TOBIAS BIRCH

FINE ANTIQUE CLOCKS

THOMAS MUDGE AND WILLIAM DUTTON,
A PERFECT PARTNERSHIP

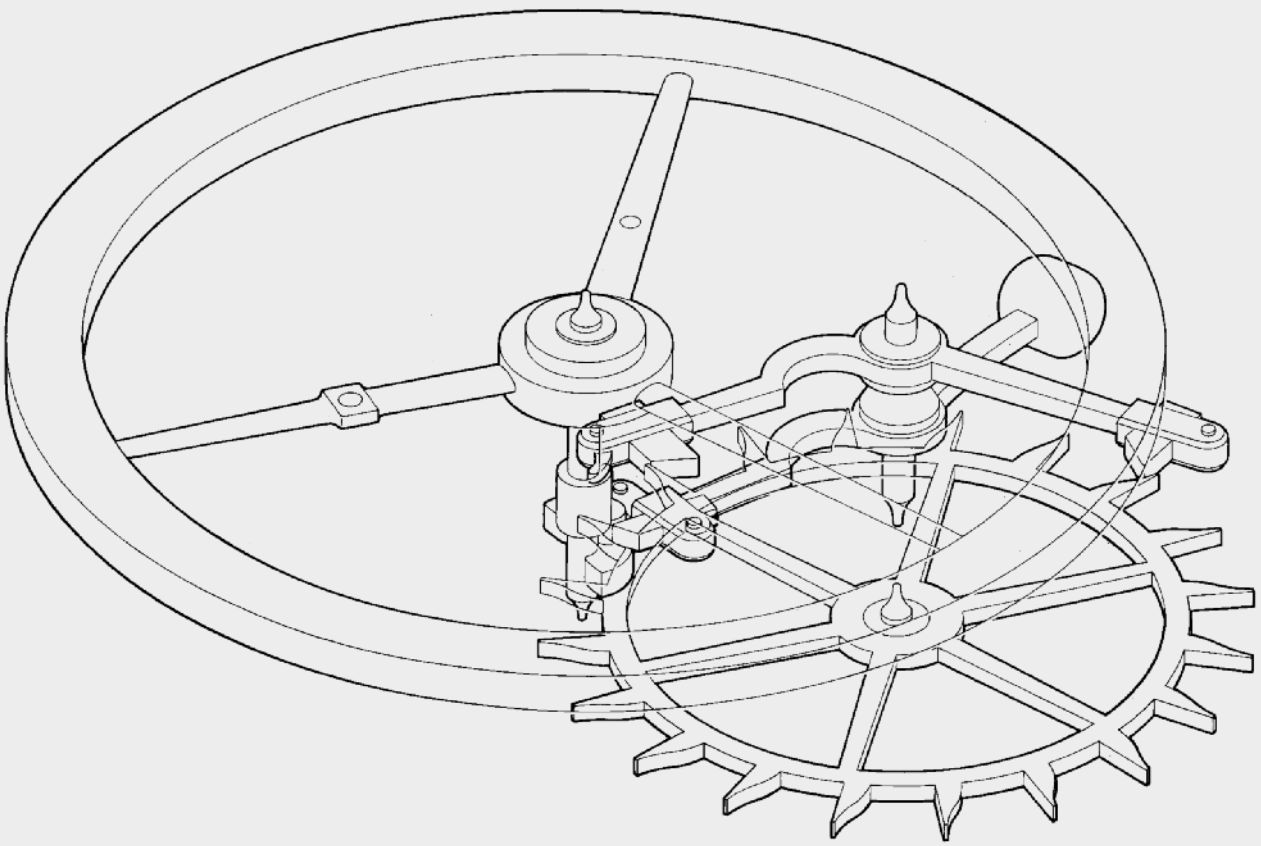

Illustration of Thomas Mudge’s lever escapement © David Penney.

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FINE ANTIQUE CLOCKS

Foreword

Thomas Mudge and William Dutton, a perfect partnership.

Welcome, I am proud to present this selling exhibition catalogue of clocks and watches by Thomas Mudge and William Dutton. The aim of the exhibition is to highlight and to share the superb clocks and watches made by a perfect partnership.

My interest in Thomas Mudge started while studying clock restoration at West Dean College in 1989 when I read a copy of the Antiquarian Horological Journal, from December 1981, with an article by George Daniels titled, 'Thomas Mudge, The Complete Horologist'. The article talks about the iconic Thomas Mudge lunar clock, now in the British Museum, Mudge 'Green', a marine timekeeper, which made a world record when it sold for £62,500 in 1976, a beautiful mahogany equation longcase clock and an early watch with a lever escapement by Josiah Emery No. 939.

George Daniels' article finished by saying that Mudge's beautiful constant force timekeepers were a monument to his patient labours and an inspiration to each succeeding generation of aspiring horologists and, that these alone, were enough to give Mudge a special place in the history of horology. However, George Daniels felt that it was Thomas Mudge's invention of the lever escapement, which continues to be used today, combined with Mudge's love of the horological arts, that produced so many original and beautiful clocks and watches, containing great diversity of interest, that made Daniels choose Thomas Mudge as the Freeman of the Clockmakers' Company who added most to the prestige of British horology.

William Dutton was also a highly skilled clockmaker, somewhat overshadowed by the great Thomas Mudge, Dutton produced some of the finest clocks and watches of the time. William Dutton met Thomas Mudge when he came to the workshops of London's most famous clockmaker of the day, George Graham, to begin his apprenticeship. Thomas Mudge and William Dutton, both former apprentices of George Graham, formed a successful partnership in 1765. In 1771, Thomas Mudge, due to ill health and his ambition to make sea going clocks, was able to confidently leave his business partner and friend William Dutton to run the business in London and move to Plymouth with his wife Abigail and two sons. Thomas Mudge and William Dutton died in the same year, 1794 and were both buried in St Dunstan in the West, in Fleet Street Churchyard. Sadly, the churchyard was demolished when The Strand was widened in the Victorian era and the graves no longer exist.

I find myself in the fortunate position of being a clock dealer with a restoration background. I oversee the restoration of clocks I sell and, when time allows, still undertake important restoration jobs myself. Working on clocks from the Mudge and Dutton workshops is always a great pleasure and has enabled me to see the influence of Thomas Tompion and George Graham clocks on the movements of those by Mudge and Dutton. The finer details of the shaped feet of the cocks and separate backcock for the pallets and pendulum suspension being good examples.

I hope you enjoy this catalogue and look forward to helping you in the purchase, sale or restoration of an antique clock or watch very soon.

Tobias Birch
February 2019

The Mudge & Dutton firm, a timeline of events.

1714 The Longitude Act passed, offering a first prize of £20,000. This was the Act of Queen Anne that had a profound effect on English precision horology. The Act was constantly altered and amended over the 114 years it was in force.

Anne dies and George I succeeds to the throne.

1715 circa Thomas Mudge born.

George Graham experiments with dead-beat escapements in clocks, and with pendulums having temperature compensation.

1724 circa William Dutton born.

1726 George Graham decides to sell only watches with his 'cylinder' or 'horizontal' dead-beat escapement. As perhaps the most famous watchmaker at this time, he was in a strong enough position to turn away orders for watches with verge (recoil) escapements.

1727 George II succeeds to the throne.

1730 John Harrison arrives in London for the first time and forges a lifelong friendship with George Graham.

1731 Thomas Mudge apprenticed to George Graham.

1736 Harrison's first timekeeper tried at sea.

1738 Thomas Mudge receives his Freedom of the Clockmakers' Company and, on the same day, William Dutton is apprenticed to George Graham.

1741 Act of Parliament passed: for surveying the Chief Ports and Head Lands on the Coasts of Great Britain and Ireland. This provides for the first accurate determination of their Latitude and Longitude.

1747 William Dutton marries Ann Millward, the daughter of Thomas Millward, a print seller with his shop next to that of George Graham.

1751 George Graham dies, 16th November.

1760 George III succeeds to the throne.

1761 The first of the two Transits of Venus take place around the world, the biggest scientific events of the 18th century.

1762 Act of Parliament passed: for rendering more effectual… An Act for providing a Publick[sic] Reward for such Person or Persons as shall discover the Longitude at Sea.

1763 Act of Parliament passed: for the Encouragement of John Harrison, to publish and make known his Invention of a Machine or Watch, for the discovery of the Longitude at Sea.

Thomas Mudge immediately writes down his '*Thoughts on the Means of Improving Watches; and more particularly those for the use of the sea…*' prior to the 'Discovery'. This was published by Thomas in 1765 and also included by Thomas Jr., in his book '*Description with Plates…*' in 1799.

Thomas Mudge appointed by the Board of Longitude as one of three specialist watchmakers to be at the 'Discovery' of John Harrison's timekeeper.

John, Thomas Mudge's second son, born 7th June.

1765 Thomas Mudge and William Dutton form partnership.

Nevil Maskelyne appointed Astronomer Royal.

Act of Parliament passed: for rendering more effectual… An Act for providing a Publick[sic] Reward for such Person or Persons as shall discover the Longitude at Sea.

1766 Ferdinand Berthoud in London and seeks information about Harrison's timekeeper from Thomas Mudge. This is after Berthoud had asked Harrison, who agreed, but who wanted money to do so. Berthoud states that he did not have enough to strike a deal with Harrison.

1767 The Board of Longitude publish The Principles of Mr Harrison's Timekeeper.

1769 Zachariah, father of Thomas Mudge dies.

The second of the two Transits of Venus take place around the world, the biggest scientific events of the 18th century.

1770 Act of Parliament passed: for rendering more effectual several Acts for providing a Publick[sic] Reward for discovering the Longitude at Sea.

1771 Thomas Mudge, his wife Abigail and his two sons, Thomas and John, move to Plymouth, in order to be near his brother Dr John Mudge. Matthew Dutton, son of William, apprenticed to Thomas Mudge.

1773 151 Fleet St, the premises of Mudge & Dutton, seriously damaged by fire. An account in the Daily Advertiser states "the third and fourth stories were consumed and the rest of the House greatly damaged. The family narrowly saved their lives". The firm relocates to 148 Fleet St.

Act of Parliament passed: for granting to His Majesty a certain Sum of Money and for paying to John Harrison a further Reward.

1774 Thomas Mudge completes work on his first constant force chronometer, now known as his No 1.

Act of Parliament passed: for the repeal of all former Acts concerning the Longitude at Sea.

1775 William Dutton involved with Greenwich Observatory and Mudge's timekeeper which broke its mainspring

while in test. William spends much of his time acting on Thomas' behalf with Greenwich and the Board of Longitude in the late 1770s.

The War of American Independence begins.

1776 Thomas Mudge appointed 'Watchmaker in Ordinary' to King George III, at a salary of £150 a year.

Thomas Dutton apprenticed to his father, William Dutton.

John Harrison dies.

1777 Act of Parliament passed: for rendering more effectual An Act, for promoting the Discovery the Longitude at Sea.

Sarah Dutton, daughter of William Dutton, marries a "Mr Buchanan, watchmaker".

1778 John Whitehurst of Derby, but then living at Bolt Court in Fleet St, London, conducts experiments on his new compensation pendulum using Dutton's regulator, presumably the shop regulator of Mudge & Dutton.

1779 Thomas Mudge completes work on his chronometers 'Green' and 'Blue'.

1780 Thomas Mudge supplies a model of his detached lever escapement for his patron Count von Bruhl, from which Emery starts his series of lever watches, using Richard Pendleton as the escapement maker.

1781 Act of Parliament passed: for continuing the Encouragement and Reward of Persons making certain Discoveries for finding the Longitude at Sea.

1783 America wins its War of Independence with Britain.

1785 Thomas Mudge Jr. marries Elizabeth Kingdom on the 12th December in Plymouth.

William Dutton's daughter Hephzibah Dutton marries William Kingdom, brother of Elizabeth Kingdom.

1787 A horse named 'Longitude,' owned by a Mr Dutton, runs in the main Easter meeting at Newmarket.

1789 Thomas Mudge's wife Abigail dies and Thomas is then looked after, alternately, by his sons, Thomas in London and John in Devon.

The outbreak of the French Revolution sends shock waves through the British establishment.

1790 Act of Parliament passed: for continuing the Encouragement and Reward of Persons making certain Discoveries for Finding the Longitude.

1793 Dr John, Thomas's brother, dies at his house in Plymouth, he was 72.

Jane, daughter of Matthew and Catherine Dutton born.

1794 William Dutton dies 16th January.

William Dutton's son Thomas Dutton marries Sarah Kingdom at St. Dunstans in the West in Fleet Street on the 1st November.

Thomas Mudge dies 14th November.

Thomas Mudge Jr. starts commercial production of his father's design of portable timekeeper. The team he employs includes William Howells, Robert Pennington, Richard Pendleton and others.

1796 Act of Parliament passed: for continuing the Encouragement and Reward of Persons making Discoveries for finding the Longitude at Sea.

1797 Tax levied on Clocks and Watches.

Josiah Emery dies.

1799 '*A Description with Plates…*' is published by Thomas Mudge Jr. It provides a post-mortem account of his efforts to establish a chronometer manufactory using his father's designs.

Matthew Dutton Jr. apprenticed to his father Matthew Dutton.

1800 Matthew Dutton is made Master of the Clockmakers' Company.

1803 Act of Parliament passed: for continuing the Encouragement of Persons making Discoveries for finding the Longitude at Sea.

1805 Nelson is killed at the Battle of Trafalgar.

1810 George, the future King, established as 'Prince Regent' due to his father's continuing illness.

1815 Act of Parliament passed: to continue the Encouragement of Persons making Discoveries for finding the Longitude at Sea.

Wellington and his allies finally defeat Napoleon at the Battle of Waterloo.

1818 Charlotte, wife of George III and owner of the first Mudge lever watch, dies.

1820 King George III dies and George IV succeeds to the throne.

1821 Act of Parliament passed: to amend an Act, for more effectually discovering the Longitude at Sea.

Matthew Dutton dies.

1823 The partnership of Matthew Dutton and his son Matthew formally dissolved.

1828 Act of Parliament passed: for repealing the Laws now in force relating to the Discovery of the Longitude at Sea. This is the last and concluding Act, the 'Prize,' as such, was never awarded.

Thomas MUDGE, William DUTTON, a perfect partnership.

A short introduction by David Penney.

The firm of Thomas Mudge and William Dutton, established in Fleet Street, London, had roots that reached deep into the history of English horology. In many ways the firm can be seen as the direct inheritor of traditions established first by Thomas Tompion. These were then continued and improved on by his late partner and successor, George Graham, particularly regarding precision. Thomas Mudge (c.1715-1794) and William Dutton (c.1724-1794) both served their apprenticeships under Graham and, by one of those quirks of fate, William Dutton began his apprenticeship on the same day that Thomas Mudge completed his formal training and gained his Freedom of the Clockmakers' Company. This was in January 1738.

It is unclear when Graham's two trainees realised that a shared future might be beneficial but, happy coincidence or not, the specialties they developed under Graham's tutelage proved to be entirely complimentary; while Mudge focused more on the making of watches, Dutton specialised more in clocks. They were to become lifelong friends during a working partnership that lasted for around 40 years and the firm they established produced many of the best London clocks and watches of the period.

William finished his apprenticeship and gained his Freedom in July 1746 and almost certainly stayed working for his former master until Graham's death in 1751. While there are no employment records to confirm the dates, it was probably only after Graham's death that Dutton began working for Mudge. Presumably helping out with just their clocks at the beginning, but with Dutton becoming ever more involved in the business, the two former Graham apprentices entered into formal partnership around 1765.

Fig 1: George GRAHAM, London. A unique and unnumbered miniature timepiece with dead-beat escapement that dates from the last years of Graham's output, circa 1746-51. It is one of a small number of spring clocks from the period that do not bear Graham's usual serial number, of which at least one other is in an ormolu case. It dates from when William Dutton was working for Graham and is almost certainly his work.

Few clocks by Thomas Mudge prior to 1765 are known but from the start of his collaboration with William Dutton changes in materials and design become evident. The use of mahogany serves as one example. Mudge only used this for his longcase clocks but after the partnership formed mahogany started to be used for their spring clock cases as well. A similar change can be observed in the handling of decoration. In particular, the back-plates of Mudge and Dutton spring clocks are perfectly plain apart from a signature. This marked a distinct change from Mudge's pre-partnership output which featured engraved movements all housed in ebonised cases.

Fig 1. Page 24

Fig 2. Page 28

Fig 2: Thomas MUDGE, London. Mahogany longcase typical of Mudge's design. Note both the hood and the base are not much wider than the trunk, giving a slimmer and lighter feel to the case. Add to this a hood with no pillars and a single finial mounted on a small, four-sided mahogany base and the overall impression is one of carefully controlled architectural proportions and attention to detail. One notable example of this is the thinner than normal hood door frame fronted with an elaborate ogee moulding. This gives a unique effect, the reflections created giving the hood an even lighter look.

Thomas Mudge

In longcase clocks the stylistic transition associated with the new partnership was less obvious. Mudge had used mahogany for his few longcase clocks and this was continued by the partnership. The decorative elements of the clock movements, however, show the same increasingly simplified refinement as that seen in the new firm's spring clocks. This involved a decrease in unnecessary decoration while, at the same time, the care shown in the manufacture and quality of wheel trains, escapement parts and general finishing was continued, and even improved. This is one reason why many Mudge & Dutton clocks survive in such good original condition after being run for over two hundred years.

At the same time as their domestic work a series of fine longcase regulators began to be made. This precision ethos clearly spilled over into their standard output, both longcase and spring clocks, and William Dutton was obviously happy to use the dead-beat escapement of his old master, George Graham, in some of his domestic clocks. Of equal if not greater importance, a completely new style of wall clock with anchor as opposed to verge escapements was created. These can be considered the forerunners of the standard 'English Dial' that continued to be made well into the 20th century.

Fig 3: Typical 'phase II' dial clock with impressive cast brass bezel, flat glass and twin vertical mouldings that run from the ogee moulded bottom door into the edge of the circular dial surround. The 14-inch silvered dial shows the heads of the screws fixing the dial to the dial feet. Earlier clocks do not have this feature, having instead dial feet that are rivetted to the dial.

Fig 3. Page 44

The firm was also involved with best quality turret clocks, being the main suppliers to the Royal Dockyards then being re-built at Chatham, Deal, and Plymouth. Watches by the partnership continued to be made in Mudge's best manner, most being Graham-type cylinders cased in a variety of materials and styles. A few were finished with verge escapements but all are of the finest quality, both timepieces and repeaters.

There are also a number of items produced during the Mudge and Dutton partnership that bear just one of their two names. Because of this, it seems probable there was an understanding that any special work could be undertaken by either partner and sold bearing the one name; for example, Mudge's chronometers: Nos 1, Blue and Green.

Fig 4: MUDGE copy chronometer No 26. The stunning dial of an 8-day chronometer made at Mudge junior's manufactory in 1798. A close copy of Mudge's No 1 chronometer finished in 1774, the dial is a perfect example of work by the best London specialists of the day.

Fig 4.

William Dutton began working with his eventual partner during the period of Thomas Mudge's greatest energy and ambition. This had led Mudge to take a lease on a shop in Fleet Street close to Graham's a year or so before the latter's death in 1751. On leaving Graham's employment, by the mid 1740s, Mudge had also generated a completely new style of case for his clocks. This alone should be enough to establish a permanent and esteemed place in the history of applied art and design for Thomas, the case designs being a revolution of sorts at the time.

These new pillarless longcases and three pad, arch top, spring clocks of refined and classical proportions set a new post-Graham, true 'Georgian' style that was soon taken up by many other makers, initially by those also around Fleet Street and eventually by many others elsewhere. Few if any, however, equalled the quality of cases sold by the Mudge and Dutton partnership. The identity of the person who supplied their cases, often said to be Rich, is not known.

Fig 5: Thomas MUDGE & William DUTTON two-train spring clock with verge escapement, circa 1770. Top quality mahogany three pad top case with fine mouldings throughout. The handle on the case is the earlier type, having no decoration at the sides. Typical brass dial with silvered chapter ring and regulation scale in the arch, signed on a silvered plaque above the date aperture. The hands are typical of the firm.

Fig 5. Page 32

While Tompion and some other London clockmakers with a large retail business had taken to numbering their output, the numbering of Mudge and Dutton's clocks began much later, probably post 1775. The ethos of the Mudge and Dutton partnership was quality, never quantity, however. This meant the output of their clocks and watches was relatively small, their clocks not needing to be numbered early on, and surviving examples of both are rarely offered for sale. Producing fewer items they would have needed fewer outworkers, most being ex-Graham workshop people judging by the continuing high standards seen.

While Mudge and Dutton's watches and clocks have always been cherished by collectors and dealers, it has not been recognised just what an influence this partnership had on London clockmaking, not just in the elegance and simplicity of their Mudge case designs, but also the fitness for purpose of their Dutton inspired mechanisms. Together, Thomas Mudge and William Dutton set the standard for the classic English Georgian clocks that followed.

Thomas, a hard-working perfectionist by all accounts, had become increasingly unwell throughout the 1760s. This forced him to retire from active business life in 1771 and move to Plymouth in order to be looked after by his brother, Dr John Mudge, a respected physician. Moving away from London into the house formerly owned by his father would have allowed Thomas to concentrate on his chronometer project but it also meant that William was in sole charge of the London business from then on, if not from sometime before. In this he was helped by his sons Matthew and Thomas, both of whom became partners in the firm shortly before William's death in January 1794. The eldest son, Matthew, was apprenticed to Mudge from 1771 to 1779, almost certainly becoming the perfect go-between connecting his master in Plymouth with the London specialists essential for Thomas's chronometer and other work.

Thomas Dutton, presumably continuing the Mudge and Dutton partnering of a watchmaker with a clockmaker, was apprenticed to his father William in 1776, becoming Free only much later in 1791.

Matthew became Master of the Clockmakers' Company in 1800, taking his son Matthew as an apprentice in 1799 and probably into the business, Matthew Dutton & Son, when the son received his Freedom in 1815. This extended apprenticeship may be partially explained by the depression caused by the war with Napoleon.

Matthew, the son, took over the business around 1823 when the partnership with his father was dissolved. His son, Robert William, was apprenticed to him in 1825, becoming Free in 1833. At this point the Dutton firm seems to have concentrated solely on the supply and care of top-quality institutional clocks, mostly spring clocks, and mostly dial clocks. This was the period of much re-building of London and the new offices, museums, libraries, banks and so on, would have needed new clocks. They would also have required regular winding and servicing.

The Dutton firm, along with Vulliamy, was the main choice for such clocks and their care, and supplied many for government use. Records show this included twenty clocks in 1851 for the new Palace of Westminster, then being built to Barry's 'Gothic Revival' design. They were supplied in cases designed by A W N Pugin and well over 150 years later these are all still in place, doing their original job of keeping and showing public time.

The changes in signature seen on Mudge and Dutton and later Dutton clocks have often been misdated by dealers, auction houses and in various published listings. This is made worse by the confusion caused by William Dutton signed clocks being sold alongside those signed Mudge & Dutton, and by Matthew Dutton being followed in the business by his son, also called Matthew, though the son did start a new watch numbering sequence. Further, there are watches and one clock signed Dutton junior. It is not clear if this refers to either Matthew or Thomas but is perhaps more likely to be a 'second string' name used by the firm to sell non-standard items.

Despite the lack of any surviving records the correct approximate chronology for the various firms, noting some overlapping, is as follows:

1738 to 1787 Thomas Mudge
1765 to 1787 Thomas Mudge & William Dutton
1751 to 1792 William Dutton
1792 to 1794 William Dutton & Sons
1794 to 1800 Matthew & Thomas Dutton
1800 to 1815 Mathew Dutton
1815 to 1823 Matthew Dutton & Son
1823 to 1835 Matthew Dutton. New watch number sequence started
1835 to at least 1876
Dutton (R W Dutton), becoming Dutton & Co around 1865, although '& Co' seems to have been used randomly throughout the different partnerships. By 1835 the firm was almost entirely suppliers of spring clocks. Only a few watches and no weight driven clocks from this period are known
1787 to 1823 Dutton Junior

The firm's longcase clocks

The standard Mudge & Dutton longcase with pillarless hood and a single finial on the top has an arched 12-inch dial and is always in a mahogany case. Mostly two-train striking clocks, the dials come with four main variations, the earliest being the standard brass dial with silvered chapter ring for the hours and minutes with a subsidiary dial in the arch for strike/silent. These date from around 1765 onwards. None are known after 1785.

From around 1765 two other designs start to appear. One has circular white enamel dials for the central hour and minute chapter and the subsidiary in the arch, the latter showing the date rather than strike/silent. They are mounted on the usual brass dial with gilt spandrels. The other design has silvered rather than enamel discs, probably designed to be more durable than enamel; enamel being both very expensive, at least initially, and especially vulnerable around winding holes. Those with silvered discs usually have a strike/silent dial in the arch and sometimes a date indication.

Fig 6: Matthew DUTTON longcase numbered 292, circa 1801. Typical mahogany case with single finial and moulded frame to the hood door, the trunk door and base panel with finely figured veneer on an oak carcase, earlier clocks are all mahogany. Standard 12-inch dial with gilt spandrel with a solid silvered centre. Silvered subsidiary dial in arch showing the date, earlier clocks having a date aperture in the main dial.

While enamel dials would have been more expensive than silvered dials, the main reason for the different styles offered by the firm would have been customer choice. The use of enamel dials on clocks changed significantly in 1770 when William Weston began to offer full size 'Venetian enamel' clock dials at a reduced price.

Fig 6. Page 68

Fig 7: William WESTON, enameller. Newspaper advert from Lloyd's Evening Post, 11th May 1770, announcing that the larger enamel dials needed for use on clocks were now available "on reasonable terms." The full text reads:

The General Use of Enamel Dials to Watches is a convincing Proof of their Superiority over those made in Silver, they being always the same in all Climates, and as Metal Dials on Clocks change their Colours very much in a short Time, and if sent Abroad unavoidably alter, and often turn black before they arrive at the Place of their Destination, therefore nothing could prevent Enamel Dials from being used also for Clocks; but the Difficulty of procuring them, and the Large Price they have heretofore been sold at; but that Difficulty is now in a great Measure removed, and they are manufactured with the best Venetian hard Enamel in great Perfection, and on reasonable Terms. Any Person may see an Assortment of the most useful Dimensions; and such as give their Orders may depend on having them executed, with the utmost Care and Dispatch, by Wm WESTON. No 29 Quakers-buildings, Smithfield-bars.

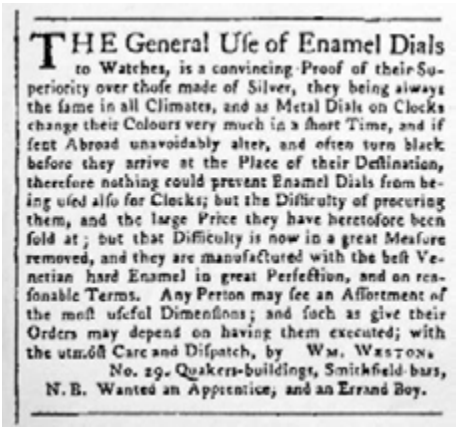
THE General Uſe of Enamel Dials to Watches, is a convincing Proof of their Superiority over thoſe made of Silver, they being always the ſame in all Climates, and as Metal Dials on Clocks change their Colours very much in a ſhort Time, and if ſent Abroad unavoidably alter, and often turn black before they arrive at the Place of their Deſtination, therefore nothing could prevent Enamel Dials from being uſed alſo for Clocks; but the Difficulty of procuring them, and the large Price they have heretofore been ſold at; but that Difficulty is now in a great Meaſure removed, and they are manufactured with the beſt Venetian hard Enamel in great Perfection, and on reaſonable Terms. Any Perſon may ſee an Aſſortment of the moſt uſeful Dimenſions; and ſuch as give their Orders may depend on having them executed; with the utmoſt Care and Diſpatch, by WM. WESTON,
No. 29. Quakers-buildings, Smithfield-bars,
N. B. Wanted an Apprentice, and an Errand Boy.

Fig 7.

The last of the main variations to appear was an all silvered single sheet dial, a style first used for Graham's regulators and which spread into Dutton's domestic clocks, both weight and spring driven. These are likely to date from 1785 onwards and none have engraved spandrels or other forms of added decoration. Also inspired by their precision work, one other type of longcase used by the firm has an all-silvered dial with a shallow 'ogee' arch, plus one longcase is known with a square silvered dial under a full arch, a style favoured by the Vulliamy firm.

The firm's regulators

Thomas Mudge made a regulator for his own use in 1741. This remained with him throughout his working life but he appears not to have made any others. As the market for such accurate clocks grew, including for domestic rather than just observatory use, it seems the arrival of William Dutton into the partnership was the point at which they started to be supplied.

The earliest examples are identical in most respects to the work of John Shelton and it is probable that he was employed by Mudge and Dutton, at least in the beginning. Shelton sold the last of his five regulators to the Royal Society in 1769 and is likely to have ceased working around that time, he was then aged at least 70. Born circa 1698 and gaining his Freedom of the Clockmakers' Company in 1720, Shelton is thought to have died aged 80 in 1778.

With the vacuum left by Shelton in his later years, his position as the maker of the best quality regulators, other than those supplied by John Ellicott, was taken up by James Bullock, a fine if little known clockmaker with connections to various ex-Graham workshops, one of which was Mudge and Dutton. Bullock produced some top quality clocks for William Dutton and a most interesting and unique spring driven journeyman timepiece which he chose to sign and date 1787, out of sight, on the front plate.

Fig 8: William DUTTON number 180. Small spring-driven timer with unusual form of pivoted-detent escapement, the silvered dial showing minutes, on the left, and seconds. The fusee movement is signed and dated 1787 by its maker, Bullock, on the front plate. Mahogany carrying case with ivory detailing. Height, with handle raised, 7 ½ inches. Previously in the Seth Atwood (Time Museum) and J G Bullpitt collections.

One of the firm's classic square dialled regulators is numbered 58 which dates it to around 1775. The movement is Shelton in style but has overtones of the movements later supplied to Mudge and Dutton by Bullock. This may indicate a possible working connection between these two fine clockmakers.

By 1780 the firm also began to offer regulators with a dial having a shallow arch and these quickly become their standard form. Of those recorded, one was supplied to Mudge's friend and patron Count von Bruhl. This was bequeathed, on his death, to Palermo Observatory in Sicily where it remains to this day. This clock has a standard domestic layout with concentric hours and minutes. This and other examples clearly indicate that top quality precision clocks were provided during this period with either an 'observatory' or a 'domestic' time display, as dictated by customer choice. Both are true regulators.

Fig 9: William DUTTON month longcase regulator, circa 1790. Finely figured mahogany case the top of the shallow arch hood finished with three pads, one of just two known examples. Silvered dial with hour and date apertures, the signature placed rather lower than may be expected in the arch. Scribe marks on the rear of the dial show that a further aperture, placed above the signature, was intended. This would have almost certainly been for a perpetual calendar indication, similar to that in the regulator supplied to Gotha. The open door shows the firm's typical gridiron pendulum above a beat scale mounted on the backboard. Previously in the J G Bullpitt collection.

Probably due to Bruhl's patronage, the firm also supplied a regulator to Seeburg Observatory in Gotha, near Dresden. Records at Gotha date this from around the end of the Mudge and Dutton partnership, circa 1786. Now lacking its case, the month movement is presently housed at the Mathematich-Physikalischer Salon in Dresden and has the most unusual additional feature, for such a precision instrument, of a perpetual annual calendar indication.

A third month-going regulator was supplied to Kasel in Germany, presumably for use in their Observatory. The clock remains at Kasel though is now housed in a later German wall mounted case. All three of these regulators have their original Shelton-type gridiron pendulums and unusual jewelled pallet frames of brass rather than the normal steel. These pallets were supplied by Mudge for fitting to most of the firm's observatory regulators. In the past such pallets have often been thought of and described as later 19th century modifications, they are not.

Fig 9

Another clock of this shallow-arch type is signed 'Buchanan, Dublin' on a plaque which is mounted in the arch of the dial. Not renamed, a common fate of such working clocks, and with nothing under the plaque, this Mudge and Dutton supplied clock can be explained by the fact that Sarah, daughter of William Dutton, married the Irish born watchmaker and one-time Mudge and Dutton workman Archibald Buchanan in 1777.

Fig 10: Movement of the William DUTTON regulator shown in *Fig 9*, probably the work of James Bullock. Bottle-shaped plates, latched pillars, high-count pinions, Troughton's A-shaped pendulum support mounted on the seatboard and Mudge's brass pallet frame.

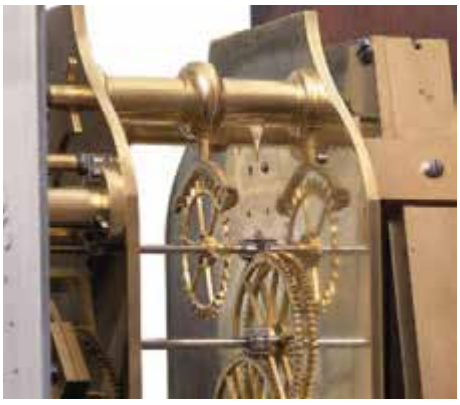

Fig 10

The late Commander Howse published a list of regulators in Antiquarian Horology, Autumn 1987, revised by Jurgen Ermert, September 2011, in which he lists a few other Mudge & Dutton regulators known to have been in observatory use. One was supplied to America in 1765 and another to Copenhagen, though the date given for when it was supplied, 1761, is probably too early.

Another regulator listed by Howse, who tried hard to trace it, was known to have been at the Royal Observatory, Greenwich until sold to the clock dealer Percy Webster in 1932. Presented to the Observatory in 1846 by the Reverend Charles Turner, the present whereabouts of this clock remain unknown, although one unusual Mudge & Dutton regulator has been questionably identified as such when advertised for sale by Meyrick Nielson in 1973. This clock is included in the exhibition, see page 42. The Turner clock is, however, clearly described as having a gridiron pendulum and the Nielsen clock has a plain one, so this rules it out for Greenwich use. That said, this small clock and its design of case is particularly beautiful and probably the first English regulator designed to be either wall mounted or floor standing.

Fig 11: Thomas MUDGE & William DUTTON. A small and unusual regulator of a most pleasing design, circa 1775. The base and its backboard are separate from the upper part of the case and the trunk has a fixed floor just under the bob. This means that the weight cannot progress past the bob and that a change in the train was needed for it to run the full 8 days. This is achieved by a larger than usual great wheel. This shorter drop would allow the trunk, without a base, to be wall mounted, although both parts of this case appear to have always been together.

Fig 11. Page 42

Some later regulators, post 1825, are known bearing the Dutton name. Usually in a round topped case with a painted dial, none appear to give any indication that the name is original.

The firm's spring (bracket) clocks

The firm's spring clocks follow the same use of four different styles of dial as used in their longcase clocks, the only difference being that mahogany cases immediately start to be used. Clocks in ebonised cases continue to be sold, until at least 1815, but most of Mudge and Dutton's earlier output were two-train striking clocks with verge escapements housed in mahogany cases. It was during this partnership that the firm changed over to using anchor escapements in their bracket clocks, possibly because of the success of that escapement in one particular timepiece signed for William Dutton, see *Fig 12*.

A small number of unusually cased spring clocks are also known. One is in a brass mounted, ebonised, Ellicott-style, bell-top case with a round bezel and glass, mounted on the front opening door, the dial being enamel. The case style is most unlike the known Mudge & Dutton output and, if correct, was probably a clock supplied to order.

Fig 12: William DUTTON spring timepiece, circa 1770. Typical fine quality mahogany case with earlier style of handle, containing one of the firm's earliest movements to have an anchor escapement and has a unique state-of-wind feature with a winding shutter that automatically opens when the clock is ready to be wound. Note also the early use of a solid silvered centre to the dial and the narrow false pendulum aperture. It has rise & fall in the arch. A rare but typical example of William's clockmaking expertise.

Numerous items bearing the name of William Dutton alone are also known. At least two travelling alarms are signed in this manner. One is a weight driven example in a mahogany carrying case, the other is in a similar mahogany carrying box but is spring driven.

Another verge timepiece in an unusual balloon shaped ebonised case is known as well as an unusual striking clock with a taller than normal mahogany case and a movement of unique form. The escapement in this clock has been changed, probably from dead-beat, the escapement William so obviously liked to fit to some of his more unusual spring clocks.

Interestingly, this clock has an unsigned enamel dial mounted over an old silvered dial engraved for Mudge & Dutton, the signature of William Dutton & Son being engraved on the front plate of the movement and which is visible through a glazed panel in the lower part of the case. This is the only known instance of the firm re-using and re-naming old stock. This clock was sold at Sotheby's in 1992.

One other fine William Dutton spring clock in a case with a regulator-style shallow arch is known. Very much a bedroom clock, it is a timepiece with silent, gut pallet, anchor escapement and the additions of quarter-repeat work and alarm, both operated by pull cords. The dial is a single silvered sheet and the finely figured mahogany case has brass mounts and side frets.

Fig 12. Page 36

By 1800 a few three train quarter-striking spring clocks with enamel dials are being sold, but perhaps the most interesting of the later clocks is the timepiece, No. 341, with enamel dial supplied to the Hoare family around 1805. This clock still resides in the library of Stourhead, the family's Palladian mansion in Wiltshire. The design of the clock's mahogany case, with carved Egyptian or Greek inspired sphinxes, is almost certainly attributable to Thomas Chippendale, though any bill for such is missing from the original accounts still held at the house.

Another unusual example is in a brass mounted mahogany bell-top case having an enamel dial. It is signed on a separate enamel plaque in the arch Mattw Dutton. A good looking clock, the flamboyant style of case and decoration of the movement is totally out of character with the firm's usual productions. If correct, it may have been supplied as a special order for the firm to retail, especially if it was intended for the Spanish market where an excess of decoration was the norm.

Two miniature spring timepieces are also known, numbered 344 and 353, dating from around 1815. The latter clock is engraved for 'Dutton & Son,' this being Matthew Dutton and his son Matthew. This is also the last of the numbered clock series so far recorded.

Fig 13: [Matthew] DUTTON & Son miniature spring timepiece numbered 353, circa 1815. Brass mounted ebonised case with single pad and later form of handle. Silvered dial with rise & fall in the arch. Signed fusee movement with silent, gut pallet, anchor escapement. Previously in the J G Bullpitt collection. Height 10 inches with the handle raised.

Just one clock is known signed Dutton junior. This spring clock bears the number 264 which, apart from the very late use of an ordinary brass dial, fits the numbered clock series for style.

Fig 13

The firm's dial clocks

Spring driven wall clocks in plain wooden cases, an offshoot from the carved and gilded cartel clocks that were available in the middle of the 18th century, start to appear by the early 1770s. They are by no means common and the earliest, all original examples, not just re-cased cartel clock movements, are rarely seen. These clocks, mostly timepieces, have movements with verge escapements and bob pendulums mounted behind a silvered dial. Small clocks, often with dials of just 12, 10 or even 8 inches in diameter, they existed alongside the larger weight-driven tavern clocks that were intended for bigger, often public areas and rooms.

One such tavern clock by Thomas Mudge is known but it was the Mudge and Dutton firm who first designed a new form of wall clock that fitted neatly between the verge dial and the larger tavern clocks for size. They also took the opportunity to improve the quality of such clocks and a new form of precision 'drop dial' with anchor escapement and a longer pendulum was born. It was almost certainly William Dutton who was the main influence behind the production of this new type of clock though, given his past interest, the design is perhaps more likely down to Mudge.

The earliest of these, phase I, have 14-inch silvered dials and mahogany cases with a cushion shaped mahogany surround which includes a slim lockable glazed mahogany bezel that is opened for winding. They have a flat glass and no decoration to the plain drop (trunk) which is formed in one piece, having distinctive architecturally inspired ogee shaped 'ears.' Shortly after this design was introduced twin vertical mouldings were usually mounted on the drop, probably to add some visual detailing as the drops became somewhat deeper in later clocks.

Fig 14: Thomas MUDGE & William DUTTON. A very rare example of the earliest form of phase one dial clock, circa 1770. Finely detailed mahogany case and surround having a mahogany bezel with flat glass and an ogee shaped bottom door and plain one-piece 'drop' having no mouldings. The 14-inch silvered dial does not show any screw heads and has the original blued-steel hands.

Fig 14. Page 40

Another change quickly followed but this was almost certainly one dictated by use, in which the relatively flimsy glazed wooden bezel was replaced by a larger, more resplendent version in cast brass. This 'phase two' design was the standard produced by the firm over many years. Universally with 14-inch dials, these clocks were suitable both for use in the great mansions of the day as well as in smaller city houses. It was a style that many other makers soon copied and which established yet another true classic of English clock case design created by the Mudge & Dutton firm.

One notable example of this design is a unique clock that came from Euston Hall, Thetford, the home of the Dukes of Grafton. It appeared at auction in 1985, among "surplus furniture and effects," being sold from the house. With a full 12-inch enamel dial signed Willm Dutton, London, it is in the best quality dark mahogany case, the plain drop having no mouldings. The unique and unusually light cast brass bezel has a domed glass which is not plastered-in but snapped into a groove, as with a watch glass. Somehow the dial has survived without being chipped or cracked and is quite possibly the only early period enamel dial with winding holes still in perfect condition.

This Duke of Grafton dial clock, perhaps the finest 18th century example known, would have been a special and expensive order and with its dial so signed, may provide a clue to the original owner of the similarly signed equation-of-time longcase by William Dutton now in the Fitzwilliam Museum.

One other fine William Dutton dial clock with a full-size 12-inch enamel dial is known, though the dial is not signed. It has a two-train quarter-striking movement with dead-beat escapement and, unusually, a carved mahogany surround and a case with no drop. This is the earliest known round dial clock produced by the firm. Both these dial clocks by William will have been expensively commissioned for private use and enjoyment, thus giving a lie to the mildly derogatory names 'kitchen clock' or 'school clock' so often inappropriately given to these early and obviously beautiful clocks.

Fig 15: William DUTTON quarter-striking dial clock, circa 1780, the only known example. Round case (no drop) with finely carved mahogany surround. Twin-fusee movement with dead-beat escapement, 12-inch enamel dial with blued-steel hands.

Two other Mudge & Dutton dial clocks are worth mentioning because of their larger size, the dials being 20 inches in diameter. Filling the size gap between dial and tavern clocks, these were likely to have been ordered for use in the larger halls associated with the grander estate houses. Both are of phase one design with wooden bezels. One is a timepiece and the other is two-train, being one of the few striking dials known to have been made by the firm. Once in the collection of Sir John Prestige, it was bequeathed to his local church, a brass plaque inside being engraved 'Given to this Parish Church by John Prestige, Knight Lord of the Manor of Bishopsbourne, W F Burnside, Rector.' The clock was sold by the Church authorities at Sotheby's in 1989.

Fig 15. Page 46

Phase II drop dials are known signed for Mudge & Dutton, William Dutton, Mattw & Thos Dutton, Mattw Dutton, and Mattw Dutton & Son, a forty year period of production from approximately 1780 to 1810. Examples are however rare, relatively few survivors being known.

Although they continued to sell clocks well into Queen Victoria's reign, the turmoil of the Napoleonic wars presented significant difficulties for the Dutton firm, as with all those involved with England's luxury trades. Economic depressions and social changes have always posed important challenges for any retail business that specialised in consumer goods aimed at England's elite classes. This meant many fine and long established London clock and watchmaking firms had to change the nature of the goods they sold just to survive, let alone thrive.

At this point the younger Matthew Dutton, son of Matthew, appears not to have supplied dial clocks, or much at all, and there is a gap in the records. The Dutton firm did, however, survive and did so by ceasing the manufacture of watches and buying in what was needed. In particular it was their spring clocks, especially their dial clocks, that allowed the business to continue.

Fig 16. Page 76

The first of the new generation of clocks is a fine timepiece signed Dutton which is dated 1836 on its silvered dial. A well-made clock, following the look, style and quality of the earlier 18th century pieces, it has differences in case construction and detailing. It is, however, the only recorded example of its type to date.

Fig 16: DUTTON 1836 dial. Best quality mahogany case of typical 18th century Mudge and Dutton proportions, but with plainer 12-inch silvered dial, a bottom door with edge mouldings and a slimmer cast brass bezel. The timepiece movement is of typical Dutton quality.

A larger timepiece with a 20-inch painted dial also dates from around this time and is perhaps the first example with a non-silvered dial to be sold by the firm.

It has counter-balanced, tavern clock-type hands and was supplied to the City of London's 'Custom House,' a building on the north bank of the Thames. It dates from after the building's partial collapse and re-building to a new design by the architect Robert Smirke. This was after 1825. Currently still used by Her Majesty's Revenue & Customs, the building is set to be sold off in 2020. It is not known when this clock was sold.

Fig 17: DUTTON, London. An unusually large dial timepiece, circa 1835, formerly at London's Custom House. Two-piece mahogany case, the rectangular box with side and bottom doors, the surround with opening lock for the large cast bezel with plastered-in flat glass. Single fusee movement supplied by Thwaites and Reed and bearing their T&R stamp and number 8782 on the front plate. 20-inch flat painted iron dial with its original paintwork and original hands. Total diameter 23 inches. Unlike many painted dials that have had the Dutton name added in recent years, this one is all original.

Fig 17. Page 78

Few other clocks are known until the Victorian 'VR' government contract dials start to appear, the earliest recorded example bearing the date of 1847. A partial list follows and many if not all the movements of these were supplied to Dutton for finishing 'in the grey' by Thwaites & Reed. Being used in so many interesting and often important buildings and offices, these later dial clocks often come with some clue as to their history, many containing pencilled and pasted-in notes giving past provenance. Many more such Dutton dial clocks can be seen still used in various government offices. These include the Houses of Parliament, the British Museum and Hoares Bank in Fleet Street. When first sold these VR clocks were supplied with bronzed or heavily coloured lacquered bezels. The modern fashion for brightly polished brass bezels is just that, modern.

DUTTON VR 1847	Lord Chancellor's Dept.
DUTTON VR 1852	Board of Health. Drop dial, silvered dial.
DUTTON VR 1852	Royal Courts of Justice. Drop dial, silvered dial.
DUTTON VR 1853	Natural History Museum, Warders Mess Room. Drop dial with passing hour strike, silvered dial. Movement T&R number 12415
DUTTON VR 1854	Post Office.
DUTTON VR 1854	Charity Commission, room 28, the case branded VR 464 on one side. Drop dial, silvered dial. Movement T&R number 12561
DUTTON VR 1854	Exchequer & Audit Dept, Victoria Embankment.
DUTTON VR 1855	Royal Courts of Justice, West Block, Rm 738. Drop dial, silvered dial.
DUTTON VR	Charity Commission.
DUTTON VR 1856	Drop dial, silvered dial.
DUTTON VR 1857	Painted dial.
DUTTON VR 1863	

DUTTON & Co VR 1865

DUTTON & Co VR 1868 Public Records Office. Drop dial, silvered dial.

DUTTON VR 1869 Foreign & Commonwealth Office.

DUTTON & Co VR 1871

DUTTON VR 1874

DUTTON & Co VR 1876

The Thwaites Day Books held as part of the Clockmakers' Company Library provides further information on the movements supplied to Dutton. One sample entry states "4th March 1854. A Grey Spring Dial A1 12 inch engraved and silvered Plate, Chains to fusees." The movement was priced at £3/10/6 and a "Short trunk Mahogany case" was also supplied for a further 18/6

Fig 18: DUTTON, Fleet Street. Typical VR timepiece dial dated 1855. Plain mahogany case with short drop (trunk). 12-inch silvered dial engraved with the Royal Crest, with typically severe but correct blued-steel hands. This clock bears paper labels giving provenance of the "Royal Courts of Justice, West Block, Room 738" in 1922 and 1928. It is not known when the clock was sold.

Fig 18

Fig 19: Movement of the DUTTON VR 1855 dial clock showing the typically well made movement, with high mounted barrel and chain fusee, not that dissimilar, chain apart, to William Dutton's work of eighty years earlier.

Fig 19

Before ending this section on the firm's dial clocks it is worth noting one unusual 19th century example. Believed to have been used in a City of London Banking Hall, it is in a large carved mahogany case and the 30-inch silvered dial also has day, date and month indications. The dial is engraved and wax filled rather than painted and this clock must rate as one of finest quality examples of its type ever made.

The firm's turret clocks

Thomas Mudge is known to have supplied some turret clocks in the 1750s but most that survive bear the name Mudge & Dutton and the later firms. Many were supplied to the newly re-built Royal Naval dockyards and, like the buildings themselves, the clocks are the finest quality of their day. Most have 3-train quarter-striking movements supplied by Thwaites. The Clockmakers' Company library holds the surviving Thwaites Work Books and these contain good records of many of these clocks, as well as later repairs and changes.

The known and/or recorded turret clocks are:

Mudge & Dutton

Bruce Castle, Tottenham, North London c.1765

Croome Court, Worcestershire 1765

St Peter's Church, Wallingford, Berks 1776

Cobham Hall, the home of the Earls of Darnley, near Gravesend, Kent, now a school.

William Dutton
New Buckenden Church, Norfolk 1786
Weeting Hall, near Brandon, Norfolk 1787, demolished 1954
Royal Marines Barracks, Deptford 1788, the clock and its tower incorporated into the Thamesmead development in 1995
Royal Marines Barracks, Woolwich 1784, movement moved to HM Naval base Portsmouth in 1997
The 'Red House' 1788
Hanwell 1790
Mitcham 1791

Matthew & Thomas Dutton, Matthew Dutton and Dutton & Son
Chatham Dockyard, Bridge Wardens College 1798
For William Bivern [Bevan], Sherbourne, Oxon 1802
Barningham Hall, Norfolk, home of Thomas Vertue Mott 1809
Royal Marines Barracks, Deal, Kent 1811, movement now in private hands
Royal Marines Barracks, Gun Wharf, Chatham
Custom House, Plymouth 1819

Perhaps the most interesting of the Mudge & Dutton turret clocks was provided for Croome Court, Worcestershire, the former home of the Earls of Coventry. This large country house, after a series of short modern ownerships which included a school run by the Roman Catholic Church and being the UK headquarters of the Hari Krishna movement, is now owned by Croome Heritage Trust. It is presently on lease to the National Trust and is open to the public.

George, the 6th Earl, did much rebuilding in the early 1750s and commissioned Lancelot 'Capability' Brown to redesign the house and estate. Working with Sanderson Miller, who like Brown is now mostly known for his landscape designs, they produced the fine neo-Palladian house which survives to this day. Robert Adam also worked on some of the interior rooms from 1760 and it was in 1765 that Mudge and Dutton supplied the house with a large 3-train quarter-striking movement costing £120. The complete bill, including bells, amounting to £212/7/2.

Of particular interest is the unusual pierced copper dial and gilded hands which are mounted over the stable block. This was charged at the sum of £25 by Mudge and Dutton and was prepared to the design of Robert Adam who provided a drawing of the proposed dial for the sum of 10/6. Both bills survive in the Estate accounts.

Fig 20

Fig 20: Thomas MUDGE & William DUTTON, London. Photograph taken in the 1990s of Croome Court's quarter-striking turret clock dial and gilded hands, as supplied by the firm in 1765 to Robert Adam's design.

Fig 21: From the archives of Croome Court, the bill from Thos Mudge & Co (Mudge and Dutton) to the Earl of Coventry for the new quarter-striking turret clock, the total cost coming to £212/7/2. The full text reads:

The Rt Honble the Earl of Coventry's Bill from Thos Mudge & Co.

Octr 20 1765
For a new large Eight Day Quarter Turret
Clock with Hours & Minutes *£120/-/-*
For a Copper Dial pierced Chased Hands & Gilt, with double
Iron Rings, Bolts, &c *£25/-/-*
For Painting & Gilding the Carved Circle *£2/-/-*
For 3 Bells Weight 8hd 2q 18lb at £6/10/8 per Hund *£56/11/8*
For Stocks, Ironwork &c to Ditto *£3/-/-*
Packing Cases for Clock, Dial, &c *£2/12/6*
Travelling charges Time &c of two Men to fix up the
Clock & mend the Church Clock *£3/3/-*

£212/7/2

Recd of Coventry

Thos. Mudge

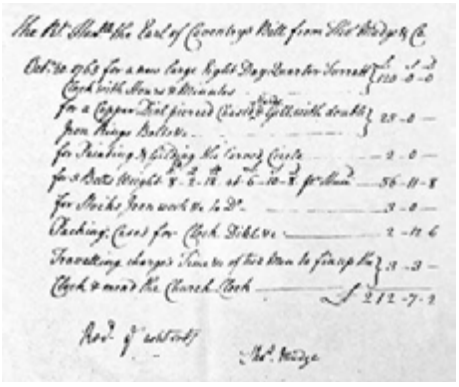

Fig 21

Fig 22: An extract from the 'Account for Work Done at Croome Court 1764-1765' showing the price charged by Robert Adam for designing and providing a drawing "at large" for the new dial to the turret clock ordered from Mudge & Dutton. The full text reads:

Drawing at large of the Dial plate of the
Clock at Croome for Mr Mudge } £0/10/6

Another fine clock, this time two-train, was supplied to Bruce Castle, a grand brick-built house in Tottenham, North London. It has an anchor escapement and rack rather than countwheel controlled strike work, with an hour snail and jumper.

Now operating as a museum run by the London Borough of Haringey, the house has been through numerous subsequent owners after being updated with its new turret clock by James Townsend around 1765. One of its more interesting periods was as a school run by Rowland Hill and his brothers, from 1827, with Rowland Hill as headmaster. Hill was appointed as head of the General Post Office in 1839 and, possibly not by coincidence, the new headquarters building of the Post Office in St Martin's Le Grand, demolished 1912, may have had a turret clock installed by the Dutton firm.

Fig 22

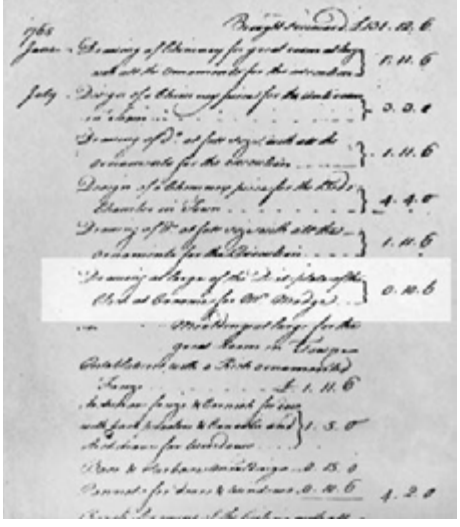

Fig 23: Circa 1900 postcard image of Bruce Castle, Lordship Lane, Tottenham, much as it remains today. Henry Hare, 2nd Baron Coleraine, added Bruce Castle's two-story porch and clock tower in the late 17th century. James Townsend, the 3rd Baron Coleraine's son-in-law, began updating the house soon after securing restoration of the Hare estates from the Crown in 1764. Townsend, a member of the politically powerful Norfolk family and ally of Lord Shelburne in Parliament, served as Lord Mayor of London, 1772 - 1773, and helped found the Bill of Rights Society. The Mudge & Dutton striking movement that remains in the Bruce Castle clock tower today dates from Townsend's remodelling activities, circa 1765.

Fig 23

The firm's watches

Watches by the Mudge and Dutton partnership continued to be made in Mudge's best manner, most being Graham-type cylinders cased in a variety of materials and styles. Importantly, the quality of the firm's watches did not decrease after Mudge moved to Plymouth in 1771. This is probably down to Larcum Kendall, another probable ex-Graham workshop associate and almost certainly a long-term friend of both Thomas and William Dutton. Kendall, now almost universally associated with his work for John Harrison, is the most likely candidate to have overseen the Mudge and Dutton watch workshop after Mudge's departure to Plymouth.

Fig 24: Thomas MUDGE & William DUTTON, London. No 1095. Gold pair cased watch with cylinder escapement. A fine example of the firm's standard larger sized pocket watch of which so very few exist in original condition, most having lost one or both their cases and/or having been fitted with a later dial.

The quality of the firm's watches does start to fall off somewhat post 1805, no doubt because of the recession caused by the antics of Bonaparte in Europe. Of particular note, however, are the two Emery/Pendleton-type levers of circa 1800 bearing the names of Matthew & Thomas Dutton and Matthew Dutton, numbers 1571 and 1575 respectively, the latter of which can be seen in the exhibition, see page 86. It is likely these were obtained either from Richard Pendleton or the stock of Josiah Emery sometime after his death in 1797, and it is probably not a coincidence that Matthew Dutton, son of William Dutton and an apprentice of Thomas Mudge, became Master of the Clockmakers' Company in 1800.

Fig 24

The firm's clock numbering, with estimated dates:

3 Mattw & Thos Dutton 'phase II' dial clock, signed 'Dutton, London' on the movement (this number is unlikely to be part of the original sequence)

58 Mudge & Dutton longcase regulator, circa 1775

87 Mudge & Dutton 'phase I' dial clock, circa 1780

94 Mattw & Thos Dutton longcase (this number may be incorrectly recorded)

117 Mudge & Dutton longcase regulator, circa 1782

177 Mudge & Dutton longcase, circa 1786

180 Willm Dutton spring-driven journeyman clock, also signed and dated by its maker J Bullock, 1787

183 Mudge & Dutton spring clock, circa 1787

189 Willm Dutton longcase, circa 1788

190 Willm Dutton spring clock, circa 1788

196 Mudge & Dutton 'phase II' dial clock, circa 1787

199 Mudge & Dutton longcase, circa 1787

201 Mudge & Dutton longcase, circa 1787

206 [Willm] Dutton & Sons spring clock, circa 1790

210 Willm Dutton & Sons spring clock, circa 1791

219 Willm Dutton & Sons spring clock, circa 1793

222 Willm Dutton & Sons longcase, circa 1793

229 Willm Dutton & Sons quarter striking spring clock, circa 1794

233 Mattw & Thos Dutton spring clock, circa 1794

237 Mattw & Thos Dutton longcase, circa 1794

242 Mattw & Thos Dutton longcase, circa 1795

244 Mattw & Thos Dutton longcase regulator, circa 1795

247 Mattw Dutton spring clock (this number may be incorrectly recorded)

254 Mattw & Thos Dutton spring clock, circa 1796

256 Mattw & Thos Dutton spring clock, circa 1796

257 Mattw & Thos Dutton longcase, circa 1796

261 Mattw & Thos Dutton travelling alarm clock, weight driven, circa 1797

264 Dutton Junr spring clock, circa 1797

265 Mattw & Thos Dutton longcase, circa 1797

266 Mattw & Thos Dutton spring clock, circa 1797

270 Mattw & Thos Dutton spring clock, circa 1798

278 Mattw & Thos Dutton spring clock, circa 1798

279 Mattw & Thos Dutton spring clock, circa 1798

283 Mattw & Thos Dutton spring clock, circa 1799

285 Mattw & Thos Dutton longcase, circa 1799

291 Mattw Dutton longcase, circa 1800

292 Mattw Dutton longcase, circa 1801

293 Mattw Dutton longcase, circa 1802

301 Mattw Dutton spring clock, circa 1803

304 Mattw Dutton spring clock, circa 1804

305 Mattw Dutton quarter striking spring clock, circa 1804

308 Mattw Dutton spring clock, circa 1805

314 Mattw Dutton spring clock (for Stourhead), circa 1805

315 Mattw Dutton spring clock, circa 1806

316 Mattw Dutton spring clock, circa 1807

327 Mattw Dutton spring clock, circa 1809

330 Mattw Dutton longcase, circa 1810

332 Mattw Dutton longcase, circa 1811

340 Mattw Dutton quarter striking spring clock, circa 1812

341 Mattw Dutton spring clock, circa 1813

344 Mattw Dutton miniature spring timepiece, circa 1814

346 [Mattw] Dutton & Son spring clock, circa 1815

347 M Dutton & Son spring clock, circa 1815

353 [Mattw] Dutton & Son miniature spring timepiece, circa 1815

GEORGE GRAHAM, LONDON

An important small George II ormolu timepiece. Circa 1751

Case Cast one piece ormolu rococo case with hinged bezel having a convex glass and a brass back cover.

Dial 3 inch convex enamel dial with Roman and Arabic numerals signed GEORGE GRAHAM LONDON. Watch style beetle & poker blued steel hands.

Movement Substantial eight day single fusee four pillar movement with dead-beat escapement and bolt & shutter maintaining power. Shaped plates with smaller frontplate than the backplate to fit the case.

Height 7 ins (18 cm)

Dating from no later than 1751, this is the earliest known spring clock fitted with Graham's dead-beat escapement. The original purchaser of a clock that may well have been intended for a bedroom or other private room, must have had a sound and most up-to-date knowledge of horology - a unique and obviously special-order decorative timepiece from England's premier clockmaker, and one that was also technically advanced.

The movement, shown on page 27, displays a view of the unusual configuration of the escapement, with the pallets embracing three of the escape wheel's eight teeth, as well as the differing shapes of the front and back plates, necessitated by constrictions of space within the case.


GEORGE GRAHAM
LONDON

THOMAS MUDGE, LONDON

An important George III mahogany longcase clock. Circa 1765

Case	Figured mahogany break arch case with fine mouldings and a bolection moulded hood door flanked by stop fluted, reeded and canted corners. Surmounted by a brass ball and flame finial on a four sided concave pedestal. The break arch trunk door with flame veneers matching the raised panel to the base with double plinth.
Dial	12 inch break arch brass dial with silvered subsidiary strike/silent dial to the arch flanked by double screwed pierced foliate spandrels. Finely matted centre with calendar aperture and large subsidiary seconds dial, oval cartouche signed Thos. Mudge London. Silvered chapter ring with Roman and Arabic numerals. Blued steel hands.
Movement	Substantial eight day movement with thick plates, five baluster pillars, anchor escapement with long steel crutch and large backcock for the iron-rod pendulum with T-bar suspension and heavy lenticular brass-faced bob. Striking the hours on a bell.
Height	7ft 4 ins (225 cm)


STRIKE
SILENT
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THOMAS MUDGE & WILLIAM DUTTON, LONDON

A fine and rare George III mahogany spring clock. Circa 1770

Case Elegantly proportioned mahogany break arch case having three raised pads with concave mouldings and a brass carrying handle, arched glazed side panels within moulded frames. The break arch door with moulded frame dial aperture, the base on mahogany moulded block feet.

Dial 6 1/2 inch break arch brass dial with rococo spandrels, subsidiary regulation dial calibrated 0-60 to the arch and blued steel hand. Strike/silent selector above XII. Finely matted centre with calendar aperture, false pendulum aperture and oval cartouche signed Thos. Mudge Willm. Dutton London. Silvered chapter ring with Roman and Arabic numerals. Blued steel hands.

Movement The exceptional movement with thick plates and five large baluster pillars. Original verge escapement with heavy lenticular brass faced pendulum bob suspended from a pivoted regulation platform mounted on top of the plates. The plain backplate is signed Thos. Mudge Willm. Dutton London with a hinged pendulum holdfast below. Striking the hours on a bell. Original winding key.

Height 15 ins (38 cm)

WILLIAM DUTTON, LONDON

A fine and unusual George III spring timepiece. Circa 1770

Case Elegant mahogany break arch case having three raised pads with concave mouldings. Earlier style brass carrying handle, arched side panels within moulded frames. The break arch door with moulded frame dial aperture, the base on mahogany moulded block feet.

Dial The 6 1/2 inch break arch brass dial with gilt rococo spandrels, subsidiary regulation dial calibrated 0-15 to the arch and blued steel hand. Silvered chapter with false pendulum aperture signed Willm. Dutton London above calendar aperture, Roman and Arabic numerals. Lever at IX to open the shuttered winding hole. Blued steel hands.

Movement The exceptional movement with thick plates and five large baluster pillars. Anchor escapement and a unique state-of-wind feature with a winding shutter that automatically opens when the clock is ready to be wound. Original pendulum having a heavy brass faced bob is suspended from the pivoted regulation platform mounted on top of the plates. The plain backplate is signed Willm. Dutton London with a hinged pendulum holdfast below.

Height 15 ins (38 cm)

The plain earlier style of handle without decoration and style of the engraved minutes, with distinctive 5s, points to a date close to 1770 for this clock. This would make it one of the earliest known spring clocks with an anchor as opposed to a verge escapement, as well as a new style of dial. This and other examples are a clear indication of an agreement that 'special order' items by either Thomas or William could be sold bearing just their names alongside those engraved for Mudge & Dutton.


Willm Dutton
London


Will Dutton
London

THOMAS MUDGE & WILLIAM DUTTON, LONDON

A rare Phase I George III mahogany drop dial wall timepiece. Circa 1770

Case	Drop dial mahogany case with mahogany hinged bezel, shaped ears to the sides of the plain central trunk and a solid moulded door to the base.
Dial	14 inch silvered one piece dial with Roman and Arabic numerals signed T Mudge W Dutton, London. Blued steel heart shaped hands.
Movement	The substantial timepiece movement with anchor escapement and heavy brass faced pendulum bob.
Height	25 ins (66cm)


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T. Mudge
W. Dutton
London

THOMAS MUDGE & WILLIAM DUTTON, LONDON

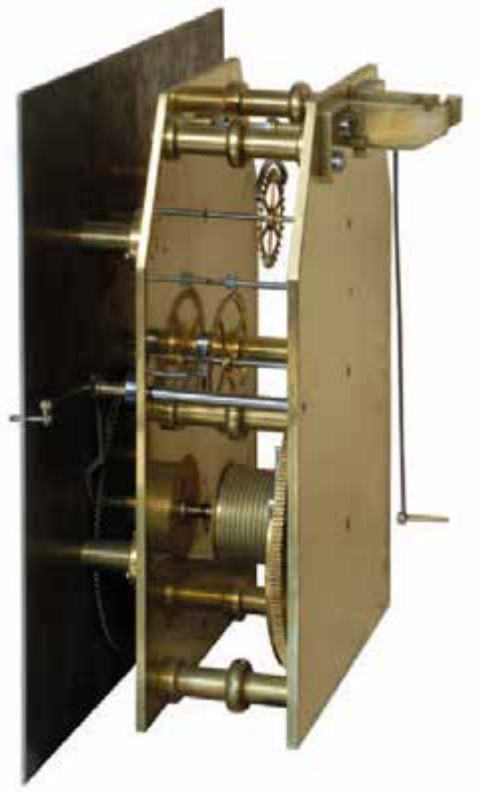
An important George III mahogany longcase regulator of small proportions. Circa 1775

Case Highly figured flame mahogany with moulded bolection door frame to the hood with stop fluted, reeded and canted corners. Long trunk door, raised panel to the rectangular base on a single plinth with ogee feet.

Dial 10 inch square one piece silvered dial with regulator layout and an aperture for the hours signed Thos. Mudge William Dutton London. Blued steel hands.

Movement Tall rectangular shouldered plates to the eight day movement with six baluster pillars. Dead-beat escapement, stop-work and bolt and shutter maintaining power. Flat iron rod pendulum with large pendulum bob and calibrated rating nut.

Height 5ft 11 ins (180 cm)



THOMAS MUDGE & WILLIAM DUTTON, LONDON

A fine George III mahogany drop dial wall timepiece. Circa 1775

Case	Drop dial mahogany case with substantial concave moulded brass hinged bezel, shaped ears to the sides of the central trunk with raised panel mouldings and a solid moulded door to the base.
Dial	13 ½ inch silvered one piece dial with Roman and Arabic numerals signed Thos. Mudge Willm. Dutton London. Blued steel heart shaped hands.
Movement	The substantial timepiece movement has a half deadbeat escapement and heavy pendulum.
Height	26 ins (66cm)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Thos. C. Hindge
Wilm. Dutton
London

WILLIAM DUTTON, LONDON

A rare George III mahogany quarter striking wall clock. Circa 1780

Case Mahogany round dial case with convex carved laurel leaf surround and moulded cast brass bezel.

Dial 12 inch enamel one piece dial with Roman and Arabic numerals. Blued steel heart shaped hands. Strike/silent lever above XII hidden behind the brass bezel.

Movement Eight day double fusee quarter striking movement. Substantial plates with five pillars and dead beat escapement, secured to a seatboard via the bottom pillar. The backplate signed William Dutton London. High count train for the quarter striking on two bells via a pump action linkage system. Large pendulum bob to the flat steel rod.

Height 14 ins (36 cm)

The only known example and the earliest known round dial clock produced by the firm.


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JAMES BULLOCK, LONDON

A fine and rare George III month going longcase regulator of small proportions. Circa 1780

Case Highly figured flame mahogany with moulded bolection door frame to the hood with stop fluted, reeded and canted corners. Long trunk door, raised panel to the base on a double plinth with pad feet.

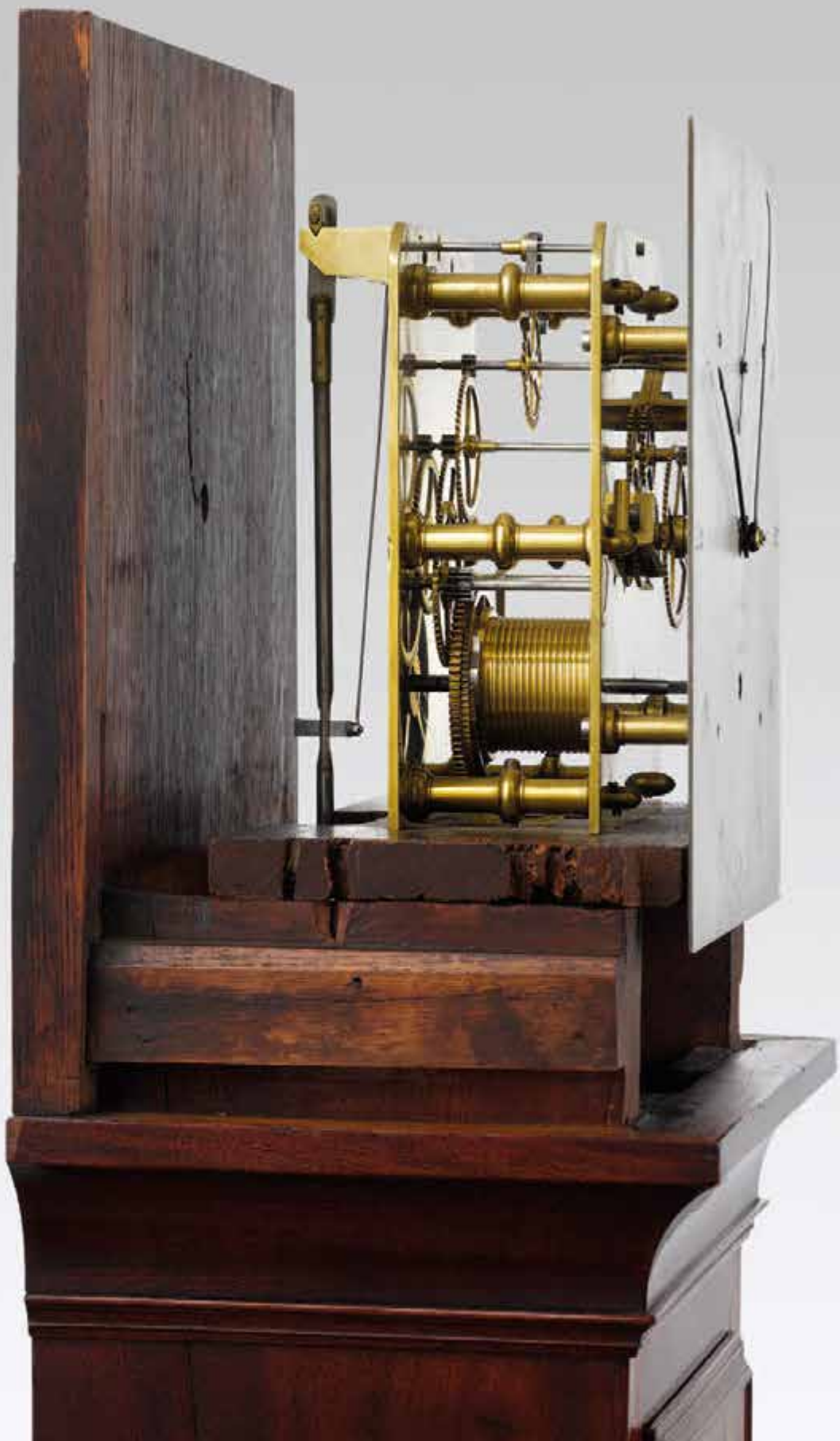
Dial 10 inch square one piece silvered dial signed Jas. Bullock London. Blued steel hands.

Movement The substantial month going movement with six pillars, dead-beat escapement and Harrison's maintaining power. Rare original zinc and steel gridiron pendulum rod with substantial lenticular bob and calibrated rating nut.

Height 5ft 7 ins (170 cm)

James Bullock is an important maker, known to have been at 72 Leather Lane in 1779. Mostly supplying leading makers of the day; George Graham's successors, Barkley & Colley, Mudge, Dutton and Vulliamy. The British Museum have in their collection a James Bullock box chronometer with lever escapement. This is one of the very first detached lever clocks made after Thomas Mudge, predating the series of watches by Josiah Emery.


Sam. Bullock
London



HENRY HENDERSON, LONDON

A fine George III mahogany month going longcase regulator. Circa 1780

Case Highly figured flame mahogany with moulded bolection door frame to the hood with stop fluted, reeded and canted corners. Long trunk door, raised panel to the base on a double plinth with pad feet.

Dial 10 inch square one piece silvered dial with regulator layout and an aperture for the hours signed Henry Henderson 85. Strand LONDON. Blued steel hands.

Movement The substantial month going movement with six baluster pillars. Dead-beat escapement and Harrison's maintaining power. Wood rod pendulum with large pendulum bob and calibrated rating nut.

Height 5ft 9 ins (175 cm)

Henry Henderson was a silversmith working at 85 The Strand. The signature of this clock replaces the original which was almost certainly signed by the Mudge & Dutton partnership. The case and movement have all the stylistic features of a Mudge & Dutton regulator of this period.

THOMAS MUDGE & WILLIAM DUTTON, LONDON No. 183

A fine George III mahogany spring clock. Circa 1787

Case Refined mahogany break arch case having three raised pads with concave mouldings and a brass flamed carrying handle, arched side panels with pierced wood frets within moulded frames. The breakarch door with moulded frame dial aperture, the base on mahogany moulded block feet.

Dial 7 inch one piece silvered break arch dial with subsidiary regulation dial calibrated 0-15 to the arch. Strike/silent selector above XII, false pendulum aperture below and a calendar aperture above VI. The centre of the dial signed Thos. Mudge Willm. Dutton London. Blued steel hands.

Movement The numbered movement with thick plates and five large baluster pillars. Anchor escapement with heavy brass faced bob pendulum suspended from the pivoted regulation platform mounted on top of the plates. The plain backplate is signed Thos. Mudge Willm. Dutton London with a hinged pendulum holdfast below. Striking the hours on a bell.

Height 15 ins (38 cm)

JOSIAH EMERY, LONDON

A rare George III mahogany longcase clock with revolving lunar globe. Circa 1790

Case Figured mahogany break arch case with fine mouldings, surmounted by a brass ball finial on a concave pedestal. The hood with stop fluted, reeded and canted corners. The break arch trunk door with flame veneer matching the raised panel to the base, on a double plinth.

Dial 12 inch break arch one piece silvered dial with rare revolving globe moon and aperture for moon's age, subsidiary seconds dial below XII and strike/silent lever at III. Signed to the centre Emery London. Blued steel hands.

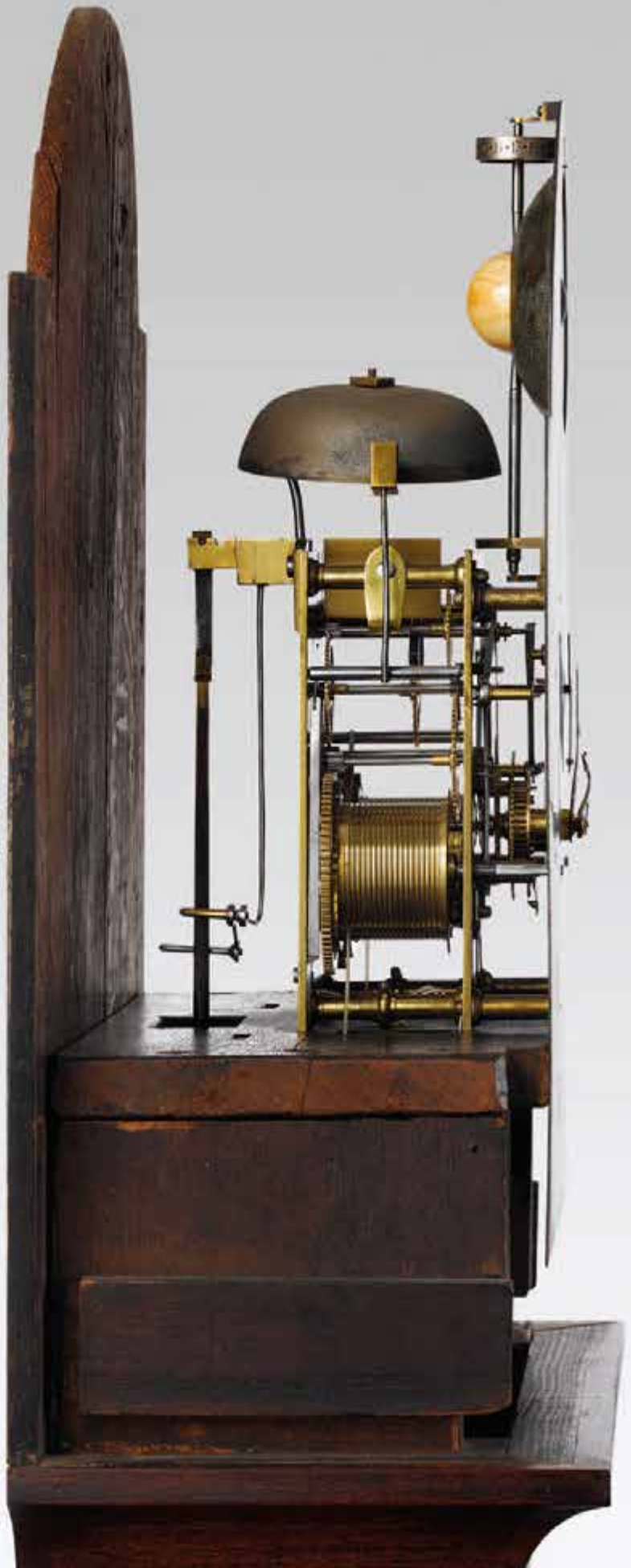
Movement Substantial five pillar movement with under-dial work for the drive to the globe moon. Dead-beat escapement and Harrison's maintaining power. A large backcock and Holmes style pivoted crutch for the wood rod pendulum. Striking the hours on a bell. Original rare circular weights.

Height 7ft (213 cm)

Josiah Emery of Switzerland, moved to London sometime before 1760, a most interesting and influential watchmaker, one of the first to make detached lever escapement watches after Thomas Mudge. He worked from 33 Cockspur Street, Charing Cross, London. He also made parts of the temperature compensation set-up for Mudge 'Green' and 'Blue' with the encouragement of Count von Bruhl. Recently his name has come to even greater prominence due to the fact that he made the pocket chronometer that Lord Horatio Nelson had with him aboard Victory at the Battle of Trafalgar.

This clock is comparable with a William Dutton longcase clock in the Iden Collection, having the identical case, dial with globe moonphase, hands and the rare circular weights. Iden Clock Collection No. 119 p 268-269, *Antique Collectors Club*. The likelihood is that these two clocks were made in the same workshop. Emery may have possibly ordered the clock through William Dutton with whom he had a working relationship. Some fine clocks are known signed Emery although his principle business was making watches.


Moon's Age
Emery London



DUTTON & SONS, LONDON

No. 206

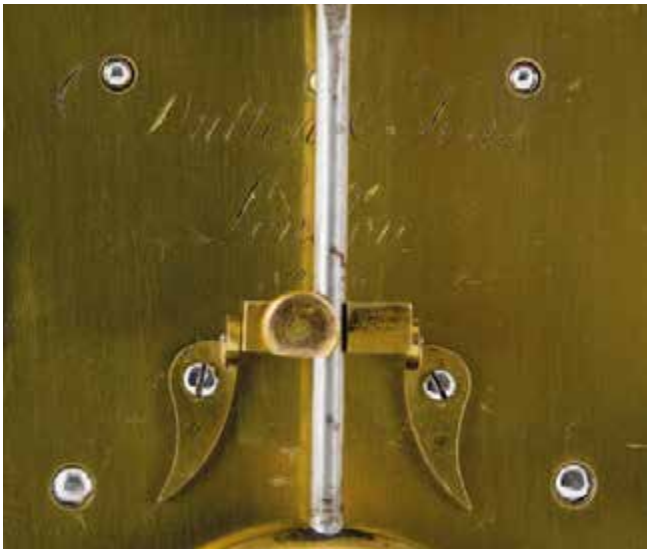
A fine George III ebonised spring clock. Circa 1792

Case Elegantly proportioned ebonised break arch case with raised triple pad top surmounted by a brass flamed carrying handle. The front door with brass moulding and break arch glazed side apertures, standing on brass block feet.

Dial 7 inch one piece silvered break arch dial with subsidiary regulation dial calibrated 0-15 to the arch. Strike/silent selector above XII, false pendulum aperture below and a calendar aperture above VI, signed to the centre Dutton & Sons London. Blued steel hands.

Movement The exceptional movement with thick plates and five large baluster pillars. Half dead beat escapement with original steel rod pendulum having a heavy brass faced bob is suspended from the pivoted regulation platform mounted on top of the plates. The plain backplate is signed Dutton & Sons London No. 206 with a hinged pendulum holdfast below. Striking the hours on a bell.

Height 15 ins (38 cm)




Dutton & Sons
London
25

WILLIAM DUTTON & SONS, LONDON No. 210

A fine George III ebonised spring clock. Circa 1792

Case Handsome ebonised break arch case with raised triple pad top surmounted by a brass flamed carrying handle. The front door with brass moulding and break arch glazed side apertures, standing on brass block feet.

Dial 7 inch one piece silvered break arch dial with subsidiary regulation dial calibrated 0-15 to the arch. Strike/silent selector above XII and a calendar aperture above VI. Signed to the centre Willm. Dutton & Sons London. Blued steel hands.

Movement The exceptional movement with thick plates and five large baluster pillars. Half dead beat escapement with original steel rod pendulum having a heavy brass faced bob is suspended from the pivoted regulation platform mounted on top of the plates. The plain backplate is signed Willm. Dutton & Sons London No. 210 with a hinged pendulum holdfast below. Striking the hours on a bell.

Height 15 ins (38 cm)

This is possibly one of the first spring clocks made by the firm without a false pendulum aperture to the dial. Dutton & Sons, No. 206, just four numbers before this clock has the false pendulum aperture. The false pendulum aperture had been a feature on most English table clocks for the previous 100 years.


Wilfrd Dutton
& Sons
London

MATTHEW DUTTON, LONDON

A rare George III mahogany wall timepiece. Circa 1800

Case Mahogany case with substantial convex moulded brass hinged bezel.

Dial 12 inch silvered one piece dial with Roman numerals signed Mattw. Dutton London. Blued steel heart shaped hands.

Movement The substantial timepiece movement has a half dead-beat escapement and heavy brass faced pendulum.

Height 15 ins (38 cm)

One of only two known in this style by Matthew Dutton.


London

MATTHEW DUTTON, LONDON

No. 292

A very fine George III mahogany longcase clock. Circa 1801

Case Elegant figured mahogany break arch case with fine mouldings and a bolection moulded hood door flanked by stop fluted, reeded and canted corners. Surmounted by a wasted pedestal and brass ball finial. The break arch trunk door with flame veneers matching the raised panel to the base with double plinth.

Dial 12 inch break arch brass dial with subsidiary calendar dial to the arch flanked by pierced foliate spandrels. Silvered chapter dial with large seconds dial signed Mattw. Dutton, London. Blued steel hands.

Movement The substantial eight day movement with thick plates signed M Dutton and numbered 292 on the backplate, five large baluster pillars, anchor escapement with long steel crutch and large backcock for the iron-rod pendulum with T-bar suspension and heavy lenticular brass-faced bob. Striking the hours on a bell.

Height 7ft 4 ins (225 cm)

It is rare to see a signed backplate on a longcase clock.

MATTHEW DUTTON, LONDON

No. 327

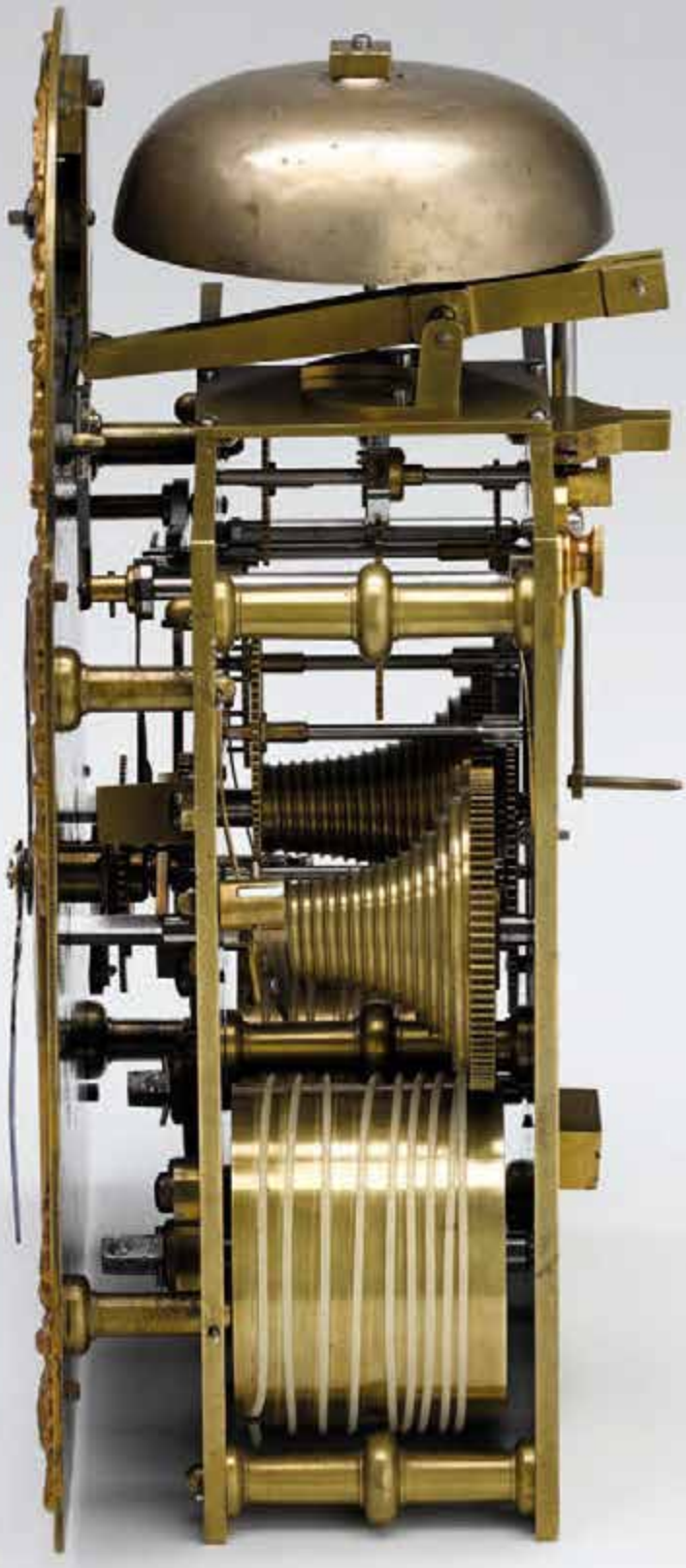
A fine George III ebonised spring clock. Circa 1809

Case Striking and well proportioned ebonised break arch case with raised triple pad top surmounted by a brass flamed carrying handle. The front door with brass moulding and break arch glazed side apertures, standing on brass block feet.

Dial 7 inch break arch brass dial with rococo spandrels and enamel subsidiary regulation dial to the arch calibrated 0-15 with blued steel hand, signed Mattw Dutton, London. Strike/silent selector above XII. Enamel chapter with Roman and Arabic numerals. Blued steel hands.

Movement The substantial movement with thick plates and five large baluster pillars. Half dead-beat escapement with original steel rod pendulum having a heavy brass faced bob is suspended from the pivoted regulation platform mounted on top of the plates. The plain backplate is signed Matt Dutton London No. 327 with pendulum holdfast below. Striking the hours on a bell.

Height 15 ins (38 cm)



MATTHEW DUTTON, LONDON

No. 347

A fine George III mahogany spring clock. Circa 1815

Case Classic mahogany break arch case with raised triple pad top surmounted by a brass flamed carrying handle. The front door with brass moulding and break arch side apertures with fish scale frets, standing on brass block feet.

Dial 7 inch one piece silvered break arch dial with subsidiary regulation dial to the arch calibrated 0-15. Strike/silent selector above XII. The centre of the dial signed M Dutton & Son, London. Blued steel hands.

Movement The substantial movement with thick plates and five large baluster pillars. Half dead-beat escapement with original steel rod pendulum having a heavy brass faced bob is suspended from the pivoted regulation platform mounted on top of the plates. The plain backplate is signed Dutton & Sons London No. 347 with pendulum holdfast below. Striking the hours on a bell.

Height 15 ins (38 cm)


M.C. Dutton & Son
London

DUTTON, LONDON

A rare mahogany drop dial wall timepiece. Circa 1836

Case Drop dial mahogany case with convex moulded brass hinged bezel, shaped ears to the sides of the central trunk with raised panel mouldings and a solid moulded door to the base.

Dial 12 inch silvered one piece dial with Roman numerals signed DUTTON FLEET STREET 1836. Blued steel hands.

Movement The substantial timepiece movement has a half dead-beat escapement and heavy pendulum.

Height 21 ins (53 cm)

The first of the new generation of clocks following the look, style and quality of the earlier, 18th century pieces. It is the only recorded example of its type to date.


1836
DUTTON.
FLEET STREET.

DUTTON, LONDON

An unusually large and impressive wall timepiece. Circa 1835

Case Two piece mahogany case with large cast brass bezel. The round bottom with door and door to side which retains some original pasted-in handwritten notes, one confirming the provenance of this clock: Customs Excise, Lower Thames St, and the number 128.

Dial 20 inch round painted dial with Roman numerals signed DUTTON LONDON with steel hands, the minute hand counterpoised.

Movement The eight day single fusee movement with anchor escapement stamped on the frontplate T&R and number 8782, both plates retaining their original hand spotting and lacquer.

Height 23 ins (58.5 cm)

Custom House, 20 Lower Thames Street, London, is still the home of Her Majesty's Revenue & Customs, and for which Dutton supplied a number of clocks. It is likely that this and others were supplied to special order for Custom House. The building and its classical facade facing the Thames, designed by David Laing in 1813, was being re-built after partial collapse in 1825. This is the earliest recorded Dutton with a painted dial. From the Thwaites records movement number 8782 is circa 1832.


DUTTON
LONDON

THOMAS MUDGE & WILLIAM DUTTON, LONDON No. 800

A fine gold watch with single case and unusual dial. Circa 1768

Case Beautifully detailed plain gold case with best quality rotating pendant hallmarked 1768, casemaker PM (Peter Mounier).

Dial Finest quality original Roman & Arabic enamel dial, enamelled on gold, unusually with inner half hour markings, the un-chipped winding hole between III and IIII. Blued steel beetle & poker hands.

Movement The gilt brass fusee movement of the firm's standard larger size signed Tho. Mudge W. Dutton London No. 800 with square baluster pillars. Graham's form of cylinder (dead-beat) escapement, the brass escape wheel with 16 teeth, the steel cylinder retaining the Graham-type banking, achieved with a pin in the cylinder acting with a projection on the potance. Steel balance, spiral balance-spring. The gilt cap signed, the inside of the cap being lightly scratched with the serial number, 800, as was usual by the firm.

Size 51 mm diameter, not including the pendant.


Thos. Mudge
& Dutton
London

THOMAS MUDGE & WILLIAM DUTTON, LONDON No. 812

A fine and rare quarter repeating watch. Circa 1768

Case Silver pair-case with pierced and engraved cases with red silk liner, casemaker's stamp PM (Peter Mounier), the inner carrying its original polished bell and engraved with inhabited foliage design with a mask at VI, the outer retaining the steel pulse-piece spring with its operating button, in the bezel, between V and VI.

Dial Finest quality original Roman & Arabic enamel dial, enamelled on gold. Blued steel beetle & poker hands.

Movement The gilt brass fusee movement signed Tho. Mudge W. Dutton London No. 812. Graham's form of cylinder (dead-beat) escapement, the brass escape wheel with 13 teeth, the replaced steel cylinder originally with Graham-type banking, now achieved with a pin in the balance. Steel balance, spiral balance-spring with Tompion-type adjustment for the curb pins, using the second key square with its graduated silver disc. The gilt cap signed, the inside of the cap being lightly scratched with the serial number, 812.

Size 49 mm diameter of outer case, not including the plunge pendant.

Well engraved clock back plates have long been lauded, but most do not stand close comparison with their equivalent (date and maker) watches, and the cases on this watch are no exception. This is probably because watches were also seen as and often purchased as jewellery and, with most of the engravers work being undertaken on precious metals, the skills required at this small size needed to be the best. This is just one reason why a watch was always a more expensive purchase than a clock in their day, and, in being so, were designed to be a perfect object of desire for customers who had come to expect the very best in London work. In this instance Mudge and Dutton fully live up to such an expectation, in both case and movement. The smallest of dial chips at the centre hole and just minor wear showing on the case. Otherwise, few surviving repeaters by Mudge & Dutton are as good and original as this. None are better.

THOMAS MUDGE & WILLIAM DUTTON, LONDON No. 1186

A fine and rare dumb quarter-repeating watch. Circa 1779

Case Plain silver pair-cases with red silk liner, the inner carrying the casemaker's stamp PM (Peter Mounier), the outer ITP (John Terill Pain), both cases hallmarked 1779, the outer lightly engraved with an oval containing a monogram under a crest featuring what could be a stork.

Dial Finest quality original Roman & Arabic enamel dial, enamelled on gold. Blued steel beetle & poker hands.

Movement The gilt brass fusee movement signed Tho. Mudge W. Dutton London No. 1186. Graham's form of cylinder (dead-beat) escapement, the brass escape wheel with 13 teeth, the steel cylinder and its distinctive copper plug looking to be original and retaining the Graham-type banking. Steel balance, spiral balance-spring with Tompion-type adjustment with graduated silver disc. The gilt cap signed, the inside of the cap being lightly scratched with the serial number 1186.

Size 51 mm diameter of outer case, not including the plunge pendant.

This repeating watch is most unusual having been finished as a dumb repeater only, the two hammers striking on steel blocks mounted inside the inner. Interestingly, the movement still has the pulse-piece fitted and showing on the inner, although this had not been connected to any spring on the outer that would allow it to be used, presumably because it was not needed. Being dumb, the cases also had no need to be pierced, thus allowing much better protection from dust and dirt, a feature not normally associated with repeater cases.

John Terill Pain, Dean St, Fetter Lane, the casemaker who appears to have continued the business of Peter Mounier, of which this is one of two pair-cased watches by Mudge & Dutton known to share their stamps.

No other surviving repeater by Mudge & Dutton is cased this way.

MATTHEW DUTTON, LONDON
No. 1575

A rare and important, previously unrecorded early lever watch. Circa 1800

Case Later purpose-built silver gilt engine-turned case hallmarked Chester 1839, casemaker JH (probably John Helsby, Liverpool).

Dial Original one piece enamel dial. Blued steel beetle & poker hands.

Movement Emery pattern full-plate fusee movement with engraved balance-bridge, prominent gallows-stud and balance-brake operating on the underside of the balance via a sprung steel detent, the movement with Lepine-type gilt movement ring and attached dome with further signature. Emery-type straight line detached lever escapement with polished steel escape wheel with teeth slotted for oil retention, and with Pendleton's later fork - the roller jewel on the opposite side, away from the escape, creating less friction between the jewel and fork when in action. Compensation balance of 'OZ' form, but with the brass balance having attached bimetallic strips with adjustment screws let into tapped holes at their free end. Eight-turn, blued steel, helical balance spring without terminal curves.

Size 60 mm diameter case, not including the pendant.

This is one of two similar early lever watches known by the firm. The other, a repeater, is numbered 1571 and bears the signature of Matthew & Thomas Dutton. It is in a gold case hallmarked 1800 and was part of the collection formed by George Daniels. This example is signed for Matthew Dutton on his own and the two watches mark the end of the brother's partnership. Matthew became Master of the Clockmakers' Company in 1800 and either of these watches could well be associated with that appointment, being eminently suitable to show off to the membership.

Josiah Emery is known to have produced thirty or so such lever watches based on the model supplied by Mudge, via Count von Bruhl, to Emery. The escapement maker used by Emery was Richard Pendleton who is known to have finished a few others after Emery's death in 1797.

Both these watches are probably Pendleton's work, possibly finished from the stock destined for Emery. Their balances differ from Pendleton's work for Emery, however, and are probably associated with Robert Pennington, being the earliest known examples to have adjusting screws held in tapped holes in the bimetallic rim. Both the Dutton lever watches have similar balances and a close association between Pendleton, Pennington and the Duttons is not surprising, given the former's work for Thomas Mudge junior in manufacturing box chronometers on his father's plan a few years earlier.

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Places to visit

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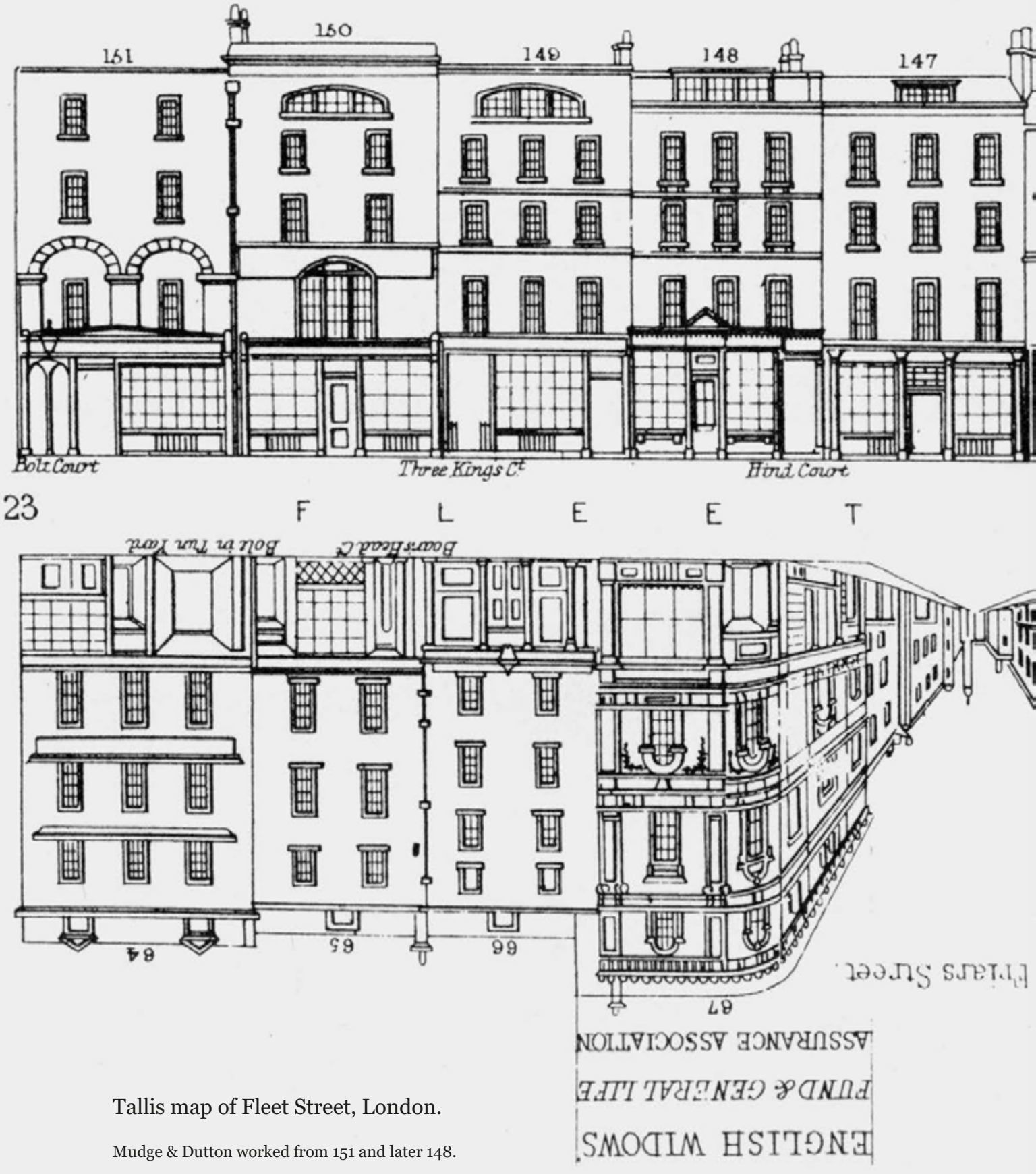
www.belmont-house.org

The British Museum
www.britishmuseum.org

The National Maritime Museum
www.nmm.ac.uk

The Science Museum
www.sciencemuseum.org.uk

The Victoria & Albert Museum
www.vam.ac.uk



Tallis map of Fleet Street, London.

Mudge & Dutton worked from 151 and later 148.

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