELFT)

27 Thursday

● OUDE KUNST- &amp; ANTIKBEURS (DELFT)

28 Friday

● OUDE KUNST- &amp; ANTIKBEURS (DELFT)

29 Saturday

● OUDE KUNST- &amp; ANTIKBEURS (DELFT)

30 Sunday

\* MID AUTUMN FESTIVAL CHI

● OUDE KUNST- &amp; ANTIKBEURS (DELFT)





**RICHARD FENNELL KENSINGTON LONDON**

A late seventeenth-century, eight-day going  
burr yew-wood veneered bracket clock, c. 1700.

Height: 34 cm.

see picture notes for more details on this object

1 Monday \* SUKKOT 1ST DAY (JEW.) CHI

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

2 Tuesday \* CHI

3 Wednesday \* CHI • GER

4 Thursday

5 Friday

6 Saturday

7 Sunday





MARTINEAU SENIOR  
CHRISTOPHER HECKEL

An eighteenth-century, silver pair-cased, quarter-repeating, hour-striking, musical coach watch by Jos. Martineau Senior, London, c. 1745. Diameter: 14.6 cm.

see picture notes for more details on this object

8 Monday

\* JAP • USA

TIME TO ORDER YOUR 2013 DIARY!

PLEASE SEE ORDER FORM AT THE LAST PAGE.

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

9 Tuesday

10 Wednesday

11 Thursday

12 Friday

\* MEX • ESP

13 Saturday

14 Sunday







LOUIS-DAVID CARRÉ PARIS

A Louis XV gilt bronze *cartel* clock, c. 1745.  
Height: 77 cm.

see picture notes for more details on this object

15 Monday

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

16 Tuesday

17 Wednesday

18 Thursday

19 Friday

20 Saturday

21 Sunday



22 Monday

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

23 Tuesday \* CHI

24 Wednesday

25 Thursday

26 Friday \* EID-UL-ADHA • AUT

27 Saturday

28 Sunday \* GRE



JOSEPH NORRIS AMSTERDAM  
JEAN-PIERRE HUAUD GENEVA

*Bassine*-cased gold and enamel watch, c. 1700.  
Diameter: 44.4 mm.

see picture notes for more details on this object





**SOLOMON WASSON BRISTOL**

An early English lantern clock, c. 1645.  
Height: 40 cm.

see picture notes for more details on this object

29 Monday

\* NZL

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31	1	2	3	4

30 Tuesday

31 Wednesday

\* GER

1 Thursday

\* AUT • BEL • FRA • GER • ITA  
LUX • ESP • SWE

2 Friday

\* MEX

3 Saturday

\* JAP

4 Sunday





FRANCIS WATKINS LONDON

Eighteenth-century English diagonal barometer  
with mahogany case and mirror, c. 1760.  
Height: 101 cm; width 62.3 cm

see picture notes for more details on this object

5 Monday \* RUS

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

6 Tuesday

7 Wednesday

8 Thursday

9 Friday

10 Saturday

11 Sunday \* BEL • CAN • FRA





#### EARLY IRON WALL CLOCK

A Gothic, probably South-Netherlandish, weight-driven iron wall clock, 15th century. Height: 45.5 cm.

see picture notes for more details on this object

12 Monday

\* FRA • USA

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

13 Tuesday

14 Wednesday

15 Thursday

\* AL HIJIRA (ISL.) • BEL

16 Friday

17 Saturday

18 Sunday

• PAN ART AND ANTIQUES FAIR (AMSTERDAM)





## SIMON LACHEZ UTRECHT

Seventeenth-century eight-day going Hague clock,  
c. 1690. Height: 35 cm.

see picture notes for more details on this object

## WEEK 47

## NOVEMBER

19 Monday

\* MEX

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

20 Tuesday

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

21 Wednesday

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

22 Thursday

\* USA

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

23 Friday

\* JAP \* USA

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

24 Saturday

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)

25 Sunday

\* ADVENT SUNDAY (CHR.)

● PAN ART AND ANTIQUES FAIR (AMSTERDAM)





CRONIER PARIS

An equation table regulator, c. 1800.  
Height: 50 cm.

see picture notes for more details on this object

26 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30	1	2

27 Tuesday

28 Wednesday

29 Thursday

30 Friday ★ GBR

1 Saturday

2 Sunday





**JOSEPH WINDMILLS LONDON**

A late seventeenth, early eighteenth century gold pair-cased watch,  
c. 1700. Diameter: 55 mm.

see picture notes for more details on this object

3 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
1		31					

4 Tuesday

5 Wednesday

6 Thursday \* ESP

7 Friday

8 Saturday \* AUT • ITA • ESP

9 Sunday







CHEVALLIER INGENIEUR OPTICIEN PARIS

A nineteenth-century wheel barometer with thermometer,  
c. 1830. Height: 90 cm.

see picture notes for more details on this object

10 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
I		31					

11 Tuesday

12 Wednesday \* MEX

13 Thursday

14 Friday

15 Saturday

16 Sunday \* RSA



17 Monday

\* RSA

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
1		31					

18 Tuesday

19 Wednesday

20 Thursday

21 Friday

\* WINTER SOLSTICE FESTIVAL CHI

22 Saturday

23 Sunday



## LEROY PARIS

A Louis-XVI ormolu and marble skeleton clock,  
c. 1790. Height: 52 cm.

see picture notes for more details on this object





EDWARD MASSEY LONDON

A late-seventeenth-century long-duration longcase clock,  
c. 1680. Height: 185 cm.

see picture notes for more details on this object

24 Monday

\* CHRISTMAS EVE (CHR.)

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
1		31					

25 Tuesday

\* CHRISTMAS DAY (CHR.)

26 Wednesday

\* CHRISTMAS

27 Thursday

\* GBR

28 Friday

29 Saturday

30 Sunday





## ETIENNE LE NOIR PARIS

An eight-day going Louis XV gilt and patinated bronze  
*pendule à l'éléphant*, c. 1750.  
 Height: 43,5 cm.

see picture notes for more details on this object

31 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
1	31	1	2	3	4	5	6

1 Tuesday (2013) \*NEW YEAR'S DAY

2 Wednesday

3 Thursday

4 Friday

5 Saturday

6 Sunday





J. VAN LEEUWAERDEN HAARLEM

Silver, tide-predicting, so-called 'captain's watch',  
c. 1665. Diameter: 53.7 mm.

see picture notes for more details on this object

## STYLES & PERIODS

UK PERIODS & MONARCHS	FRENCH PERIODS	GERMAN PERIODS	US PERIODS	STYLE
Elizabethan Elizabeth I (1558-1603)	Renaissance		Early Colonial	
Jacobean James I (1603-1625) Carolean Charles I (1625-1649)	Louis XIII (1610-1643)	Renaissance (to c. 1650)		Baroque (c1620-1700)
Cromwellian Commonwealth (1649-1660) Restoration Charles II (1660-1685)	Louis XIV (1643-1715)			
Restoration James II (1685-1689) William & Mary William & Mary (1689-1694) William III William III (1694-1702) Queen Anne Anne (1702-1714)	Régence (1715-1723)	Renaissance/Baroque (c. 1650-1700)  Baroque (c. 1700-1730)	William & Mary  Dutch Colonial  Queen Anne	Rococo (c. 1695-1760)
Early Georgian George I (1714-1727)	Louis XV (1723-1774) Transition (after 1750)		Chippendale (from 1750)	
Early Georgian George II (1727-1760)		Rococo (c. 1730-1760)		Neoclassical (c. 1755-1805)
Late Georgian George III (1760-1811)	Louis XVI (1774-1793)  La Convention et Directoire (1793-1799) Consulat (1799-1804) Empire (c. 1804-1815)	Neoclassicism (c. 1760-1800)	Early Federal (1790-1810)  American Directoire (1798-1804)  American Empire (1804-1815)	Empire (1799-1815)  Regency (c. 1812-1830)
Regency George III (1812-1820)	Restoration (1815-1824)	Empire (c. 1800-1815)		
Regency George IV (1820-1830)	Charles X (1824-1830)	Biedermeier (c. 1815-1848)	Later Federal (1810-1830)	
William IV William IV (1830-1837)	Louis-Philippe (1830-1848)			Eclectic Neo styles (c. 1830-1880)
Victorian Victoria (1837-1901)	Napoleon III 2nd Empire (1852-1870)	Revival (c. 1830-1880)	Victorian	
Edwardian Edward VII (1901-1910)	3rd Republic (1871-1940)  Art Nouveau (1885-1919)  Art Deco (1920-1935)			Arts & Crafts (1880-1900)  Art Nouveau (c. 1900-1920)
		Jugendstil (c. 1880-1920)		

**These picture notes provide additional information on the objects. The page numbers refer to the pages in the diary on which they are depicted.**



(COVER) Dial of an astronomical longcase clock signed *Andries Vermeulen Amsterdam*, c. 1730. The finely engraved dial has a normal Roman chapter ring with half-hour, quarter-hour, Arabic five-minute and minute divisions. A special feature is the seven-and-a-half minute divisions by crossed-shaped motifs, reminiscent of a period when one thought in hours and quarter hours rather than minutes. In the arch there is a 270-degree ring with Roman numerals running from IIII via XII to VIII for solar time indication by a hand with a sun emblem, which also shows the sun's apparent orbit. In addition this hand shows in which sign of the zodiac the sun rises and indicates the date in the year against an engraved backdrop. In the middle the moon phase and age are indicated. The eight-day going movement is latched to the dial, has Dutch rack striking on two bells of different pitch and alarm. • Dimensions: height: 45.5; width: 31 cm. • The maker, Andries Vermeulen, was active in the first half of the eighteenth century. At first he had his workshop in the Kalverstraat, later in the Huidenstraat. He was a maker of renown. There are two longcase clocks by him in the collection of the Rijksmuseum in Amsterdam. • Literature: E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 131. J. Zeeman, *De Nederlandse staande klok*, Zwolle, 1996, pp. 84-89.

SOURCE • WWW.TOEBOSSCHANTIQUES.COM



PAGE 12 A Dutch 22-ct gold and painted enamel pendant watch, signed *Gerrit Knip Amsterdam*, c. 1750. The back and front of the case show enamel paintings, the front a picture of Procris returning to her lover with the dog and an arrow of Diana in a landscape and cupid above, while the back depicts a scene of Cephalus discovering the mortally wounded Procris in a wooded landscape. The interior of the front cover is decorated with a painted view of two figures viewing classical ruins by a wooded riverbank. The remaining parts of the case are richly engraved. The full-plate, gilt verge movement is signed and numbered by the maker. It has a chain fusee and three-arm, steel balance with an applied silver regulator. The back bridge cock is finely pierced and engraved. The white enamel dial has a Roman and Arabic chapter ring with typically Dutch outer minute arches. Note: The early Blois school enamel panels (c. 1685) pre-date the movement and dial. • Diameter: 50 mm. • The maker, Gerrit Knip - a clock and watchmaker of renown - was active in the middle of the eighteenth century. He later worked with his son and signed his work correspondingly: *Knip & Zn*. • Literature: E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970.

SOURCE • WWW.SOMLO.COM



PAGE 14 A 17th century floral and foliate panelled marquetry longcase with month-going movement, signed on the chapter ring *Dani Quare London*, c. 1690. The walnut-veneered case has twist hood pillars with wooden capitals and basements and bird and floral marquetry panels. The crest on the hood shows floral motifs and a winged cherub head in the middle, flanked by rosettes. The case rests on ball feet. The 10" brass dial has a matted centre within a Roman and Arabic chapter ring with ringed winding holes and circle ornamentations round the date aperture below the middle. There is a seconds ring below the XII. The corners are embellished by elaborate cherub-head spandrels. The weight-driven month-going movement has anchor escapement and seconds pendulum, while the outside count wheel striking work indicates the hours fully on a bell. • Height: 205 cm. • The maker, Daniel Quare (1649-1724), worked in London for a period of nearly fifty years starting circa 1671. He was one of the leading makers of his time, together with



Tompion and Knibb. Initially, he had his workshop at St. Martins le Grand, and later at The King's Arms, Exchange Alley, and was clockmaker to the Court of King William III. He not only made clocks (among them year equation clocks) and watches but also barometers. He was buried in the Quakers' cemetery at Bunhill Fields. • Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 634. Brian Loomes, *The Early Clockmakers of Great Britain*, pp. 451/52. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004, p. 988.

SOURCE • WWW.MARSHCLOCKS.CO.UK



PAGE 16 A George III turntable table clock in a brass bound burr walnut-veneered case, signed *William Webster*, Exchange Alley, London, c. 1740. The turntable base stands on moulded block feet; while the inverted bell top is surmounted by a single brass foliate handle. The 7-inch arched brass dial is mounted with rococo spandrels, silvered chapter ring and subsidiary dials in the arch flanking a plaque signed by the maker. The subsidiary dials are for strike/silent and rise-and-fall regulation. The dial centre is finely matted with an aperture to view the day of the month and a false pendulum aperture. The time is indicated by pierced blued steel hands on the Roman and Arabic chapter ring. The eight-day duration twin fusee movement is constructed between two plates connected by six knopped pillars. It has verge escapement and rack striking on a bell with hour repeat. The backplate is richly engraved with foliate scrolls and the maker's signature. • Height: 50 cm. • The maker, William Webster, was an eminent maker whose father (of the same name) was apprentice and journeyman to Thomas Tompion. Inevitably, he inherited many of the skills learned by his father from Tompion. In 1755 he was appointed Master of the Clockmakers Company. He is recorded as working in Exchange Alley from 1734 until his death in 1776. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 823.

SOURCE • WWW.RAFFETYANTIQUETOCKS.COM



PAGE 18 A late eighteenth-century Japanese wall clock, a so-called *hashira dokei*, made around 1780. The wooden case is painted in red and black and has gauze panels on three sides, showing the clock itself. It also has sound frets for the bell sound to travel further. The movement's case is made of brass with two doors at the sides. The front and the sides are embellished by chrysanthemum, leaf and scroll motifs, while the insides of the doors show reed and sedge motives. The case is surmounted by a double foliot and a substantial bell. The weight-driven two-train iron movement is of 24-hour duration with rope wind. The going train has a double verge escapement, one for the day and the other for the night, switching automatically. The time keeping is adjusted by moving small weights, which are suspended in notches on the foliots, closer or further away from the centre. The striking train is regulated by a countwheel and indicates the hours and half hours. It starts with 9 and runs back to 4, while the half hour is indicated by one and two strokes alternately. The movement also has an alarm set by a central alarm disc in a gilt surround behind the hands. The dial has a painted chapter ring with Chinese zodiac symbols and Japanese numerals for the indication of the time. • H: 61 cm, W: 16 cm D: 17 cm. • Japanese timekeeping is very different from timekeeping in the western world. Instead of the hour as a fixed value the length of an hour in Japan, *toki* in Japanese, varies according to the length of day and night. Both day and night are divided into 6 *toki*, spread over the period from sunrise to sunset and from sunset to sunrise. In summer the days are longer than the nights and therefore a *toki* during the day in longer than one during the night. In winter this is the other way around. For this reason Japanese clocks have chapter rings with movable chapters, so that the length of the *toki* can be modified. There are also clocks with a fixed chapter ring. In this case the clock's beat rate changes by moving the weights on the foliot to slow down or accelerate the clock. This we mainly see in older clocks. The numerals on the clocks run from 9 to 4 (The numbers 1-3 were not used for religious reasons). The only numeral that is fixed is 9 o'clock, our 12 noon. The count ran backwards because the earliest Japanese artificial timekeepers used the burning of incense to count down the time. Dawn and dusk were therefore both marked as the sixth hour in the Japanese timekeeping



system. Each toki, 12 in total, also had its own sign of the zodiac which are depicted on the chapter ring, around the hour numerals. • Literature: W. Brandes, *Alte Japanische Uhren*, Braunschweig, 1976. N.H.N. Mody, *Japanese clocks*, Rutland, 1967. [www.antique-horology.org](http://www.antique-horology.org) > Articles > *Japanese time*.

SOURCE • [WWW.MENTINKENROEST.COM](http://WWW.MENTINKENROEST.COM)



PAGE 20 An ormolu, marble and blue-enamel skeleton clock, c. 1800, with enamel work by Dubuisson. The typically symmetrical case has an octagonal main dial, set in a rich ormolu bezel, with a blue and white enamel moon-phase dial on top, surmounted by an ormolu spread bird. The clock stands on a white rectangular marble base, which in its turn rests on four shaped gilt brass feet. Below the main dial there is a cartouche with a scene symbolising love, flanked by two dark blue enamel and gilt vases. The time is indicated by two gilt brass hands on a Roman chapter ring. The eight-day going movement has anchor escapement and a silk-suspended pendulum with a sunburst bob. The half-hour striking work indicates the time on a bell, regulated by an outside count wheel. • Height: 50 cm.

SOURCE • [WWW.LAPENDULERIE.FR](http://WWW.LAPENDULERIE.FR)



PAGE 22 A German, mid eighteenth-century travelling clock on a terrace, signed and dated on the backplate Kriedel Budissin, 1749. The rococo case is made of gilt and silvered brass, the front with a silver champlevé dial on a richly engraved gilt plate, a glazed, silver-framed false pendulum aperture beneath and a silver circular signature plaque in the moulded arch: *J.G. Kriedel Budissin*. The sides have framed windows to view the movement, the back is provided with a door, which holds two bells in bell straps and is hinged at the bottom. The case is surmounted by silver finials on the corners and a figure of a woman holding an *ouraboros* (snake which bites its own tail, the symbol of Eternity). The whole stands on scroll feet on the terrace, while the terrace itself has claw-on-ball feet. The spring-driven, day-going movement has going and striking work, and alarm, the going train with verge escapement, hair-spring balance and chain fusee. The quarter-hour striking work indicates the hours and quarters on two bells with three hammers. It can be repeated on request by pulling a cord. To wind the alarm another string has to be pulled, the time being set by an alarm disc behind the pierced blued-steel hands and indicated by the tail of the hour hand. All trains have stopwork. • Height: 25,5 cm. • The maker, Johann Gottfried Kriedel, Bautzen, was born in 1702 and died 1757. He also signed his work in reverse *Ledeirk*. The place name Budissin is an older (Bohemian) name of the city of Bautzen in South East Germany. Kriedel was a prolific maker and many different kinds of clocks and watches are known. For instance, there is a large silver travelling clock in the Metropolitan Museum in New York. • Literature: Jürgen Abeler, *Meister der Uhrmacherkunst*, 1977, p. 365.

SOURCE • [CRIJNS.ANTIEKELOKKEN.COM](http://CRIJNS.ANTIEKELOKKEN.COM)



PAGE 24 A gold and enamel crucifix watch, depicting the passion of Christ, signed on the backplate *Johannes Van Ceulen Hage*, c. 1675. The golden crucifix is enamelled (attrib. to Pierre Huaud Geneva) on all sides, the front showing the traditional attributes and symbols of the crucifixion, Jesus himself with a whip in the shape of a twig, a reminder of his being flogged, the IHS sign on the cross meaning either *Jesus Hominum Salvator* ('Jesus Saviour of Men') or *In Hoc Signo* ('In this sign' (you will conquer)), a cock (the betrayal of St Peter) and a ladder and falling pillar. The back has a classic picture of Jesus on the cross. The spring-driven movement is of one-day duration and has verge escapement with gut fusee and balance, with setting-up regulation. • Dimensions: 57.4 x 41.8 x 18.4 mm. • The enameller, Pierre (I) Huaud was born in Châtellerault, France, in 1612 and emigrated to Geneva in 1630, where he became a master goldsmith and enamel painter. He was the father of Jean-Pierre. With his brother, Amy, Jean-Pierre worked for a time at the court of the Elector of Brandenburg in Berlin. When working alone, Pierre signed his enamels Huaud le puisné, the signature to be found on the side of the watchcase at the six o'clock position. Among his work is a miniature depicting his employer, Friedric Wilhelm, Elector of Brandenburg (1620–1688).



Another watchcase by the Huaud brothers with a portrait identified as the Elector's wife, Sophie Charlotte, is in the collection of the *Uhrenmuseum* Beyer in Zürich. • The clock and watchmaker, Johannes van Ceulen Sr, was born before 1657; he died in The Hague on 7 December 1715. He was a descendant of a family of clockmakers probably originating from Maastricht. He probably worked with several makers, some of whom were employed by him and others not, including a number of French refugees. In 1677 he established his workshop in The Hague on Plein, opposite the house of the Huygens family. He worked for Christiaan Huygens between 1677 and 1684 and on his instructions made a famous planetarium in 1681/82, which is now in the Boerhaave Museum in Leiden. His name occurs in the foundation acts of the Clockmakers' Guild of The Hague (1688), of which he later became hooftman ('dean'). He also made two pendulum clocks for Huygens that were to be used for the determination of longitude at sea. The inventory made up after his death mentions, among other things, a very large longcase clock, called the 'Correctorium', with a two-seconds pendulum, almost four metres (c. 13 ft.) long. This clock or a very similar one is now in the collection of the Hessisches Landesmuseum in Kassel. It indicates the hours, minutes and every two seconds, has a striking work with a count wheel and pierced detents, a typical Hague clock feature. Gold and silver watches by Johannes van Ceulen Sr can be found in every great museum in the world, as well as in many important collections, such as the former Pierpont Morgan and the former Feill collection. • Note: Through German merchants attending the Genevan Trade Fairs, Geneva came to know of the ideas of the reformer Martin Luther (1483–1546) whose writings were broadly circulated thanks to the development of printing. In 1536, the Reformation was officially adopted in Geneva, and the city called upon Jean Calvin (1509–1564), a French scholar in ancient languages and law, to further the reform work. Thus Geneva turned into a Protestant stronghold where Protestants, fleeing France and Italy because of political and religious persecutions in their native countries, arrived in successive waves. Like other cities, Calvinist Geneva was hostile to any luxurious display. The authorities' anti-luxury rules, the so-called *Ordonnances somptuaires*, however, came to deprive the traditional silver- and goldsmiths of their main source of income, forcing such craftsmen to turn towards more utilitarian outlets, namely the making of watches. At the time, Genevan silver- and goldsmiths benefited from the skills of the Huguenots, followers of the Reformation who had fled France. Thanks to them, the city of Geneva acquired considerable influence in the fields related to watchmaking, silver- and goldsmithery and painted enamel miniatures. With the slackening of the *Ordonnances somptuaires*, Genevan watchmaking turned towards exporting its goods and producing watches intended for Catholic areas as well as for Muslim countries. • Literature: Jean-Pierre Huaud and Johann G. Racine: *Watchcase (17.190.1522), Heilbrunn Timeline of Art History*, New York: The Metropolitan Museum of Art, 2000. E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, pp. 25/26. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004.

SOURCE • [WWW.PATEKMUSEUM.COM](http://WWW.PATEKMUSEUM.COM)



PAGE 26 A Louis XV, richly decorated *pendule*, signed on the dial Lenoir AParis, c. 1750. The case is in the shape of a horse-drawn chariot, cast in bronze and gilded. The chariot is lavishly decorated with Meissen porcelain figures according to models by J.J. Kändler and J.F. Eberlein, depicting a woman accompanied by a lion, surrounded by putti and flowers. The eight-day going movement is mounted in a gilt bronze casing on a stem with rococo decorations. It has an enamel dial with Roman hour and Arabic five-minute and minute divisions, the time being indicated by two brass hands, richly set with jewels. The clock indicates the hours and the half hours on a bell. Source of entry: First Branch of the State Hermitage Museum (former Museum of the Stieglitz School), 1926. • Height: 52 cm. • The maker, Pierre-Etienne Le Noir (b. 1724, d. after 1791), was apprenticed to his father Etienne. He made clocks and watches, often elaborately decorated, some complicated. Among his clientele was Mme de Pompadour. There are a great many clocks of his hand depicted in Kjellberg (1997). He often signed his work Etienne Le Noir. See also picture note p. 148. • Literature: P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle*, 1997, pp. 78, 98, 110, etc. Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 376.

SOURCE • [WWW.HERMITAGEMUSEUM.ORG](http://WWW.HERMITAGEMUSEUM.ORG)



PAGE 28 An early Dutch thermometer, signed *J. Molten fecit Amsteld.*, made in the period 1762-1770. The austere case is made of solid padauk wood with a moulding at the top and an extended backboard with suspension eye. The silvered brass register plate can be moved upwards and is protected by glass. The mercury thermometer indicates the temperature in the Réaumur and Fahrenheit scales. The register plate shows interesting extremes accompanied by the places and dates where and when they occurred: 'Paris 7 July 1743.' (+99°), 'Weenen 5 Aug. 1750.' (+95°), 'Amst. 27 July 1750.' (+90°), 'Dito 1761.' (+84°), 'Batavia 17 Jan. 1753.' (+76°), 'Oranjerie.' (+56°), 'Groenl. 1 Juny 1754.' (+28°), 'Amst. 11 Jan. 1740.' (-2°), 'Weenen 26 Dec. 1762.' (-4°) en 'Upsal 1740.' (-11°). • Height: 55 cm. • The maker, Joseph Molten, originally Giuseppe Molteno, was born in Bern around 1746. He was married and had two sons. He began working as a barometer maker in Amsterdam roundabout 1765 and remained active until 1790.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 30 A mid eighteenth-century silver, partly gilded note book. The front shows a perpetual calendar with German inscriptions of the days of the week together with the signs of the day, surrounded by pierced silver ornaments. The back has a disc with which the month and the date can be set, while the feast days are indicated, as well as the signs of the zodiac, the length of the day, length of the night and the time of sunrise and sunset. The note sheets are made of bone. • Dimensions: 87 x 51 x 5.5 mm.

SOURCE • CRIJNS.ANTIEKEKLOKKEN.COM



PAGE 32 A Swiss Louis XVI bracket clock, a so-called *Neuchâtellose*, numbered 1561 on the backplate, c. 1770. The case is of classic design, tortoise-shell veneered and richly embellished by cast brass ornaments in the shapes of garlands, vases, flowers, tassels and scrolls. The clock is surmounted by cup with large handles and a pineapple on the top, while it stands on a matching bracket, also lavishly adorned. The white enamel dial is dished and has a black chapter ring with Roman hour, Arabic five-minute and minute divisions. The eight-day going, spring-driven movement consist of going and quarter-striking trains. The going train has verge escapement and a short pendulum with nut regulation, the movement of which can be seen through a window in the front of the case. The striking train indicates the hours and the quarters on two vertically positioned bells differing in pitch. • Height: 102 cm. • Provenance: The clock was formerly part of the Queen Juliana collection (nr PLV 352 AWE585) in Palace Lange Voorhout in the Hague.

SOURCE • WWW.GUDE.NL



PAGE 34 A Swiss nineteenth century, keyless gold and enamel pocket watch with matching chatelaine in original box, signed MOULINIE & LE GRANDROY, Geneva, c. 1885. The watch case is fully enamelled, the back depicting a romantic scene in a wooded landscape. The chatelaine is mounted with two plaquettes, both of which also depict romantic scenes, one of a woman, the other of a young rustic couple. The white enamel dial is surrounded by a bezel set with split pearls and has a Roman and Arabic chapter ring, the time being indicated by two gold hands. The time is set by turning the crown, and pressing a button to the side at the same time, typical of the period. The day-going jewelled movement has cylinder escapement and wolf-tooth winding wheels. • Total length of the chatelaine: 14 cm. • The enamel is by Henri Legrandroy, Geneva. (1851-1914), also known as "Professeur à l'école des Arts Industriels" in Geneva. See also *Catalogue Montres genevoises du XIX siècle*, Musée d'Art et d'Histoire de Geneve, p. 22, no. 25 Gold and enamel watch by Henri Legrandroy. • Literature: O. Patrizzì, *Dictionnaire des horlogers genevois*, Antiquorum, 1998, pp. 254 and 285.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 36 A Swiss, nineteenth-century 18 ct. golden dance card with integrated watch, c. 1860. The golden case looks like a small book with a pencil, which locks the case. The front is embellished by an enamel picture, a romantic scene of a mother and child with a dog in a forest. The front and back of the case are engraved with floral and foliate motifs. Upon opening the enamelled panel with a spring button to the right, a watch dial is revealed. To the right of this there is a winding square and below a square to set the time. The booklet is signed and numbered in the following manner below the dial: *Fred. Courvoisier No 4847*. The day-going movement has cylinder escapement and has eight jewels, which is inscribed to the left of the watch. It can be regulated through an aperture with a pin, the direction being indicated by the letters A and R (*Avance Retard* - 'faster slower') • Dimensions: 75 x 50 mm.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 38 Miniature Viennese regulator, c 1840. The mahogany case has glazed windows on all sides, two flanking columns with gilt metal capitals and baseaments on the front and an architectural top. The spring-driven movement only has a going train, with anchor escapement. The clock is wound by pulling up the weight, which in its turns winds the spring via a pulley on the front of the movement. The painted dial has a Roman chapter ring. Above there is a hand-shaped lever to regulate the clock. To facilitate this, there are the letters L and S (*Langsamer – Schneller / Slower – Faster*). • Height: 38 cm.

SOURCE • WWW.GUDE.NL



PAGE 40 An Austrian clock figure in the shape of a hunter with a rifle and a dog, and blinking-eye automaton, c. 1800. The figure is cut from wood and painted. The spring-driven, day-going movement is mounted in the figure and wound from the back. It has verge escapement with a front pendulum. • Height: 43 cm. • Literature : Frederick Kaltenböck, *Die Wiener Uhr*, München, 1988, pp. 106-107.

SOURCE • WWW.VANDREVENANTIQUES.COM



PAGE 42 Late sixteenth-century, silver oval watch with sundial, signed on the gilt backplate *Salomon Chesnon A Bloys*, c. 1595. The silver, oval case is engraved depicting a woodland bathing scene. The gilt brass dial shows an intricate engraving, in which two cherubs and floral patterns can be recognised, while the centre features a depiction of Bacchus and a faun. It is provided with a silver chapter ring with Roman numerals and half hour markings, the time being indicated by a single, blued-steel hour hand. The verge movement is spring-driven via a gut fusee, has three wheels and a two-arm steel balance under an elaborately pierced and engraved cock. The spring set-up worm system is constructed under a pierced and engraved mounting piece. The inside of the case cover has a small, collapsible sundial and compass for time setting. • Diameter: 7.5 cm. • The maker, Salomon Chesnon, was born in Blois in 1572. He was married in 1604 and died in 1639. In 1618 Marie de Medici bought a striking table clock from him, as Blois was an important and well-known clockmakers' centre and the place to buy high quality clocks and watches. • Literature: Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 127.

SOURCE • WWW.SOMLO.COM





PAGE 44 A nineteenth-century French, gilt bronze mantel regulator, signed on the dial AUG<sup>TE</sup>. POINTAUX, c. 1860. The austere ormolu arched case on a moulded base has a glass front door, giving access to the winding holes. The dial is richly chased in champlévé technique with scroll motifs. There are two enamel dial, the upper, two-piece one for time indication, with blued-steel moon hands, a sweep seconds hand and a visible coup perdu escapement. The lower one is a calendar dial, the outer ring indicating a zodiac symbol for the month and a ring with Arabic date numerals, recessed polychrome centre with rolling moon phase and fly-back indication for the day of the week, an aperture below for the year. The plated movement is signed on the backplate AUG<sup>TE</sup>. POINTAUX, 3, Rue Cherubini, Paris No. 7163 and Pons. It has a heavy gridiron pendulum with Brocot-type steel suspension and beat adjustment to the crutch, rack striking on a bell; the calendar mechanism is connected to the movement with manual adjustment for date/month, and day/moon phase and indication in the four-year cycle. • Height: 47 cm. • The maker, E. Louis-Auguste Pointaux (1809-1885), is recorded working in the rue Cherubini between 1850 and 1880. He invented his own coup-perdu escapement of which this clock shows an example. • Literature: Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 527.

SOURCE • WWW.TOEBOSSCHANTIQUES.COM



PAGE 46 Eternity. Among the various images which iconologists have used to depict Eternity, the one most universally adopted by artists, and that which communicates most directly to the eye, is the snake which forms a circle by biting its own tail. The figure which represents Eternity is placed on the globe of the world; she is crowned with stars, with which her robe is also sown, because the ancients always believed the stars to be eternal. It is also possible to add, to serve as a foundation for the tableau, the sun and the moon, which turn on their courses and are lost in the mists, whilst Eternity remains unmoving. • Time. Nothing is more precious than Time, since nothing moves as rapidly; therefore he is always depicted with wings. The months are, so to speak, his children; they have been depicted as being young, because the divisions of Time into hours, days, months and years are regarded as Time's childhood; the hours are his adolescence, the months his youth and the year his manly strength. As for Time himself, since nothing can be conceived as being older than he, he is depicted in the form of an old man with wings in the company of the sun and moon, which serve to regulate his course. The hour glass, symbol of the fleeting present, and the scythe, signifying the destruction of everything by Time, are the special attributes given to this figure; for this reason he is shown gnawing on a stone, an allusion to the one which Rhea substituted for the children which Saturn devoured; an allegory which mythology has preserved for us to express the destructive and irresistible power of Time. • From A. E. Lels, *Personifications and Symbols*. An index to H.F. Gravelot and C.N. Cochin's *Iconologie par Figures*, 2011.

SOURCE • WWW.MAREPRESS.COM



PAGE 48 A copper and bronze 'Amsterdam school' mantel clock, c. 1920. The *art deco* case has a bronze dial with green enamel Arabic numerals, designed by Theo Vos (1887-1948). The top of the case consists of two cuddling cockatoos. The powerful moulding of the birds' crowns, the scroll shapes on either side of the dial and the feet betray the influence of the early Egyptian culture. The embracing of a clock by two cockatoos is an extreme example of freedom of design and sculptural ideas, and therefore a fine example of the expressionist style of the so-called Amsterdam School (1920-1930). This style is characterised by clocks with a plastic, almost sculptural shape. Designers often used parabolic shapes as their basis, taken on the one hand from the German and Austrian *Jugendstil*, on the other from traditional architecture and the temple architecture of the Indonesian archipelago. In the embellishments the figurative ornamentation of the top is reflected, in which animal shapes play an important role. Various sources were used such as museums with stuffed animals, pictures and examples from biology books, such as *Kunstformen der Natur* (1899) by the German zoologist Ernst Haeckel. Artists from Amsterdam and surroundings studied and drew the fauna in the local zoo, Artis. The German-made eight-day going movement has anchor escapement and hour-striking work with count wheel on a bell. • Height: 36 cm. • The maker, H.J. Winkelman, began his career as an employee of the *Koninklijke Fabriek F.W. Braat* ('Royal factory Braat', 1844-1983) in Delft. He was self-taught and became a designer and drawer of his own projects. In 1910 he



established the firm Winkelman & Van der Bijl. In 1915 this workshop for ornamental wrought-iron art made the wrought-iron openwork for the stairwells and lights in the *Scheepvaarthuis* ('maritime house') in Amsterdam according to the design of the architect J. M. van der Mey. In 1929 the workshop had grown into a company employing 29 staff, with commissions in Amsterdam and Den Haag. Winkelman often cooperated with the sculptor Hildo Krop and the architects Piet Kramer and Adriaan Moen when realising projects of the Amsterdam School, like many bridge railings and *Gerzon's* fashion house (1924) in the Spuistraat. Winkelman also made leaded windows, among others for the national monument *Behlehemkerk* (1923/1924), Zwanenplein 34, Amsterdam (north). • Literature: R. Vastenholt-Kleinjan, *Klokken als Kunstwerken, Collectie Meentwijk (1890 - 1940)*, MUSEUMtijdschrift 23 2007.

SOURCE • WWW.ZILVERMUSEUM.NL (loan collection Meentwijk, picture R. Glastra Schoonhoven)



PAGE 50 A nineteenth-century, eight-day going spring-driven table clock, signed on the backplate *Ganthonny London*, c. 1830. The wooden case is veneered with red tortoiseshell and embellished with engraved silver floral and foliate inlay work, the dial being surrounded by a wreath of inlaid silver leaves. The sides are provided with arched, silvered brass sound frets. The case is surmounted by a silver pineapple finial and rests on four silver ball feet. The enamel dial has a Roman chapter ring and is protected by a concave glass in a silvered brass bezel. The time is indicated by two blued-steel moon hands. The spring-driven, double-fusee movement has shouldered plates with an engraved border. The going work has anchor escapement and a short pendulum with a heavy bob, while the rack striking work indicates the hours fully on a bell, mounted on the backplate. • Dimensions: 25 x 19.5 x 13 cm. • Literature: B. Loomes, *Watch and Clockmakers of the World*, London, 2006, p. 290.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 52 An early French alarm lantern clock, signed on the dial by *F De La Barre Angers*, c. 1670. The brass case is dominated by the engraved dial with wide, narrow chapter ring and the cast front fret, which depicts two dolphins with intertwined tails; plain side doors and hoop-and-spur suspension. The chapter ring has Roman hour division, half-hour and quarter divisions and a cast brass hand. Within the large Arabic alarm disc there is a cast and chased rose. The weight-driven, day-going movement is made of steel and brass and has verge escapement with a short pendulum. • Height: 21 cm. • Literature: Brian Loomes, *Lantern clocks & Their Makers*, Vitoria, 2008, p. 160. Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 165.

SOURCE • WWW.VANDREVENANTIQUES.COM



PAGE 54 An eighteenth-century *stoelklok*, signed and dated on the dial: C.W. Bakker A Goor 1770. Goor is the name of a town in Twente, a region in the east of the Netherlands. In Dutch this type of clock is called a *Bakkerklok*, named after the maker who was one of the few people who made clocks of this design. Particularly the curved sides of the backboard are typical of his work, as is the relatively long pendulum, which goes hand in hand with an anchor escapement. The shape of the clock is of classic design, with a bracket (*stoel*) attached to a backboard on which the housing of the movement rests under an arched roof. The oak case is painted in dark green with roses and other flowers, as are the glazed doors of the movement housing and the dial. The gilt lead ornaments are finely cast in elaborate shapes, in which cherub heads, vases and scroll motifs are recognisable. The twelve hour-going bird-cage movement is weight-driven via an endless chain. It consists of going and striking trains as well as an alarm between iron top and bottom plates connected by shaped brass pillars. The striking train is regulated by a countwheel and indicates the hour fully and the half hour with one stroke on a bell, surmounting the movement. The time is indicated by two hands on a painted Roman chapter ring, an iron minute hand and a brass hour hand. The weight-driven alarm is set with a small hand on an Arabic ring stamped in the hour hand. • Dimensions: 77 x 39 x 26 cm. • The maker, Carol Willem Bakker, belonged to a family of smiths and was



recorded as an independent clockmaker in Goor in 1765. He was born between 1730 and 1735 and died on 26 March 1806. Bakker married Euphenia Maria te Linteloo. The influence of his master Antonie Ter Swaek, to whom he was apprenticed in 1748, is clear. • Literature: E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970. J. Zeeman, *De Nederlandse stoelklok*, Assen, Amsterdam, 1969.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 56 A Queen-Anne longcase clock of month duration with a square dial and caddy top, signed on the chapter ring *Claudius Du Chesne London*, c 1710-15. The case is veneered with highly figured walnut. The caddy top hood is flanked by turned pillars with brass capitals and basements, and surmounted by two gilt flambeaux finials. The case rests on bun feet. The 12-inch square dial has a silvered brass chapter ring with cherub-and-crown corner spandrels. The centre is finely matted with an applied seconds ring and a date aperture. The time is indicated by two pierced blue-steel hands. The five-finned pillar month-going movement is weight-driven and has a going train with anchor escapement and seconds pendulum, while the striking train is regulated by an outside countwheel and indicates the hours fully on a bell. • Height: 226 cm. • The maker, Claudius Du Chesne, moved from Paris to London circa 1690. Du Chesne is recorded as being in the Clockmakers Company from 1693 to 1730. He worked from Dean Street, Soho, London and was a maker of a number of longcase and often complicated bracket clocks. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 227. B. Loomes, *The Early Clockmakers of Great Britain*, London, 1981, p. 200.

SOURCE • WWW.RAFFETYANTIQUERCLOCKS.COM



PAGE 58 An eighteenth-century German striking, silver cased coach watch with quarter-hour repeat, alarm and date, signed on the dial and backplate C. H. WEISSE Dresden, c. 1775. The silver case is richly chased, pierced and engraved, the back with a classical scene depicting 'The Judgement of Solomon', surrounded with scroll and floral decorations. The inside of the case is marked with the initials AK, the initials of an unknown master silversmith. The pendant has a barrel-shaped gimballed construction, not uncommon in coach watches. The gilt brass 30-hour movement has a going train with chain fusee, verge escapement and hairspring balance, a silver pierced and engraved balance cock and regulator disc on the backplate, as well as stopwork for the three trains. The *grande sonnerie* striking and the repeat start by indicating the quarters, followed by the hours, driven by separate trains. Striking, pull repeat and alarm on a bell mounted in the back of the case. The white enamel dial has a chapter ring with Roman hour, Arabic five-minute and minute divisions with minute arches, a date aperture above VI and a central alarm disc. The time is indicated by pierced and engraved gilt brass hands. The striking work can be switched off by a strike/silent lever to the side of the dial. • Diameter: 130mm. • The maker, Christian Heinrich Weisse, was born in 1722, became master in 1756 and died 1784. In Stolberg (1993) there is another complicated coach watch by this maker, probably earlier and quite different from this one, now in a private collection in Milan. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 1977, p. 652. L. Stolberg, *Die Kutschenuhr*, München, 1993, pp. 140/41.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 60 A nineteenth-century English sympiesometer made in the middle of the nineteenth century. The mahogany case is of austere shape with a domed top and mouldings. A glass front protects the tubes and the silvered brass register plates. On the left hand side there is the tube filled with almond oil and hydrogen gas, while opposite a mercury thermometer is fitted. The latter indicates the temperature on a Fahrenheit scale. The air pressure scale, which is in imperial inches, can be slid up and down with a brass knob construction on the right hand side of the case. This construction also comprises a turnable button with which the vernier can be operated via a rack system. The sympiesometer is signed at the bottom of the register plate in the following manner: PATENT, C. Cummins, 148 Leadenhall Street LONDON. There is the following inscription, written in ink on the back of the case of this instrument: 'Presented by Royal Highness Prince Henry of the Netherlands to Captain Milne ... October 1845'. Willem Frederik Hendrik, Prince of the Netherlands, Prince of Oranje-Nassau, was the third son of King William II of the Netherlands and Anna Pavlovna. He had a long career in the Dutch Navy, which gave him the nickname of *Zeevaarder* ('the Sailor'). • Height: 62 cm. • A sympiesometer is a relatively rare variant of a barometer for use on board ships. The cumbersome and sensitive long mercury tube was no longer necessary in a sympiesometer. The name sympiesometer is derived from Greek *simpiesis* ('compress'). The compression refers to the gas in the reservoir at the top. The degree of compression is indicated by the coloured liquid. The crux is that for air pressure observations first the ambient temperature should be established on the thermometer. Subsequently the air pressure scale is set in such a way that the pointer on the temperature correction scale indicates the temperature which has just been read on the thermometer. Finally the air pressure can be read on the scale indicated by the oil level in the tube. This sympiesometer is slightly different from other examples, as it is extremely large and has a vernier, for which the maker of this instrument, Charles Cummins, acquired a patent in 1840.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 62 An eight-day going, late seventeenth-century longcase clock, signed on the dial Jonathan Puller Londini Fecit, c. 1685. The burr-walnut veneered oak and pine case is of typical shape for an early English longcase clock, with a slender trunk which is almost entirely covered by a door, a rising hood flanked by twist columns and surmounted by a shallow caddy with three ball finials, and rectangular base with mouldings and a plinth. The door has concave mouldings, while the hood is provided with rectangular mouldings and a frieze with sound fret, covered with silk on the inside. The sides show pierced panels as well. The eight-day going, weight-driven movement consists of going and striking trains, the former with anchor escapement and seconds pendulum. The striking work indicates the hours fully on a bell and is regulated by an outside countwheel. The square 9/2 inch brass dial has a silvered brass chapter ring with Roman hour, half-hour, inside quarter-hour, Arabic five-minute and minute divisions. There is a date aperture in the matted centre below the XII. The corners are embellished by winged cherub-head spandrels. • Dimensions: 206 x 46 x 26 cm. • The maker, Jonathan Puller, was a clockmaker in Red Lion Court in Fleet Street in London. He was born c. 1662, was initially apprenticed to Nicholas Coxeter, later to John Miller in 1676 and was member of the Clockmakers Company from 1683-1706. He made longcase clocks, bracket clocks and watches. • Literature: G.H. Baillie, *Watchmakers & Clockmakers of the World*, p. 259. Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 632. Brian Loomes, *The Early Clockmakers of Great Britain*, p. 448.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 64 Eighteenth-century weight-driven iron wall clock, made c. 1770. The case is made of iron with on both sides a door to access the movement. It is surmounted by a bell. The front is covered by a shaped polychrome iron dial, with a faded white Roman and Arabic chapter ring, a rose on a blue background in the shaped arch and a gilt compass rose in the centre. The iron hands have shaped brass tops. The 12-hour duration, three-train movement is of a birdcage type. The going train has anchor escapement and seconds pendulum, whereas the striking trains indicate the quarter hours on a high-pitched bell on the hour followed by the hours on a lower-pitched one. • Dimensions: 33.5 x 23 x 12 cm. • Literature: W.F. Hana, *Midden-Europese Klokken*, Bussum, 1975.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 66 A Renaissance figure clock depicting a Madonna with child, c. 1650. The case consists of a crowned gilt Madonna with child against the background of a sunburst pattern. She stands on a shaped octagonal ebony base with mouldings, which contains the movement and rests itself on six turned brass and gilt bun feet. The Madonna has a pointer in her hand with which she indicates the time on a silvered revolving chapter ring in her crown with Arabic hour divisions. The day-going, spring-driven movement is constructed between plates and consists of going and striking trains. The going train has a spring barrel, chain fusee, and verge escapement with balance. The striking work is regulated by a countwheel and indicates the hours fully on a bell. The maker has signed the movement in the following manner on the backplate: *Martinus Hijllius Dresda*. • Dimensions: 31 x 18 x 11.5 cm. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, 1977, p. 280. Klaus Maurice, *Die Deutsche Räderuhr*, Vol. II, plates Nos. 393 - 401.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 68 An eighteenth-century, ebonised, spring-driven table clock, signed on the dial and the backplate *Windmills & Elkins London*, c. 1725. The inverted bell top case has mouldings accentuated by gilded bandwork, a gilt sound fret to the front, and glass panels to all sides. The square brass dial (17 cm) has a silvered brass chapter ring with Roman hour, half-hour, quarter-hour, Arabic five-minute and minute divisions. Above the middle there is a false-pendulum aperture, surmounted by the signature cartouche and below the middle a date aperture. The eight-day duration, double-fusee movement has verge escapement and rack striking on a bell. The backplate is richly engraved showing flowers, birds and scroll motifs. The movement is also provided with pull repeat on five bells, indicating the quarter hours followed by the hours. The clock stands on block feet. • Height: 40 cm. • The maker, Thomas Windmills, learned clockmaking from his famous father Joseph and became his partner around 1700. After his father ceased working around 1723 Thomas worked alone for a short while before entering into partnership with William Elkins until circa 1730. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 849. B. Loomes, *The Early Clockmakers of Great Britain*, London, 1981, p. 585/86.

SOURCE • WWW.TOEBOSCHANTIQUES.COM



PAGE 70 A Dutch, mid eighteenth-century barometer with a mahogany case, signed and dated *H<sup>c</sup> PRINS Fec. Amsteldam 1757*. The case is made of solid mahogany with a crested top, surmounted by a carved flame-urn finial. The air pressure is indicated by a central Torricelli tube in Imperial and Rhineland inches on finely engraved silvered brass register plates. In addition, the weight of the 'Atmosphæra' is indicated in 'Lb Amst' (Librum Amstelodamensis = the Amsterdam Pound) on a square Rhineland foot. To the right there is a slot with a manual recording hand. The tube has a boxwood cistern, which is hidden behind a cover, the bottom is embellished by a drop finial. Height: 121 cm. • The maker, Hendrik Prins (c. 1696 - c. 1762), was a contemporary and successor of Daniel Gabriel Fahrenheit and made almost exclusively barometers and thermometers. He is known as one of the best makers the Netherlands ever produced. In 1736 Petrus van Musschenbroek praises him together with Fahrenheit: 'Men kan vry



volmaakte barometers krygen of van mynen Broeder, of van de braave konstenaars G. Fahrenheit, en H. Prins, welke als om strijd dit werktuyg ten top van volmaaktheid hebben zoeken te brengen' ('Almost perfect barometers are to be had from my brother, or the noble instrument makers G. Fahrenheit, and H. Prins, who competed to bring the instrument to perfection'). He was the inventor of the 'Prinsendoos' (cistern), an ingenious boxwood reservoir in which the mercury could be kept at a constant level. The present barometer has such a cistern. • Literature: B. Bolle, *Barometers in Beeld*, Lochem, 1983, p. 60, pp. 68-69, p. 236, footnote 125 and 128; M. Fontijn, 'Hendrik Prins: de koning van de Nederlandse barometerkunst', *Kunst & Antiek Journaal*, 2003, No. 10, pp 27-28; W.E.K Middleton, *The History of the Barometer*, Baltimore, 1968, pp. 222-226; M. Rooseboom, *Bijdrage tot de Geschiedenis der Instrumentmakerskunst in de Noordelijke Nederlanden tot omstreeks 1840*, Mededeling No. 74, Museum Boerhaave, Leiden, 1950, p. 116.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 72 An eighteenth-century tavern clock with a round white dial and chinoiserie decoration, signed under the dial on the trunk *Jos Quartermaine AYLSEBURY*, c. 1790. The case of traditional style has delicately shaped "ears" and a moulded foot. The door is finely decorated showing a pavilion, oriental figures and a pair of birds. The trunk sides are embellished by chrysanthemum sprays. The round white painted dial has a chapter ring with Roman hour numerals, a double minutes circle and outside Arabic five-minute marks. The pierced brass hands have heart shaped tips, the minute with counterpoise. The maker's signature is written in scrolls below the dial and across the trunk and ears. The two-week going movement has a five wheel train, anchor escapement with a long steel rod pendulum with brass bob. It is driven by a brass-cased lead weight. • Height: 146 cm; dial diameter: 75 cm. • The maker, Joseph Quartermaine, was active in the period 1781-1804. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 634. E. Legg, *The Clock and Watchmakers of Buckinghamshire*, Milton Keynes, 1976.

SOURCE • WWW.RAFFETYANTIQUERCLOCKS.COM



PAGE 74 A German, eighteenth-century iron wall clock, marked and dated on the dial: *HZ MZ 1730*. The case is entirely made of iron and is painted. The dial is ogee-shaped at the top and depicts a putto leaning on a skull (Vanitas). This symbol is mirrored in the centre where a skeleton with an arrow in his hand (Mortality) resides. In the lower corner the year 1775. It is not quite clear which purpose this serves. Inside the chapter ring there is a black ring around the central picture with the following text: *Seij bereits alzeit mein lieber christ kein stundt Von Dir nit sicher bist* (which roughly means 'Be always assured dear Christ that I am never not sure of thee'). The time is indicated by one steel and brass hand on a Roman chapter ring. The day-going, weight-driven movement consists of going work and alarm. The going train has verge escapement and short front pendulum (so-called *Kubschwanz* - 'cow's tail'). The alarm time is set by a small alarm disc behind the hand, the tail of the hand being the pointer. • The initials HZ and MZ are known but the makers mentioned in Abeler which they refer to are too early to be candidates for having made this clock.

SOURCE: WWW.GUDE.NL



PAGE 76 A nineteenth-century gold and enamel watch, signed on the cuvette *Ilbery London*, c. 1820. The case is 18 carat gold, with a polychrome champlevé enamel decorated rim, pendant and bow. The reverse of the case is centred by a painted polychrome enamel scene depicting a Chinese Junk in harbour. The movement is in gilt brass and is an ornately engraved, Chinese calibre, duplex escapement with five jewels. It also features an engraved gold cuvette covering the movement ring. The dial is white enamel and the time is indicated by Roman numerals with hour divisions. The dial also features large centre seconds.

- Diameter: 56 mm.
- The maker, William Ilbery (1780 - d. 1839), was a well-known maker of watches for the Chinese market. He appears to be responsible for the introduction of a style of watch, known as *montre chinoise*.
- Literature: B. Loomes, *Watch and Clockmakers of the World*, London, 2006, p. 407.

SOURCE • WWW.SOMLO.COM



PAGE 78 A Dutch wall regulator, signed on the dial *VAN ARCKEN Horloger du Roi AMSTERDAM*, dated 1856. The austere mahogany case is typical for a regulator, with a minimum of mouldings to focus all attention on the precision time keeping. It is glazed on three sides and is signed and dated *J. v D. . . pen 1856* (not quite clear). The silvered brass dial has a Roman and Arabic chapter ring, the time being indicated by blued-steel moon hand and a counterpoise sweep seconds hand. The weight-driven movement has month duration, is jewelled with rubies and has pin wheel escapement with ruby pallets and maintaining power. It is supported by a sturdy brass bracket, while the compensation pendulum, which has a mercury-jar pendulum weight, is suspended from a separate bracket on the back on the case. It has beat regulation, fine regulation above the jar, while a beat plaque shows the amplitude.

- Height: 154 cm.
- The maker, C. van Arcken, was active in Amsterdam around the middle of the nineteenth century. Other work from his hand is known
- Provenance: Onze Lieve Vrouwe Gasthuis Amsterdam.
- Literature: E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 3.

SOURCE • WWW.TOEBOSSHANTIQUES.COM



PAGE 80 A Louis XV gilt bronze and porcelain *Pendule au Magot* of eight-day duration, signed on the white enamel dial and on the movement *ROQUELON A PARIS*. The clock was most probably commissioned by the marchand-mercier Lazare Duvaux, and is embellished by a K'ang Hsi porcelain grotesque Chinaman or magot, the porcelain flowers attributed to the Vincennes Factory and bronze work attributed to Jean-Joseph de Saint-Germain. The case has painted enamel green trelliswork drum sides ornamented with flowers and seedpods, with mounted foliate scrolls around the bezel, surrounded by an elaborate gilt bronze spray of stems and foliage issuing a variety of intricately modelled plain white and polychrome painted flowers including carnations, pinks, roses, jasmine and convolvulus with additional porcelain leaves; seated to the lower left of the dial is a magot, wearing a red floral patterned jacket, rosette decorated pantaloons and a gilt bronze hat, seated on a pierced and scrolled *rocaille* base. The enamel dial has blue Roman and black Arabic numerals while two gilt brass hands indicated the time. The movement has a going work with anchor escapement, silk thread suspension, and a striking train indicating the hours and half hours on a bell, regulated by an outside count wheel. The magot: China K'ang Hsi period (1662-1722). The gilt bronze mounts c. 1745. The porcelain flowers: almost certainly Vincennes, c. 1745.

- Height 39 cm.
- There is a comparable clock in the Waddesdon Collection with similar Vincennes flowers and foliage but with a shepherdess and other figurines by Meissen (de Bellaigue, 1974). There are two clocks with Chinese porcelain magots illustrated in Kjelberg (1997) as well as other examples combining Parisian eighteenth century bronzes mounts with Chinese porcelain figurines. A clock such as this represented the taste for luxury, Eastern exoticism and high ornamentation which prevailed among the royal and aristocratic clientele during the mid-eighteenth century. The intricacy and skill involved in creating such finely modelled flowers as these took the porcelain maker's skills to the limit. As would be expected the flowers do not bear a factory mark but due to their quality and style are almost certainly by Vincennes, which from its foundation in July 1745 gained repute for its finely modelled flowers. Vincennes' success was such that less than three years later it was planning to enlarge the floral workshop which already employed



45 women. Flower heads such as these were not only used on clocks but also wall-lights, candelabra and other luxury objects. They were even sometimes scented and planted in borders, for instance when in 1750 Madame du Pompadour received Louis XV for the first time at her newly built Château de Bellevue, which the King had given her.

- The maker, Etienne Roquelon (d. 1776), who was received as a maître horloger in 1718 by privilege of the Trinity Hospital. By 1728 he was established at rue de la Savaterie and then in 1746 at rue Saint-Martin. Examples of his work can be found at the Jagdschloss, Moritsburg.
- Literature: Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, 1974, vol. I, p. 99. Pierre Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle*, 1997, p. 148, pls. A and C. Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 572.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 82 Elaborate late eighteenth-century chatelaine with watch and ornaments; the watch signed and numbered on the backplate *Joly à Paris No. 1024*. The materials used in this chatelaine include gold in various colours, silver, blued steel, agate, enamel and glass. The chatelaine consists of an enamel oval medallion with a romantic scene set in a triangle-shaped gold surround with scroll motifs. There are six chains with gold plaques in different colours, several with enamel floral ornaments, a silver medallion with marcasite and red glass; a baluster-shaped agate set in gold; a finely chased golden watch with an enamel painting of a picnic in a romantic setting; a silver cavalier, the base being a stamp with a monogram: a crowned E; a pomander in gold and coquille. The watch has verge escapement and chain fusee. The whole fits into a contemporary velvet-lined case.

- Height: 20.3 cm.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 84 A German Renaissance travelling clock with travelling case, c. 1700. The domed case is made of brass, partly gilded partly silvered. The front shows a silvered brass chapter ring with engraved spandrels in the corners, depicting winged-cherub heads with a headdress around a silvered chapter ring. Above the XII there is a date aperture, the numeral lacquered in red. The silvered sides and back are richly engraved, showing heraldic patterns and acanthus leaf motifs. The sides can be opened with a spring catch. The dome is richly pierced and engraved, the inside covered with red silk and the top surmounted by a carrying handle. The whole rests on gilt bun feet. The plated movement with baluster-shaped pillars consists of going train and alarm. The going work has a chain fusee and verge escapement with hairspring balance. In addition it is provided with quarter-hour pull repeat, with two hammers on one bell, which is activated by pulling a cord. The latter is also used for the alarm, the alarm time being set by a central alarm disc behind the pierced blued-steel hands. The clock is wound from the back, having two winding holes, one for the going train and one for the alarm. The clock fits in its original leather-covered wooden travelling case, which is lined with red velvet.

- Dimensions, excluding the handle: 20.5 x 10 x 5.5 cm.

SOURCE • WWW.GUDE.NL



PAGE 86 A late eighteenth-century rack clock in the shape of a Pierrot. The clown performs a balancing act, with the rack on his chin. The entire wooden construction is painted in cream white against a chequered background. The clown's costume is adorned with gilt hems and a gilt collar. The clock itself has a gilt front and front pendulum (cow's tail). The day-going movement has verge escapement and is driven by its own weight running downwards along the rack. At the end of its duration it has to be brought back to the top position to run anew. The time is indicated by two gilt brass hands on a white enamel Roman and Arabic dial.

- Height: 45 cm.

SOURCE • CRIJNS.ANTIEKEKLOKKEN.COM



PAGE 88 An *Empire* equation regulator, signed on the main dial J S BOURDIER, c. 1820. The mahogany-veneered oak case was made by the furniture maker Schwedfeger and is austere shaped, with a double back panel hiding the driving weights. There are five dials, all signed by Coteau. The main dial has the signs of the zodiac in painted cartouches as the outer ring, with the months of the year within. The average time is indicated on a Roman Arabic chapter ring by a gilt brass and a blued-steel hand, while the real (solar) time is indicated by a gilt brass hand with a sun emblem. The seconds are indicated by a central sweep seconds hand and the date by a blued-steel pointer. The dial under the main dial shows the time in whole range of towns all over the world. The other dials show the moon phase, sun rise and sun set and a perpetual calendar. The massive movement has a going train with *remontoir* and compensation pendulum, and a quarter-hour striking train. • The maker, Jean-Simon Bourdier, became *maître* in 1787. He was established at the quai de l'Horloge in around 1800; rue Mazarine around 1806; rue Saint-Saveur, 1810-1820; rue St.-Denis 1830. He made an astronomical year duration equation clock and supplied a *pendule* with striking work and musical train to the Spanish Court. Another clock with a *remontoir* by this maker can be seen in the Conservatoire des Arts et Métiers in Paris. • Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 89. Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 74. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004, pp. 890/91 and 954.

SOURCE • WWW.LAPENDULERIE.FR



PAGE 90 Skeleton table regulator, signed on the blue enamel arch, *Laurent AParia* (Laurent à Paris). c. 1795. The case of is of well-known design, with the main dial on an enamelled arch, surmounted by a moon-phase dial. Under the arch there is a dial indicating the month of the year with a blued-steel hand. The months are also shown by their revolutionary names, as are the decimal, republican hours on the inside of the traditional Arabic chapter ring. The arch is situated on a rectangular white marble base, embellished by a pearl string, ormolu vase-shaped finials and an ormolu floral ornament to the front. The clock rests on four shaped ormolu feet. The time is indicated by finely pierced gilt brass hands, while the seconds are shown by a central sweep seconds hand. The date is indicated by a central blued-steel pointer. The movement has a going train with pinwheel escapement and a gridiron compensation pendulum. The half-hour striking work is regulated by an outside count wheel and indicates the hours fully and the half hour with one stroke on a bell, mounted to the back plate. • Height: 52 cm. • The maker, Laurent (active c. 1793-1821), was substitute member of the jury responsible for deciding matters concerning the new time system (1794). He was renowned for his skeleton clocks with decimal movements and often used enamel dials by Coteau. Two Laurents are mentioned as clockmakers in Paris, one in Quai des Gèvres, the other in St. Jean de Latran. • Note: More on revolutionary time can be found at: [www.antique-horology.org](http://www.antique-horology.org) > Articles> Revolutionary calendar (Dials & Symbols of the French revolution). • Literature: Jean-Dominique Augarde, *Les Ouvriers du Temps*, 1996. Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 352. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004, pp. 886/87 and 979.

SOURCE • WWW.LAPENDULERIE.FR



PAGE 92 A Louis XVI gilt bronze and white marble mantel clock of eight day duration, signed on the white enamel dial and on the movement *Imbert L'ainé à Paris*. The drum-shaped case is surmounted by a pair of love birds issuing from foliate sprays, the drum supported on the left by a half seated classical female figure and on the right by a standing putto, both figures on a stepped marble base mounted with a foliate scrolled frieze and foliate border on toupie feet. The enamel dial has a Roman and Arabic chapter ring, the time being indicated by two pierced gilt brass hands. The movement has a going train with anchor escapement, silk-thread suspension, and a striking train indicating the hour and half hour on a bell is regulated by an outside countwheel. • Height: 37 cm, width 21 cm. • Provenance: Alfred de Rothschild (1842-1918), no. 1 Seamore Place London; J. and S. Goldschmidt of Frankfurt, acquired in 1928; Mrs. Benjamin Stern, Her sale, Anderson Galleries, New York, 4th April 1934, lot 851. • The maker, Jean-Gabriel Imbert (b. 1735 d. 1795), known as Imbert *l'ainé* ('the Elder'), was born in Devalon in the Bourgogne, he went to Paris where he worked as a *compagnon* for his brother-in-law, Jean-Charles Olin. He worked firstly

*ouvrier-libre* before being received as a *maître* in 1776 and as testament to his standing was then appointed a *deputé* of his guild, 1780. Four years later he was declared bankrupt but this did not prevent his continuing in business. For many years his younger brother Jean-Edme, known as Imbert *le Jeune* (1741-1808), who was never received as a *maître*, worked with him at his various addresses. By 1767 Imbert *l'ainé* was established at Carrefour de la Roquette, by 1781 at rue Planché-Mibray, three years later at rue des Arcis and at the time of his death in June 1795 at rue de Monceau. • Literature: Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 318.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 94 A silver, consular cased 'Wandering Hour' watch, signed *LONDON Fromanteel*. The consular case is covered in a shagreen skin that has been pierced with silver pique work. It is signed by William Jaques. The scene on the dial is chased silver and depicts Helios, the Greek God of sun, riding a chariot drawn by a winged man. It is set around the unusual wandering hour aperture which functions using a series of discs beneath the dial to show the hours, in roman numerals and the minutes on the lip, which has Arabic five minute and minute divisions; on the inside segment the quarter hours are indicated in Arabic numerals. The day-going movement has a spring barrel with chain fusee and a verge escapement with hairspring balance, mock-pendulum and a single-footed balance cock, which is partly pierced and engraved, partly in engraved *champlevé* technique. It can be regulated with a silvered brass regulation disc, the direction indicated by the letters S and F. • Diameter: 52 mm. • Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 849. Brian Loomes, *The Early Clockmakers of Great Britain*, Tiptree, 1981, p. 585.

SOURCE • WWW.SOMLO.COM



PAGE 96 A George III longcase regulator, signed in the ogee arch of the dial *John Walter Brooke, Clement Lane, London*. The flame mahogany-veneered has a full-length trunk door and hood with ogee moulded top and reeded stop chamfers to each side. The 10 inch square ogee dial is of the conventional regulator type with separate dials for hours, minutes and seconds, the time being indicated by blued-steel hands. The massive eight-day going movement has five boldly turned pillars, dead beat escapement, maintaining power and a large brass pendulum bob with a wooden rod and engraved rating ball. There is also a silvered and engraved beat scale. The clock is driven by a brass-cased weight via gut and a five-spoke pulley. • Height: 200 cm. • The maker, John Walter Brooke was active in late eighteenth and early nineteenth centuries. • Literature: G.H. Baillie et. al, Britten's *Old Clocks and Watches and Their Makers*, London, 1956. B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 106.

SOURCE • WWW.RAFFETYANTIQUECLOCKS.COM



PAGE 98 Dutch marine chronometer, signed and numbered on the dial AND<sup>R</sup> HOHWÜ AMSTERDAM No. 334, c. 1860. The plain three-tier mahogany carrying case is of classic shape in the French tradition. The movement is contained in a gimballed brass bowl, which can be locked from the side by a slide and is accompanied by a Breguet key. The silvered brass dial is of traditional design, with a central Roman chapter ring, an up- and-down dial above the middle, indicating the state of winding and below a seconds ring, both with blued-steel hands, the time being indicated by two gold hands. The two-day duration, brass plated movement has a single spring barrel, wound from beneath. It has a chain fusee, maintaining power; and an Earnshaw spring-detent escapement with a bimetallic compensation balance and blued-steel helical spring. • Dimensions 18 x 16 x 16 cm. • The maker, Andreas Hohwü, was born in Gravenstein, Schleswig-Holstein in 1803 (d. 1885), so he had Danish nationality. He learnt the tricks of the trade from his father, a humble clockmaker. When he was 26 began to work for Kessels, a chronometer maker of Dutch origin, in Altona, Hamburg in Germany and later for Maison Breguet in Paris from 1834 to 1839. After this he went to Amsterdam, where he had a business on the Oudeschans and worked as a chronometer maker for the Royal Dutch Navy. He was an outstanding clockmaker who received many prizes and medals. • Literature: Tony Mercer, *Chronometers of the World*, Malta, 2004, pp. 164-165. E. Murguio, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 59.

SOURCE • WWW.VANDREVENANTIQUES.COM



PAGE 100 A Dutch, eighteenth-century barometer with a burr-walnut veneered part pine, part oak case, signed both on the thermometer and the barometer register plates: *P WAST en ZOONEN Fecit Amsterdam*, c. 1775. The case has a moulded and crested top, surmounted by a medallion with a C-scroll flanked by two dolphins. Some parts have been ebonised to create a greater contrast. At the bottom there is a moulded reservoir cover and two drop finials. The air pressure is indicated by a central Torricelli tube in Imperial and Rhineland inches on finely engraved silvered brass register plates, protected by a glazed door. To the right there is a slot with a manual recording hand. In addition, the barometer has a thermometer in front of the barometer tube. The mercury thermometer can be slid upwards and has scales of Fahrenheit and Réaumur. The thermometer scale register plate has, apart from the temperature indications, the following data in Fahrenheit: 'Parys 1743' (+99°), 'Amst: 1750' (+90°), 'Oranjerie' (+56°), 'Groen: 1 Juny 1754' (+28°), 'Amst: 1740' (-2°) en 'Upsal 1740' (-11°). • Height: 120.5 cm. • The maker, Paulus Wast, originally Paolo Quasti, (b. 1721 - Bern, d. 1784 - Amsterdam), was married, had two sons, and worked in Amsterdam after c. 1740 as apprentice to Frans Primavesi. He worked in his own workshop from c. 1750 onwards: "on the corner of the Nes and the Langebrugsteeg", in 'de Gekroonde Barometer' (adv.). His son Paulus joined the company in 1765, his son Pieter in c. 1775-1780. After Paulus the elder's death, the business was continued by both sons until c. 1814; after 1770 Paulus Jr. worked for a short time together with among others Bianchi and Lodewijk Primavesi. Paulus the elder's adv. in 'Amsterdams Courant', II.II.1758, from L.van Nierop - Gegevens over de Nijverheid in Amsterdam... in *Jaarboek Amstelod.*, XXVIII (1931), p.113, footnote 1, sub 2. • Literature: Bert Bolle, *Barometers in beeld*, pp. 60, 61, 64, 66, 67, 69, 70, 104, 106, 112, 206 and 237.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 102 A French carriage clock, signed on the dial and the backplate Bornand 6 Rue Paradis Marseille, c. 1860. The Corinthian brass anglaise case is of typical design, but instead of glass on all sides there are cloisonné panels all around, including the front and the base. At the top there is a faceted-glass window through which the platform with the escapement is visible. The clock is surmounted by a carrying handle, in front of which is a repeat button. The circular white enamel dial is embellished by a garlands around the Arabic chapters and there is an Arabic alarm ring below. The time is indicated by two blued-steel fleur-de-lys hands. The week-going movement consists of going work and striking work (*grande sonnerie*, *petite sonnerie* or *silence* to be set by a lever in the bottom plate) on a gong, driven by two springs in spring barrels. The back plate is signed by the maker and numbered: 2515. The going work is provided



with a spring balance platform with English lever escapement, with a regulator, which is accessible through the back door. The striking can be repeated at all times by pressing the button at the top of the case, first indicating the last hour struck and subsequently the quarter hours. The alarm is sounded on the gong, while the alarm time is set by a blued-steel hand on the Arabic alarm ring. Note: Up to the present day there is a jeweller's shop called Bornand, 6 Rue Paradis, Marseille. • Dimensions: 20 x 10 x 9 cm. • Literature: Allix and Bonnert, *Carriage Clocks, Their History and Development*, p. 168.

SOURCE • WWW.GUDE.NL



PAGE 104 A vase clock in porcelain with flat, rotating enamel dials (*cercles tournants*) the blue ground decorated with a gold pattern, the body with an oval cartouche on each face containing a polychrome landscape framed by a gold band. Each side is decorated with a woman's head framed by floral garlands of biscuit in relief. The lid of the vase is embellished with acanthus leaves in low relief, the finial is in the form of a pinecone and the fluted *pedouche* rests on a square base, which is marked NIDERVILLER. The eight-day going movement, which is visible by lifting the top, has anchor escapement and short pendulum and strikes the hour and half-hour on a bell. • Height: 37 cm. • The Niderviller Porcelain Factory: In the mid-1700s, porcelain became so popular among the nobility that aristocrats began sponsoring their own factories. Jean-Louis Beyerlé, an advisor to the king, founded one such operation at Niderviller in 1748, developing it out of an earlier faïence-making business. The new enterprise initially drew its workers and stylistic inspiration from a neighbouring concern in Strasbourg, which produced ceramic wares in the rococo taste. At Niderviller, the workers modified the bright Strasbourg palette, making it softer. Because of its unique location in the duchy of Lorraine where it was exempt from French laws designed to protect the royal monopoly of the Sèvres porcelain factory, Niderviller flourished for nearly twenty years, unlike other French porcelain factories. When the Duke of Lorraine died in 1766, the territory reverted back to the French crown, and the factory was then subject to new, even tighter restrictions on production and decoration. In 1772 Beyerlé sold the factory to the French count Lanfrey and continued under his direction until 1827. During the 19th century the use of 18th century moulds was revived. Production at the factory continues in the early 20st century.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 106 A burl-walnut longcase with eight-day going movement, signed on the dial *Thos Tompion Londini Fecit*, c. 1705. The burl walnut-veneered case has a caddy top hood with plain pillars with brass capitals and basements, pierced sound frets all around and is surmounted by two ball finials. The 11" brass dial has a matted centre within a Roman and Arabic chapter ring and ringed winding holes with shutters, a date aperture above the VI and a seconds ring below the XII. The corners are embellished by finely executed spandrels. The weight-driven eight-day going movement has anchor escapement and seconds pendulum, bolt-and-shutter maintaining power, while the internal count-wheel striking work indicates the hours fully on a bell. • Height: 220 cm. • The maker, Thomas Tompion (1639-1713), is by far the most famous English clockmaker. Born near Northill in Bedfordshire, he came to London and was admitted to the Clockmakers Company in 1671. Later he established himself on the corner of Water Lane (now Whitefriars Street) and Fleet Street, with the sign 'The Dial and Three Crowns'. He worked for Dr Robert Hooke among others and made clocks for the Royal Observatory in Greenwich. He had a prosperous business and worked with Edward Banger for several years. In 1996 George Graham joined the firm at Tompion's request. Their friendship led to Graham's marriage, some ten years later, with Tompion's niece Elisabeth. After Tompion's death Graham continued the business. • Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 634. Brian Loomes, *The Early Clockmakers of Great Britain*, pp. 538/39. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004, pp. 994-96.

SOURCE • WWW.MARSHCLOCKS.CO.UK



PAGE 108 A late eighteenth-century watch stand (*porte montre*) in the shape of a Pierrot. The clown is carved from wood, covered with gold leaf, while his clothes are chequered with red diamond-shaped patterns. A watch can be placed inside the statuette and is then visible in the aperture in its body. • Height: 22 cm.

SOURCE • [CRIJNS.ANTIEKEKLOKKEN.COM](http://CRIJNS.ANTIEKEKLOKKEN.COM)



PAGE 110 Seventeenth-century Zaandam clock with oak case, signed and dated on the front *DIRCK IACOB Volger* op Wormerveer 1687. The oak case is of classical design, with a shaped and carved, hollow backboard accommodating the pendulum; arched rectangular pendulum aperture; brackets to support the clock casing, plain brass pillars; cast brass frets, the front one with a coat of arms and the allegorical figures of Faith, Hope and Charity. The metal dial is painted and has a brass chapter ring with Roman hour, half-hour, Arabic five-minute divisions and marks for the other minute divisions; two brass hands, hour hand pierced; brass alarm disc in the centre with a short hand. The centre depicts two cherubs surrounded by flowers, while the corners shows four different figures representing the four seasons. The 15-hour duration movement has going and striking trains driven by a single pear-shaped weight with counter weight; endless rope; wheels with bifurcated spokes; Dutch striking on two bells, the smaller bell surmounting the larger bell with a vase shaped finial on top; count wheel inside the case; striking-in-passing on the first and third quarters; alarm work on the front left side, driven by a small weight with counter weight. • Height: 84 cm.

SOURCE • [WWW.GUDE.NL](http://WWW.GUDE.NL)



PAGE 112 A marquetry longcase with month-going movement, signed on the dial *Thó Tompion Londini Fecit*, c. 1680. The oyster-shell marquetry case has a crested top with ebonised twist pillars with wooden capitals and basements, and is surmounted by crests on three sides. The 10" brass dial with wheatear engraving all around has a matted centre within a Roman and Arabic chapter ring and winding holes with shutters, a date aperture above the VI and a seconds ring below the XII. The corners are embellished by winged cherub-head spandrels. The weight-driven month-going movement has anchor escapement and 1¼-seconds pendulum, and bolt-and-shutter maintaining power, while the striking work indicates the hours fully on a bell. • Height: 200 cm. • For the maker, see picture notes for p. 106.

SOURCE • [WWW.MARSHCLOCKS.CO.UK](http://WWW.MARSHCLOCKS.CO.UK)



PAGE 114 A Dutch, eight-day going musical longcase clock with automaton, signed on the chapter ring *Paulus Bramer & Zoon, Amsterdam*, c. 1750. The burr walnut-veneered oak case is of classic design with an elaborate hood, bandwork and a buttressed base with a so-called *bakwaai* on claw feet. It is surmounted by cast brass finials in the shapes of two trumpet-blowing angels and an Atlas figure in the middle. The dial has a silvered brass chapter ring, a gilt matted centre, in which are apertures indicating the day and the month (below), and the date and the moon phase (above). The painted arch is surrounded by a silvered brass segment indicating six different tunes with a blued-steel selector hand, which are played on the hour. The tunes are *Cottelion/Rondeau*; 'Waarom Verlaat Gij Mij'/Minuet; Klapperman/Gigue; Mars Van Ormond/De Surence; Gigue/Van De Moolenaer; and Mars/Suite Du Rigardon, played on eleven bells which are struck by 22 hammers. The painting in the arch depicts Apollo playing the violin, the automaton moving the bow when the musical work is active. His music is such that all animals are attracted and gather around him. The painted spandrels showing four elegant ladies in a stylised rococo environment symbolise the four seasons. • Height: 2.90 m. • The maker, Paulus Bramer (d. 1770), was one of the most productive of his time. He later worked together with his son Juriaan. There are clocks and watches from his hand in various museums. Zeeman shows a longcase clock by Paulus Bramer with a similar case, notably the ornament at the base, the so-called *bakwaai*, is shown on p. 96 (plate 81d). He also depicts a clock by Adam Heymuis with a similar dial, now in the Rijksmuseum collection. The painting is



attributed to Strumpff.

• Literature: E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 17. J. Zeeman, *De Nederlandse staande klok*, 1996, pp. 96 and 106.

SOURCE • [WWW.VANDREVENANTIQUES.COM](http://WWW.VANDREVENANTIQUES.COM)



PAGE 116 An ormolu and marble pendule, signed on enamel plaques *G. Joly à Paris*, c. 1790. The typically symmetrical case standing on a rectangular marble base, embellished by a pierced ormolu laurel ornament and hemmed with a pearl string, is dominated by an arch, surmounted by a white enamel dial, which is supported by two trumpet-blowing putti. The blue enamel work is spangled with golden stars. The time is indicated by two pierced gilt brass hands on a Roman chapter ring. The top dial shows the moon phase and moon date, while below the arch the date and day of the week is shown, as well as the sign of the day. The eight-day going movement has anchor escapement and a short, silk-suspended pendulum with sunburst bob. The half-hour striking work indicates the time on a bell, regulated by an outside count wheel. • Height: 54 cm. • The maker, Gaston Joly, was active at the end of the eighteenth and the beginning of the nineteenth centuries. • Literature: Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 331.

SOURCE • [WWW.TOEBOSCHANTIQUES.COM](http://WWW.TOEBOSCHANTIQUES.COM)



PAGE 118 Seventeenth-century Zaandam clock, signed and dated on the front fret *Bij Kornelis Michielsz Volger op Wormerveer* 1678. The brass case is attached to an oak backboard and can slide up and down in two slots; it has plain brass pillars with capitals and basements; cast brass frets, the front one with a coat of arms and the allegorical figures of Faith, Hope and Charity. The metal dial is covered by velvet and has a brass chapter ring with Roman hour, half-hour, quarter-hour and minute divisions; two brass hands, hour hand with alarm disc in the centre with a short steel hand. The corners are embellished by four winged heads. Around and above the XII there is a seconds ring with a brass hand, while below the VI there is a date aperture. The 12-hour duration movement has going and striking trains driven by the weight of the clock via two separate racks, which are connected to a see-saw construction to allow for different states of winding of the trains; wheels with bifurcated spokes; Dutch striking on two bells surmounted by a Jaquemart swinging the hammers and nodding his head while doing so, the larger bell on top of the smaller bell; count wheel inside the case. The going train has a so-called mole's claw escapement, where two mutually connected arms with pallets engage with the escape wheel, comparable to a grasshopper escapement. • Height: 84 cm. • The maker, K. M. Volger, lived from c. 1620 to 1683. He was a paper manufacturer and might have originally come from Friesland. In 1655 he was commissioned to make a turret clock for a town called Akersloot (North-Holland). In 1663 he made a turret clock for a town called Den Rijk, also in North-Holland, which is still in place. Volger may have had a clockmaker working for him as he occupied himself with various trades. • Literature: C. Spierdijk, *Klokken en klokkenmakers*, Amsterdam 1965. J. Zeeman, *De Nederlandse stoelklok*, Assen 1978. A. Stevens, 'Een Rijkelys Zaanlander', *Tijdschrift* 1998 No. 3. D. Aten en P. van Leeuwen, 'Het geslacht Volger, uurwerkmakers op Wormerveer', *Zaans Erfgoed* No 19, December 2006.

SOURCE • [WWW.MNUURWERK.NL](http://WWW.MNUURWERK.NL)



PAGE 120 A large Louis XV gilt bronze figural cartel clock of two-weeks duration, signed on the dial and the movement JOUARD A PARIS, c. 1745. The case, made by the *bronzier* Jean-Joseph de Saint-Germain, inscribed S. GERMAIN on the lower right, has an asymmetrical outline decorated overall with floral and foliate scrolls surmounted by Diana the mythological huntress seated beneath an arbour with a hound leaping at her leg and a putto to her lower left, with a further putto to the lower left of the dial and a dove to the lower right. The enamel dial has outer black Arabic five-minute division and inner blue Roman hour numerals, the time being indicated by two pierced gilt brass hands. The movement has a going train with anchor escapement and a striking work indicating the hours and half hours on a bell.

- Height: 93 cm, width 44 cm.
- There is an almost identical clock case by Saint-Germain with the two putti in differing poses and lacking the dove, signed on the dial Mynüel à Paris, housed at Stockholm Castle (Ottomeyer and Pröschel, 1986). In the same book a smaller but comparable cartel case by Saint-Germain signed on the dial Gilbert à Paris is depicted, featuring the same figure of Diana and her hound but with a second hound in place of the upper putto but lacking the lower putto and dove. Augarde shows a very similar case by Saint-Germain with the putti in different poses and the lower one in place of the dove. Finally there is an almost identical clock in the Musée du Louvre, Paris (Alcouffe et al.).
- The makers: Jean-Joseph St. Germain was one of the most important Parisian *fondeur-ciseleurs* of his day and as such created some of the most notable cases in the Rococo style, which in addition to the present model included others with rhinoceroses, elephants and other exotic creatures. He later played an important role in the Neo-classical movement, casting for instance the ‘Genius of Denmark’ clock (1765, Copenhagen Amalienborg). The son of an ébéniste Joseph de Saint-Germain (maître 1750), who specialised in the production of veneered clock and barometer cases, Jean-Joseph initially followed his father’s line before specialising in the production of bronze cases. Though he practised in this field from 1742 working as *ouvrier libre* he was not received into the guild as a *maître* until 1748, by which date he had already established his name as one of the finest and more innovative *bronziers*.
- Louis Jouard (d. before 1773), made the present movement. Jouard probably trained or worked in the workshop of Jacques Cogniet (1661-1731) and his son Jean-Baptiste Cogniet (d. 1726) who were at rue de la Monnaie where Jouard was also listed in September 1724 when he was received as a Paris *maître*. When J-B Cogniet died Jouard married his widow Marie-Ursule Prévost and in so doing took over Cogniet’s business. As his standing increased Jouard was asked to act as a juré of his guild, 1741-43 and 1747-49 and then by 1750 moved to the cloister Saint-Germain de-l’Auxerrois. Today examples of his craftsmanship can be found in the Cleveland Museum of Art as well as Château de Versailles.
- Literature: D. Alcouffe, A. Dion-Tenenbaum, et al., “*Les Bronzes d’Ameublement du Louvre*”, 2004, pp. 76-77, pl. 33. J-D. Augarde, *Les Ouvriers du Temps*, 1996, p. 333, pl. 251. H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, p. 115, pl. 2.5.4. Tardy, *Dictionnaire des horlogers français*, Paris, 1971. p. 334.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 122 An early eighteenth-century silver pair-cased watch, signed on the dial HUBERT JUNIOR, c. 1730. The case plain case is hallmarked IH, which stands for the master silversmith Jean Hubert, who was active in Leiden from 1728 – 1761. The *champlevé* dial has a semi-circular chapter ring running from VI via XII to VI again, the time being indicated by a pierced brass jump hand. The other half of the circle shows a fine ornamental piercing around a date aperture. Above the signature there is a moon aperture showing the phase of the moon. The gilt full-plate movement is spring-driven via a chain fuse and has verge escapement with a steel hairspring balance under an elaborately pierced and engraved bridge, the remainder of the back plate also covered by finely pierced and engraved mounting pieces and a silver regulation disc. The plates are connected by pierced Egyptian pillars.

- Diameter: 58 mm.
- The maker, Etienne Hubert Junior, was the son of Robert Hubert, originally from Rouen, who took refuge in The Hague in 1686 and moved to Amsterdam three years later. Etienne was established as a clock and watchmaker in Amsterdam from 1703 to 1752.
- Literature: Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 310. E. Morpurgo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 62.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 124 A late seventeenth-century, eight-day going burr yew-wood veneered bracket clock, signed on the chapter ring Ric<sup>d</sup> Fennel Kensington, c. 1700. The small, domed burr yew wood veneered case is of classic design for the period, with sound frets at the top, a brass double ‘S’ scroll handle and brass bun feet. The 8-day movement with its verge escapement strikes the hours on a bell and has a pull quarter repeat mechanism for recalling the last hour and quarter hour. In addition, it has alarm work which is wound by pulling a string and set by a central silvered alarm disc behind the hands, the alarm time being indicated by the tail of the hour hand. The dial has a silvered Roman and Arabic chapter ring, two winged cherub-head corner spandrels, ringed winding holes, a date aperture above the VI and a false pendulum aperture under the XII. There are two subsidiary dials in the top corners, one for rise-and-fall regulation (left) and one for switching off the striking work, strike/silent. The backplate shows restrained engravings of flowers, foliage, birds and an Indian head mask and there is a wheat ear engraved border. The maker has signed the movement in a central cartouche on the backplate.

- Dimensions: 34 x 25.5 x 16 cm.
- The maker, Richard Fennel (b. 1656, d. ?) was the most famous of the late 17th-century Kensington clockmakers. He was made free of the clockmakers’ company in 1679 and is not recorded as working after 1705. There are also longcase and lantern clocks known by him.
- Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 263. B. Loomes, *The Early Clockmakers of Great Britain*, London, 1981, p. 223.

SOURCE • WWW.RAFFETYANTIQUCLOCKS.COM



PAGE 126 An eighteenth-century silver pair-cased quarter repeating hour striking musical coach watch by Jos. Martineau Senior, London, made c. 1745 for the Turkish market. The watch consists of three parts: inner and outer case and movement with dust cap. The pierced outer case is leather-covered and embellished with pique work and fine scrolled foliage silver decorations. The inner case is chased with a classical landscape, ruins in the foreground, within a large cartouche, outer pierced and engraved panels, foliage and bandwork between chased shell and scrollwork, marked C. H. for Christopher Heckel and hallmarked 1745/46. The *champlevé* silver dial has Turkish numerals, the time being indicated by pierced blued steel hands. The movement is protected by a silver dust cap, the edge pierced and engraved with scrolls and musical trophies. The gilt brass full-plate movement with conical pillars has a chain fusee, verge escapement with plain brass three-armed balance and large pierced cock, engraved with scrolls. The musical train has a fixed barrel, pointed cylinder, seven bells and twelve hammers playing one of two tunes: Mirliton and Brittons. Striking work with two bells and repeat.

- Diameter: 146 mm.
- Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006. Richard Edgcumbe, *The Art of the gold chaser in eighteenth-century London*, Oxford 2000, p. 66, fig. 50.

SOURCE • KATS.ANTIEKEKLOKKEN.COM



PAGE 128 A Louis XV gilt bronze cartel clock, signed on the dial L. D. CARÉ A PARIS, c. 1745. The rococo case is signed by the *bronzier* as follows: Cafféri fecit. Its asymmetrical outline is decorated overall with floral and foliate scrolls, surmounted by Apollo who leans upon a cloud with a taut bow in the act of shooting an arrow at a dragon which emerges from a cave and crouches on rockwork beneath the dial; with laurel branches, oak leaves and roses either side of the dial. The dial has Roman and Arabic numerals and a pair of pierced gilt brass hands for the hours and minutes. The twin-barrel movement has hour and half-hour striking work, with outside countwheel.

- Height: 77 cm, width 50.5 cm.
- The makers: Jacques Cafféri (b. 1678, d. 1755) inherited a rich practical knowledge from his father Philippe Cafféri (1634-1716), a carver, sculptor and bronzier who had travelled from Naples at the request of Cardinal Mazarin and was later employed at the Gobelins with an appointment as sculpteur de Roi. Jules Guiffrey describes a similar cartel with the same signatures on the dial and case, which, though having slightly different measurements is very possibly the same clock as this (Guiffrey, pp. 97-98. Many consider Jacques Cafféri (1678-1755) to be the most important and prestigious bronzier of his day. “His technique and the beauty of his gilding, the virtuosity of his rocaille and floral designs, the number of signed bronzes – often dated and nearly always of the highest quality – set him apart as one of the most and probably the most important of his time.” (Verlet).
- Louis-David Carré (b. 1718, d. 1779) came from a clockmaking background, which





included his father Jean Carré as well as his maternal uncle by marriage Julien Le Roy, to whom he was apprenticed in 1743. Five years later Carré was received into the guild of *horlogers* by privilege of the Galeries du Louvre and a Council decree of February that year. As a sign of his standing he was appointed Garde-Visiteur (1768-70 and 1775) and then syndic of his guild, 1776. He not only became very successful but also wealthy and after becoming established at rue du Four from 1750, in 1755 he purchased the hôtel de Mouÿ in rue Dauphine for 100,000 *livres*. Carré produced a number of very fine clocks and watches, a few of which were made in association with his father-in-law Pierre II Le Roy (brother of Julien Le Roy), which were signed 'Pierre Le Roy et Carré'. In addition to Caffiéri, Carré used cases by the Osmonds and Jean-Joseph de Saint-Germain and counted among his clientele the ducs de la Rochefoucauld, de Bouillon and de Chaulnes as well as the marquis d'Espagnac and Saint-Simon. • Literature: Jules Guiffrey, *Les Caffiéri: sculpteurs et fondeurs-ciseleurs. Etude sur la statuaire et sur l'art du bronze en France au XVIIIe et XVIIIe siècle*, 1877. Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p.113. P. Verlet, *Les Bronzes Dorés Français du XVIIIe siècle*, 1999, p. 193.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 130 An enamelled gold watch, signed on the back plate, *Joseph Norris Amsterdam*, c. 1700. The back of the case shows the Adoration of the Magi after Peter Paul Rubens (1577–1640). The enamel work is signed *Huaud Le puisné fecit*. The day-going fusee movement has verge escapement with an early balance spring. • Diameter: 44.4 mm. • Note: The French goldsmith Jean (I) Toutin (1578–1644), from Châteaudun near Blois, is regarded as the first painter on enamel. Based on a technique of enamelling inherited from ancient times, the new method made it possible to enhance precious objects, such as watches, by means of a delicate polychrome depiction, which delighted wealthy European collectors, including influential members of the French Royal Family (some of whom used to reside in Blois). This method was soon taken up in Paris, London, Vienna, Nuremberg, Augsburg and Stockholm, allowing a fundamentally new iconography to blossom, which reflected the budding Baroque style. At the end of the 17th century, the kingdom of France lost the majority of its talented miniaturists, who specialised in painting on enamel. Most of them, being followers of the Reformation, were exposed to persecution and sought refuge in Protestant cities. Thus the Huaud, then the Mussard and the André dynasties transformed Geneva, the city of Calvin into a centre of painting on enamel. In the 18th century miniaturists, whether cosmopolitan travellers or residents belonging to the Genevan institution of the *Fabrique*, secured a worldwide reputation for Geneva.

SOURCE • WWW.PATEKMUSEUM.COM



PAGE 132 An early *English lantern clock*, signed at the base of the front fret *Solomon Wasson of Bristol*, c. 1645. The case is of classic design for a second-period lantern clock, with a London-style dial with floral and foliate engravings and a narrow chapter ring. The pierced cast front fret is of the so-called heraldic type; plain side doors and hoop-and-spur suspension. The chapter ring has Roman hour division, crow-foot half-hour and quarter divisions and a pierced iron hand. The later Arabic alarm disc has a sunburst pattern. The weight-driven, eight-hour going movement is made of steel and brass and has a reconverted verge escapement with balance wheel; hour-striking work with count wheel on a bell. The weight-driven alarm is mounted on the iron back plate, to which the spurs are attached. • Height: 40 cm  
• The maker, Solomon Wasson, is the first recorded clockmaker in Bristol. He finished his apprenticeship in 1642. There are only two clocks known to have been made by him, both lantern type and very similar. In all aspects these are more London than west-country clocks. Wasson probably got his material, parts, or perhaps even whole clocks from London. He worked until 1676. • Literature: Brian Loomes, *Lantern clocks & Their Makers*, Vitoria, 2008, pp. 169-172. George White, *English Lantern Clocks*, Woodbridge, 1989, pp. 222/23 and 225. B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 816.

SOURCE • WWW.TIMETRADERWIM.COM



PAGE 134 An English diagonal barometer signed: *F. Watkins London* with a solid Cuban mahogany case, silvered brass register plates, at the top for the barometer and to the right for the thermometer. The architectural top is broken and has a brass finial in the gap. In the middle there is a mirror. The barometer was made around 1760. The barometer scale goes from 28 to 31 inches and because of its diagonal position has a scale increase of about six times the scale of a vertically placed tube. The boxwood cistern has a leather base. The thermometer on the right-hand side has an alcohol capillary and a Fahrenheit scale. Both instruments have slidable brass recording hands while the reservoirs are protected by turned caps with spiral grooves. In the middle above the mirror there is a hygrometer, based on the sensitivity of the beard of a wild oat to moisture. The shaped lower part shows a spirit level to position the barometer. • Height: 101 cm; width 62.3 cm. • The diagonal system, or angle barometer as it is also called, was invented by Samuel Morland, who published information about his invention for the first time in 1688. The aim was to enlarge the scale to facilitate a much more accurate reading, as well as to show very small changes in the air pressure.  
• The maker, Francis Watkins (c. 1723 - 1784?) was an eminent instrument maker, established in Charing Cross London. He specialised in making angle barometers and there is a fine example in the Oxford Museum of the History of Science. He later took his apprentice Addison Smith into partnership to form the firm Watkins and Smith. This association lasted until 1774 when it was dissolved for unknown reasons.

SOURCE • WWW.FONTIJNANTIEK.COM



PAGE 136 A Gothic, probably South-Netherlandish, weight-driven wall clock, made in the 15th century. The case, entirely made of iron, consists of a posted frame with open sides, shaped corner pillars, embellished with typical 'noses' and ending in slender finials, shaped in the Gothic manner. The painted dial is predominantly green with a gilt painted Gothic chapter ring, forged steel hand and a large red alarm disc with twelve holes and a shaped iron peg for setting the alarm time. The eight-hour going iron movement is squarely positioned in relation to the dial and driven by two weights with counter weights. The going train has verge escapement with balance (reconverted) with a vertical crown wheel and two other wheels. The striking train is regulated by an internally cut countwheel fitted on the back cover plate and indicates the hour fully on a shaped bronze bell, fitted in a typical bell strap with 'noses' in the shape of horse heads. The weight-driven alarm is fitted on the outside of the back cover plate. • This clock shows great resemblance to the so-called Barentsz clock, now in the Rijksmuseum in Amsterdam, which Willem Barentsz took along on his expedition to find a northern passage to India (1596). On his journey he had to spend the winter on Nova Zembla where he built a house (*het Behouden Huys*). Barentsz himself did not survive the homeward bound journey in an open boat the following year, but several members of his crew did. The clock was retrieved during archeological work at the end of the nineteenth century.  
• Height: 35 cm.

SOURCE • CRIJNS.ANTIEKEKLOKKEN.COM



PAGE 138 A seventeenth century Hague clock, signed in a cartouche on the dial *Simon Lachez Utrecht Fecit*, c. 1690. The walnut and ebony-veneered case has a broken architectural top, with a flambeau finial on a base in the gap. The door is flanked by two plain pillars with ebony capitals and basements. The sides have glazed panels. The backboard has the traditional inlaid star. The clock stands on four feet and has two suspension eyes for use as wall clock. The black velvet-covered iron dial plate, which hinges on pins to the right, has a silvered brass chapter ring with Roman hour numerals, half-hour, quarter-hour, Arabic five-minute, and minute divisions, the time being indicated by two pierced and engraved gilt brass hands. The top corners are embellished by two cast and gilt winged cherub-head spandrels; beneath the chapter ring there is a signature cartouche. The eight-day going, double-fusee brass-plated movement has going and striking trains, the going train with verge escapement and short pendulum, directly attached to the verge. The striking work is regulated by a large outside countwheel on the backplate and strikes the hours on a bell. The backplate is signed in the following manner *Simon Lachez Utrecht Fecit*. • Height: 35 cm.  
• Note: The pendulum is directly attached to the verge, the movement has fusees, there are cherub-head



spandrels in the corners of the dial, the lay-out of the chapter ring, and the shape of the pillars connecting the plates of the movement, all these features are early reflections of the influence of English clockmakers working in Holland (such as Tracy, Norris and the like). • Literature: E. Morpugo, *Nederlandse klokken-en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 76. R. Plomp, *Spring-driven Dutch Pendulum Clocks 1657-1710*, Schiedam, 1979, pp. 58, 139-141. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004.

SOURCE • WWW.VANDREVENANTIQUES.COM



PAGE 140 An equation table regulator, signed on the dial *Cronier Le Jeune Élève de Robin*, c. 1800. The mahogany-veneered oak case was made by the furniture maker Schwedfeger and is austere shaped, set with ormolu bandwork and resting on ormolu block feet. There is an ormolu lambrequin-shaped ornament under the dial, which hides the winding holes. The dial, signed by Coteau, has the signs of the zodiac in painted cartouches as the outer ring, with the months of the year within. The average time is indicated on a Roman Arabic chapter ring by pierced gilt brass hands, while the real (solar) time is indicated by a blued-steel hand. The seconds are indicated by a central sweep seconds hand and the date by a blued-steel pointer. The movement has a going train with remontoir and compensation pendulum.

• The maker, Philippe Cronier, was born in 1773, was a pupil of Robin and worked for him. • Literature: Tardy, *Dictionnaire des horlogers français*, Paris, 1971, p. 148.

SOURCE • WWW.LAPENDULERIE.FR



PAGE 142 An 18 carat gold pair-cased clock watch signed on the dial *WINDMILLS* and on the backplate *JOS WINDMILLS LONDON*, c. 1700. The case is elaborately pierced and engraved with intricate depictions of flora and fauna. It is signed W.I. signifying William Jaques, a well-known case-maker of the period. The champlévé dial has a chapter ring with Roman hour, half-hour, Arabic five-minute and minute divisions, the time being indicated by two blued-steel beetle and poker hands. The gilt-brass plated movement has a spring barrel with chain fusee and verge escapement with hairspring balance and silvered regulation disc. The single-footed balance cock is pierced and engraved in a similar pattern to the case. The movement also has striking work, regulated by a silvered countwheel on the backplate. It indicates the hours on a bell. • The maker, Joseph Windmills, was born around 1650; his origins are unclear. Free brother in September 1671. During the earliest years of his clock making, he was based in St Martin's Le Grand, London, later Mark Lane End and Tower Street. In 1699, Joseph Windmills was elected as the youngest Warden of the Clockmakers' Company. Joseph was considered one of the finest clockmakers in late seventeenth century London, alongside Thomas Tompion, Daniel Quare and Joseph Knibb, to name a few. He produced a great number of lantern clocks. His son Thomas joined his father in 1714. Joseph last attended Court at the Clockmakers' Company on 24th October 1723, which completed an active membership of the Court of more than thirty-two years.

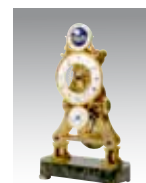
• Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 849. Brian Loomes, *The Early Clockmakers of Great Britain*, Tiptree, 1981, p. 585

SOURCE • WWW.SOMLO.COM



PAGE 144 A French Charles X wheel barometer with thermometer, signed on the dial *Chevallier Ingénieur Opticien de S M le Roi de Westphalia à Paris*, c. 1830. The mahogany-veneered case is almost entirely covered by patinated bronze ornaments in the shape of acanthus leaves. The dial is set in a chased, firegilt bezel, while the thermometer is contained in a firegilt brass frame. The engraved silvered brass dial is divided in French inches, while the corresponding weather conditions are indicated in the outer ring by a blued-steel hand. In addition there is a firegilt brass recording hand. The thermometer has a mercury capillary and a Réaumur scale with the usual text accompanying certain temperatures, such as *Glace* at the freezing point. The reservoir is embellished by a firegilt mount in the shape of an old man's head. • Height: 90 cm.

SOURCE • WWW.TOEBOSCHANTIQUES.COM



PAGE 146 An ormolu and marble skeleton clock, signed on a silvered plaque *LeRoy H<sup>er</sup> du Roy à Paris*, c. 1790. The typically symmetrical case standing on a rectangular marble base, which in its turn rests on four gilt brass bun feet, has a large white enamel chapering, surmounted by a blue and white enamel moon-phase dial. Below there is a white enamel dial showing the date of the month and the day of the week. The time is indicated by two blued steel moon hands on a Roman chapter ring. The eight-day going movement has pin-wheel escapement and a compensation pendulum. The half-hour striking work indicates the time on a bell, regulated by an outside count wheel. • Height: 52 cm.

SOURCE • WWW.LAPENDULERIE.FR



PAGE 148 A 17th century floral and foliate panelled marquetry longcase with long-duration movement, signed on the dial Edmund Massey Londini Fecit, c. 1690. The walnut-veneered case has twist hood pillars with wooden capitals and basements and bird and floral marquetry panels. The door has a glazed lenticel with a wooden surround. The case rests on ball feet. The 10" brass dial has a matted centre within a Roman and Arabic chapter ring and a date aperture below the XII. The corners are embellished by elaborate cherub-head spandrels. The weight-driven long-duration movement has anchor escapement and seconds pendulum, and so-called Roman striking work on two bells. • Height: 185 cm. • Note: Roman striking was developed by Joseph Knibb in order to save driving energy, thus preventing excessively heavy weights or mainsprings, especially for clocks of long duration -a month or more -. When a clock has a normal striking train, it requires 78 strokes per twelve hours, with Roman striking however not more than 30. The system sounds the time using the principle of Roman numerals and was used in clocks with two bells, one low -pitched bell (•) for the Roman numeral 'V', and the other of a higher pitch (◐) for the Roman 'I'. The sequence is thus: I •, II ••, III •••, IV ••, V •, VI ••, VII •••, VIII ••••, IX •••, X ••, XI •••, XII ••••. Though this ingenious idea was successful from a technical point of view, it proved to be confusing for the buyers and never really caught on. • The maker, Edmund Massey (b. 1660), was apprenticed to Joseph Knibb until 1681. Knibb's influence is abundantly clear in this clock, for instance the hands and the Roman striking work. He became a Freeman of the Worshipful Company of Clockmakers in January 1683. He worked in High Holborn. There are several longcase, bracket and lantern clocks known to have been made by him. • Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, p. 634. Brian Loomes, *The Early Clockmakers of Great Britain*, pp. 451/52. H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004, p. 988.

SOURCE • WWW.MARSHCLOCKS.CO.UK



PAGE 150 A Louis XV gilt and patinated bronze *pendule à l'éléphant* of eight-day duration, signed on the white enamel dial and on the movement *Etienne Le Noir à Paris*, c. 1750. The case, attributed to the bronzier Jean-Joseph de Saint-Germain, is drum-shaped, decorated with gilt floral garlands and surmounted by an outstretched winged *putto* holding a bow in his right hand and arrow in the other, the clock with scrolled base supported on the back of a patinated bronze elephant with gilded girth, raised trunk and feet resting on a gilt floral and foliate rocaille plinth with C-scroll and foliate edge. The dial has a chapter ring with Roman and Arabic numerals, the time being indicated by pierced gilt brass hands. The movement has silk-thread suspension, verge escapement, and strikes the hours and half hours on a single bell, regulated by an outside count wheel. • Dimension: 43,5 x 31 x 18 cm. • The maker (s), Etienne II Le Noir (b.1699, d. 1778) and possibly his son Pierre-Etienne Le Noir (b. c. 1724 - d. after 1789), came from a Parisian clockmaker family, spanning five generations. Of them, Etienne I Le Noir (1675-1739), his son Etienne II and in turn Pierre-Etienne enjoyed enormous repute, with production reaching its apogee during the partnership between Etienne II and his son from 1750 until the elder's retirement in 1771. When Etienne I died in 1739 he left a considerable fortune, which his children chose to renounce asserting that it would be "more of a burden than a benefit". Etienne II certainly justified this decision having amassed a personal fortune of 320,904 livres at the time of his own death. Etienne II was received as a maitre in 1717 and Pierre-Etienne in 1743. Seven years later in 1750 the two formed a partnership. From their workshop at Quai des Orfèvres, they supplied clocks and watches throughout the Europe. The courts of France, Spain, Naples, Saxony, Bavaria, Hesse-Cassel and other German principalities were among many to purchase works signed by the Le Noirs, which today can be found among the world's collections, such as in Paris at the Musées du Louvre, Nissim-de-Camondo and Palais du Luxembourg, as well as at Château de Versailles and the Musée des Arts Décoratifs in Lyon. • Literature: J-D. Augarde, *Les Ouvriers du Temps*, 1996, p. 90, pl. 55f. J. Britten, *Old clocks & Watches and their makers*, 1973, p. 215. E. Niehüser, *Die Französische Bronzeuhr*, 1997, p. 242, pl. 893. P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle*, 1997, p. 125, pl. C. H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, p. 123, pl. 2.8.3. Tardy, *Les Plus Belles Pendules Françaises*, 1994, p. 192, colour pl. XXXI.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 152 A silver, hour-striking, so-called 'captain's watch' with alarm, signed on the backplate *J, v. Leeuwaerde haerlem*, c. 1665. The rear side of the *basine* case is elaborately pierced and engraved and has two winding holes with shutters and one without. The dial is designed in a way we come across in other captain's watches (cf. the Nauta watch discussed on the site referred to below). The blued-steel hand indicates the time on a Roman chapter ring, the minutes being determined on the outer ring by interpolation. The construction of the superimposed revolving discs is such that the moon phase and age can be read as well as the related times of high water (*Waeter Hoogh*) in eight different places, important for the Dutch Republic in the seventeenth century: Goude, Texel, Vlie, Londe, Liedt, Amst, Dord, Antw. Most of the abbreviated place-names can be readily derived (Gouda, Texel, Vlieland, London, Amsterdam, Dordrecht, Antwerp), but *Liedt* (Eng. Leeth, not in the OED) requires some explanation. This word often occurs on Dutch seventeenth and eighteenth century sea maps and could refer to any kind of waterway, street or part of the sea. (cf. 'Lido' in Venice and Dutch 'lede' meaning waterway, Eng. 'leat'). *Liedt* could refer to three different places: *Liedt van Bergen*, Trondheim or Stockholm, in this case the most likely being Bergen (Norway). The movement has verge escapement with chain fusee and balance. The striking train indicates the hours fully on a bell. The alarm is wound from the back and set by a blued steel hand on a silvered Roman alarm disc on the backplate. • Diameter: 53.7 mm, thickness: 30.6 mm. • The maker, Jacobus van Leeuwaerde, was active in Haarlem between ca. 1647 - 1667, the date of his death. • Literature: [www.antique-horology.org/\\_Editorial/captainswatch/](http://www.antique-horology.org/_Editorial/captainswatch/).

*Note:* Mechanical horology first appeared in the Western World during the 13th century. It was the outcome of a collective effort going back to Antiquity to attempt to measure time by means of solar dials, clepsydras and, much later, by means of hour-glasses. Of large dimension, the first mechanical clocks were usually made for religious and local community buildings. It would take another three centuries for the progressive miniaturisation of the parts to take place and the invention of the main-spring as motive power

(c. 1435). This would eventually bring about the production of the watch as we know it. No specialist today would risk affirming the precise origins, but it was in Southern Germany, Northern Italy and in France where the first watches were recorded, around 1500. In 1673 Christiaan Huygens (1629–1695) published his masterwork, *Horologium Oscillatorium*, in Paris, which was devoted to a clock that functioned on the principle of the pendulum; his findings from the discovery he had made in 1656. Mathematician, physicist and astronomer, the famous Dutch scholar invented the balance-spring in 1675 which made it possible to count the oscillations of the balance in portable time-keepers, thereby opening the way for precision timekeeping. Later, French, Swiss and English watchmakers, such as Julien Le Roy (1686–1759), Thomas Mudge (1715–1794), Pierre Le Roy (1717–1785) and Ferdinand Berthoud (1727–1807), concentrated on perfecting the various parts of a watch in order to improve its accuracy. For his part, Jean-Antoine Lépine (1720–1814), inventor of the *calibre* named after him, made it possible to reduce the thickness of watches as never before. His work should be regarded as precursory to industrialisation, which developed in Europe from the 18th century. All these inventors were indebted to Galileo Galilei (1564–1642), the eminent Italian astronomer and physicist, who discovered the laws of the pendulum and furthermore sensed that this discovery would be of significant use in the measurement of time.

SOURCE • WWW.PATEKMUSEUM.COM



PAGE 182 An early-eighteenth-century fixed sundial by Johann Joachim Spiegel and dated 1719. This sundial, made of wood, steel and glass and painted in oil originated from the study of Peter the Great. Source of Entry: Museum of the former Institute of the History of Science and Technology, Leningrad. 1947. • Dimensions: 27.8 x 11.1 x 17 cm • The maker, Johann Joachim Spiegel (1653-1723), worked in Lindau, Graz and Vienna. He was a designer of sundials and made a great number of different ones. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, 2010, p. 533.

SOURCE • WWW.HERMITAGEMUSEUM.ORG



JOHANN JOACHIM SPIEGEL AUSTRIA

Early eighteenth-century sundial,  
dated 1719. Height: 27.8 cm.

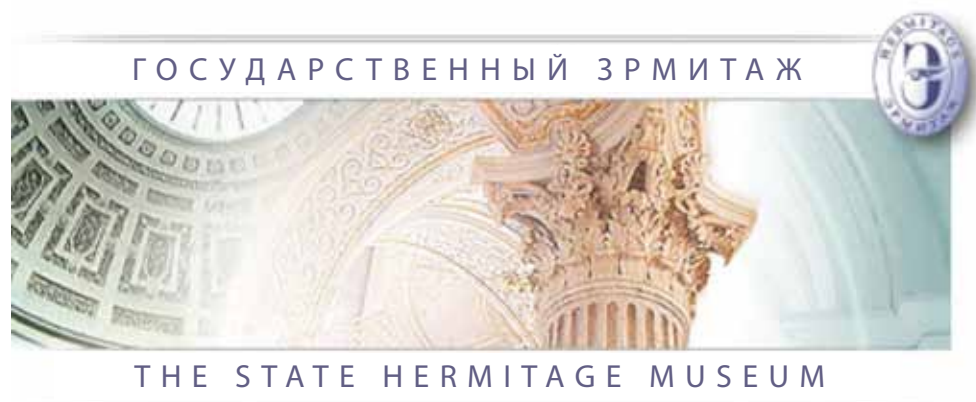
see picture notes for more details on this object

CONVERSIONS

Distance	Centimeter	Inch	Meter	Weight	Kilogram	Ounce	Gram
1 Centimeter	1	0.39370	0.01	1 Pound	0.45359	16	453.59
1 Decimeter	10	3.93700	0.1	1 Ounce	0.02835	1	28.3495
1 Foot	30.47	11.99	0.304	1 Gram	0.001	0.03527	1
1 Inch	2.54	1	0.0254	1 Milligram	1.00e-06	3.52e-5	0.001
1 Kilometer	1x10 <sup>6</sup>	39370.07	1000	1 Carat	0.0002	0.00705	0.2
1 Micrometer	0.0001	3.93e-5	1,00e-06	1 Dram	0.00177	0.06249	1.77184
1 Millimeter	0.1	0.03937	0.001	1 Grain	6.47e-5	0.00228	0.06479
1 Meter	100	3.937.007	1	1 Newton	0.10196	359.641	101.96
1 Mile	160934.4	63359.9	1609.34	1 Stone	6.34	223.93	6349.2
1 Nautical mile	185200	72913.38	1852	<b>Volume</b>	Liter	Gallon us	Pint us
1 Yard	91.439	35.99	0.91439	1 Liter	1	0.26417	2.11337
1 Pied du Roy	32.4806	12.792	0.324809	1 Milliliter	0.001	0.00026	0.00211
1 Pouce	2.707	1.066	0.02707	1 Deciliter	0.1	0.026417	0.211337
1 Ligne	0.22558	0.08881	0.0022558	1 Barrel us	158.98251	41.99873	335.98
<b>Weight</b>	Kilogram	Ounce	Gram	1 Gallon us	3.78541	1	8
1 Tonne	1000	35270	1x10 <sup>6</sup>	1 Quart us	0.94635	0.25	2
1 Kilo	1	35.27	1000	1 Pint	0.4731	0.125	1

Temperature																			
Celsius	-70	-60	-50	-40	-30	-20	-10	0	10	20	30	40	50	60	70	80	90	100	110
Fahrenheit	-94	-76	-58	-40	-22	-4	14	32	50	68	86	104	122	140	158	176	194	212	230
Réaumur	-56	-48	-40	-32	-24	-16	-8	0	8	16	24	32	40	48	56	64	72	80	88

Barometric											
Mb.	Inch	Rijnl.	Adam.	Mb.	Inch	Rijnl.	Adam.	Mb.	Inch	Rijnl.	Adam.
947	27.97	27.15	27.61	982	29.00	28.16	28.63	1017	30.03	29.16	29.65
948	27.99	27.18	27.64	983	29.03	28.18	28.66	1018	30.06	29.19	29.68
949	28.02	27.21	27.66	984	29.06	28.21	28.68	1019	30.09	29.22	29.71
950	28.05	27.24	27.69	985	29.09	28.24	28.71	1020	30.12	29.25	29.73
951	28.08	27.27	27.72	986	29.12	28.27	28.74	1021	30.15	29.27	29.76
952	28.11	27.30	27.75	987	29.15	28.30	28.77	1022	30.18	29.30	29.79
953	28.14	27.32	27.78	988	29.18	28.33	28.80	1023	30.21	29.33	29.82
954	28.17	27.35	27.81	989	29.21	28.36	28.83	1024	30.24	29.36	29.85
955	28.20	27.38	27.84	990	29.23	28.39	28.86	1025	30.27	29.39	29.88
956	28.23	27.41	27.87	991	29.26	28.41	28.89	1026	30.30	29.42	29.91
957	28.26	27.44	27.90	992	29.29	28.44	28.92	1027	30.33	29.45	29.94
958	28.29	27.47	27.93	993	29.32	28.47	28.95	1028	30.36	29.48	29.97
959	28.32	27.50	27.96	994	29.35	28.50	28.98	1029	30.39	29.50	30.00
960	28.35	27.53	27.99	995	29.38	28.53	29.01	1030	30.42	29.53	30.03
961	28.38	27.55	28.01	996	29.41	28.56	29.03	1031	30.45	29.56	30.06
962	28.41	27.58	28.04	997	29.44	28.59	29.06	1032	30.48	29.59	30.08
963	28.44	27.61	28.07	998	29.47	28.61	29.09	1033	30.50	29.62	30.11
964	28.47	27.64	28.10	999	29.50	28.64	29.12	1034	30.53	29.65	30.14
965	28.50	27.67	28.13	1000	29.53	28.67	29.15	1035	30.56	29.68	30.17
966	28.53	27.70	28.16	1001	29.56	28.70	29.18	1036	30.59	29.70	30.20
967	28.56	27.73	28.19	1002	29.59	28.73	29.21	1037	30.62	29.73	30.23
968	28.59	27.75	28.22	1003	29.62	28.76	29.24	1038	30.65	29.76	30.26
969	28.61	27.78	28.25	1004	29.65	28.79	29.27	1039	30.68	29.79	30.29
970	28.64	27.81	28.28	1005	29.68	28.82	29.30	1040	30.71	29.82	30.32
971	28.67	27.84	28.31	1006	29.71	28.84	29.33	1041	30.74	29.85	30.35
972	28.70	27.87	28.34	1007	29.74	28.87	29.36	1042	30.77	29.88	30.38
973	28.73	27.90	28.36	1008	29.77	28.90	29.38	1043	30.80	29.91	30.40
974	28.76	27.93	28.39	1009	29.80	28.93	29.41	1044	30.83	29.93	30.43
975	28.79	27.96	28.42	1010	29.83	28.96	29.44	1045	30.86	29.96	30.46
976	28.82	27.98	28.45	1011	29.85	28.99	29.47	1046	30.89	29.99	30.49
977	28.85	28.01	28.48	1012	29.88	29.02	29.50	1047	30.92	30.02	30.52
978	28.88	28.04	28.51	1013	29.91	29.04	29.53	1048	30.95	30.05	30.55
979	28.91	28.07	28.54	1014	29.94	29.07	29.56	1049	30.98	30.08	30.58
980	28.94	28.10	28.57	1015	29.97	29.10	29.59	1050	31.01	30.11	30.61
981	28.97	28.13	28.60	1016	30.00	29.13	29.62	1051	31.04	30.13	30.64



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