

MAGNIFICENT CLOCKS
FROM THE
MENTINK & ROEST COLLECTION



MAGNIFICENT CLOCKS
FROM THE
MENTINK & ROEST COLLECTION



Mentink & Roest
Antiquarians-horologists
Accredited valuer

Taalstraat 34, 5261 BE Vught, The Netherlands • tel. + 31 (0)73 6560399
www.antique-horology.org/Mentink&Roest • mentinkenroest@antique-horology.org
The galleries can be visited by appointment



CONTENTS

6	FOREWORD
8	DUTCH 'HAAGSE KLOK' BY SEVERIJN OOSTERWIJCK
10	BELGIAN SKELETON CLOCK BY DUMOULIN
12	FRENCH MARINE CHRONOMETER BY BREGUET ET FILS
14	ENGLISH BRACKET CLOCK BY ROBERT WILLIAMSON
16	FRENCH LONGCASE REGULATOR BY ROBIN
20	ENGLISH LANTERN CLOCK BY RICHARD AMES
22	FRENCH COACH WATCH BY ELIE YVER
24	SOUTH GERMAN AUTOMATON CHAMBER CLOCK
28	SOUTH GERMAN CRUCIFIX CLOCK
30	GERMAN TABLE CLOCK WITH MONOGRAM LCAG
32	GERMAN TABLE CLOCK BY JOHAN VALLENTIN LUTZ
36	GERMAN TABLE CLOCK
38	FRENCH CARRIAGE CLOCK BY LÉZÉ
40	LOUIS XVI MANTEL CLOCK BY TAVERNIER
42	ANGLO-DUTCH BRACKET CLOCK BY CLARKE & DUNSTER
46	LITERATURE
48	COLOFON



FOREWORD

We are pleased to present this catalogue which lists and describes a small selection of our stock of clocks and includes many exciting, rare and historical pieces. Specialized in early Renaissance clocks, our excellent collection also includes clocks dating from the sixteenth to the nineteenth century.

These fascinating works of art were created for a very different world, and a far cry from our hectic lives today where we are continually reminded of time, whether it be displayed on the microwave, mobile phone or computer. Beautiful, and complete with exact time measurement and proof of superb craftsmanship, these clocks need winding up and tender loving care, and are very different from today's battery-powered digital clocks. Our precious clocks will remain valuable items for collectors.

We have built an excellent reputation in dealing, restoring and researching fine antique clocks and barometers, and still carry out restoration work ourselves. We have purchased clocks from all over the world, restoring the movements and their cases at home in our workshop, and carrying out complete historical art documentation. Over the years our collection has become more varied and testifies our love for the business, our specialist knowledge and workmanship. We intend to stay focused on maintaining consistent quality and authenticity.

This catalogue will take you on a fascinating tour of clock exploration. All pieces are in their own way art treasures, timeless in their beauty. With thirty years of experience behind us we look forward to building on the tradition we have established, and this catalogue is a small gesture of thanks to our many clients who have made our business such a pleasure. We look forward to welcoming you at our stand when you visit the TEFAF in Maastricht.

Theo Mentink
Bert Roest
Menno Hoencamp

THE CASE

The case has a moulded arched pediment that is applied with a gilt-brass foliate mount, the sides have rectangular glass panels of which one side has a door, the front door is flanked by spirally turned pilasters and has foliate garland mounts below, the inside of the case has a padouk and pernambuco star-inlay, with a moulded base and on bun feet.

THE DIAL

The hinged velvet covered brass dial has a skeletonised Roman hour chapter ring with half-hour marks and with a quarter division and Arabic minute division, it has finely pierced and engraved gilt hands, with a delicate ormolu figure of Chronos below and a skeletonised signature *S. Oosterwijck fecit Hagae*.

THE MOVEMENT

The movement has four ring-turned pillars, verge escapement and a silk suspended pendulum with cycloidal cheeks, and is driven by a finely pierced and engraved single barrel with double action. The striking mechanism has a gilt large-numbered outside countwheel with finely engraved tulips and a steel hand, with hour and half-hour strike on a surmounted bell, the backplate is signed *Severijn Oosterwijck Fecit Haghe*. Duration: 8 days.

SEVERIJN OOSTERWIJCK

(BEFORE 1637-BETWEEN 1690 AND 1694)

Severijn Oosterwijck married Sara Jans van Dueren at the tender age of twenty and was first mentioned in The Hague in 1658 where a year later he became a citizen of the city. A clockmaker of great repute, he made experimental clocks with a 1-second pendulum for Christiaan Huygens from 1663-1665; one of which was sent to William Brouncker, president of the Royal Society in London. In 1688, while working with his son Adam, he was granted permission to establish a Clockmaker's Guild by the magistrates of The Hague. His two other sons Johannes, who worked in Amsterdam, and Jacob, who worked in Rotterdam, kept the family tradition and were clockmakers too. When the famous clockmaker died, he was well in his fifties, leaving behind masterpieces that we still admire to this day. Severijn's sons continued to build and thrive on their father's excellent craftsmanship.¹ An illustration of a comparable table clock with carillon, signed by both father and son can be found in E. Von Bassermann-Jordan *Uhren*.²



A DUTCH EBONY AND ORMOLU STRIKING 'HAAGSE KLOK'

SIGNED: SEVERIJN OOSTERWIJCK FECIT HAGAE

CIRCA 1680

SIZE: 51 x 36 x 16 CM.



¹ Dr. R. Plomp, *Spring-driven Dutch pendulum clocks 1657-1710*, Schiedam 1979, p. 178-181.
H.M. Vehmeyer, *Clocks. Their origin and development 1320-1880*, Volume II, Gent 2004, p. 986.

² E. Von Bassermann-Jordan, *Uhren*, Braunschweig 1969, p. 208.

AN INTERESTING WELL-PROPORTIONED BELGIAN ORMOLU, ENAMEL AND BLACK MARBLE STRIKING SKELETON CLOCK WITH FULL CALENDAR AND PHASES OF THE MOON

SIGNED: DUMOULIN HR. MÉC. À BRUXELLEA

BOTH SPRINGS SIGNED AND DATED: BOURSIER MAY 1809

CIRCA 1809

SIZE: 54 x 28 x 12.5 CM.



THE CASE

The clock frame has ring-turned brass columns, on a stepped black marble base with six tapering feet.

THE DIAL

The white enamel Roman hour chapter ring has blued steel moon hands, the outer Arabic fifteen-minute division has a blued steel arrowhead seconds hand and the inner date ring has a blued steel arrowhead hand, the chapter ring is signed *Dumoulin Hr. Méc à Bruxelles* while the centre of the dial reveals some of the mechanics. The enameled moon phase above is flanked by a white enamel ring calibrated 1 to 29½ and is inscribed *Phases de la Lune*, the subsidiary white enamel ring to be found bottom left, indicates the months with their relevant number of days, the ring bottom right indicates the days of the week and their corresponding deity and each has a blued steel arrowhead hand. The four dials are decorated with borders of white pearls which are set in gold, three dials are flanked by blue enamel borders and decorated with gold stars.

THE MOVEMENT

The spring-driven movement has four back-pinned pillars, the going train has a pin-wheel escapement with a gridiron pendulum with nine steel and brass rods suspended on a knife-edge. The striking mechanism has an outside skeletonised countwheel, with hour and half-hour strike on a bell, both springs are signed *Boursier May 1809*. Duration: 8 days.

DUMOULIN

Although both the location and day of Dumoulin's birth remain a mystery, we do know where he learned the clock trade. He was a pupil of Hubert Sarton, a clockmaker from Liège, and worked in Brussels from 1804 till 1806. Dumoulin lived in Brussels in the Broekstraat opposite the gate of St.-Jans hospital and later moved to the Bergstraete. The Musée des Arts Décoratifs François Duesberg in Mons has a comparable clock of Dumoulin in their collection with four dials.³

BOURSIER

Boursier was known as a maker of springs for watches and clocks, and worked in Paris around 1812 in the Rue Saint-Martin. He also worked in Paris in the Rue des Vieux Augustins.⁴



³ E. Fraiture, *Uurwerkmakers en uurwerknijverheid in Vlaanderen*, Leuven 2002, p. 202. François Duesberg, *Musée François Duesberg*, Bruxelles 2004, p. 107.

⁴ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 80.



THE CASE

The two-tier mahogany box has external brass drop handles attached to the sides and a sliding top inset with a diamond-shaped brass plaque engraved *N 4874*, the front has an oval brass escutcheon and a double-throw lock, complete with brass winding key.

THE DIAL

The 11 cm. silvered dial is signed *Breguet et fils No 4874*, the Roman hour chapter ring above has an outer Arabic ten minute division and blued steel spade hands, the seconds dial below has an Arabic ten seconds division and a delicate blued steel hand.

THE MOVEMENT

The numbered single barrel movement is wound through the bottom of the bowl and has a brass shutter, the Earnshaw-type escapement is numbered *183* and has a cut-bimetallic balance with peripheral screws and inner mid-temperature error screws, with blued steel helical balance spring. The Breguet format spring detent has a jewelled locking stone and an adjustable blade clamped to the banking block, the backplate is numbered *4874*, with brass bowl and brass rounded rectangular gimbal. Duration: 2 days.

Was issued to a ship for transportation to Ferey on 26th January, 1830, for the amount of FF 1100.

ABRAHAM-LOUIS BREGUET (1747-1823)

Abraham-Louis Breguet, born in Neuchâtel, Switzerland, was about fifteen years old when his stepfather sent him to Versailles to be apprenticed to the watch trade. He attended evening classes at the Collège Mazarin and learned mathematics, probably finishing his study around 1767. He emigrated to Paris a year later with his mother, stepfather and sisters, and in 1775 married Marie-Louise L'Huillier. They opened their business on Quai d'Horloge 51 soon after, now number 79, located in the centre of the watchmakers district near Pont-Neuf.

It took five years of hard work for Breguet to establish his reputation. There are no records of watches manufactured before 1787, but it is evident that Breguet was interested in perfecting the mechanics of the self-winding watch, and realized that his future lay in using his special talent for ingenious and complex new horological designs, destined for the royal houses of Europe. The Duc d'Orléans in 1780 and Marie Antoinette in 1782, possessed self-winding watches, or *perpétuelles* as Breguet described them, and this is proof of his early success. He developed these *perpétuelles* in the following years and in 1786 began to manufacture them in large numbers. We can see from the company's records that the manufacture of a *perpétuelle* was very expensive and in 1787 he secured a partnership with Xavier Gide, an established dealer in clocks and watches, as a means of acquiring additional capital for the business. Their partnership dissolved in 1791.

The French revolution disrupted Breguet's life in Paris and he left in 1793 with his son and sister-in-law and traveled to Genève, Neuchâtel, and finally to Le Locle, but they returned to Paris on 20 April 1795 and established their company at the same address: Quai d'Horloge. He must have felt at home here as he was extremely productive, and many of his important inventions and most exceptional creations were produced during this period. Breguet had already invented an important winding-key in 1789 (later named after him) and continued with the *montre perpétuelle* (1795), the *Tourbillon* regulator (1795)⁵, the *pendule sympathique* (1795) and the *montres à tact* (1796-1800). In 1807 Breguet took his son Antoine-Louis, who studied watchmaking under John Arnold in England, into full partnership. The last ten years of Breguet's business life were extremely successful and most of the crowned heads of the world could be counted as his clients. He must have been a happy man and was lucky to receive every possible honour during his lifetime. Already made *Horloger de la Marine* by Louis XVIII, he was also made *Chevalier de la Légion d'Honneur*, a member of the French Board of Longitude, and in 1816 was elected to the *Académie Royale des Sciences*. This creative watchmaker died rather suddenly on 3 September 1823 in Paris.⁶

A FRENCH MAHOGANY TWO-DAY MARINE CHRONOMETER

SIGNED: BREGUET ET FILS, NO. 4874

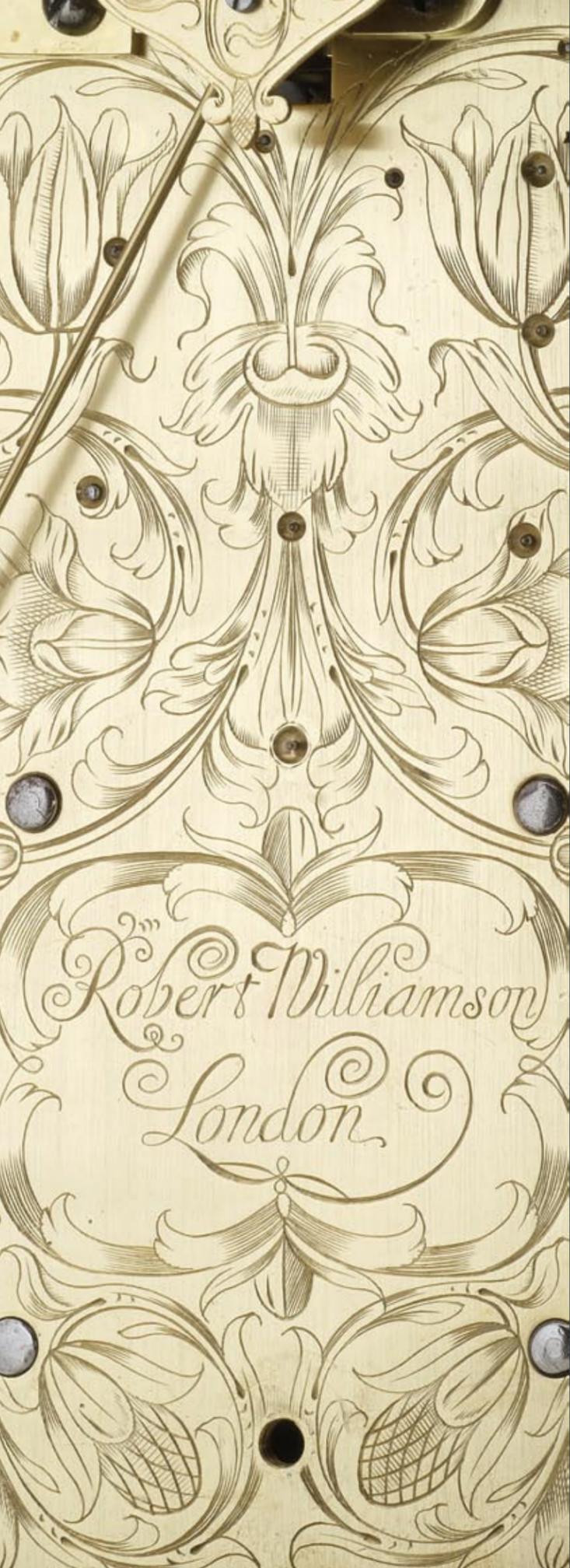
CIRCA 1830

SIZE: 19 x 24.5 x 21 CM.



⁵ The *Tourbillon*, or rotating carriage watch, is said to have been invented by Breguet in 1795 but the patent application is dated 1801.

⁶ George Daniels, *The Art of Breguet*, London 1974.
H.M. Vehmeyer, *Clocks. Their origin and development 1320-1880*, Volume II, Gent 2004, p. 955-959.



A FINE ENGLISH EBONY STRIKING BRACKET CLOCK
WITH PULL AND PUSH REPEATER
SIGNED: ROBERT WILLIAMSON, LONDON
CIRCA 1685
SIZE: 36.5 x 25.5 x 16 CM.

THE CASE

The case has a foliate-tied gilt-metal handle attached to the cushion moulded top and is applied with foliate and floral cast gilt-metal mounts, while the sides have rectangular glazed panels, with a moulded stepped plinth and on brass bun feet.

THE DIAL

The square brass dial has a silvered Roman hour chapter ring with half-hour marks, a quarter division and Arabic five-minute division, with blued steel hands, while the matted centre has a floral decoration on the date aperture, with winged cherub spandrels and a strike/silent lever above XII.

THE MOVEMENT

The spring-driven two-train gut fusee movement has six ring-turned pillars. The going train has a verge escapement, the rack striking mechanism has hour striking on the bell, while the separate pull and push mechanism for repeating the quarters and the hours, strikes on three bells. The backplate is signed *Robert Williamson London* and is surrounded by tulips and scrolling foliage. Duration: 8 days.

ROBERT WILLIAMSON

Robert Williamson was apprenticed to John Harris in October 1658. A few years later, in October 1666, he became a member of the Clockmaker's Company and a Master of the Clockmaker's Company from 1698-1714.⁷

⁷ G.H. Baillie, *Watchmakers & Clockmakers of the World*, London 1947, p. 344.
Brian Loomes B.A., *The Early Clockmakers of Great Britain*, London 1981, p. 580.





AN EXTREMELY IMPORTANT FRENCH MAHOGANY MONTH-GOING AND QUARTER STRIKING LONGCASE REGULATOR WITH REMONTOIRE AND WITH EQUATION OF TIME AND YEAR CALENDAR

SIGNED: ROBIN H.GER DU ROI ET DE MADAME. AN 1819.
 THE ENAMEL SIGNED AND DATED: DUBUISSON 1819
 BOTH SPRINGS SIGNED AND DATED: L. PEUPIN JUIN 1819
 DATED 1819
 SIZE: 209 x 51 x 30 CM.

THE CASE

The case is of superb proportions and has an arched superstructure on the overhanging top, supported by 18 brackets above a dentilled rim. The front frieze panel slides to the side, revealing the winding square for the striking mechanism. The sides have moulded glazed rectangular panels, the front door has a spring-loaded pinhole catch and the ormolu bezel has a convex glass. Complete with concave moulding on the skirted plinth and with raised rectangular panels to the front and sides.

THE DIAL

The white enamel dial is signed and dated at the centre *Robin H.ger du Roi et de Madame An 1819*, with Arabic hour numerals and with minute and seconds division, gilt-brass hands for hour and minute mean time, blued steel counterpoised sweep center seconds and blued steel arrowhead equation hand. The dial is signed and dated *Dubuisson 1819* on the reverse, while the white enamel year calendar ring below is signed *Dubuisson* on the reverse, revolving against a blued steel arrowhead hand, inscribed with the months and their corresponding deity and date. The skeletonised centre shows the equation kidney wheel with central winding square for the going work.

THE MOVEMENT

The high quality spring-driven movement is signed and dated *Robin H.ger du Roi et de Madame An 1819* on the backplate, the going train has a 5-seconds remontoire and a deadbeat anchor escapement, while the massive gridiron pendulum is knife-edged suspended and has nine steel and brass rods. The front is applied with a silvered temperature scale and with a blued steel pointer and a silvered beat scale below, while the separate spring-driven striking movement is mounted on the top. The striking mechanism has a skeletonised countwheel and a separate commander disc to tip the bells in the right position, with hour, half-hour and quarter strike on two bells, complete with original winding key. Duration: 30 days.





JEAN JOSEPH ROBIN

Jean Joseph Robin was born the eldest son of Robert Robin (1742-1799), one of the greatest French horologists of the 18th century. Robert Robin was clockmaker appointed to King Louis XVI and Queen Marie Antoinette, and will always be remembered for his outstanding regulators, made to the highest possible standard. Robert Robin worked with the leading bronziers of the day such as R. and J.B. Osmond, and also used the finest enamellers including Dubuisson and Coteau. He was popular with the royal family and the Queen had a real penchant for his creations. We can admire examples of his work in the Louvres Palaces and the Trianon. Jean Joseph was established in the Rue St-Honoré in Paris during the period 1806-1812, and in the Rue Richelieu from 1815-1825. He was highly regarded as a clockmaker and during his lifetime managed to achieve the same high standard of work as his father. He died in 1858, sadly without descendants.⁸

GOBIN ETIENNE DUBUISSON (1731-D. AFTER 1815)

Gobin Etienne, known as Dubuisson, was one of the most sought after enamellers in Paris during the latter half of the 18th century. After living in Lunéville and Strasbourg for a while, Dubuisson worked in Chantilly, and is also listed as working at the Sèvres Royal Porcelain Factory around 1756 until 1759 as a flower painter, specializing in the enameling of delicate watchcases and clock dials. In 1795 he worked in the Rue de la Huchette in Paris and from 1812-1820 he worked in the Rue de la Calandre in Paris. His name is associated with the finest dials of his day, which he supplied to Robert Robin, King Louis XVI's favourite clockmaker.⁹

PEUPIN FRÈRES

These well-known spring-makers worked in Paris in the Rue de la Harpe in 1812, and in the Rue St-Séverin in 1820.¹⁰

In this piece all three talented artists can be recognised at their best in this artful regulator.



⁸ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 562.

⁹ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 193.

¹⁰ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 515.





A FINE ENGLISH BRASS STRIKING LANTERN
CLOCK WITH ALARM AND BALANCE WHEEL
SIGNED: RICHARD AMES NEERE ST. ANDREWS
CHURCH IN HOLBURN FECIT
CIRCA 1660
SIZE: 39 x 16 x 18 CM.

THE CASE

The brass case has four columnar pillars which support the bell that is held by four brass straps and secured to four brass urn finials. The front has a pierced and engraved fret with entwined dolphins and the sides have plain pierced gallery frets. The rear has a steel plate with steel hoop and spikes and the side doors are detachable, on ball feet.

THE DIAL

The engraved dial plate has a Roman hour chapter ring with half-hour marks and a quarter division, the centre is florally engraved and signed *Richard Ames Neere St. Andrews Church in Holburn fecit*, the alarm disc has Arabic numerals, half-hour marks and an engraved central Tudor rose, with a single steel hand and an alarm pointer.

THE MOVEMENT

The two-train weight-driven movement has a balance wheel and a verge escapement, the striking mechanism has a countwheel and hour strike on a bell, the alarm assembly is mounted on the rear. Duration: 12 hours.



RICHARD AMES (CA. 1634-1682)

Richard Ames was apprenticed to Peter Closon through the Clockmaker's Company in 1648-49 and was one of the earliest known makers of lantern clocks. Ames finished his apprenticeship in 1656-57 and very quickly married Katherine Deverell. In those days an apprentice was forbidden to marry until he had finished his training, and giving in to matters of the heart meant instant dismissal. He worked in Holborn, near St. Andrews Church in Holborn, and successively took senior appointments in the Clockmaker's Company. He was made Assistant in 1669 and Warden from 1676 to 1681, and worked for about twenty-five years till 1682, when he became Master of the Clockmaker's Company. Unfortunately he died very soon after, on Thursday the 12th of October 1682 to be precise. During his years in the trade, Ames trained several apprentices, the best known of which was John Ebsworth, also a maker of lantern clocks, as well as other kinds of clocks.¹¹ Another lantern clock by Ames is illustrated in *English Lantern Clocks*, by George White.¹²

¹¹ G.H. Baillie, *Watchmakers & Clockmakers of the World*, London 1947, p. 5.
Brian Loomes B.A., *The Early Clockmakers of Great Britain*, London 1981, p. 53.
¹² George White, *English Lantern Clocks*, Suffolk 1989, p. 176 and p. 177, ill. IV/31.

THE CASE

The silver case has a finely pierced and engraved floral and foliate band, the turned stem has a ring suspension, while the bezel has a spring release catch and the plain rear has winding holes and dust shutters.

THE DIAL

The silver dial has a gilt engraved border, the Roman hour chapter ring has half-hour marks and an Arabic five-minute division, with a blued steel minute hand, the silver revolving hour disc in the centre has very delicate floral engraving with various flowers and an elaborate fixed gilt tulip hour pointer.

THE MOVEMENT

The spring-driven gilt movement has five baluster-shaped pillars, the going train has a gut fusee and a verge escapement with balance, the striking mechanism has a pierced and engraved barrel and stop-work, while the outside silver numbered countwheel is covered with a finely pierced and engraved cover with indication aperture, with hour strike on a bell mounted in the case, the backplate is signed *Elie Yver Angolesme*. Duration: 24 hours.



A RARE FRENCH SILVER COACH WATCH WITH HOUR STRIKING

SIGNED: ELIE YVER ANGOLESME

CIRCA 1650

DIAMETER: 11 CM.



ABOUT THIS CLOCK

This splendid coach watch has an engraved pattern with flowers and foliate. The central engraving is of an extremely high quality and displays refinement and precise detail. An exquisite item for collectors who appreciate outstanding craftsmanship and fine detail. An almost identical example by the same maker can be found in the H.M. Vehmeyer collection.¹³

PROVENANCE

Collection Jourdan-Barry, no. 138.

LITERATURE

J. Kugel, *Orfèvrerie française. La collection Jourdan-Barry*, Volume I, Paris 2005, no. 25 and Volume II, p. 18, no. 25.



¹³ H.M. Vehmeyer, *Clocks. Their origin and development 1320-1880*, Volume II, Gent 2004, p. 786-787, ill. F8.



'THE COMPETITIVE RAM CLOCK'
A VERY EARLY AND RARE SOUTH GERMAN IRON AUTOMATON
GOTHIC CHAMBER CLOCK WITH QUARTER STRIKING
DATED 1564
SIZE: 54 x 31 x 22 CM.



THE CASE

The iron-posted frame has an elaborate bell cage with two bells which are decorated with flower-heads and eight finials, the sides have automata in the shape of two competing painted iron rams.

THE DIAL

The polychrome painted dial has a painted Roman hour chapter ring in Gothic style and half-hour marks, the centre has an alarm disc with an iron hour hand in the shape of a hand. The painted rolling moon-disc above shows the phase of the moon and is flanked by painted fluted columns with a painted ogee arch above, the chapter ring is dated 1564 below.

THE MOVEMENT

With a weight-driven three-train iron movement, the going train has a verge escapement with a balance, the hour and quarter striking mechanism each have a countwheel, with hour strike on a large bell and quarter strike on a smaller bell. Duration: 12 hours.

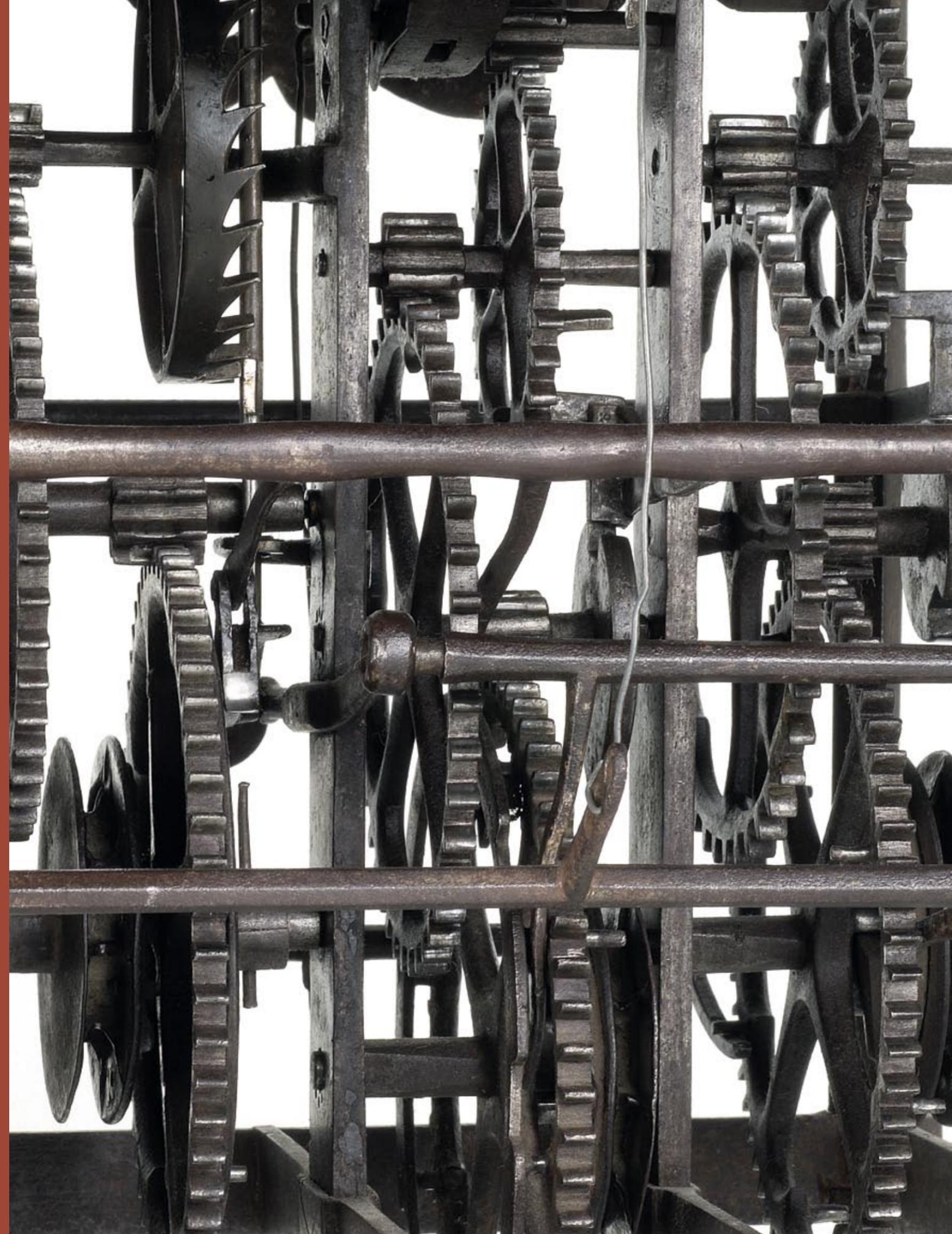
THE AUTOMATON

The rams strike the large bell with their foreheads on each hour, each at every other turn that gives the appearance of two rams competing.

ABOUT THIS CLOCK

The Swiss Liechti family were the most renowned clockmakers in the country and excelled in the art of Gothic wall clock making, a style that was extremely popular towards the end of the 16th century. Erhard Liechti is the earliest recorded member of the family, and two of his Gothic clocks can be found in the Winterthur Museum, one dated 1572, the other 1583. Another clock of his made in the same year as the clock shown here, has a comparable dial and a rolling moon phase, iron-toothed alarm disc at the centre, and a chapter ring painted with Gothic numerals.¹⁴

This wonderful example shown here was made in the 'turret clock' style. The inventor of the mechanical turret clock remains a mystery, but was most probably connected to a cloister, as they were used as centres of art and technical science. There was a need to measure time exactly in this ancient period, especially in communes where prayer hours were strictly adhered to. The first turret clocks at the end of the 13th century only showed the correct time by striking the hours, and it was only in the middle of the 15th century that turret clocks with significant indication were invented, by means of dials with single hour hands. The turret clock fulfilled an important role in daily life such as the opening and closing of the city-gates and the marketplace, and daily work too was all bound to time. A turret clock gave a city more prestige, while status grew if astronomical signs, music and moving figures were added to the turret clocks.¹⁵ Clockmakers in these times, and the clockmaker of the fine example shown here, certainly had the ability to make these fascinating automaton features, and their clocks, strange as it may seem, fit perfectly in our modern environment.



¹⁴ C. Spierdijk, *Klokken en Klokkemakers. Zes eeuwen uurwerk 1300-1900*, vierde druk, Amsterdam 1972, ill. 8.

¹⁵ *Mechanische torenuurwerken. Monumenten van techniek*, Rijksdienst voor de Monumentenzorg (RDMZ), nr. 15, augustus 1999.



A SOUTH GERMAN ENGRAVED AND CHASED
GILT-METAL STRIKING CRUCIFIX CLOCK
CIRCA 1620
SIZE: 33 CM. HIGH x 13 CM. DIAMETER

THE CASE

The case is chased with foliage on the circular moulded base and supports the balustrated bell gallery that is engraved with scrolling foliage at the top, the gilt-metal cross supports the Corpus Christi and has an inscription INRI (Jesus Nazarenus Rex Iudaeorum) to the top, the rotating sphere above has hour indication and is surmounted by a vase-shaped finial, the two figures at the base depict the Virgin Mary and St. John the Baptist, on bun feet.

THE DIAL

The revolving silvered Arabic hour chapter ring has half-hour marks and a blued steel pointer.

THE MOVEMENT

With a spring-driven gilt movement, the going train has stack-freed and stop-work, the verge escapement is complete with foliot and hairspring regulation, while the striking mechanism has a numbered countwheel and indicator, with hour strike on a bell. Duration: 24 hours.





A LARGE AND RARE GERMAN GILT-METAL STRIKING
TABLE CLOCK
WITH MONOGRAM LCAG
CIRCA 1550
SIZE: 28 x 14 x 14 CM.

THE CASE

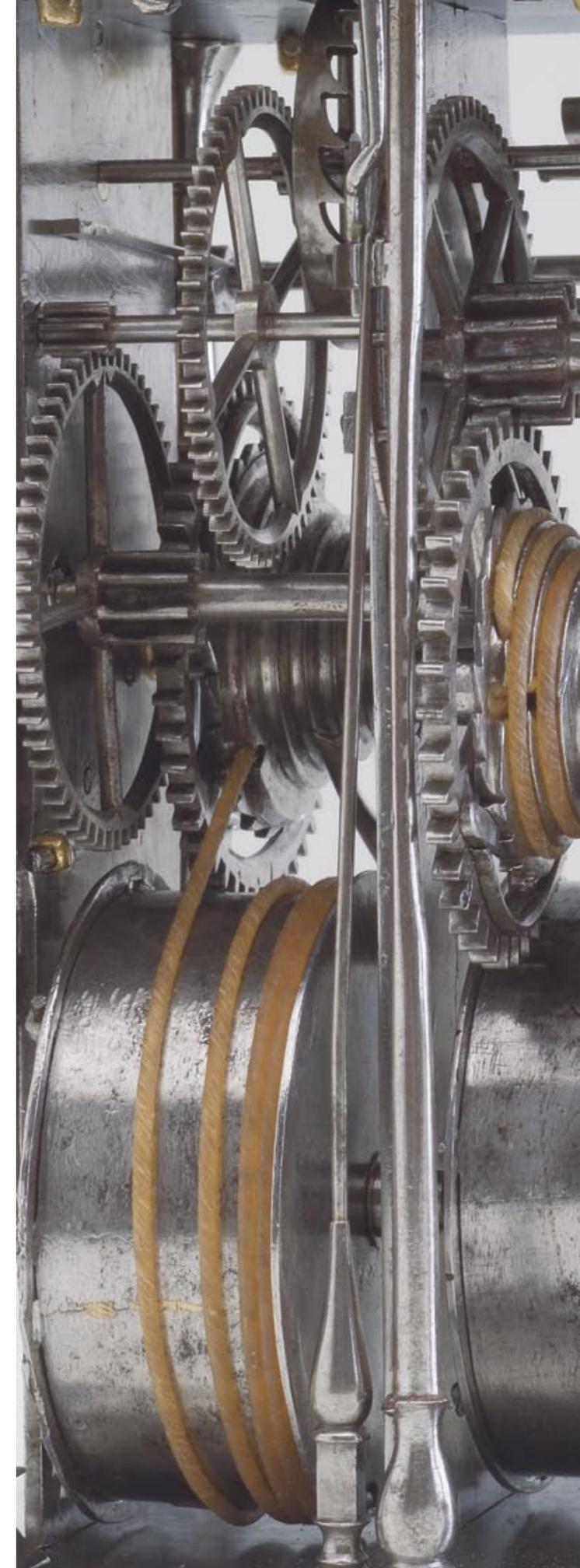
The case is engraved overall with formal strapwork, interlaced with foliage and surmounted by a bell and five vase-shaped finials, both sides are conformingly engraved with the monogram *LCAG* within a laurel garland, one side is engraved with a Tudor rose, while the other side with brickwork, on a stepped and moulded base.

THE DIAL

The dial has an Arabic 24-hour chapter ring with half-hour marks and touch pieces for the dark to feel the position, with twice 12 inner Arabic hour ring. The centre is engraved with a radiant sunburst and has a steel arrowhead hand, with a subsidiary Roman quarter dial below with half-quarter marks and a steel arrowhead hand.

THE MOVEMENT

The spring-driven steel movement has vase-shaped pillars on rectangular bases, the going train has a gut fusee and a verge escapement with a balance, the striking train has a gut fusee and a countwheel striking the hours on a bell. Duration: 12 hours.





THE CASE

With a spreading ogee gilt-metal foot and a turn-table chased in high relief with scrolling foliage, the sides and dials are supported at the angles with four turned pilasters complete with Corinthian capitals on rectangular bases. The bell-tower is framed by intricate foliate and floral pierced and engraved silvered frets, with rectangular pedestals issuing finials at each corner. The upper section has eight smaller vase-shaped columns and is centred by a revolving gilt and painted moon, which indicates the age and phase of the moon, surmounted by an hexagonal ogee gilt-metal cupola which is chased in high relief with flowers and fruit and supports a finial.

THE FRONT DIAL

With twice XII silvered Roman hour chapter ring, with half-hour marks and an outer gilt-metal Arabic five-minute division with Roman quarter indication, also has an engraved hour hand and a blued steel minute hand, while the centre has gilt and silvered rings indicating the hours of sunlight and darkness throughout the year, also sunset and sunrise. The outer silvered double-sided year ring is engraved with a date aperture, the Dominical Letter, the Saints for every day, the month and their corresponding days, with a blued steel pointer. The subsidiary dial at the lower right hand side indicates the Zodiac, the centre has an adjustor for

sunrise and sunset, while the lower left hand dial has an alarm disc; the two subsidiaries above indicate the Roman number or *Die Römer Zens Zahl* top left, and the golden number or *Die Güldene Zahl* top right, with a fixed pendulum at the front.

THE ASTROLABE DIAL

With twice XII silvered chapter ring with half-hour marks. The centre is silvered and engraved to represent the celestial globe, the revolving rete is made of gilt-metal and is pierced and engraved with the sixteen star constellations and the Zodiac. The gilt-metal double-ended rule indicates against the rete, with one end indicating the hours of daytime, while the other end is engraved with the face of the sun and indicates the position of the sun through the Zodiac, throughout the year. The centre of this double-ended hand is engraved with the phases and the age of the moon, viewed through an aperture of the last hand, also made of gilt-metal and with a loop at the end to represent the position of the moon. The subsidiary dial at the lower right hand side is engraved with the seven planets representing the seven days (Saturday-Saturn etc.), while the lower left hand dial has a Dominical Letter and a central alarm winding hole. The upper dial on the right indicates strike/not strike, and the dial on the left indicates 12 or 24 hour striking.

‘AN EXCEPTIONAL MASTERPIECE’
 A GERMAN GILT-METAL SILVERED QUARTER
 STRIKING ASTRONOMICAL TABLE CLOCK
 SIGNED: JOHAN VALLENTIN LUTZ IN AUGSPURG
 STAMPED WITH THE CITY OF AUGSBURG’S PINEAPPLE
 CIRCA 1685
 SIZE: 73 x 38 x 32 CM.





SIDE PANELS

Both are detachable, made of gilt-brass, and are profusely engraved with scrolling foliage. Both are clearly punch-stamped with the pineapple mark of Augsburg, the quarter side indicates the last struck quarter, while the other side indicates the last struck hour on a 12 or 24 hour division.

THE MOVEMENT

The spring-driven three-train movement is signed *Joban Vallentin Lutz In Augspurg* on both sides and stamped with the Augsburg's mark on one side. The going train has a chain fusee, verge escapement and a pendulum, and the quarter striking train has a chain fusee and a countwheel striking on a small bell. The hour striking train has a chain fusee, with double countwheel striking on a larger bell. Duration: 24 hours.



ABOUT THIS CLOCK

In order to become a master clockmaker in 17th century Augsburg (Germany), candidates were required to design and build a clock that was a 'masterpiece'. If they were skilled enough, candidates became master clockmakers. The Augsburg Clockmaker's Guild stipulated that the following functions were necessary for the construction of a 'masterpiece': 'A clock of the dimensions as hitherto, about a span high, which strikes the hours and the quarters. It shall also have an alarm and shall likewise show the astrolabe, the length of the days, the calendar and the planets and their signs. When the quarter band is moved, all bands shall strike the hours both to 12 and 24, as one may select.' These clocks can be seen as old-fashioned 'computers'. The 'guldental' and the Sunday character could stipulate the exact date of Easter and other feast days and when the table clock showed two letters it meant it was a leap year.

PROVENANCE

H.M. Vehmeyer, Belgium.
Private collection, Italy.

LITERATURE

J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal 1977, p. 402.
K. Maurice, *Die deutsche Räderuhr. Zur Kunst und Technik des mechanischen Zeitmessers im deutschen Sprachraum*, Volume II, München 1976, p. 34, ill. 191 and p. 196, ill. 191.
N. Tieger, *Grandi Orologi. Dal Rinascimento all'Art Déco*, Milano 1990, p. 68-71, ill.
H.M. Vehmeyer, *Clocks. Their origin and development 1320-1880*, Volume I, Gent 2004, p. 172 and p. 173, ill. G38.



A GERMAN GILT-METAL STRIKING SQUARE TABLE
CLOCK WITH ALARM
CIRCA 1560
SIZE: 6.7 x 12.7 x 12.7 CM.

THE CASE

The case is cast in high relief and depicts a host of figures, each panel is centred by a female herm and flanked by various putti and satyr herms holding a cornucopia in their hands, while each corner is finished with a pilaster in the shape of a male herm. One corner is pierced to enhance the sound of the bell, while the stepped base rests on four engraved ball feet and is held by a richly engraved pierced bottom plate.

THE DIAL

The dial has chased corners and adjusting holes, with twice XII outer Roman hour chapter ring with half-hour marks and touch pieces for the dark, and with an inner adjustable silvered

Arabic 24-hour ring and inside a gilt Roman four times VI 'Italian hours' ring. The centre has a Roman twice XII alarm ring and an engraved rose, with a blued steel hand and an alarm pointer.

THE MOVEMENT

The spring-driven steel movement has four square pillars, the going train has a gut fusee and a verge escapement with a balance, the striking train has a countwheel striking the hours on a bell, while the alarm assembly is housed in the inside of the bell. The backplate is covered with a pierced gilt plate and richly engraved with scrolling foliage. Duration: 24 hours.

ABOUT THIS CLOCK

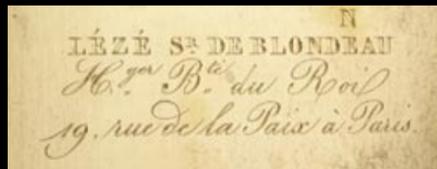
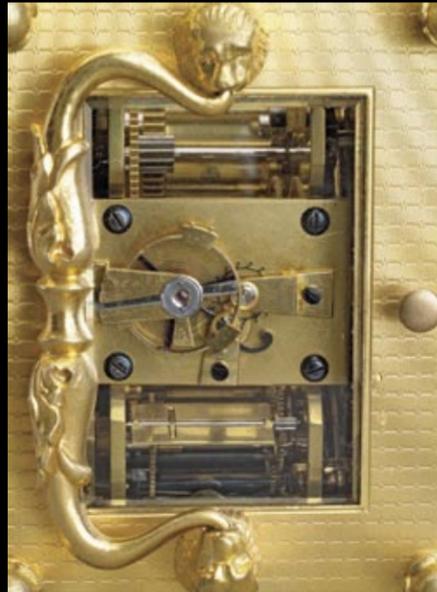
This type of clock dating circa 1560 is extremely rare, and this work of art is of the highest possible quality, complete with a beautiful case cast in high relief. The fact that the case is cast is an interesting element, since most of these clock cases were engraved in the middle of the 16th century. When taking a closer look at the figures on the panels, some similarities can be found in literature. In Ingrid Weber's book, *Deutsche, Niederländische und Französische Renaissanceplaketten 1500-1650*, comparable

figures can be found in illustrations 241 and 249.¹⁶ The author refers to the workplace of Wenzel Jamnitzer (1508-1585), the famous son of the goldsmith, Hans Jamnitzer. Wenzel combined classical and natural ornamentation such as grass, flowers and other small creatures, which were often casts of actual plants and animals. He received commissions from successive Habsburg rulers and also worked for the leading families of Nuremberg.



¹⁶ Ingrid Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten 1500-1650*, München 1975, ill. 241 and 249.

AN IMPORTANT FRENCH ORMOLU PETIT SONNERIE
CARRIAGE CLOCK WITH DATE AND ALARM
SIGNED: LÉZÉ SR. DE BLONDEAU/ H.GER B.TÉ DU ROI/
19, RUE DE LA PAIX À PARIS
CIRCA 1830
SIZE: 16 x 9.5 x 8 CM.



THE CASE

The brass case is finely cast in the architectural 'Breguet' style and has fluted Corinthian capped pilasters at the angles, while the frieze and base have floral decorations. The foliate cast handle at the top has lion's head hinges, and the top also has a large bevelled glass viewing aperture, a push repeat button and four ball finials to the angles, the sides have glass bevelled panels, on bun feet. The rear is signed LÉZÉ SR. DE BLONDEAU/ H. ger B. té du Roi/ 19, rue de la Paix à Paris and has winding and adjusting facilities with dust shutters and a strike/not strike mechanism.

THE DIAL

The engine-turned front plate has recessed matted silvered dials, the Roman hour chapter ring has a minute division and is signed LÉZÉ R. DE LA PAIX 19, with blued steel Breguet style hands. The subsidiary dial at the lower left hand side has an Arabic date indication, while the dial on the lower right hand side has an Arabic alarm time indication. Both have blued steel Breguet style hands.

THE MOVEMENT

The spring-driven movement has four back-pinned pillars, the going train has a gilt-brass lever platform and a cut-bimetallic balance, the striking mechanism has rack, hour and quarter strike on a bell. Duration: 8 days.

ABOUT THIS CLOCK

Lézé was Blondeau's successor and worked in Paris in the Rue de la Paix.¹⁷ French clockmakers were the most successful manufacturers of carriage clocks in the 19th century, exporting their wares across the world and ingeniously designing cases to suit every type of market imaginable. Surprisingly few clocks were sold in France itself, but in Great Britain business was booming as economic success had created a brand new breed of consumers, eager to satisfy their taste for novelties and luxury goods. French carriage clocks in those days were regarded as chic, and the French carriage clock industry was able to turn out high quality products on a large scale. The clocks were surprisingly not made in large factories, but by piece workers, and the Parisian makers received their *blancs-roulants*, or 'rough' movements from small factories in the traditional clock making areas of Saint-Nicolas-d'Alhiermont in the Seine-Maritime near Dieppe, and in the Jura region of the Franche-Comté, near Montbéliard. The production

techniques were similar and could only be distinguished by their maker's stamp. The cases, escapements, dials and hands were also bought from specialist makers, while painted porcelain or enamel panels, when used, were bought from factories around Limoges and Paris. These separate component parts were then assembled and finished in Paris under the supervision of makers such as Drocourt or Margaine, and the use of standard models and components enabled makers to concentrate on the decoration of cases, and to produce a huge variety of exciting designs to suit every taste and pocket.

These innovative French makers did not restrict themselves to the making of clock cases, movements also offered different and fascinating combinations. The most basic was the timepiece, which simply told the time; one development was a clock with alarm, while another was a clock which struck the hours, and generally the half-hours as well. More complicated options included *petite sonnerie* (striking quarters) and *grande sonnerie* (striking the hours and the quarters on the quarter hour). The addition of repeat work to the strike train, enabled the traveler to press a button on the top of the clock and hear the time, even if the dial remained concealed by its travel case or the dark. The most complicated, and consequently the rarest repeating carriage clocks are those which offer minute repeat.



¹⁷ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 413.

AN IMPORTANT LOUIS XVI ORMOLU AND
WHITE MARBLE STRIKING MANTEL CLOCK

SIGNED: TAVERNIER A PARIS

THE ENAMEL SIGNED: DUBUISSON

THE ORMOLU CASE SIGNED: OSMOND

CIRCA 1785

SIZE: 50 x 30 x 21 CM.

THE CASE

The vase-shaped case is signed *Osmond* and is surmounted by a pineapple finial, the sides have reeded handles festooned with fruit-laden leafy swags, the shaped rectangular stepped base has a berried laurel rim, with a grey-veined white marble base, on bun feet.

THE DIAL

The white enamel dial is signed *Tavernier a Paris* in the centre, with Arabic hour numerals and delicately pierced gilt and engraved hands, with an outer Arabic fifteen-minute division and an outer Arabic date ring with a blued steel hand, the dial is signed by the enameller *Dubuisson* below 6.

THE MOVEMENT

The spring-driven movement is signed *Tavernier A Paris*. The going train has an anchor escapement and a silk-suspended pendulum, the striking mechanism has an outside skeletonised numbered countwheel, with hour and half-hour strike on a bell. Duration: 8 days.

ETIENNE TAVERNIER (1756-1839)

Etienne Tavernier enjoyed a long working life in Paris which lasted almost sixty years, from 1772 till around 1830, and one known address of his was the Rue des Fossés St.-Germain-des-Prés from 1810-20. He worked in partnership with Philippe Gros from 1830, who succeeded him after his death in 1839. Tavernier was a supplier to the famous Abraham-Louis Breguet and also worked for Robert Robin.¹⁸

GOBIN ETIENNE DUBUISSON (1731-D. AFTER 1815)

Gobin Etienne, known as Dubuisson, was one of the most sought after enamellers in Paris during the latter half of the 18th century. After living in Lunéville and Strasbourg for a while, Dubuisson worked in Chantilly, and is also listed as working at the Sèvres Royal Porcelain Factory around 1756 until 1759 as a flower painter, specializing in the enameling of delicate watchcases and clock dials. In 1795 he worked in the Rue de la Huchette in Paris and from 1812-1820 he worked in the Rue de la Calandre in Paris. His name is associated with the finest dials of his day, which he supplied to Robert Robin, King Louis XVI's favourite clockmaker.¹⁹

ROBERT OSMOND (1711-1789)

The maker of this fine case, Robert Osmond, was born in Canisy, close to Saint-Lô. He began his apprenticeship with Louis Regnard, *Maître Fondeur en terre et en sable*, and in 1746 was recorded as working in Paris where he had since become a *maître*. He worked with his nephew, Jean-Baptiste Osmond in the years 1764 to 1775, and one known address of his was the Rue Maclou in 1773. Osmond was one of the most successful *fondeur-ciseleurs* of his day and his bronzes were widely distributed by clockmakers and *marchands-merciers*. He produced a wide range of furnishing objects and his stamp is only found on clock cases. One clock case of superb quality is a cartel delivered for use at Versailles, on May 12, 1770, by the clockmaker Jean-Antoine Lépine (*maître-horloger* in 1762). His work can be found amongst the world's finest museum collections, housed in Musée des Arts Décoratifs and Musée Nissim-de-Camondo, Paris; the Musée Condé at Chantilly and The National Museum of Stockholm.²⁰



¹⁸ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 607.

¹⁹ Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 193.

²⁰ H. Ottomeyer/P. Pröschel et al., *Vergoldete Bronzen. Die Bronzearbeiten des Spätbarock und Klassizismus*, Volume II, München 1986, p. 539-547.
Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 496.

AN IMPOSING ANGLO-DUTCH EBONY AND BRASS-MOUNTED MUSICAL BRACKET CLOCK WITH REPEAT
SIGNED: CLARKE & DUNSTER
CIRCA 1725
SIZE: 63 x 37 x 26 CM.

THE CASE

The elaborate case has a brass urn finial on the inverted bell top, and is flanked by conformingly finials at each angle, while the front, sides and rear have silk-backed pierced sound frets. The sides have rectangular glazed panels and brass handles while the arched front door is flanked by turned columns, on a stepped base and block feet.

THE DIAL

The brass dial is signed *Clarke & Dunster* and is flanked by subsidiary silvered rings for rise and fall and chime/not chime, with foliate spandrels to a silvered Roman hour chapter ring with half-hour marks and with a quarter division and Arabic five-minute division with half-quarter marks. The finely matted centre has a mock pendulum and a date aperture, with blued steel hands, while the arch has a painted rolling moon-disc showing the phase of the moon and depicting twelve tunes engraved on a silvered plaque: *A Minuett/Gallopung Nag/Gra March/the Dutches/Cold&Ran/Happy Clown/Tickle me/A Minuett/L Cutts March/Pr William/Lilibulero/K Geo° Jigg.*





THE MOVEMENT

The spring-driven three-train gut fusee movement has seven ring-turned pillars, the going train has a gut fusee and a verge escapement, while the rack striking mechanism has Dutch striking on two bells. The music train has ten bells and twenty hammers. The backplate is signed *Clarke & Dunster* within a cartouche, and is surrounded by delicate foliate scrolls decorated with birds and masks. Duration: 8 days.

ABOUT THIS CLOCK

During the last quarter of the 18th century the clockmaker Ahasuerus Fromanteel (1641-1703) moved from London to Amsterdam to set up a workshop in Holland. He stayed in touch with his two brothers in London, who were also in the clock business. All three were fortunate to be the sons of Ahasuerus Fromanteel, who is regarded by many as the 'father of English clock making' and their fame is also due to the fact that they introduced the pendulum clock to the English market in 1658. A warm contact was built between the London and Amsterdam Fromanteel workshops. The workshop in Holland was based in the Vijgendam, in the centre of Amsterdam.

In 1694 Fromanteel's daughter married Christopher Clarke (1668-1734) and it was not long after that father and son-in-law entered a partnership under the name Fromanteel & Clarke. Most of their jointly signed clocks bear no address, and create the impression that movements were produced in London as well as Amsterdam.

After Fromanteel's death in 1703, the name of the firm and the signature were maintained until around 1722 when Christopher Clarke went into partnership with Roger Dunster (1695-1747) and the name changed to Clarke & Dunster. From then on the Anglo-Dutch clocks were sold under this name and served the Dutch market.²¹

This Anglo-Dutch clock is engraved *J Drury London* underneath the chapter ring. We do know of other clocks with the same signature, also to be found on the dial plate and illustrated in *De Nederlandse staande klok* by Jaap Zeeman.²²

²¹ Dr John C. Taylor, Hans van den Ende, Dr Frits van Kersen et al., *Huygens' Legacy: The Golden Age of the Pendulum Clock*, Great Britain 2004.

²² J. Zeeman, *De Nederlandse staande klok*, Zwolle 1996, p. 79-83.

LITERATURE

ABELER 1977

J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal 1977.

BAILLIE 1947

G.H. Baillie, *Watchmakers & Clockmakers of the World*, London 1947.

VON BASSERMANN-JORDAN 1969

E. Von Bassermann-Jordan, *Uhren*, Braunschweig 1969.

DANIELS 1974

George Daniels, *The Art of Breguet*, London 1974.

DUESBERG 2004

François Duesberg, *Musée François Duesberg*, Bruxelles 2004.

FRAITURE 2002

E. Fraiture, *Uurwerkmakers en uurwerknijverheid in Vlaanderen*, Leuven 2002.

HASPELS 2006

Dr. J.J.L. Haspels, *Royal Music Machines. Vijf eeuwen vorstelijk vermaak*, Zutphen 2006.

KUGEL 2005

J. Kugel, *Orfèvrerie française. La collection Jourdan-Barry*, Volume I and II, Paris 2005.

LOOMES 1981

Brian Loomes B.A., *The Early Clockmakers of Great Britain*, London 1981.

MAURICE 1976

K. Maurice, *Die deutsche Räderuhr. Zur Kunst und Technik des mechanischen Zeitmessers im deutschen Sprachraum*, Volume II, München 1976.

OTTOMEYER 1986

H. Ottomeyer/P. Pröschel et al., *Vergoldete Bronzen. Die Bronzearbeiten des Spätbarock und Klassizismus*, Volume II, München 1986.

PLOMP 1979

Dr. R. Plomp, *Spring-driven Dutch pendulum clocks 1657-1710*, Schiedam 1979.

RIJKSDIENST VOOR DE MONUMENTENZORG 1999

Mechanische torenuurwerken. Monumenten van techniek, Rijksdienst voor de Monumentenzorg (RDMZ), nr. 15, augustus 1999.

ROBERTS 1993

Derek Roberts, *Carriage and Other Travelling Clocks*, Schiffer 1993.

SPIERDIJK 1972

C. Spierdijk, *Klokken en Klokkenmakers. Zes eeuwen uurwerk 1300-1900*, vierde druk, Amsterdam 1972.

TARDY 1972

Tardy, *Dictionnaire des Horlogers Français*, Paris 1972.

TAYLOR 2004

Dr John C. Taylor, Hans van den Ende, Dr Frits van Kersen et al., *Huygens' Legacy. The Golden Age of the Pendulum Clock*, Great Britain 2004.

TIEGER 1990

N. Tieger, *Grandi Orologi. Dal Rinascimento all'Art Déco*, Milano 1990.

VEHMEYER 2004

H.M. Vehmeyer, *Clocks. Their origin and development 1320-1880*, Volume I and II, Gent 2004.

WEBER 1975

Ingrid Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten 1500-1650*, München 1975.

WHITE 1989

George White, *English Lantern Clocks*, Suffolk 1989.

ZEEMAN 1996

J. Zeeman, *De Nederlandse staande klok*, Zwolle 1996.



MAGNIFICENT CLOCKS
FROM THE
MENTINK & ROEST COLLECTION

PUBLISHER, CONCEPT AND EDITING
Timp & Mock - Kijk op Collecties
www.timpenmock.com

PHOTOGRAPHER
Tom Haartsen, Ouderkerk aan de Amstel

DESIGN
An van der Wal, Amsterdam

PRINTED AND BOUND BY
Drukkerij Mercurius, Wormerveer

© Timp & Mock - Kijk op Collecties

No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.