

**OBSERVATORY**  
*Time*



**REVERE CLOCKS**  
*Telechron* MOTORED  
CHIME ~ STRIKE



# OBSERVATORY *lime*



**REVERE CLOCKS**  
*Telechron* MOTORED  
CHIME · STRIKE

AUTHORIZED DEALER  
SALES MANUAL

THE REVERE CLOCK COMPANY  
CINCINNATI, OHIO, U. S. A.





## THE MESSAGE OF REVERE

IN these amazing days, when seconds are precious beyond the power of calculation, when the turn of a dial brings a voice from thousands of miles away, when the twist of a key loosens great engines throbbing with power, when the whole world is a common playground—in this wonderful electrical age only electrical timekeeping can satisfy.

The Revere Clock, beautiful and fine as a rare gem, brings to the modern busy home chiming Observatory Time. A wholly new conception of home timekeeping is presented in this clock that is always right, that never has to be wound or regulated.

This epoch-making clock is synchronized with the electrical pulses of the current that comes from your power station.

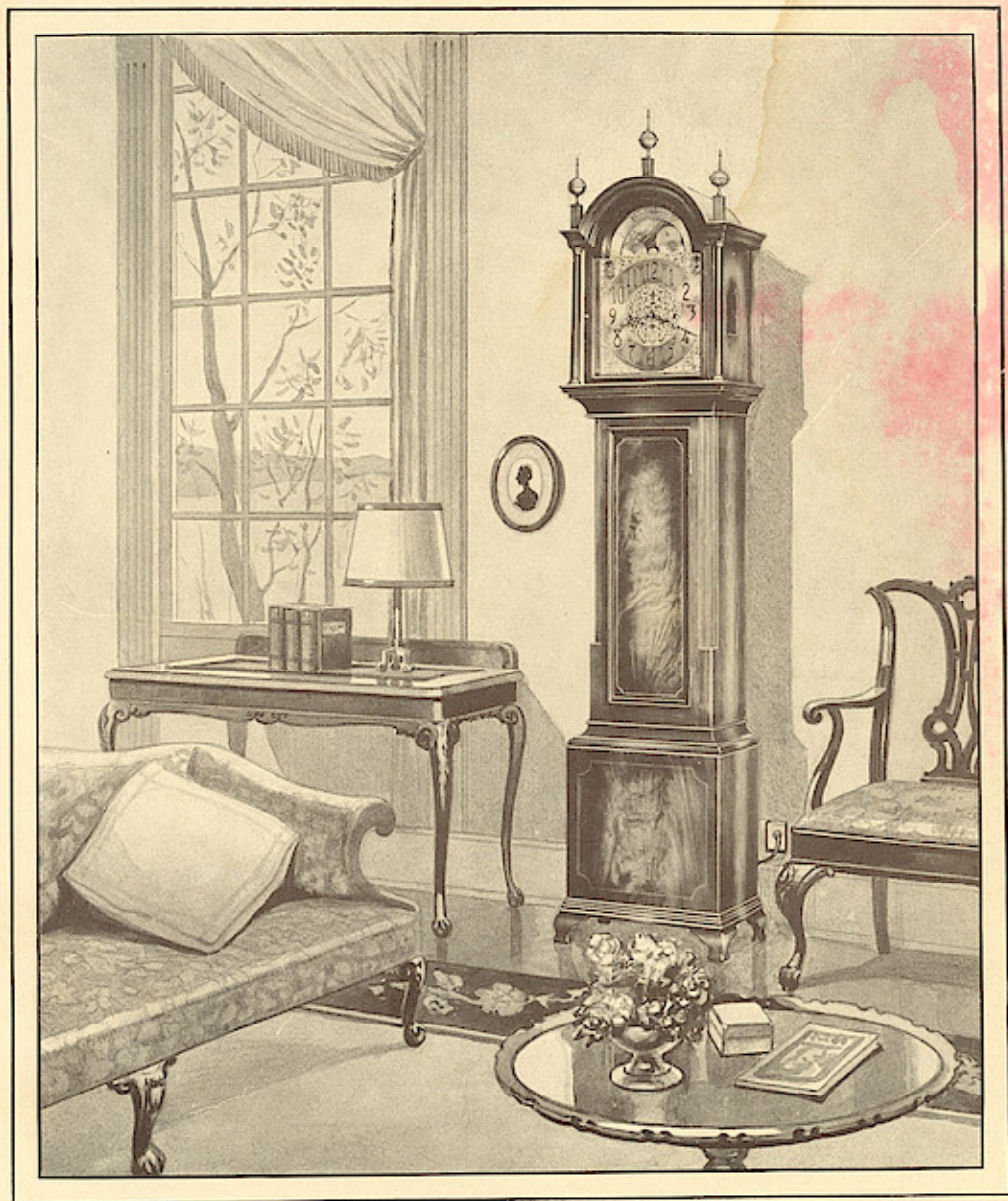
This booklet will introduce to you the Revere Telechron Motored Clock which chimes Observatory Time—combining a new standard of accuracy with design and craftsmanship of the finest age-old traditions.



CHIMING OBSERVATORY TIME

*Telechron Motored*



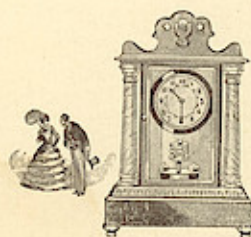


A REVERE CHIME CLOCK, Telechron Motored, lends a warm, friendly charm to your home. It combines the age-old perfection of master-craftsmen with time-accuracy never before achieved. It is as truthful as it is beautiful . . . truly a friend and companion of the years!





## THE CHIME CLOCK OF '99



THE clock of 1899 was inaccurate and indefinite in service. Often you have heard: "This clock won't run." "This clock won't wind." "This clock doesn't keep time."

A pendulum clock may be out of beat or off level. Main spring may have snapped or slipped its collar. If it is a lever escapement clock, the hairspring is bent, jewel or balance staff pivot

broken; the escapement needs oiling or is full of dirt and lint. Adding a motor has caused trouble with the winding controls, etc.; and the current may magnetize the hairspring.

The so-called battery clock with its uncertainty of battery life, and the wearing out of contact points, etc., has its many troubles and has been discarded by good clock users.

## THE REVERE CHIME CLOCK OF '29

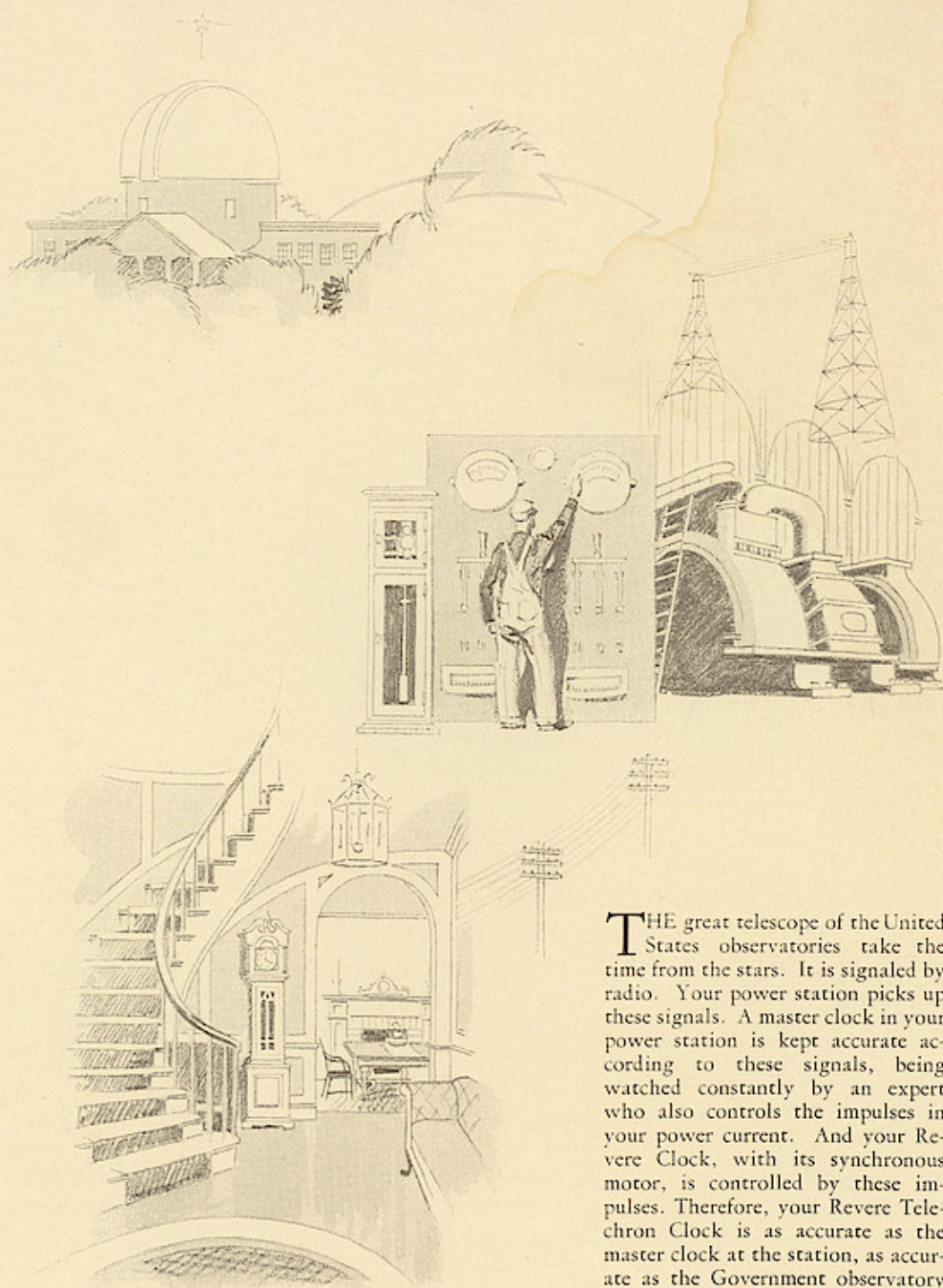


... requires no winding or regulating. It replaces the clock of '99 with its escapements, etc., its inaccuracy and the necessary weekly setting of the hands at winding time. The Revere Chime Clock is operated by the alternating current from your light socket. At the power station is a Telechron Master Clock by means of which a specially trained operator, constantly on guard, compares

the speed of turbine generators with standard time signals broadcast from the U. S. Naval Radio Station.

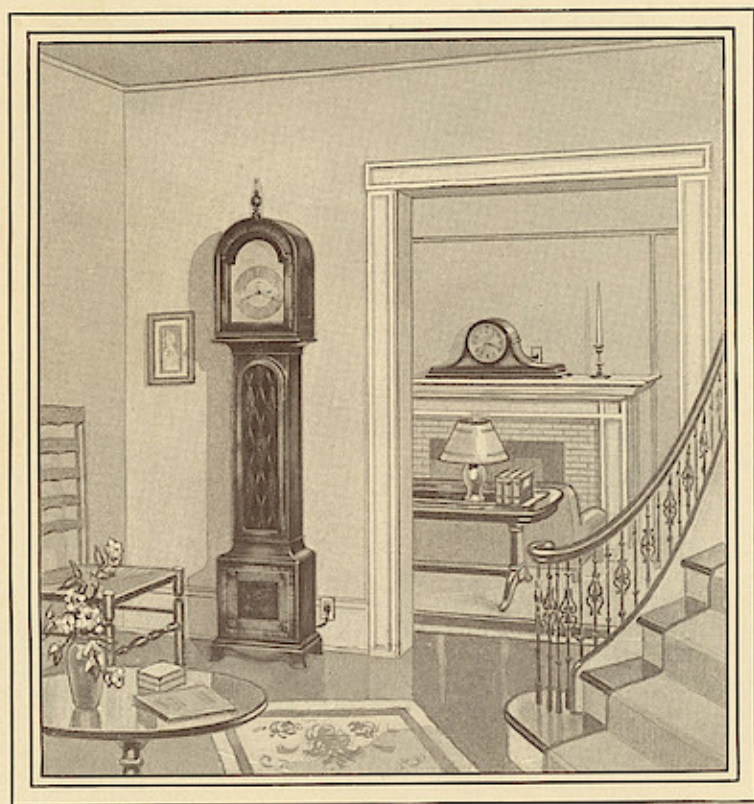
The equipment costing millions of dollars, operated with pride by this expert, constantly assures Observatory Time. Only Revere have "Chiming Observatory Time" Telechron Motored Clocks, which are patented in many features.





THE great telescope of the United States observatories take the time from the stars. It is signaled by radio. Your power station picks up these signals. A master clock in your power station is kept accurate according to these signals, being watched constantly by an expert who also controls the impulses in your power current. And your Revere Clock, with its synchronous motor, is controlled by these impulses. Therefore, your Revere Telechron Clock is as accurate as the master clock at the station, as accurate as the Government observatory calculations, as accurate as the stars!





## HOW WILL IT LOOK IN MY HOME?

**B**ECAUSE it is a genuine work of art, a Revere Clock belongs with beautiful things, no matter what their "period." Chaste Colonial or luxurious Louis XVI find their perfect placing in the ordered beauty of any well-furnished home. Other Revere Clocks join that group of lovely things which are welcomed for their artistry alone into

homes where each piece bespeaks the personality of the owner. Yet the Revere Clock is more than a beautiful furnishing. It grows into the family consciousness, becoming almost an animate part of the home—a loved member of the family—as its melodious chimes mark the memorable hours, half hours and quarter hours throughout the years.





## THE GOTHIC PERIOD

1100-1500

**F**OLLOWING the fall of Rome, when all of Europe was torn by invasion and conflict, there was a period known as The Dark Ages.

During this time there was no development of art in any form. The individual was subordinated to the church, and a great religious fervor gripped mankind. Then the Crusades began.

The returning Crusaders brought fresh ideas from foreign lands. These ideas were scorned for a time, and referred to as "Gothic"—meaning barbarian.

Gothic art was deeply spiritual. The pointed arches and steepled towers reached toward heaven. The flying buttresses of architecture, adopted later in furniture, signified man's leaning upon God. The familiar Gothic circle signified the eternal love of God; the trefoil stood for the Trinity; the quatrefoil for the four apostles; the cinquefoil for the five epistles; the ivy leaf for man's frailty and dependence on God; the oak leaf for the strength of God; the dove for peace, heart atonement, and the Cross triumphant; the familiar linen fold represented the cloth used to cover the Host.

Because there was such a zealous interest in all religious affairs, the various arts, including the designing of furniture, took their keynotes from the church. Thus it was that Gothic motifs are almost entirely ecclesiastic.

High, awe-inspiring, majestic lines, largely perpendicular and straight, gave a decided impressiveness to Gothic style. Even unto this day no other style of design has proved so universally used.

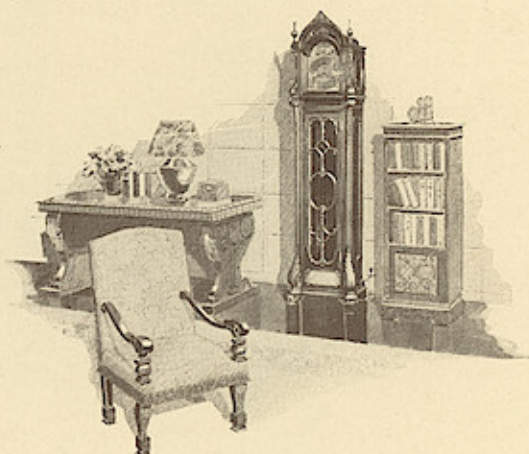




## THE ITALIAN RENAISSANCE PERIOD

1443-1564

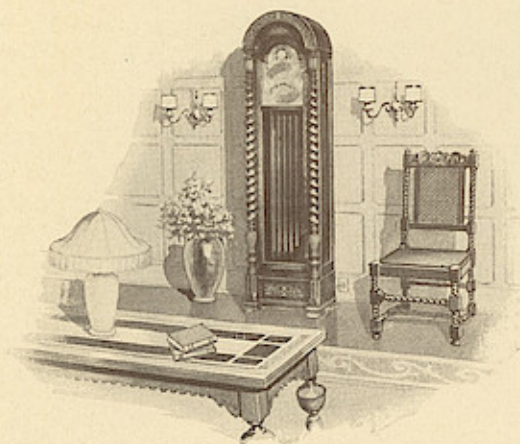
THE term, marked that portion of the 15th and 16th Centuries when people had grown weary of fasting, prayer, and penance. They reverted to the arts of Greece and Rome. Walnut was the principal wood, while the upholstery was usually of crimson velvet, with gold fringe, tassels and nails. Leather was used extensively. Honey-suckle, lotus, egg-and-dart, acanthus, bead moldings, the Greek-fret, rosettes, medallions, cupids, griffins, etc., appeared.



## THE CHARLES II PERIOD

(Late Jacobean)

1660-1689



CHARLES II, the "Merry Monarch," had been in exile in Flanders, during the Commonwealth era. When he was brought back to the throne he manifested a very decided taste for luxury that he had acquired on the continent. This was reflected in the furniture of the times. Marvelous examples of card tables were common during these years.

The Jacobean style is popular today. It is largely decorative, especially in the earlier designs.





## THE COLONIAL PERIOD

1620-1830

**D**URING the years, 1620 to 1830, beginning with the landing of the Pilgrims, there originated in what is now the eastern portion of the United States the Colonial Style in furniture.

The Colonial Style is a mixture of many styles, and to understand it one should know the English periods and styles, also the Dutch forms of furniture.

The Empire Style (period of French influence in America) came later, in the early 19th Century, and is not classed as Colonial. The true Colonial is a blending of the English and Dutch.

It is called Colonial because it was created for, and used in, the homes of our colonial ancestors. There is a large sentimental and historical value to these styles.

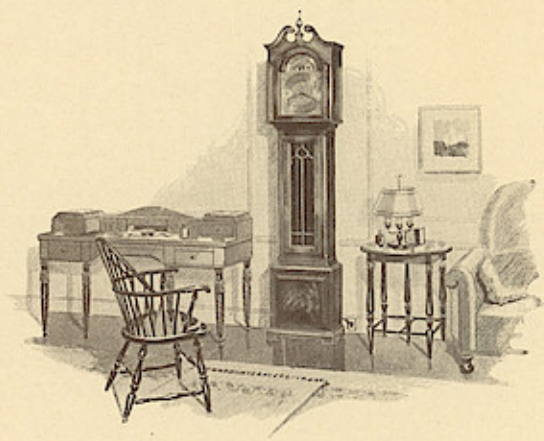
Most colonial settlers were English, although the Dutch had settled New Amsterdam, later to become New York City. All of these people brought various articles of furniture with them when they left the Old World. Naturally, these were the models used when new articles were needed in the settlements. Then, too, artisans obviously held more or less to their designs of the days before they came over. Later, when the

settlements became more prosperous, many fine pieces were imported from England, and these were copied extensively.

Most of the furniture made in America during this Colonial Period was simple, plain and sturdy to a degree not found in foreign styles.

There is nothing complex about the Colonial styles. The people of those days had something else to think about besides elaborating furniture.

Yet, with all of its simplicity and practicability, there is a distinct charm in the graceful design of the Colonial Period and is the most popular with the great majority of Americans today.







## THE QUEEN ANNE PERIOD

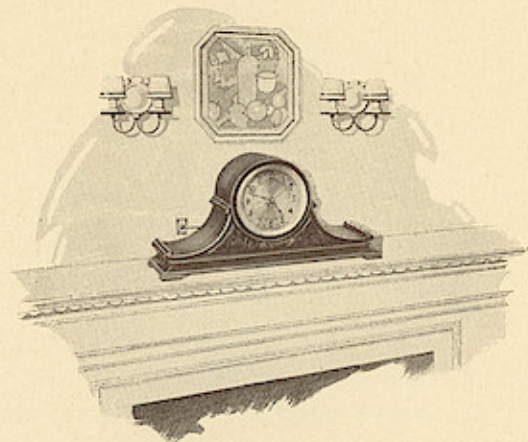
1702-1714

THIS period is marked by a lighter and more graceful style of furniture that developed in England during the early years of the 18th Century.

The queen was reported to have little taste for originality, and she cannot be rightfully credited with the creation of the furniture named after her.

The Queen Anne style is more often employed by modern furniture makers than any other. Round corners and smooth curving predominated. Broken or swan neck pediments vary the outlines. The dominant and favorite orna-

ment was the cockle shell. The claw and ball foot was another characteristic.

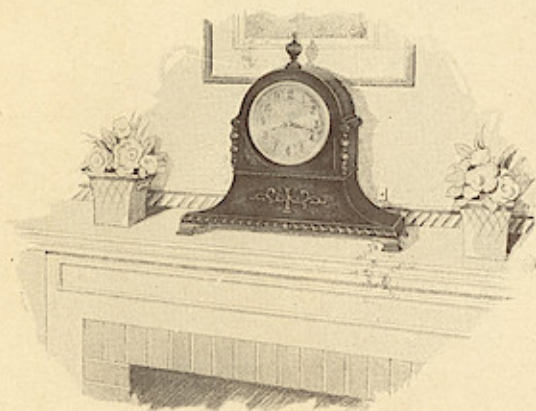


## THE CHIPPENDALE PERIOD

1705-1779

THOMAS CHIPPENDALE inherited his artistic ability and love of fine furniture from his father, who was a well-known wood carver and cabinet-maker, of Worcester, England. He was an exceptional craftsman—one of the foremost designers of his time, and a wood carver who had few, if any, equals.

One of the most characteristic of his motifs was the claw-and-ball foot. Cabriole and straight legs were used. Arms were curved and flaring at the end, usually joining the uprights at an angle. Mahogany was his favorite wood, with a sparing use of walnut.







No. R-638

Colonial

Honduras Mahogany, Lacquer Finish

Height 8 $\frac{5}{8}$  in. Width 19 in. Depth 6 in.

Plain Dial

Westminster Chimes

\$42.00



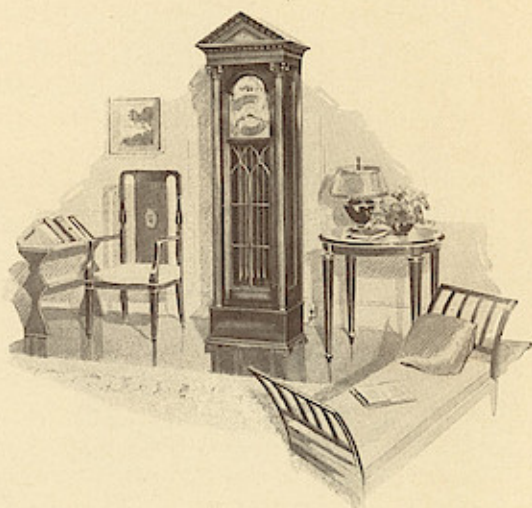


## THE GEORGIAN PERIOD

1710-1825

JUST as in France during the period of Louis XV rooms became smaller, so it was in England during the Georgian period. This was the age of chairs and afforded a brilliant opportunity for Thomas Chippendale and lesser lights.

Mahogany prevailed in this period and its toughness and strength made lighter lines and more delicate carving practicable. The backs of Georgian chairs are distinctly lower than those of the Queen Anne period and before.



## THE SHERATON PERIOD

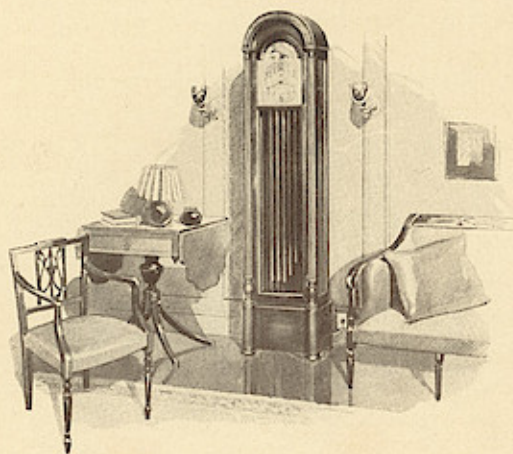
1750-1806

THOMAS SHERATON was called "the English Louis XVI" because his style was imbued with the same

classic principles of outline and ornamentation that characterized the French designs.

Purity and beauty of perpendicular lines are found in Sheraton's work. He never designed short curves. Whenever he employed a curve at all it became a graceful sweep. His style was very similar to that of Hepplewhite.

Mahogany was Sheraton's favorite wood. However, he was a master at assembling various woods, such as satinwood, tulipwood, sycamore and rosewood, which were used with great skill for inlays.







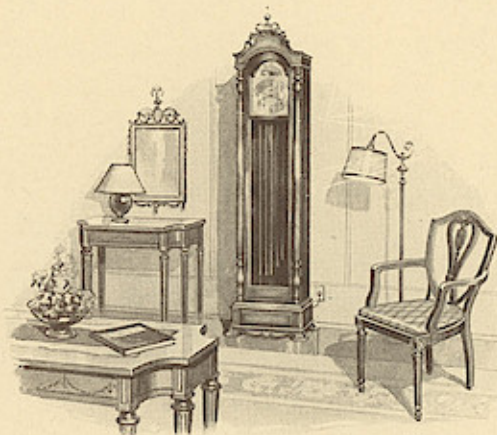
## THE HEPPLEWHITE PERIOD

1770-1790

THERE are few styles to which present day designers owe as much as to that of George Hepplewhite, the London cabinet maker.

He developed original styles that were in popular use in both England and America. His designs were very beautiful, yet practical.

Mahogany was his favorite wood, although he used rosewood, satinwood, tulipwood, harewood, and other rare selections.

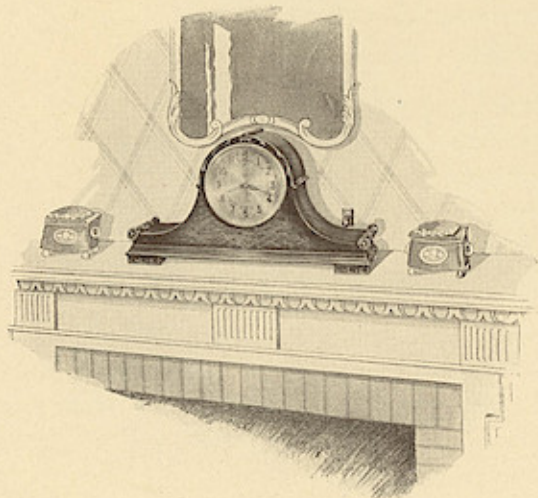


## THE LOUIS XVI PERIOD

1774-1793

LOUIS XVI, low in mentality and character, and his gay and impulsive queen, Marie Antoinette, were a peculiar pair. The artists and craftsmen of the day worked diligently to please Marie.

Added impetus to the classic ideals was a result of unearthing ancient treasures at Pompeii at this time. Designs changed from curved lines to straight lines; details became more minute and refined, with classic motifs. There was a general effect of dainty elegance. She added garlands, love-birds, wreaths, rope carvings and many other lovely little touches to the designs of the best cabinet makers. The Louis XVI style is popular today.







## THE AMERICAN EMPIRE PERIOD

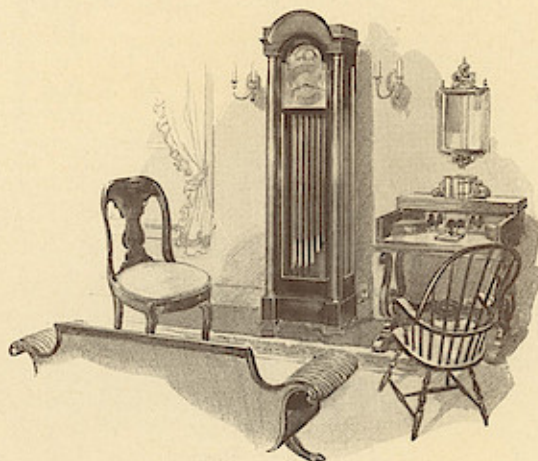
1795-1830

THIS period in American furniture designing signified the hatred of the former colonists for all things English.

It was natural for America to turn to her newly-found friend, France.

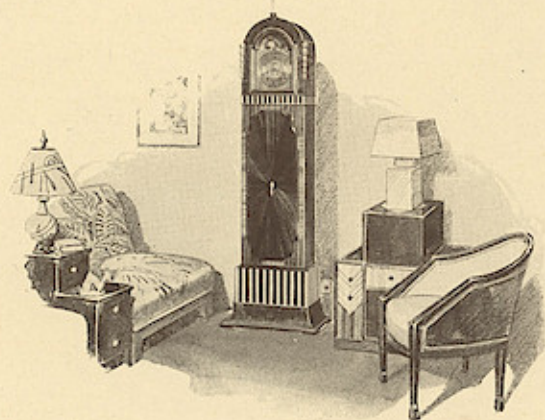
Similar characteristics are found in both the American Empire and French Empire period styles. The motifs include acanthus leaves, the lyre, the pineapple, the cornucopia, the winged-griffin feet, the lion claws, and bear claws. The pieces usually were carved, and there was considerable of gilding. Metal mounts and scrolls were popular. Heavy

cornices were also often seen. Proportions were large and massive, with both straight and curved lines.



## THE MODERNISTIC PERIOD

1900—NOW



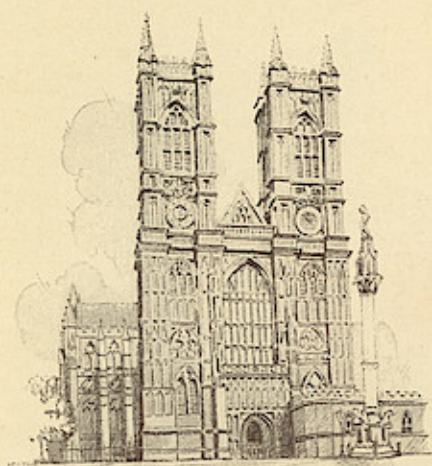
THE modern movement in design has gradually grown from the first radical creations of the cubists to the present vogue of art moderne. The outstanding features are simplicity without restraint, the use of planes and geometric designs. The modern movement in decoration has the virtue of novelty. For homes of modern motif there are Revere Clocks perfectly suited to the most daring ensemble, yet constructive enough to give a pleasing note of up-to-dateness to even classical interiors.





# REVERE CHIMES

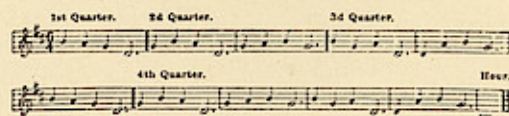
## THE WESTMINSTER CHIMES



PERHAPS the most universally loved chimes are those of Westminster. They have been reproduced in many celebrated towers.

It is generally accepted that this carillon was composed by Dr. Randall, Regius

*"Lord, through this hour,  
Be Thou our guide  
So, by Thy power,  
No foot shall slide."*

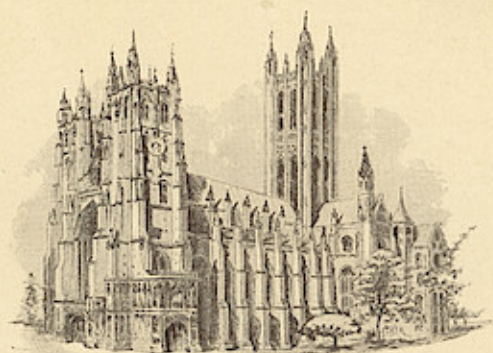


Professor of Music, and that he conceived the idea from the fifth bar of the opening of Handel's Symphony: "I know that my Redeemer liveth." However, there are others who believe this carillon was composed by a Mr. Crotch, pupil of Dr. Randall. Westminster Chimes were first fitted into the tower clock at the University Church, St. Mary's the Great, in Cambridge, and were long celebrated for their simple harmony. They were later reproduced on a large scale in the Victoria Tower Clock of the House of Parliament.





## THE CANTERBURY CHIMES



"I can pass this way but once.  
"Any good, therefore, that I can do, let me know it now,  
"Let me not neglect it or defer it,  
"For I shall not pass this way again."

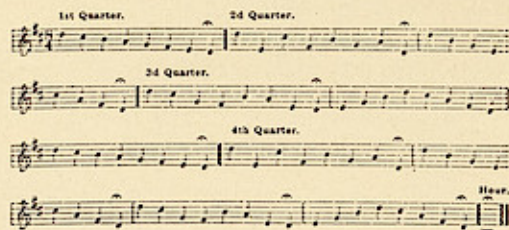


MANY years ago a craftsman was visiting in England. He spent considerable time in the famous Canterbury Cathedral. He came away

inspired. He would compose a new chime to express his admiration for that noble structure. The result was the lovely Canterbury Chimes.

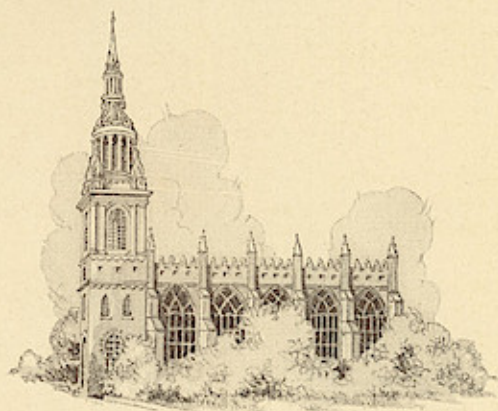
## THE WHITTINGTON CHIMES

"Turn again, Whittington,  
"Lord Mayor of Londontown."



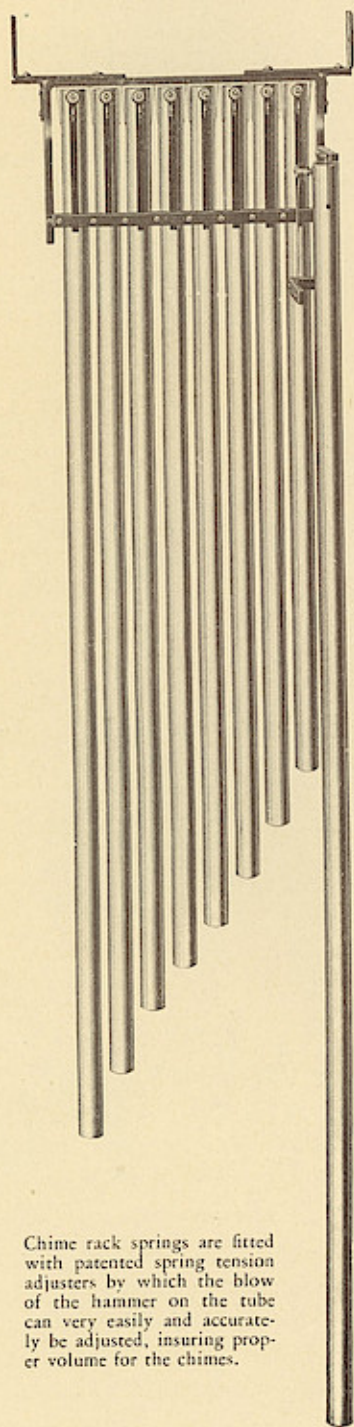
DICK WHITTINGTON, so tradition has it, was a boy escaping the drudgery imposed by his master's housekeeper. Resting at the first milestone, he seemed to hear these distant chimes say to him: "Turn again, Whittington, Lord Mayor of Londontown."

The chimes became famous, through this beautiful legend connecting them



with the boy, Dick Whittington. The correct Whittington chime is played on eight bells and is reproduced above. It was first rung in the Church of St. Maryle Bow, in the 14th Century.





Chime rack springs are fitted with patented spring tension adjusters by which the blow of the hammer on the tube can very easily and accurately be adjusted, insuring proper volume for the chimes.

## CHIMES

REVERE Mantel Chime movements are furnished with chime rods of elegant tone made of special, patented triple-process silver metal and mounted so as to insure lasting resonance. Tubular chimes furnished in the floor clocks are also made of triple-process bell metal, seamless, drawn with great care. They are highly polished nickel and have a rich deep tone and are superior in tone quality to any other make on the market. Both Mantel and floor chimes are tuned in sets by a well-known Cincinnati Professor of Harmony to absolutely true pitch and are delightful because of their harmonious, sweet, resonant tone.





## THE MOON DIAL



ONE of the interesting traditional features of the better Revere Floor Clocks is the moon dial. The idea is borrowed from the most ancient clock makers.

It indicates the moon phases. There is a very appropriate sea and landscape scene together with two moons painted in artistic perspective.

The arch above the moon is graduated to conform to the lunar, or moon, month of  $29\frac{1}{2}$  days, and should not be confused with the calendar month.

At either end of the arch is a hemisphere which represents the earth.

As the moon face appears over the left, or Western Hemisphere, the quarters of the new moon come into view as the disc progresses, until the moon is clear of the Western Hemisphere when it is full. Then the moon disappears back of the right, or Eastern Hemisphere.

The sequences register each lunar phase showing from new moon to first quarter, half moon, full moon, third quarter, and old moon.

The correct setting is accomplished by noting the date of the last full moon, subtracting that date from the present date, and counting the remaining number in a clock-wise position, beginning at 15 and continuing around from  $29\frac{1}{2}$  to one (if necessary), at which point place the center of either moon by gently moving the moon dial in a clock-wise or forward position, after which it will function automatically along with the clock movement. When the face is opposite the middle line and below 15 it is full moon.

The moon dial contains 118 teeth and moves one tooth every 12 hours, requiring 59 days to make one revolution. A lunar period is 29 days, 12 hours, 44 minutes and 3.3 seconds.

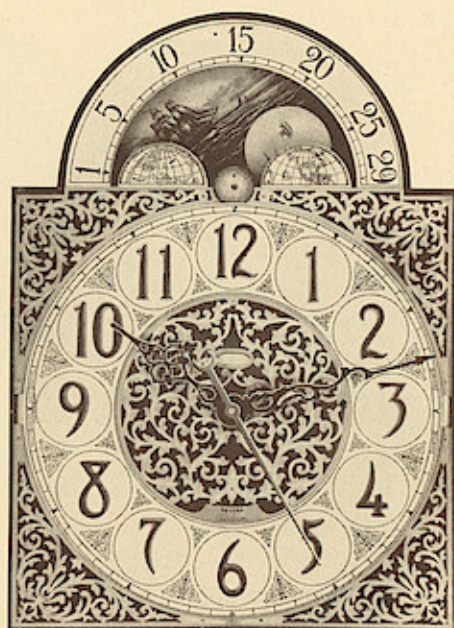
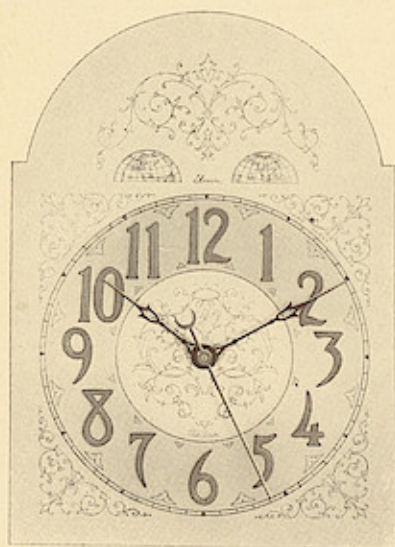




## DIALS

**F**LOOR—There are two styles of dials furnished on floor clock movements, one is beautifully etched, inlaid with hard enamel and hand spun silver finished with bevel edged raised bronze numerals, but has no moon dial. This is used only on movement D.

The other has a polished back plate on which is mounted delicately hand pierced, hand engraved, satin finished, richly gold plated center ornaments and



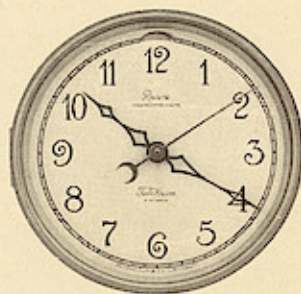
corners. The numeral circle, hemispheres and moon arch are raised and have rich black enamel ornamentations and are hand spun silver finish. The numerals are raised, bevel edged and bronzed. Moving moon has marine and land scenes and operates accurately with movement. This dial deserves its place on the finest movements, namely, A. B. and C.



## DIALS



MANTEL RAISED NUMERAL

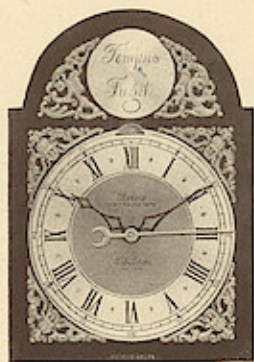


MANTEL ETCHED NUMERAL

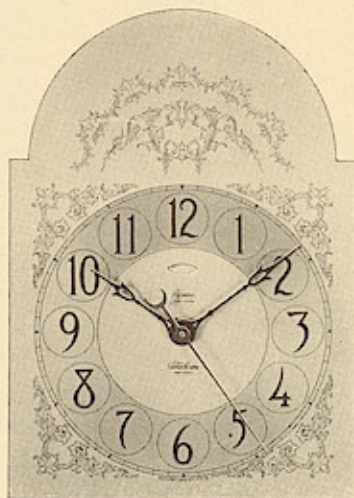
**M**ANTEL—Are hand spun silver finished, some having etched hard enameled numerals and others applied raised bronze numerals of beautiful design. Both styles of dials are encased in cast gold plated bezels with silvered reflectors and convexed bevel edged glass highly polished.

GRANDMOTHER — *Two chime movements* have beautifully etched dials, inlaid with hard enamel and hand spun silver finish.

GRANDMOTHER—*One chime movements* are furnished with a reproduction of an old English dial with engraving at top "Tempus Fugit." This dial has highly polished back plate with cast bronze corner ornaments and raised numeral circle with etched Roman numerals and hand spun silver finish.



GRANDMOTHER—*One Chime Movements*



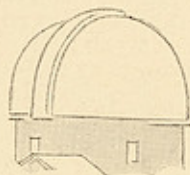
GRANDMOTHER—*Two Chime Movements*





# THE TELECHRON MOTOR

*and its application to Revere Chime and Strike Clocks*



REVERE chiming movements are operated entirely by the famous Telechron synchronous motor which has been so wonderfully successful for the last 10 years in furnishing Observatory Time in schools, office buildings, tower clocks, public institutions and the home.

After exhaustive experiments and tests over a period of four years, we successfully placed on the market a half-hour and chime movement for mantel and floor clocks operated entirely by these faithfully accurate time producing little motors. For several years we have been gratified with the success of the Chiming Observatory Time "Telechron motored" clocks which we have produced and have greatly appreciated many letters of commendation.

Revere movements are directly operated by Telechron Motors and there are no power springs in the movements either to operate the time, chime or hour strike mechanism. The accurate speed of the Telechron motor obviously insures a most regular tempo to the chimes and hour strike and does not have the slowing down of the chime and hour strike tempo as in every good spring driven chime clock, after the spring is half run down. This feature of driving the chime and strike mechanism direct from the motor is covered by "patents pending" applications and are of unusual merit as these parts of the mechanism are guaranteed a constantly correct speed. There are features of this direct drive too numerous to list here but we might mention that it eliminates many parts necessary in a spring driven chime clock, thereby requiring practically no oiling or cleaning for many years.

## *Revere Movements*

*Scientifically Removed . . Precision Made*

Revere movements have a special self-adjusting chime feature which insures the correct sequence of notes at each quarter even though the chimes are not set correctly. This self-adjusting operation occurs within an hour after being set incorrectly.

Revere movements are made by the largest, oldest and best equipped chime clock factory in America with a world-renowned reputation for fine clock mechanism and are made exclusively for us.

The materials used in Revere movements are of the finest that can be obtained and in some instances materials of secret formula are used to obtain especially desired results.

## *Signal*

Because of a possibility of an interruption in the electric current a very unique patented signal is placed on each dial. When movement is put in operation the signal should be moved to show silver and in case of an interruption the signal will change to red. The clock should be reset after securing the correct time and the signal moved back to silver. These interruptions are very seldom and the advantage of having Observatory Time makes this rare inconvenience insignificant.

*Detail Instruction Book gladly sent on request.*



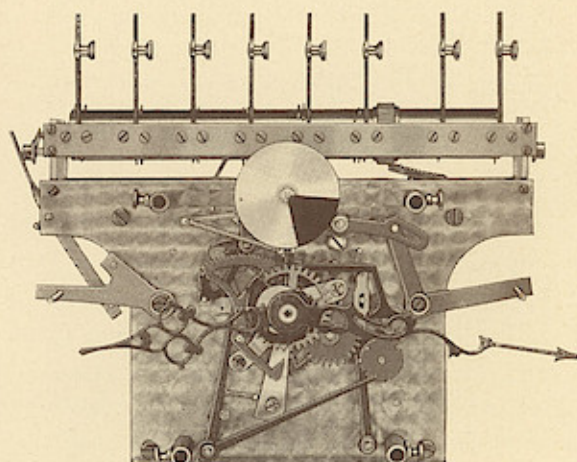


## MOVEMENT DESCRIPTION

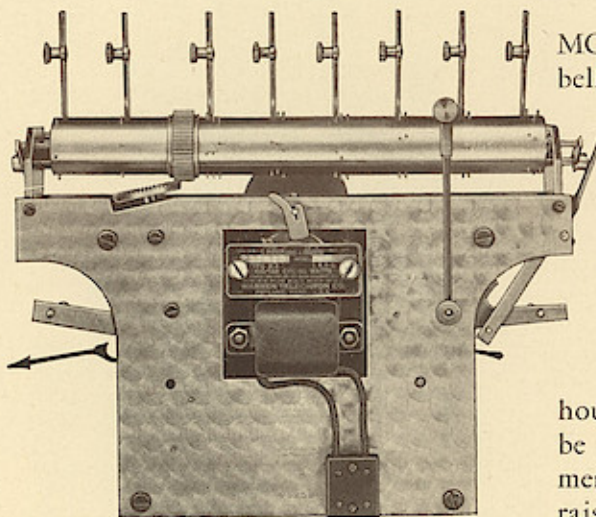
### FLOOR

**MODEL A**—Three-chime, nine tubular bells chiming all quarters, Westminster on four bells, Canterbury on six bells and Whittington on eight bells and an extra tubular bell of deep tone for the hour strike. Chimes can be changed or silenced. Dial is richly gold plated and silvered and has moving moon.

**MODEL B**—Two-chime, seven tubular bells chiming all quarters, Westminster on four bells and Canterbury on six bells and an extra tubular bell of deep tone for the hour strike. Chimes can be changed or silenced. Dial is richly gold plated and silvered and has moving moon.



FRONT VIEW



REAR VIEW

**MODEL C**—One-chime, five tubular bells chiming all quarters, Westminster on four bells and an extra tubular bell of deep tone for the hour strike. Chimes can be silenced. Dial is richly gold plated and silvered and has moving moon.

**MODEL D**—One-chime, four tubular bells chiming all quarters, Westminster on four bells and chord hour strike using two bells. Chime can be silenced. Etched hard enamel ornamented dial, hand spun, silver finish and raised bronze numerals.

*Detail Instruction Book gladly sent on request*





## MOVEMENT DESCRIPTION

### GRANDMOTHER

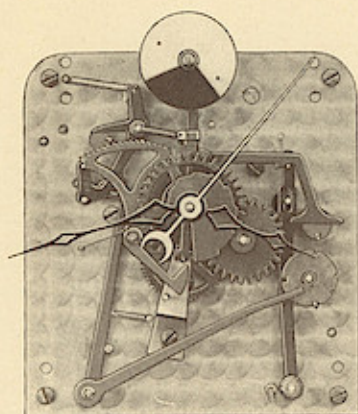
**TWO-CHIME**—Westminster and Canterbury chimes at all quarters and has harmonious chord hour strike. Chimes can be changed or silenced. Beautifully etched, inlaid with hard black enamel, hand spun silver finished dial.

**SINGLE-CHIME**—Westminster chimes at all quarters and has harmonious chord strike. Chime can be silenced. Special reproduction of old English Tempus Fugit dial with cast corner ornaments on Jenny Lind and Priscilla only.

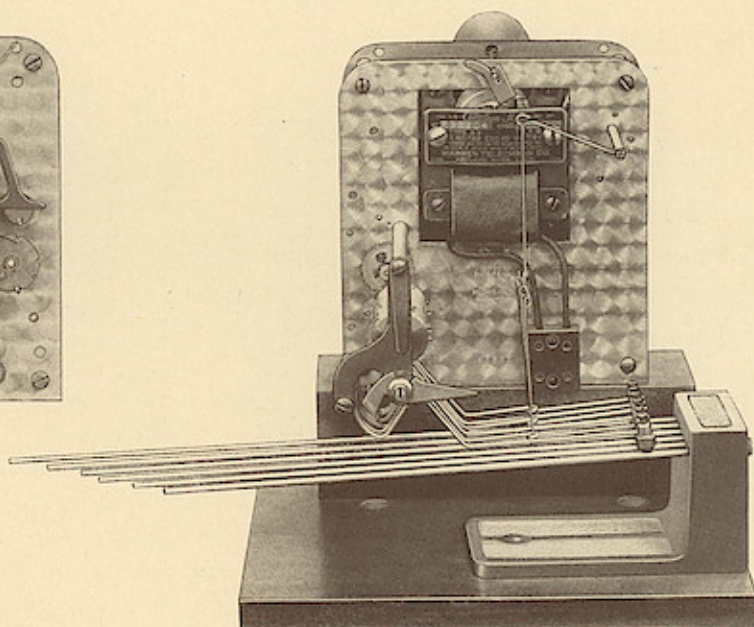
### MANTEL

**TWO-CHIME**—Westminster and Canterbury chimes at all quarters; harmonious chord hour strike. Chimes can be changed or silenced. Dial is hand spun, silver finish and bezel richly gold plated with beveled convexed polished glass.

**SINGLE-CHIME**—Westminster chimes at all quarters and has harmonious chord hour strike. Chimes can be silenced. Dial is hand spun, silver finish and bezel richly gold plated with beveled convexed polished glass.



FRONT VIEW



REAR VIEW

*Detail Instruction Book gladly sent on request*





Ship Bell Strike on quaint, clear bell. Dial is hand spun silver finish and bezel richly gold plated with beveled convex polished glass. Strikes as follows:

Hour and Half-Hour strike on deep toned hour bar. Dial is hand spun silver finish and bezel richly gold plated with beveled convex polished glass.

At 12:30	Strikes	Ding
1:00		DingDing
1:30		DingDing—Ding
2:00		DingDing—DingDing
2:30		DingDing—DingDing—Ding
3:00		DingDing—DingDing—DingDing
3:30		DingDing—DingDing—DingDing—Ding
4:00		DingDing—DingDing—DingDing—DingDing
4:30 to 8:00 and 8:30 to 12:00		o'clock same as above.

(These movements are used a great deal in towns near oceans and lakes.)

## OUR GUARANTEE

WE guarantee our clocks for one year to be free from defects in material or workmanship under normal use; as explained on the guarantee card attached to each clock.

We also attach an Identification Card

which we would appreciate your asking your customer to fill out and mail so that we can complete our records on this individual clock and, if necessary, in the future, we can locate its full factory record.



# REVERE CASES

FINEST MATERIALS · CORRECTLY DESIGNED  
EXPERT ARTISANS

IN both conventional and period designs, the cases in which Revere Clocks are installed are correct in every line, the creations of a designer of national reputation. Every motif is faithfully



executed to give the finest artistic effect. And not only are the designs created with the most delightful artistry, but our designer supervises carefully the making of each model case. It must be



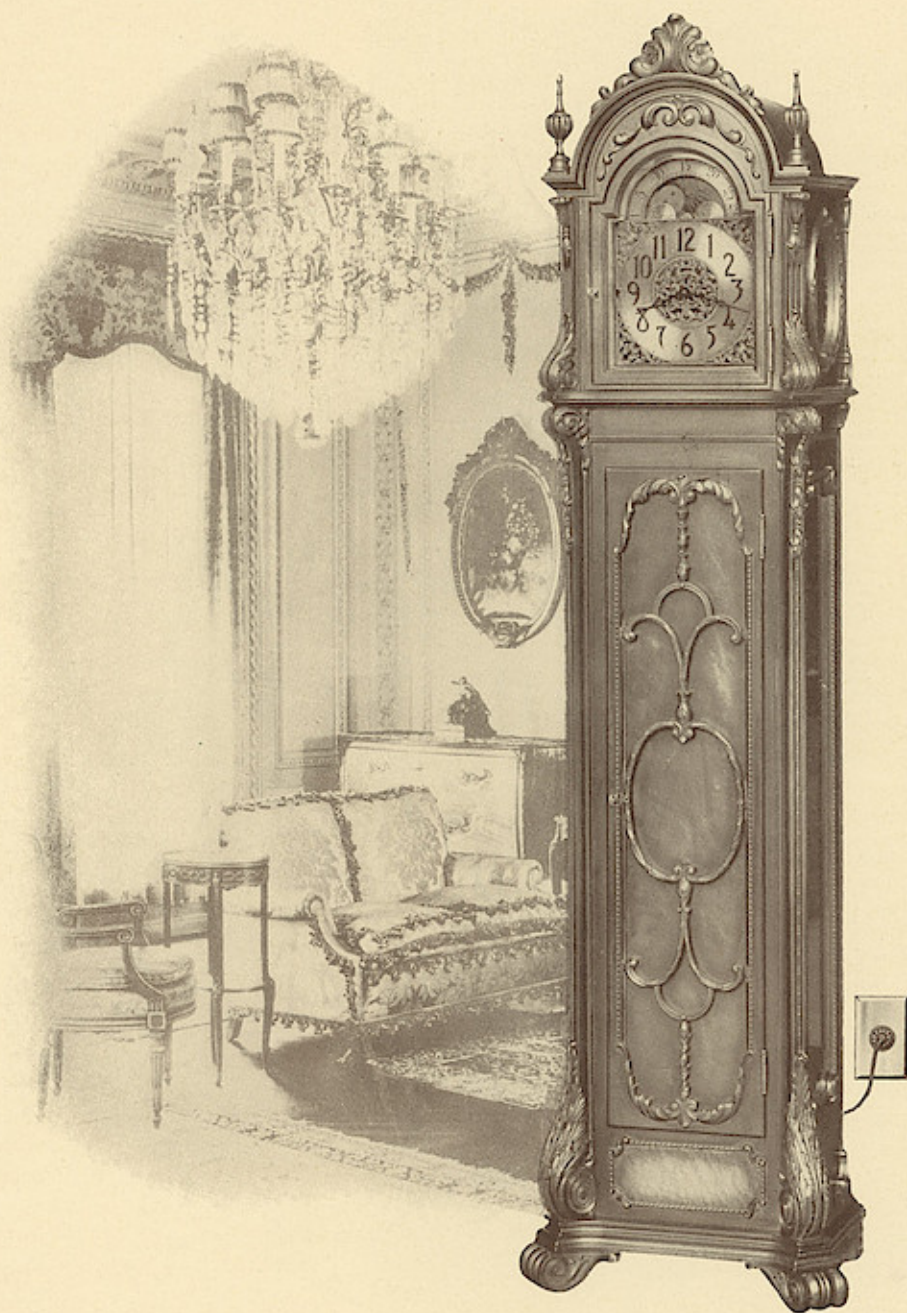
made absolutely right, so that his splendid designing will be expressed at its fullest value. And, of course, the

very finest of woods must be used. Nothing else could carry out the ideas perfectly. Woods are secured from all parts of the world. A large amount of fine Mahogany from Honduras is needed. Then for the rich veneers there is the famous Satinwood from East India, Rosewood, French butt Walnut, Amboyna burl, Redwood burl, Maple burl, and many others. These burls produce the handsome "cloud" grains, a burl being a knot or abnormal growth on a tree. And, finally, it is obvious that only



the most skillful of cabinetmakers can be permitted to work on such masterpieces. We are especially proud of the beautiful hall clocks, for they give a better opportunity for the designer to demonstrate his artistic talent. The wide variety of designs available in Revere Clocks assures every purchaser that his own individual ideas will be perfectly fulfilled.





VIRGINIA

Honduras Mahogany

All Hand Carved

Lacquer Finish

Height 76¼ in. Depth 14 in. Width 20½ in.

Italian Renaissance

3 Chimes on 9 Tubular Bells  
Movement A, \$1030.00

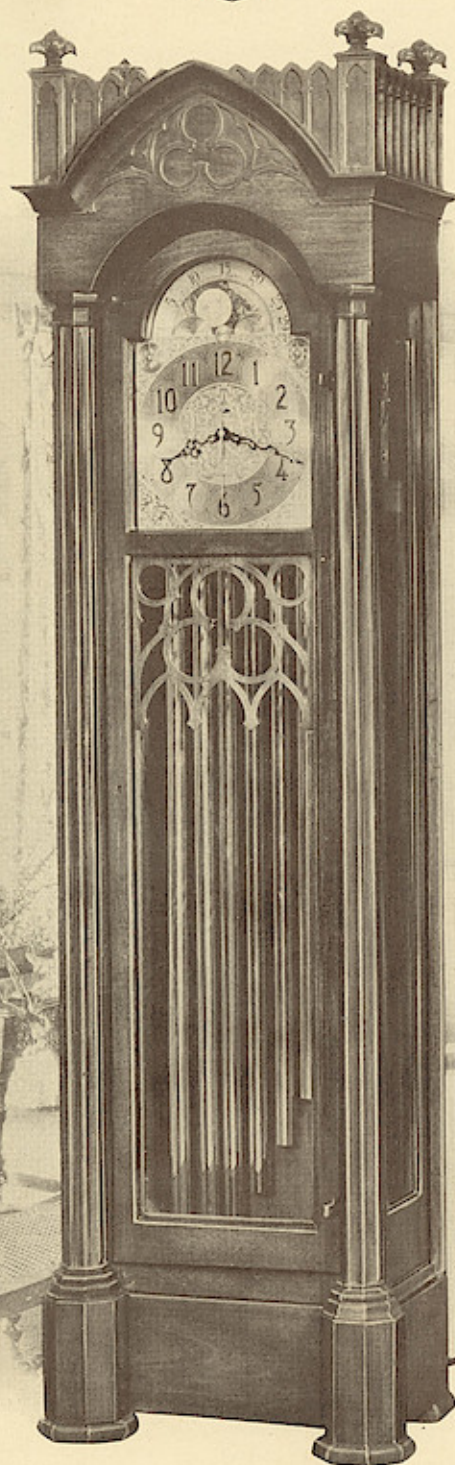
2 Chimes on 7 Tubular Bells  
Movement B, \$980.00

1 Chime on 5 Tubular Bells  
Movement C, \$930.00

Movement description

page 21





**ARISTOCRAT**

Honduras Mahogany

Lacquer Finish

Height 84 in. Width 23 in. Depth 14 in.

Gothic

3 Chimes on 9 Tubular Bells  
Movement A, **\$650.00**

2 Chimes on 7 Tubular Bells  
Movement B, **\$600.00**

1 Chime on 5 Tubular Bells  
Movement C, **\$550.00**

Movement description  
page 21

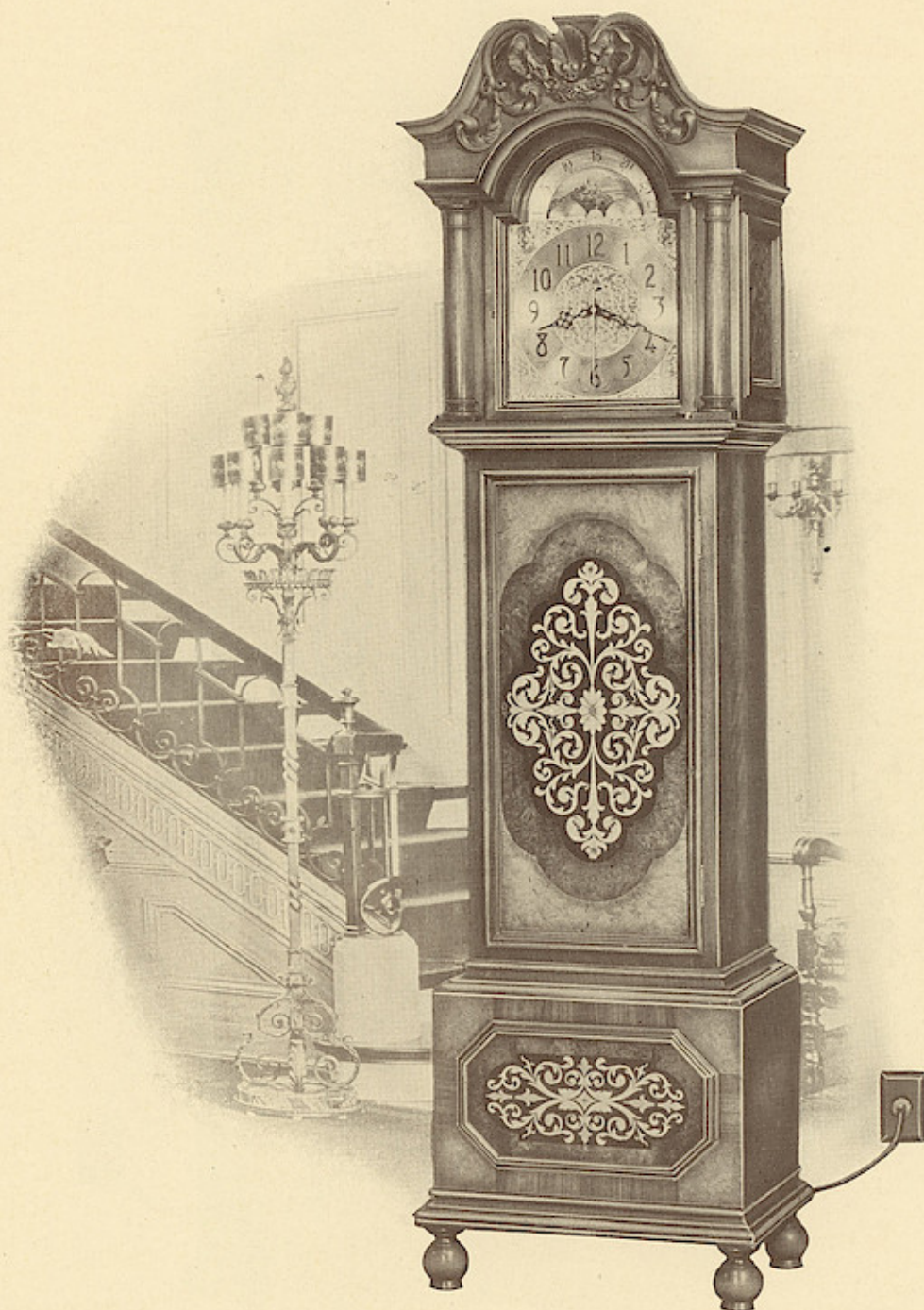




- 3 Chimes on 9 Tubular Bells  
Movement A, \$660.00
  - 2 Chimes on 7 Tubular Bells  
Movement B, \$610.00
  - 1 Chime on 5 Tubular Bells  
Movement C, \$560.00
- Movement description  
page 21

COMMODORE  
Honduras Mahogany  
Lacquer Finish  
Height 87 in. Width 25 1/4 in. Depth 17 in  
Georgian





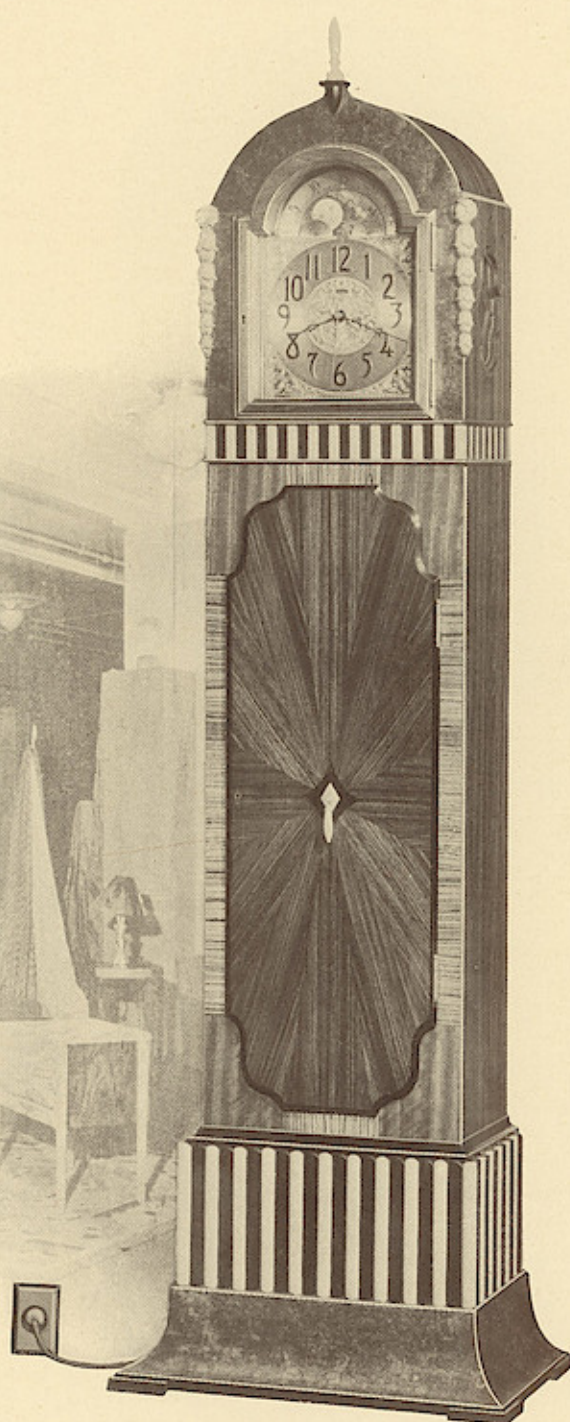
QUEEN ANNE  
Honduras Mahogany

Hand Carved Burl Base and Front Door Inlaid in Natural Woods  
Lacquer Finish

Height 80 1/4 in. Width 22 in. Depth 15 1/4 in.  
Queen Anne

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$860.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$810.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$760.00**
- Movement description  
page 21

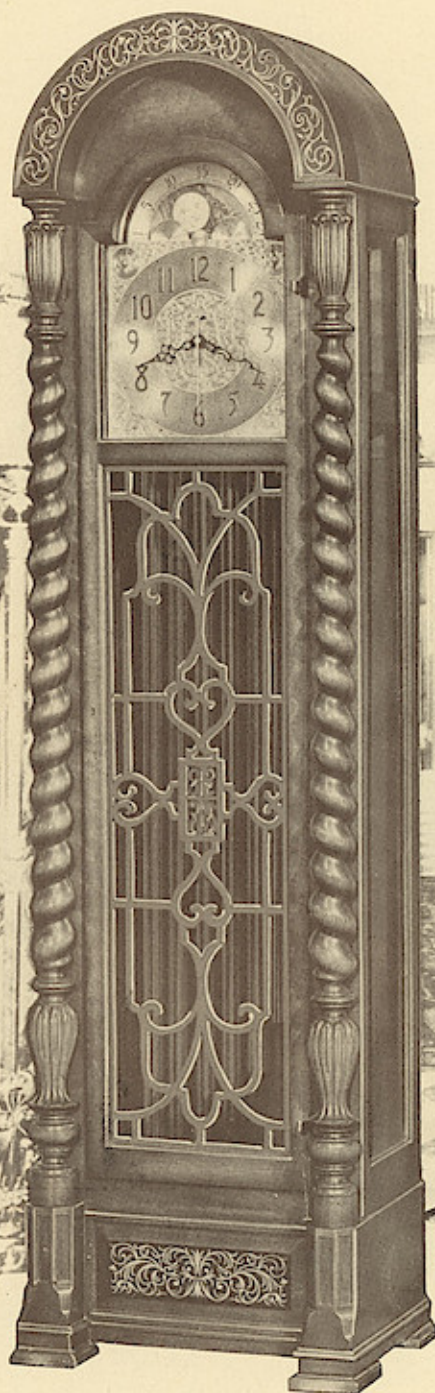




- 3 Chimes on 9 Tubular Bells  
Movement A, **\$840.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$790.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$740.00**
- Movement description  
page 21

**MODERNE**  
Walnut Case with Maple, Ebony, East India Rosewood  
Zebra Wood and Walnut Burl  
Height 76 in. Width 22½ in. Depth 13 in.  
Moderne





**CHARLES II**

Honduras Mahogany

Inlaid in Natural Wood—Hand Carved

Lacquer Finish

Height 78 in. Width 20½ in. Depth 15¼ in.

Charles II

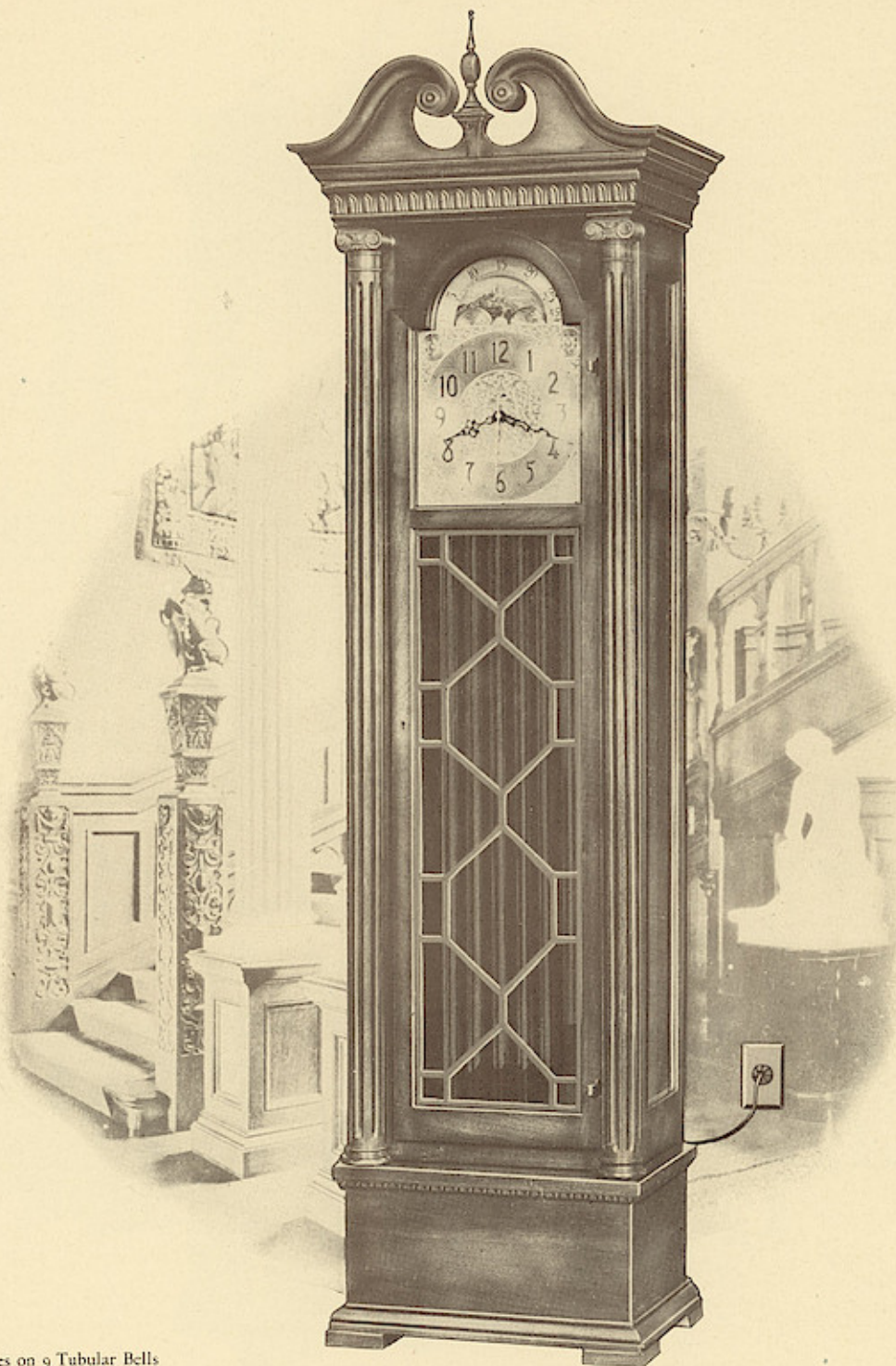
3 Chimes on 9 Tubular Bells  
Movement A, **\$820.00**

2 Chimes on 7 Tubular Bells  
Movement B, **\$770.00**

1 Chime on 5 Tubular Bells  
Movement C, **\$720.00**

Movement description  
page 21

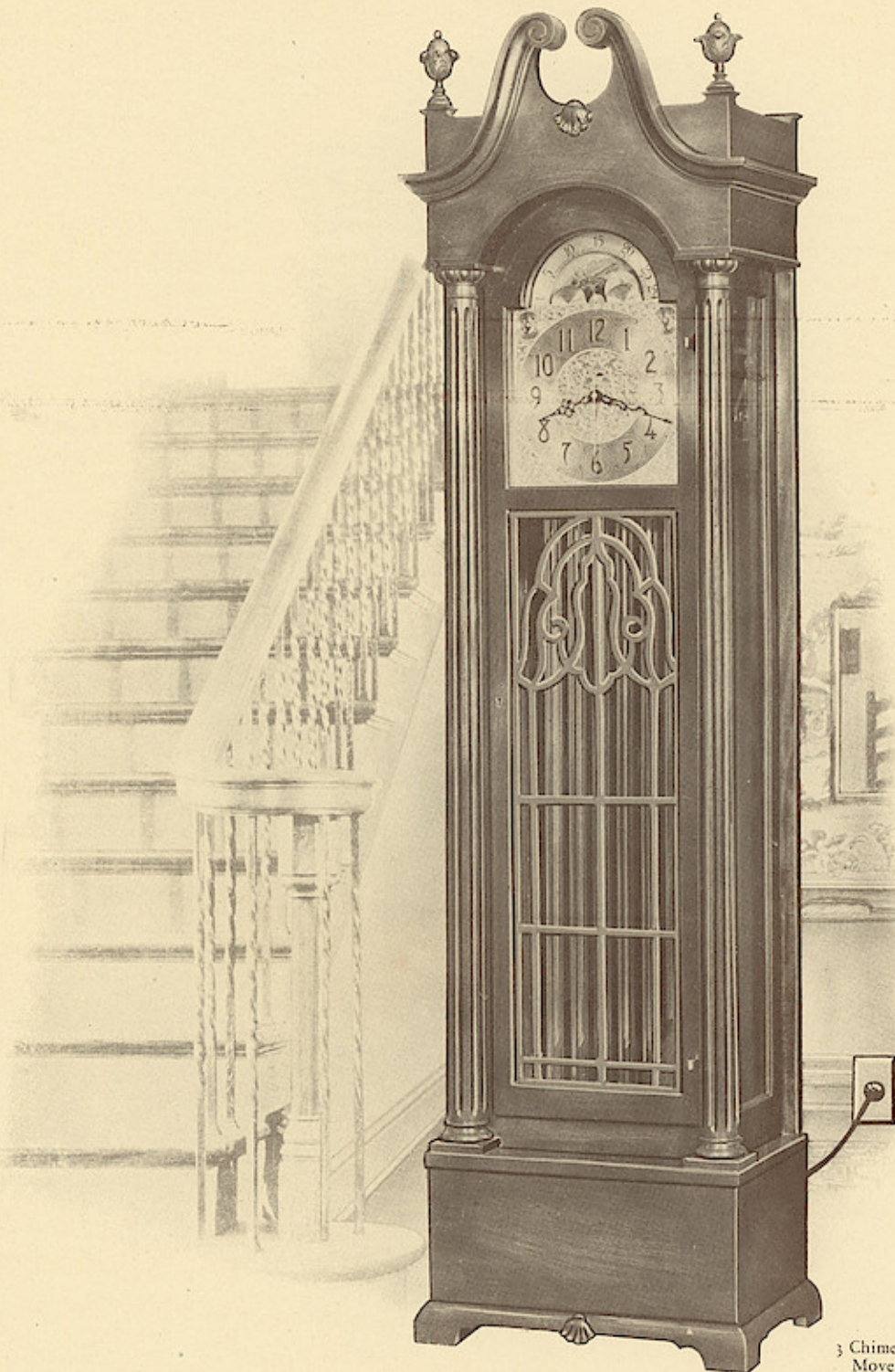




- 3 Chimes on 9 Tubular Bells  
Movement A, \$630.00
  - 2 Chimes on 7 Tubular Bells  
Movement B, \$580.00
  - 1 Chime on 5 Tubular Bells  
Movement C, \$530.00
- Movement description  
page 21

WARREN  
Honduras Mahogany  
Lacquer Finish  
Height 85½ in. Width 24½ in. Depth 16½ in.  
Georgian



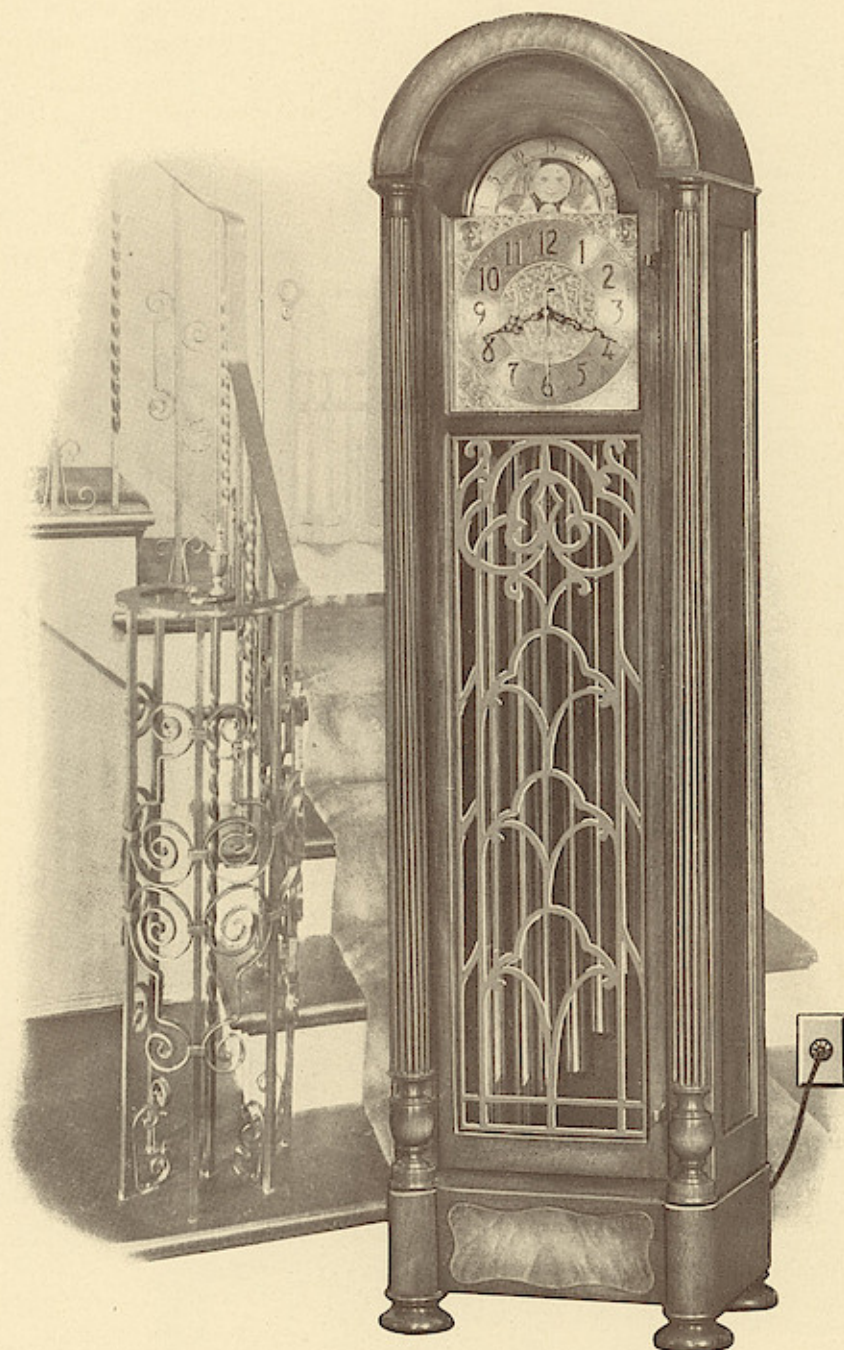


DEVONSHIRE  
Honduras Mahogany  
Lacquer Finish

Height 84 in. Width 23 in. Depth 15½ in.  
Colonial

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$640.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$590.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$540.00**
- Movement description  
page 21

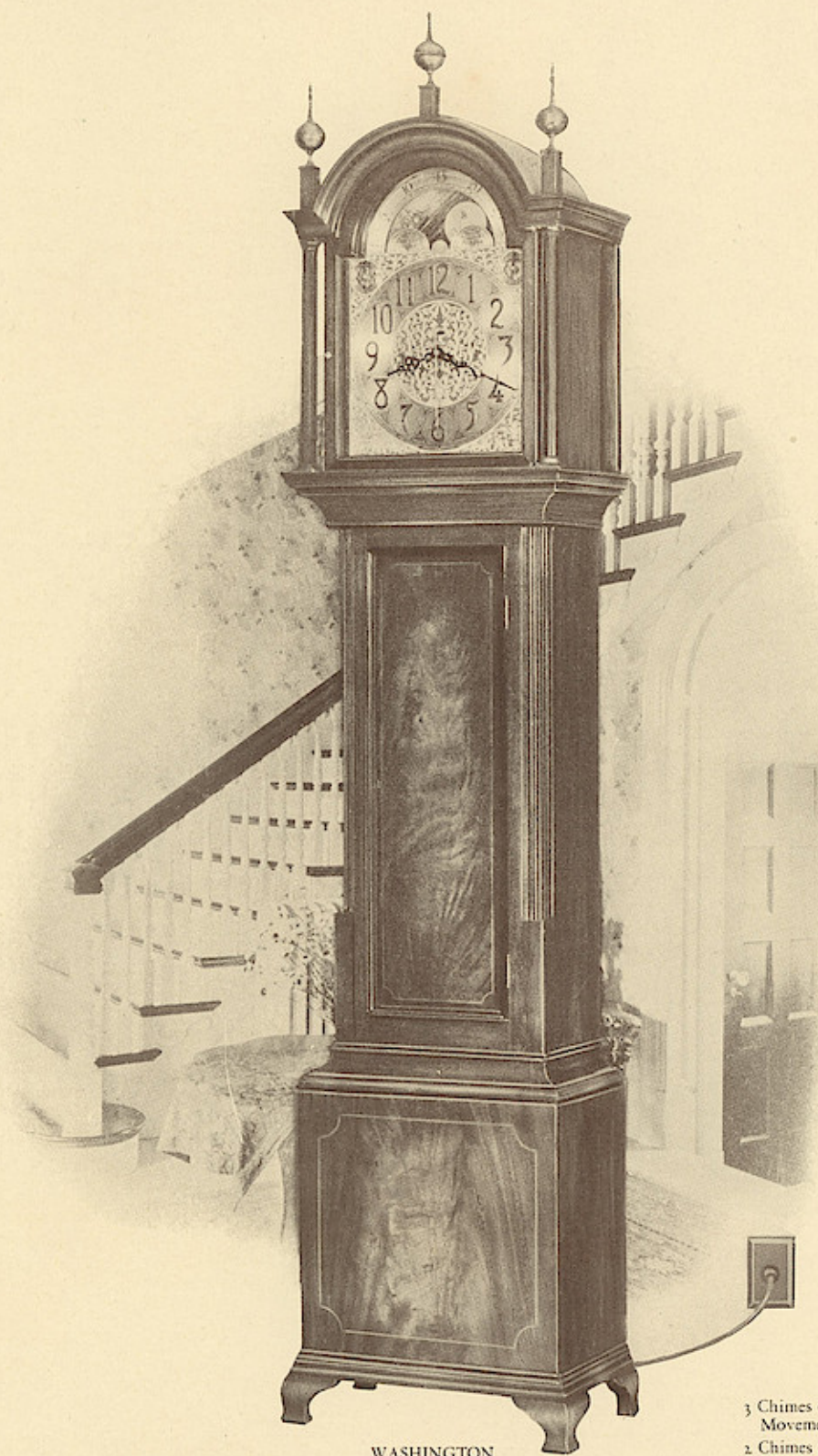




- 3 Chimes on 9 Tubular Bells  
Movement A, **\$590.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$540.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$490.00**
- Movement description  
page 21

**HAMILTON**  
Honduras Mahogany  
Lacquer Finish  
Height 78 in. Width 19½ in. Depth 14½ in.  
Sheraton Colonial





# WASHINGTON

Honduras Mahogany, Lacquer Finish  
Crotch Mahogany Door and Panel Inlaid Vein Line in Satinwood  
Ebonyed Door Edges and Posts Brass Ornaments and Corner Posts  
Height 92 3/4 in. Width 21 in. Depth 12 in.  
Sheraton Colonial

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$810.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$760.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$710.00**
- Movement description  
page 21

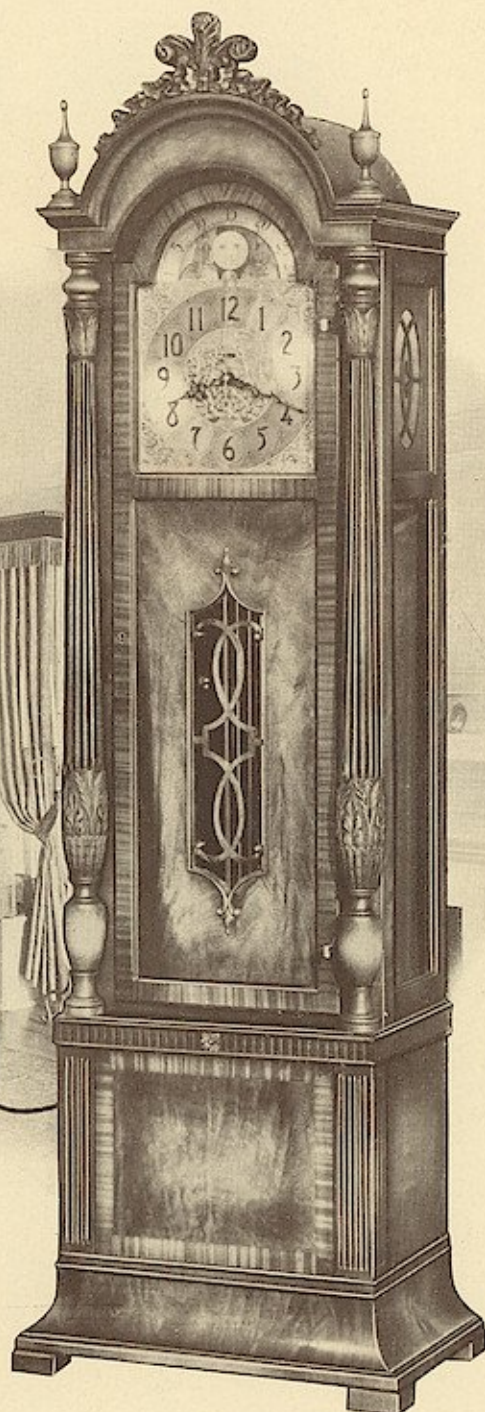




- 3 Chimes on 9 Tubular Bells  
Movement A, \$560.00
  - 2 Chimes on 7 Tubular Bells  
Movement B, \$510.00
  - 1 Chime on 5 Tubular Bells  
Movement C, \$460.00
- Movement description  
page 21

LEXINGTON  
Honduras Mahogany  
Lacquer Finish  
Height 82 in. Width 23 in. Depth 16 in.  
Gothic

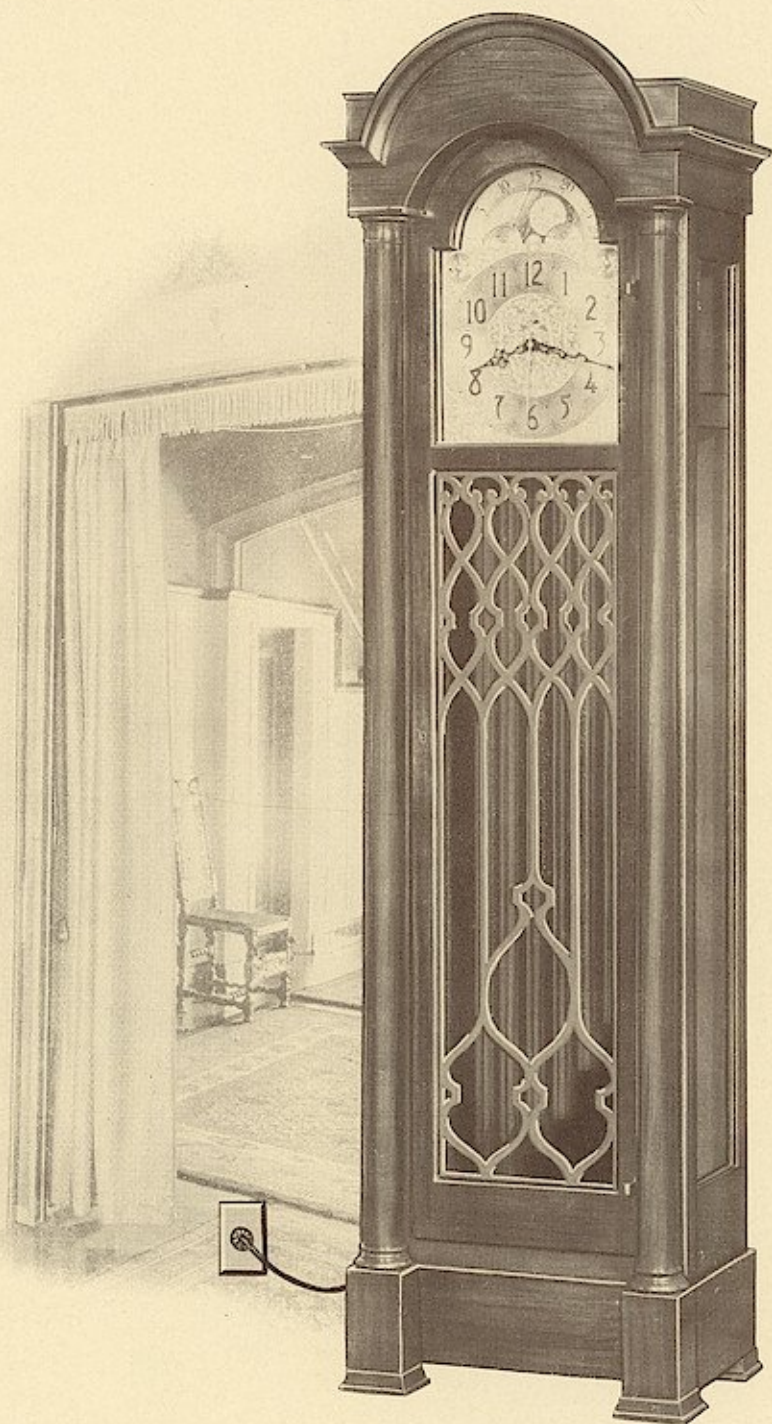




PRESCOTT  
Honduras Mahogany  
Crotch Mahogany and Satinwood Trim  
Lacquer Finish  
Height 81 in. Width 24 in. Depth 16 in.  
Hepplewhite

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$800.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$750.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$700.00**
- Movement description  
page 21





- 3 Chimes on 9 Tubular Bells  
Movement A, **\$520.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$470.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$420.00**
- Movement description  
page 21

CALEB DAVIS  
Honduras Mahogany  
Lacquer Finish  
Height 80½ in. Width 22¾ in. Depth 15½ in.  
Colonial



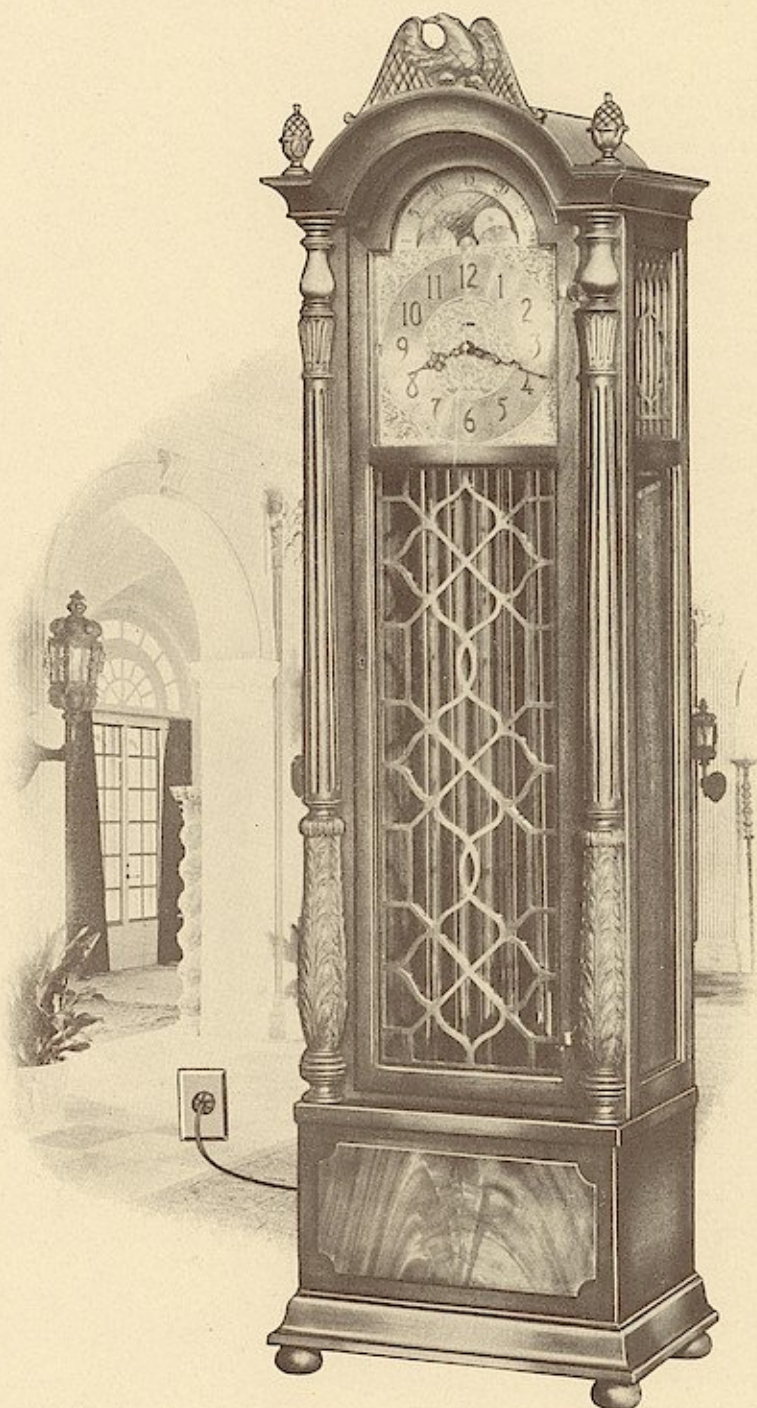


HANOVER  
Honduras Mahogany  
Lacquer Finish

Height 87½ in. Width 18¾ in. Depth 11¼ in.  
Colonial

1 Chime on 5 Tubular Bells  
Movement C, \$375.00  
1 Chime on 4 Tubular Bells  
Movement D, \$300.00  
Movement description  
page 21

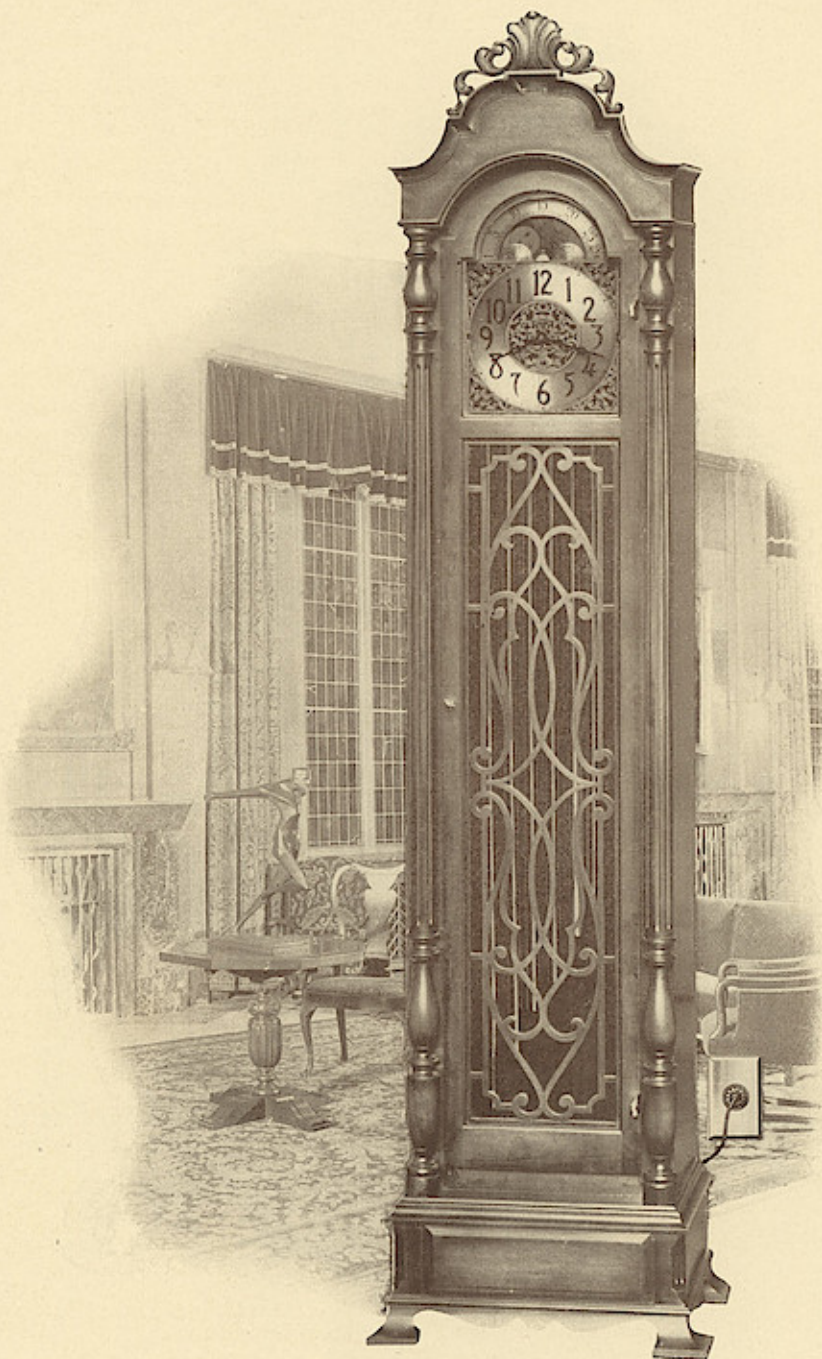




- 3 Chimes on 9 Tubular Bells  
Movement A, **\$720.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$670.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$620.00**
- Movement description  
page 21

DAWES  
Honduras Mahogany—Lacquer Finish  
Crotch Mahogany Panel  
Height 79½ in. Width 22 in. Depth 11 in.  
Early American





**MIDDLESEX**

Honduras Mahogany

Lacquer Finish

Height 78 1/4 in. Depth 13 1/2 in. Width 20 in.

Hepplewhite

3 Chimes on 9 Tubular Bells  
Movement A, **\$530.00**

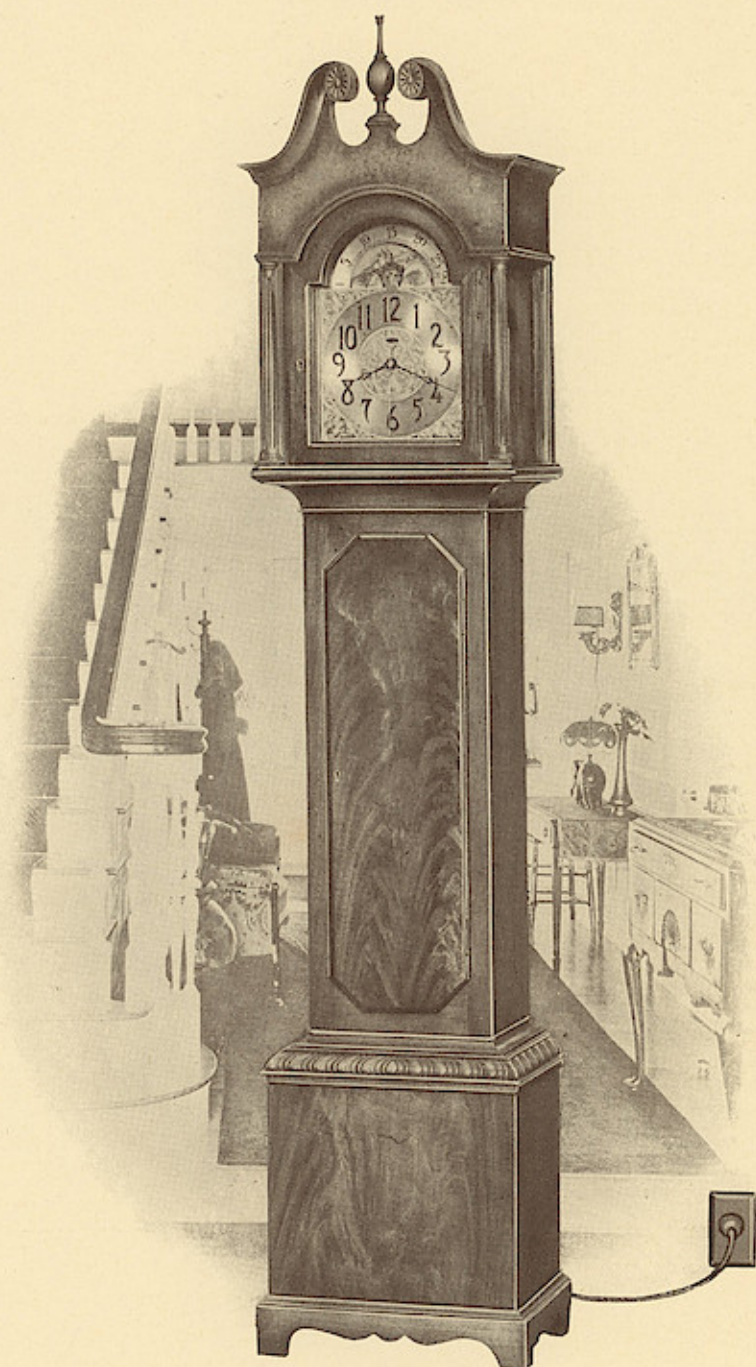
2 Chimes on 7 Tubular Bells  
Movement B, **\$480.00**

1 Chime on 5 Tubular Bells  
Movement C, **\$430.00**

Movement description

page 21





LYNN

Honduras Mahogany

Crotch Mahogany Base and Front Door

Lacquer Finish

Height 78 $\frac{1}{4}$  in. Depth 11 $\frac{1}{4}$  in. Width 17 in.

Colonial

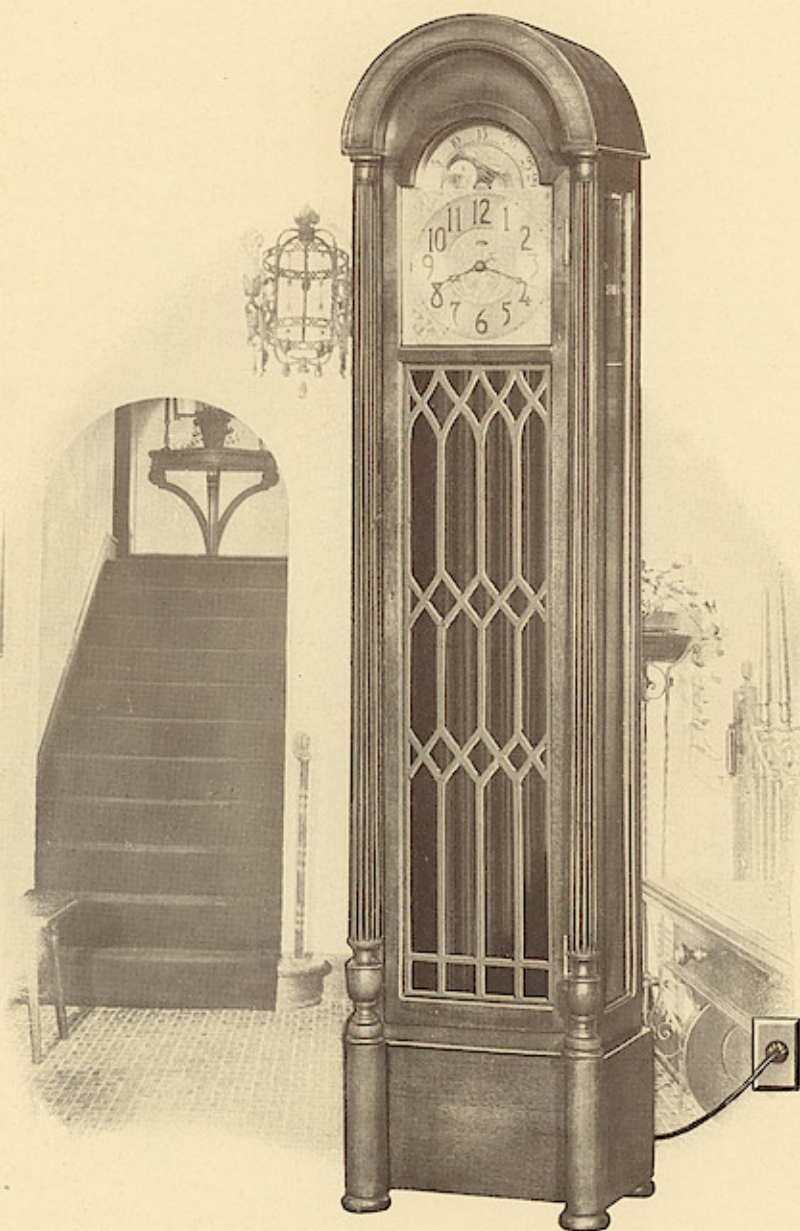
1 Chime on 5 Tubular Bells  
Movement C, \$440.00

1 Chime on 4 Tubular Bells  
Movement D, \$365.00

Movement description

page 21





**SUSSEX**

Honduras Mahogany

Lacquer Finish

Height 69 3/4 in. Width 15 1/2 in. Depth 11 1/2 in.

Sheraton Colonial

3 Chimes on 9 Tubular Bells  
Movement A, **\$535.00**

2 Chimes on 7 Tubular Bells  
Movement B, **\$485.00**

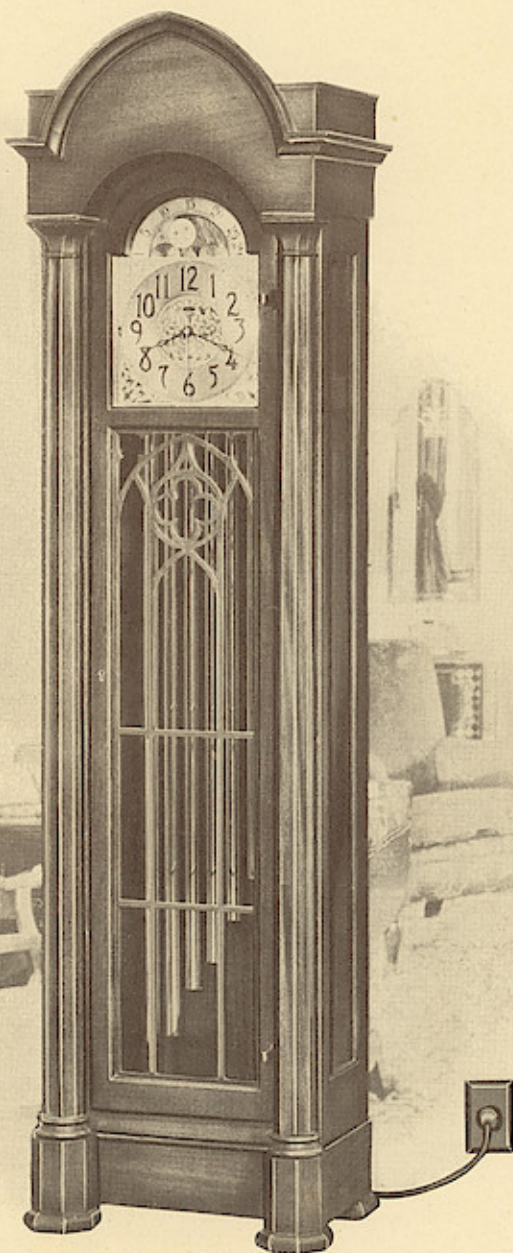
1 Chime on 5 Tubular Bells  
Movement C, **\$435.00**

1 Chime on 4 Tubular Bells  
Movement D, **\$360.00**

Movement description

page 21





ORNE  
Honduras Mahogany  
Lacquer Finish

Height 73 in. Width 20 in. Depth 13 1/4 in.  
Gothic

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$525.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$475.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$425.00**
  - 1 Chime on 4 Tubular Bells  
Movement D, **\$350.00**
- Movement description  
page 21





DOVER

Honduras Mahogany

Satinwood Redwood Burl Mahogany Burl

Lacquer Finish

Height 76½ in. Width 15¾ in. Depth 10¾ in.

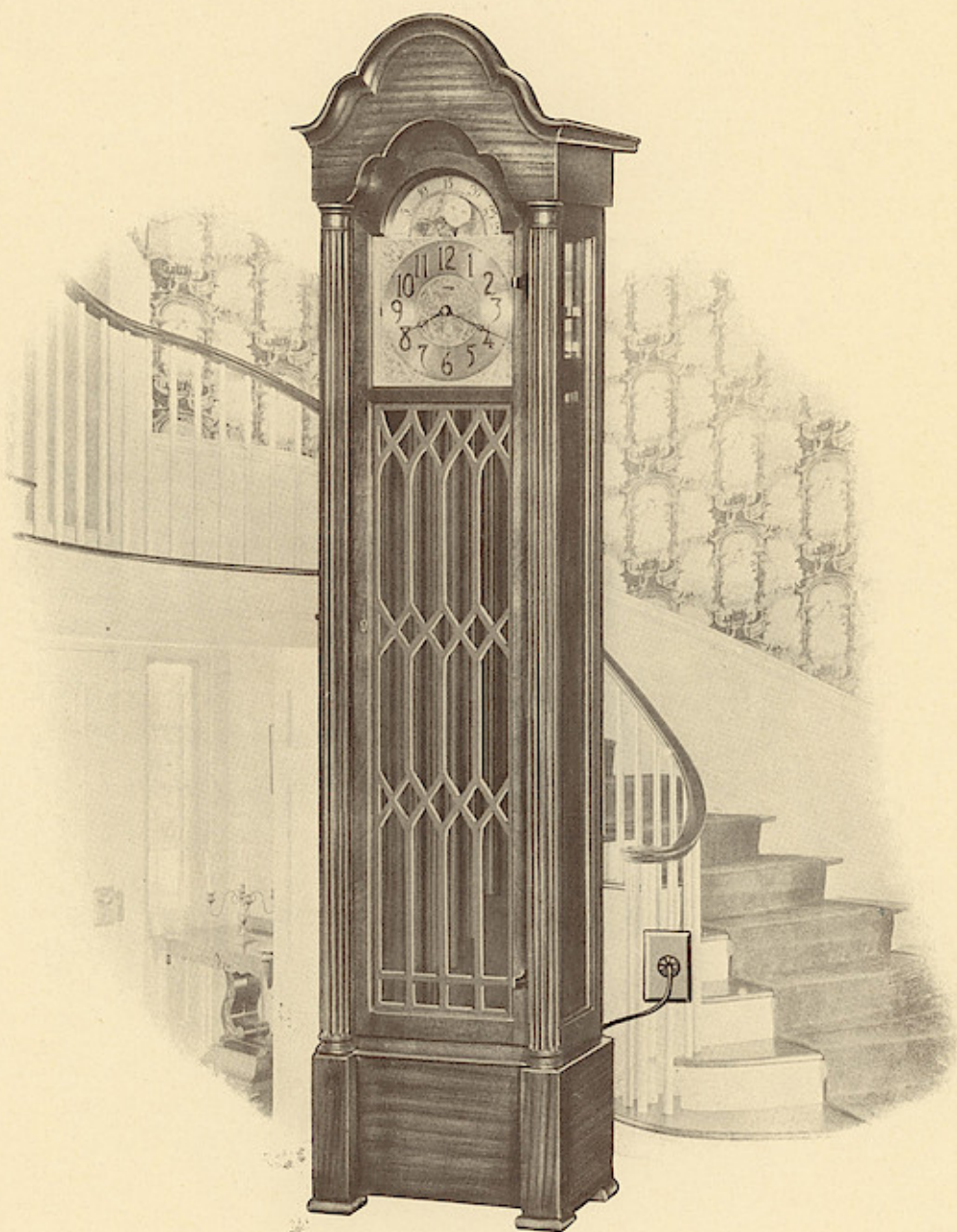
Louis XVI

Chime on 5 Tubular Bells  
Movement C, \$425.00

Chime on 4 Tubular Bells  
Movement D, \$350.00

Movement description  
page 21





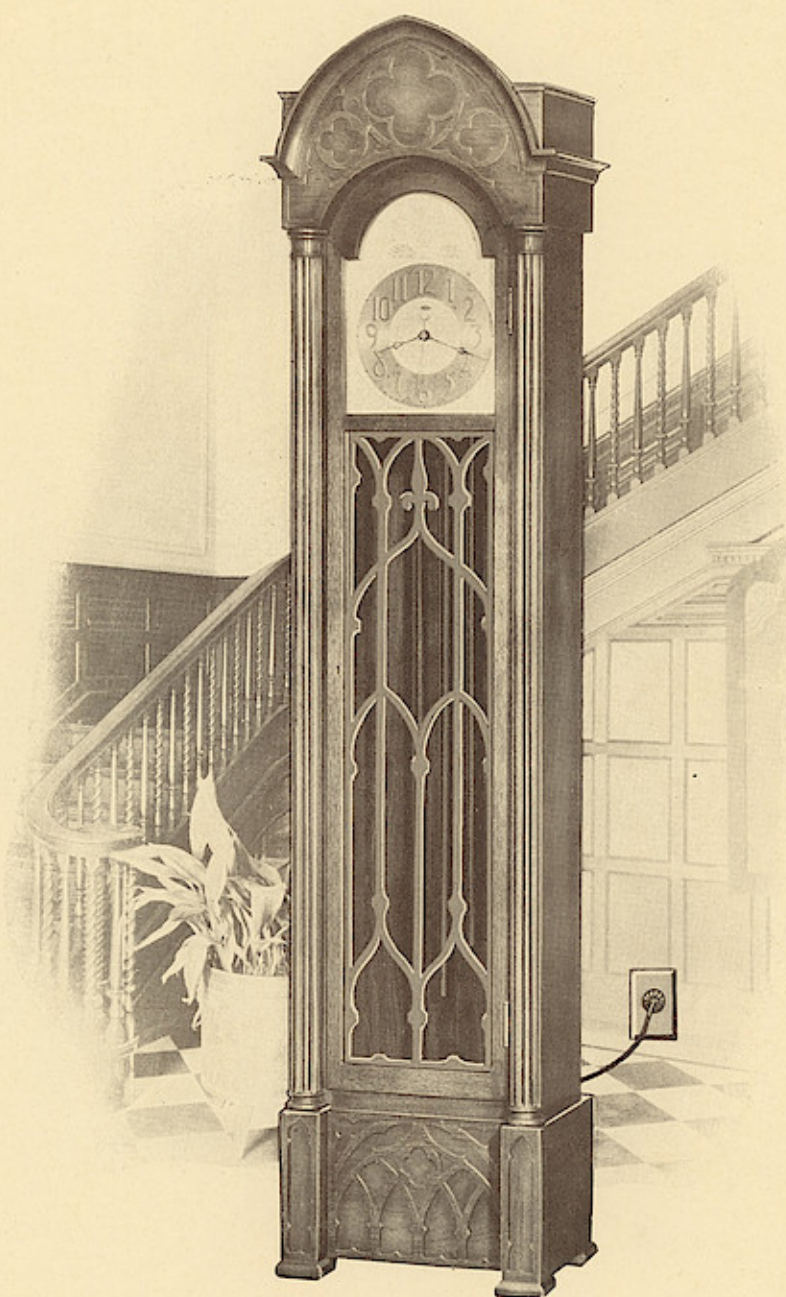
PATRIOT  
Honduras Mahogany  
Lacquer Finish

Height 73 in. Width 17 3/4 in. Depth 12 1/4 in.  
Colonial

- 3 Chimes on 9 Tubular Bells  
Movement A, \$505.00
- 2 Chimes on 7 Tubular Bells  
Movement B, \$455.00
- 1 Chime on 5 Tubular Bells  
Movement C, \$405.00
- 1 Chime on 4 Tubular Bells  
Movement D, \$330.00

Movement description  
page 21

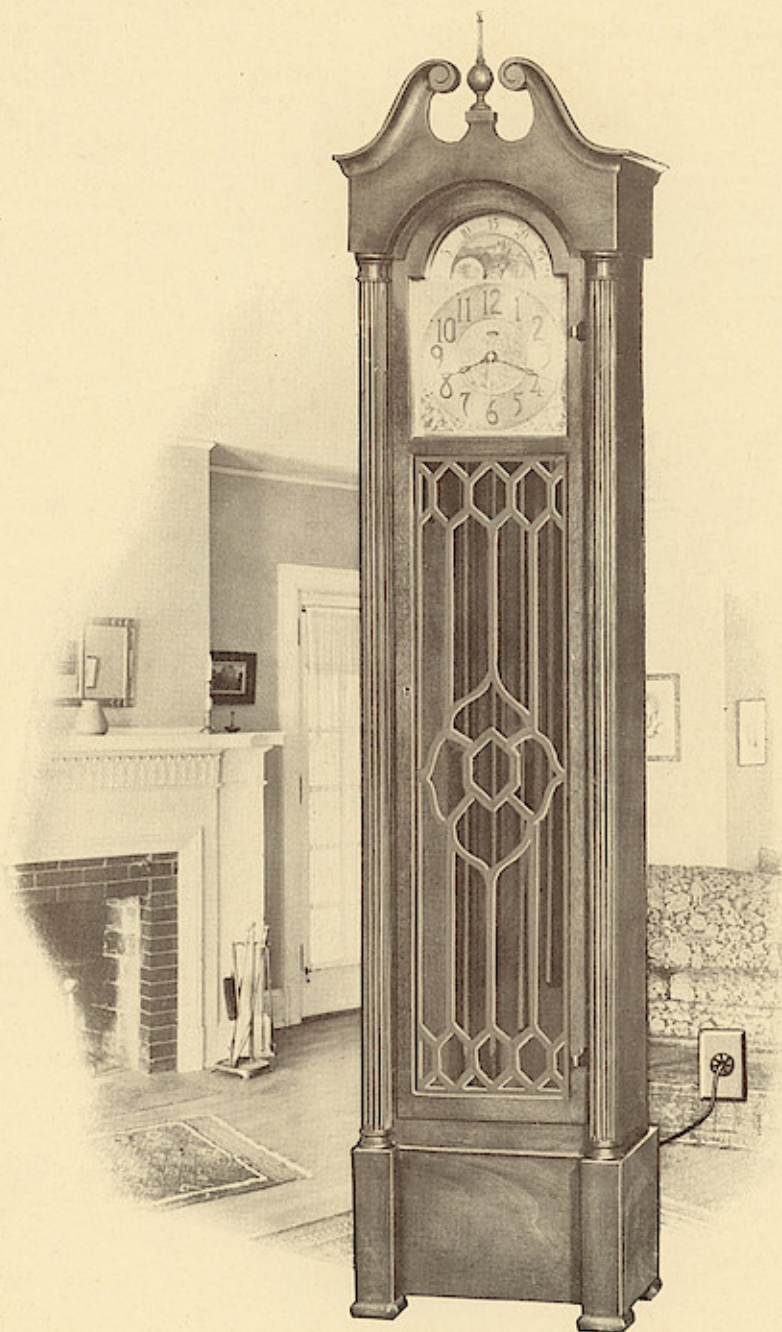




COURIER  
Honduras Mahogany  
Lacquer Finish  
Height 74 in. Width 17 3/4 in. Depth 12 1/4 in.  
Gothic

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$485.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$435.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$385.00**
  - 1 Chime on 4 Tubular Bells  
Movement D, **\$310.00**
- Movement description  
page 21





HANCOCK

Honduras Mahogany

Lacquer Finish

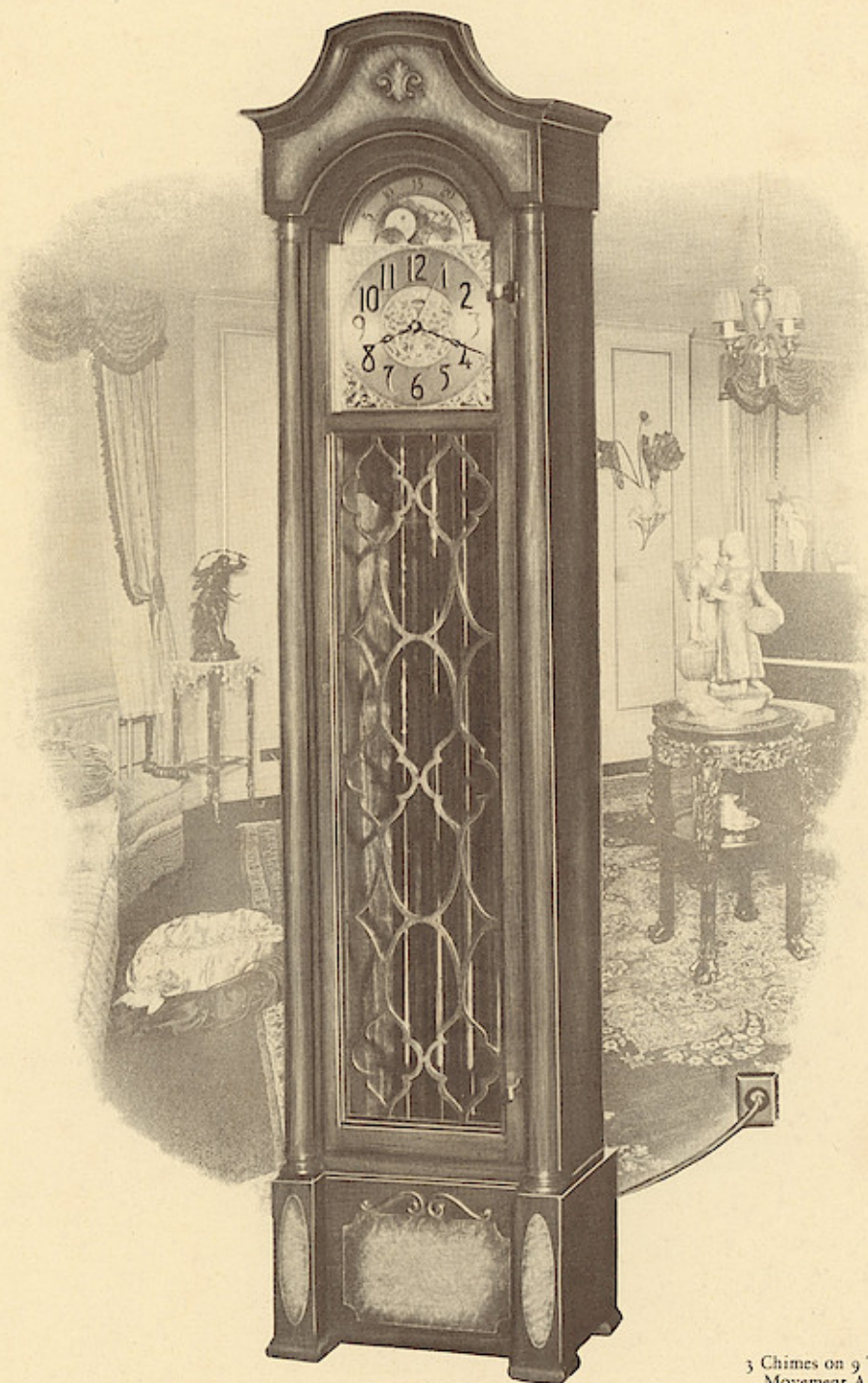
Height 75 in. Width 17 $\frac{3}{4}$  in. Depth 12 in.  
Colonial

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$465.00**
- 2 Chimes on 7 Tubular Bells  
Movement B, **\$415.00**
- 1 Chime on 5 Tubular Bells  
Movement C, **\$365.00**
- 1 Chime on 4 Tubular Bells  
Movement D, **\$290.00**

Movement description

page 21

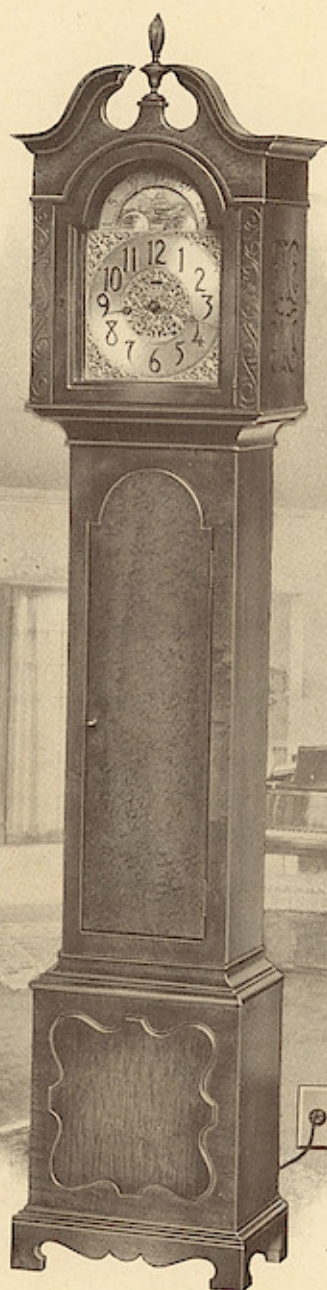




ROXBURY  
Honduras Mahogany  
Lacquer Finish  
Height 72½ in. Width 17¼ in. Depth 12 in.  
Colonial

- 3 Chimes on 9 Tubular Bells  
Movement A, **\$435.00**
  - 2 Chimes on 7 Tubular Bells  
Movement B, **\$385.00**
  - 1 Chime on 5 Tubular Bells  
Movement C, **\$335.00**
  - 1 Chime on 4 Tubular Bells  
Movement D, **\$260.00**
- Movement description  
page 21

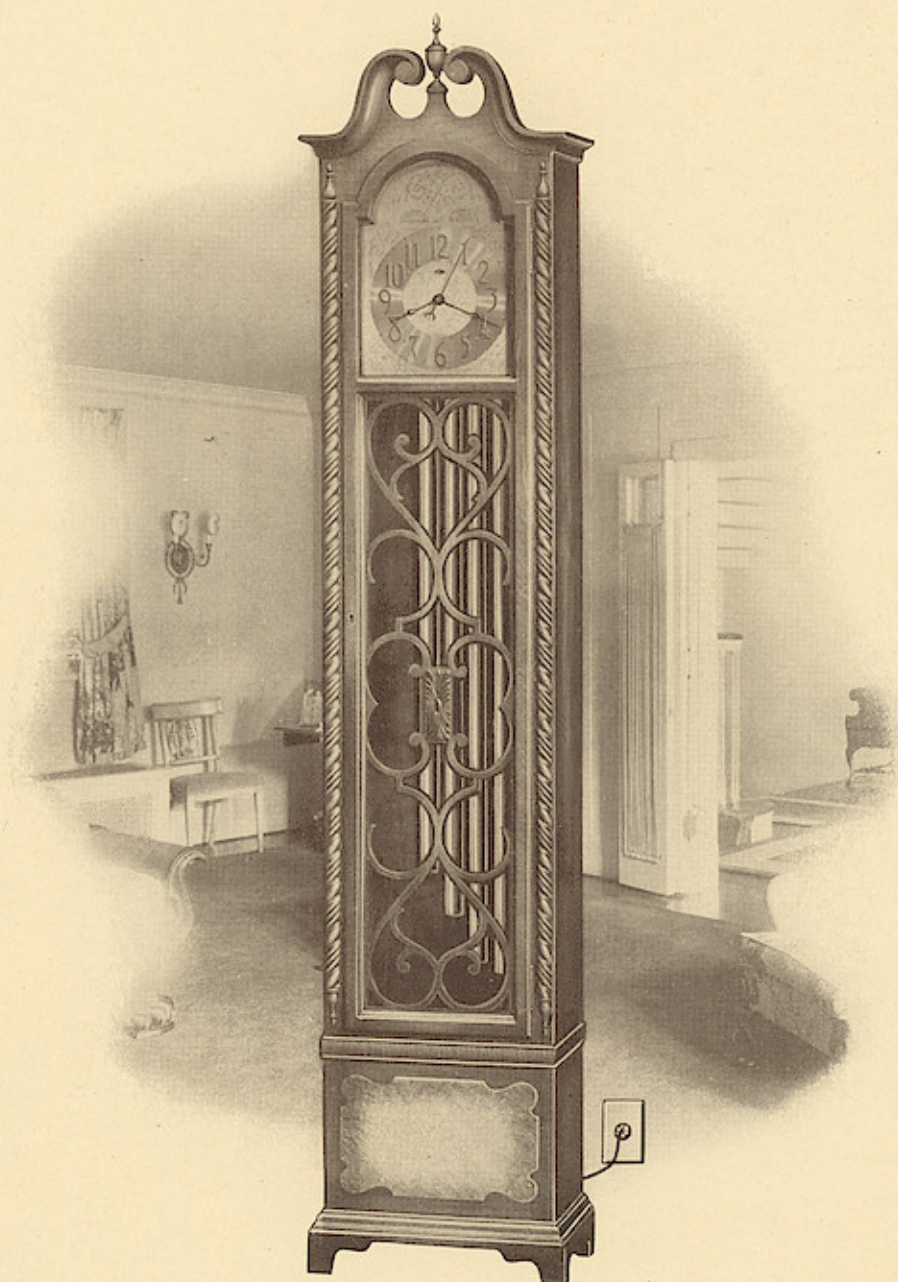




PURITAN  
Maple, Lacquer Finish  
Curly Maple Base, Door and Top  
Height 74¼ in. Width 16½ in. Depth 10½ in.  
Early American

- 1 Chime on 5 Tubular Bells  
Movement C, **\$365.00**
- 1 Chime on 4 Tubular Bells  
Movement D, **\$290.00**
- Movement description  
page 21

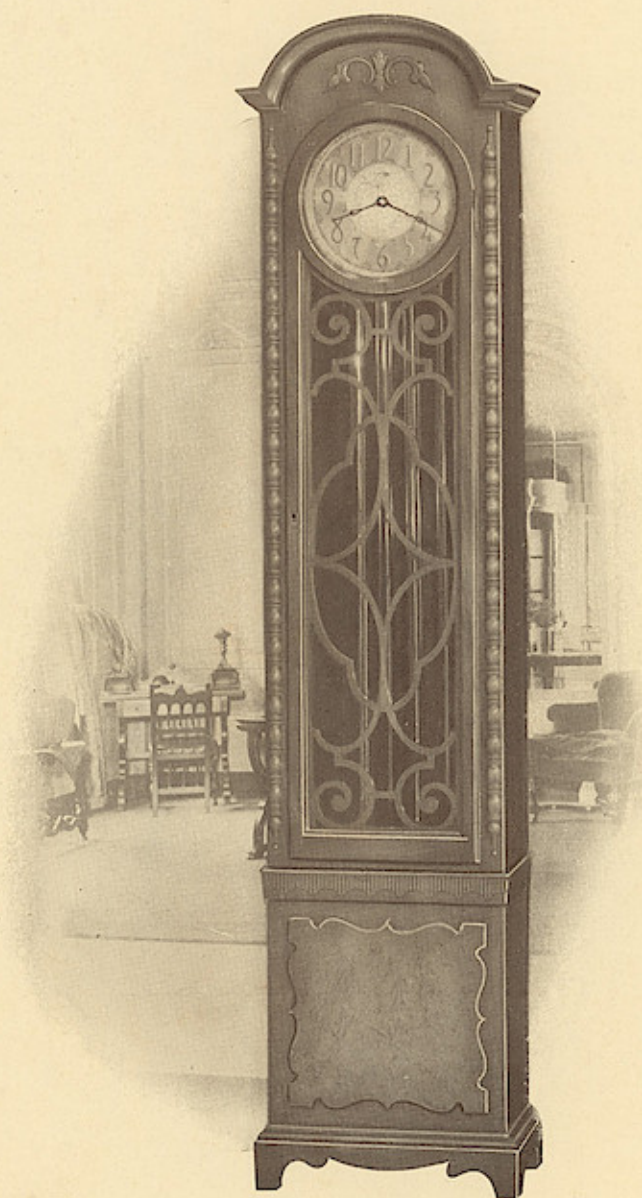




MIDLAND  
Honduras Mahogany  
Lacquer Finish  
Madrone Panel  
Height 74 in. Width 16 in. Depth 9 1/4 in.  
Georgian  
Westminster Chimes

1 Chime on 4 Tubular Bells  
Movement D, \$235.00  
Movement description  
page 21





CAMBRIDGE  
Honduras Mahogany  
Lacquer Finish  
Height 68½ in. Width 15½ in. Depth 9 in.  
Charles II  
Westminster Chimes





VIVIENNE

Honduras Mahogany

Lacquer Finish

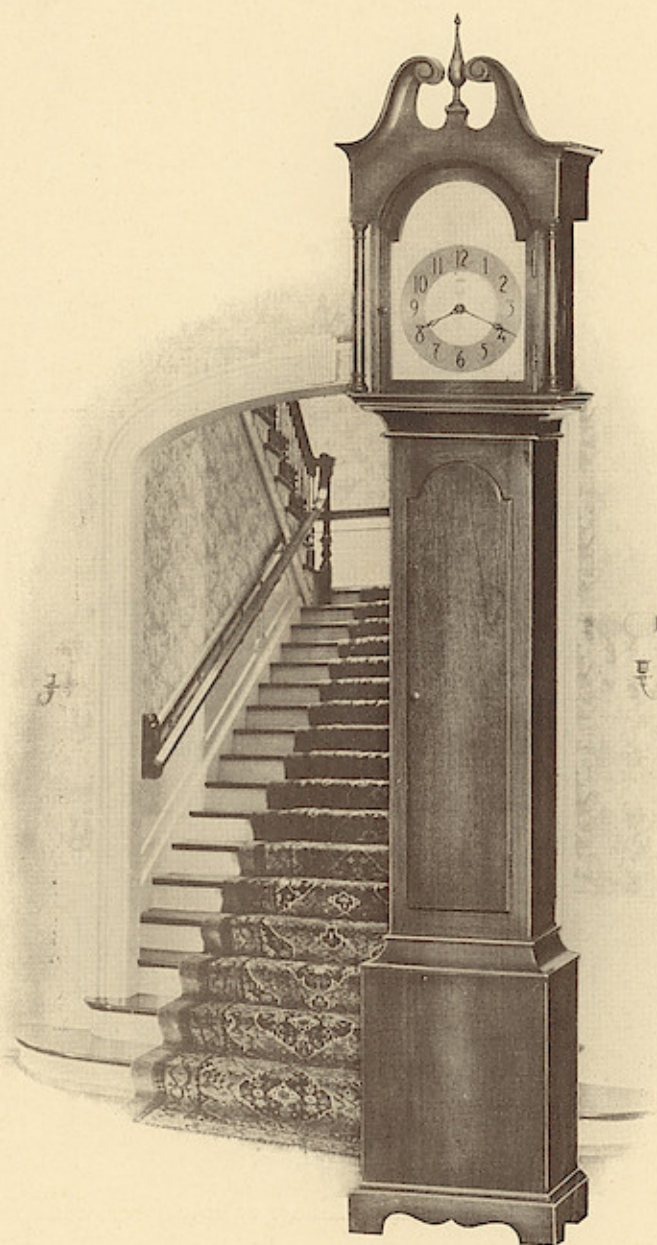
Height 73 in. Width 13 in. Depth 8 in.

Early American

Westminster and Canterbury Chimes  
on Symphony Chime-tone Rods

\$200.00





ROSEMARY

Honduras Mahogany

Lacquer Finish

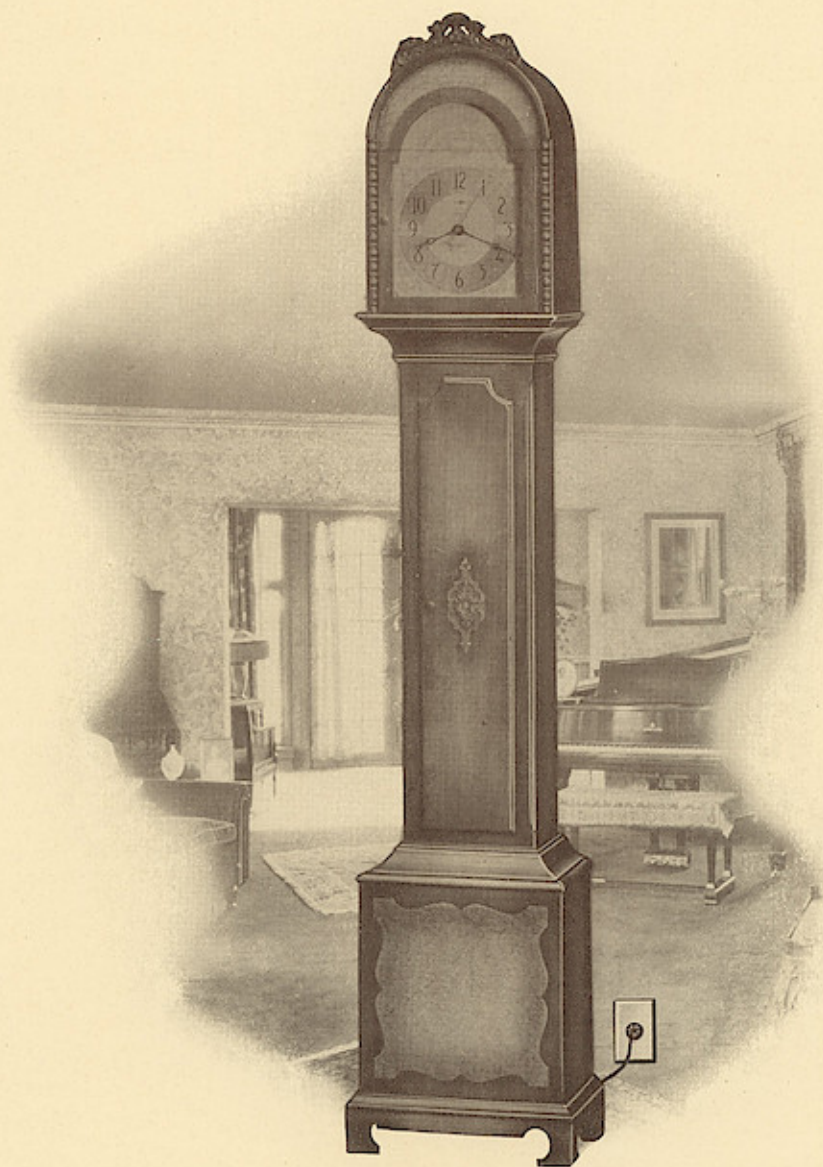
Height 72 in. Width 11½ in. Depth 7½ in.

Colonial

Westminster and Canterbury Chimes  
on Symphony Chime-tone Rods

**\$190.00**





**WINTHROP**

Honduras Mahogany

Bird's Eye Maple Panel at top and bottom

Lacquer Finish

Height 67 in. Width 14 in. Depth 8¾ in.

Westminster Chimes on Symphony

Chime-tone Rods

**\$150.00**





PLYMOUTH

Honduras Mahogany

Lacquer Finish

Height 68½ in. Width 13½ in. Depth 8¼ in.

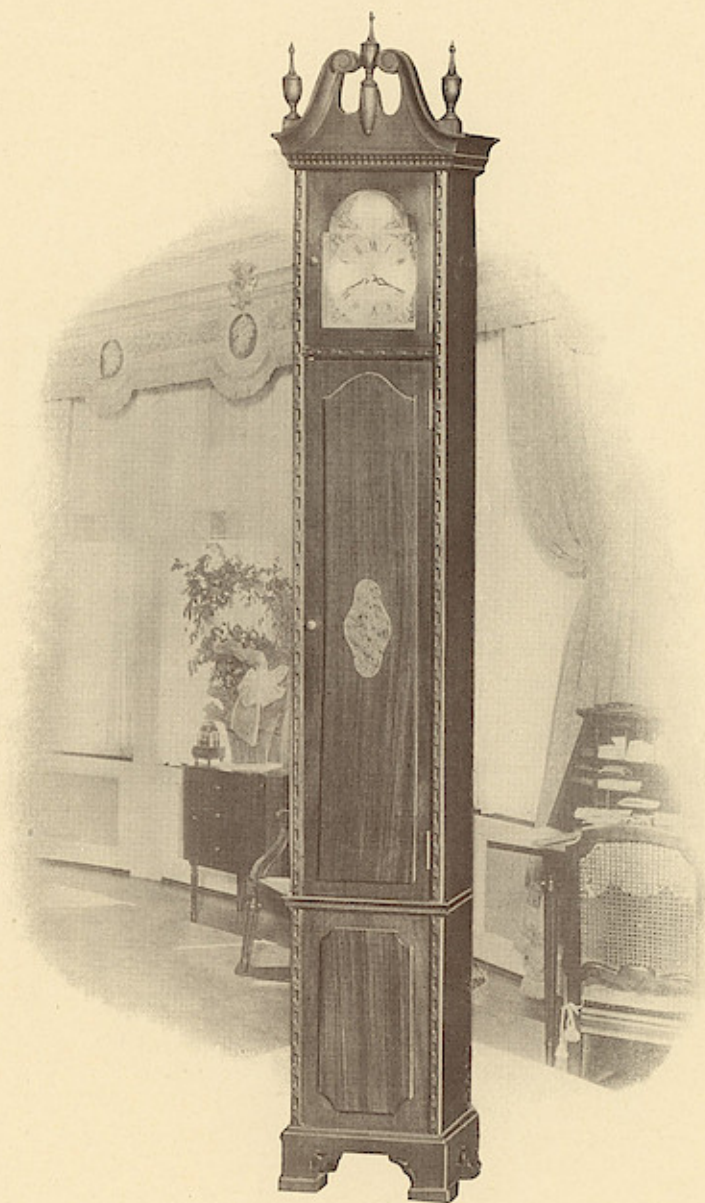
Louis XVI

Westminster Chimes on Symphony

Chimerone Rods

\$125.00





JENNY LIND

Honduras Mahogany

Lacquer Finish

Height 68 in. Width 11 1/4 in. Depth 8 1/4 in.

Colonial

Westminster Chimes on Symphony

Chimetone Rods

**\$160.00**





PRISCILLA

Honduras Mahogany

Lacquer Finish

Height 73 in. Width 10 in. Depth 7 1/4 in.

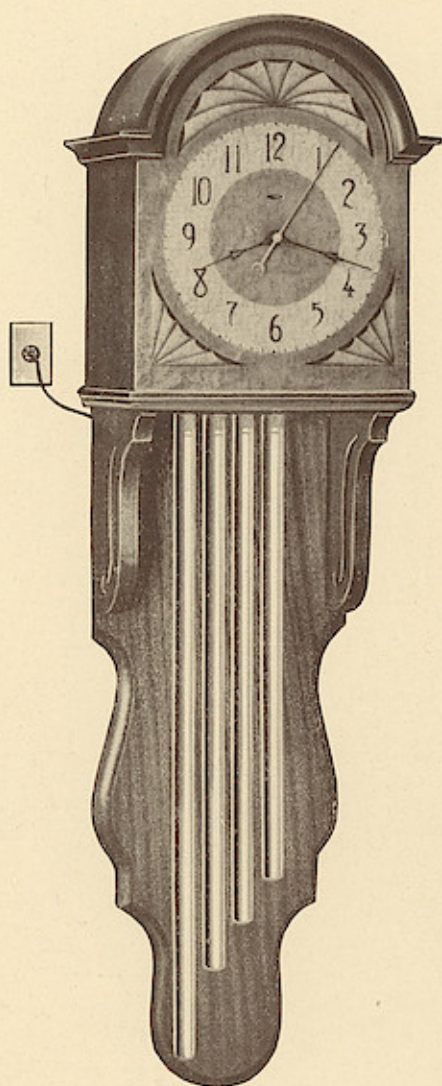
Early American

Westminster Chimes on Symphony

Chime-tone Rods

**\$180.00**



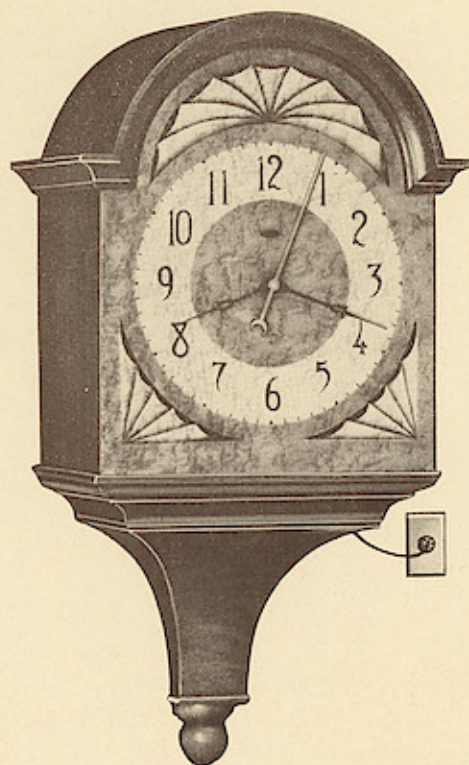


JEFFERSON  
Colonial  
Honduras Mahogany  
Bird's Eye Maple Front, Hand Painted  
Lacquer Finish  
Height 43½ in. Width 13 in. Depth 8¼ in.  
Westminster Chimes

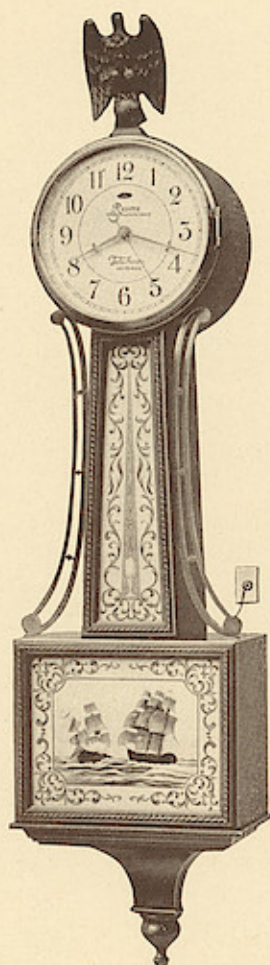
1 Chime on 4 Tubular Bells  
Movement D, \$140.00  
Movement description page 21

DECATUR  
Colonial  
Honduras Mahogany  
Bird's Eye Maple Front  
Hand Painted, Lacquer Finish  
Height 25¼ in. Width 13 in. Depth 8¼ in.  
Westminster Chimes on Symphony  
Chime-tone Rods  
**\$68.00**

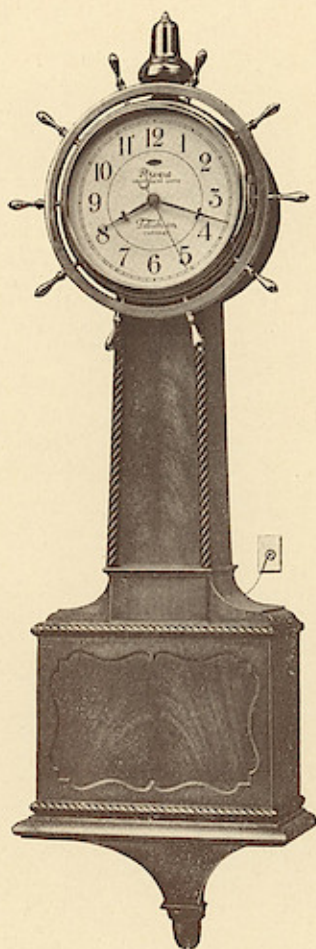
Movement description page 22



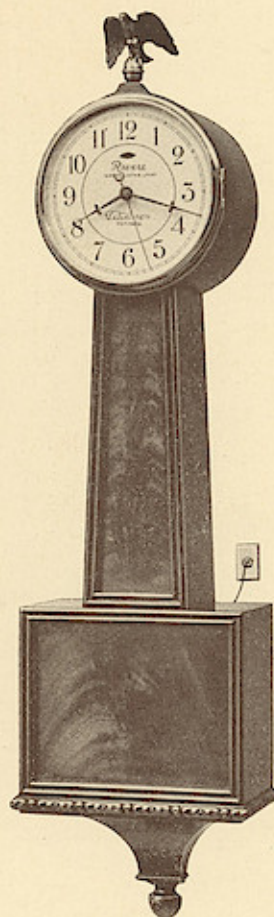




**HULLS VICTORY**  
Honduras Mahogany, Lacquer Finish  
Brass Eagle and Side Brackets  
Decorated Glass Panels  
Height 41 in. Width 10½ in. Depth 5¼ in.  
Etched Numeral Dial  
Westminster Chimes  
**\$125.00**

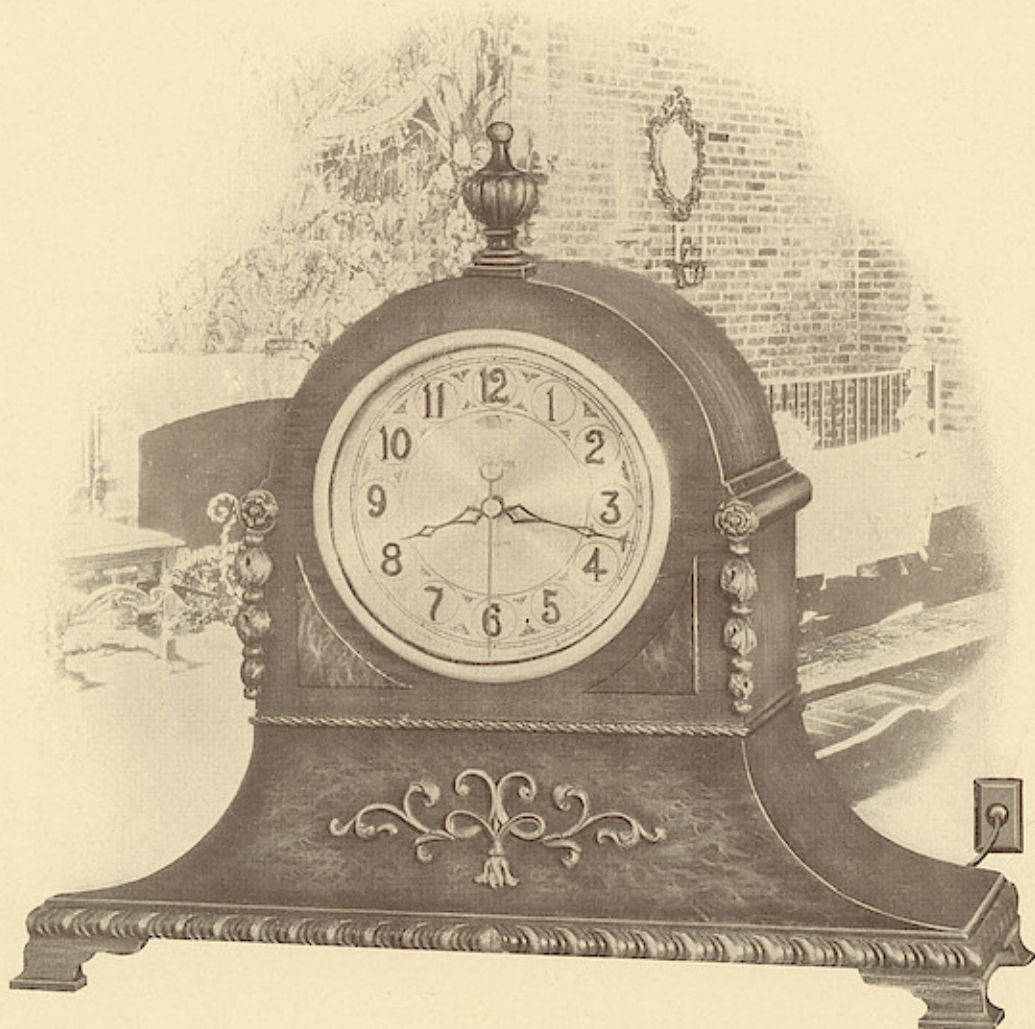


**PERRY**  
Honduras Mahogany, Lacquer Finish  
Crotch Mahogany Panel  
Madrone Overlay Base  
Brass Wheel and Bell  
Height 40½ in. Width 12 in. Depth 6 in.  
Etched Numeral Dial  
Westminster Chimes  
**\$115.00**



**HAVERHILL**  
Honduras Mahogany, Lacquer Finish  
Crotch Mahogany Front  
Brass Eagle  
Height 40 in. Width 10½ in. Depth 5¼ in.  
Etched Numeral Dial  
Westminster Chimes  
**\$90.00**





CHIPPENDALE

Honduras Mahogany

Redwood Burl Face

Lacquer Finish

Height 19 $\frac{3}{8}$  in. Width 17 $\frac{1}{2}$  in. Depth 7 $\frac{3}{8}$  in.

Raised Numeral Dial

Westminster and Canterbury Chimes

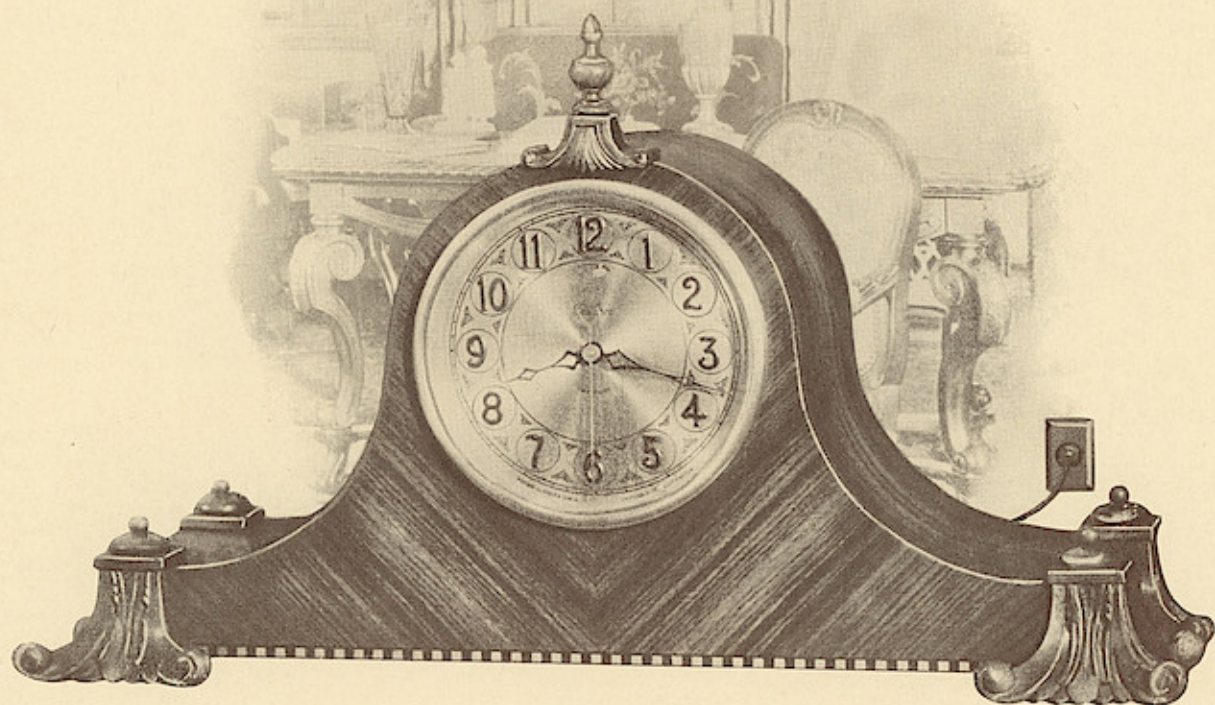
\$125.00





LOUIS XVI  
Honduras Mahogany  
Redwood Burl Face  
Maple Carving and Turnings  
Lacquer Finish  
Length 22½ in. Height 11½ in. Depth 6½ in.  
Raised Numeral Dial  
Westminster and Canterbury Chimes  
**\$110.00**





LOUIS XIV

East India Rosewood Face

Hand Carved

Lacquer Finish

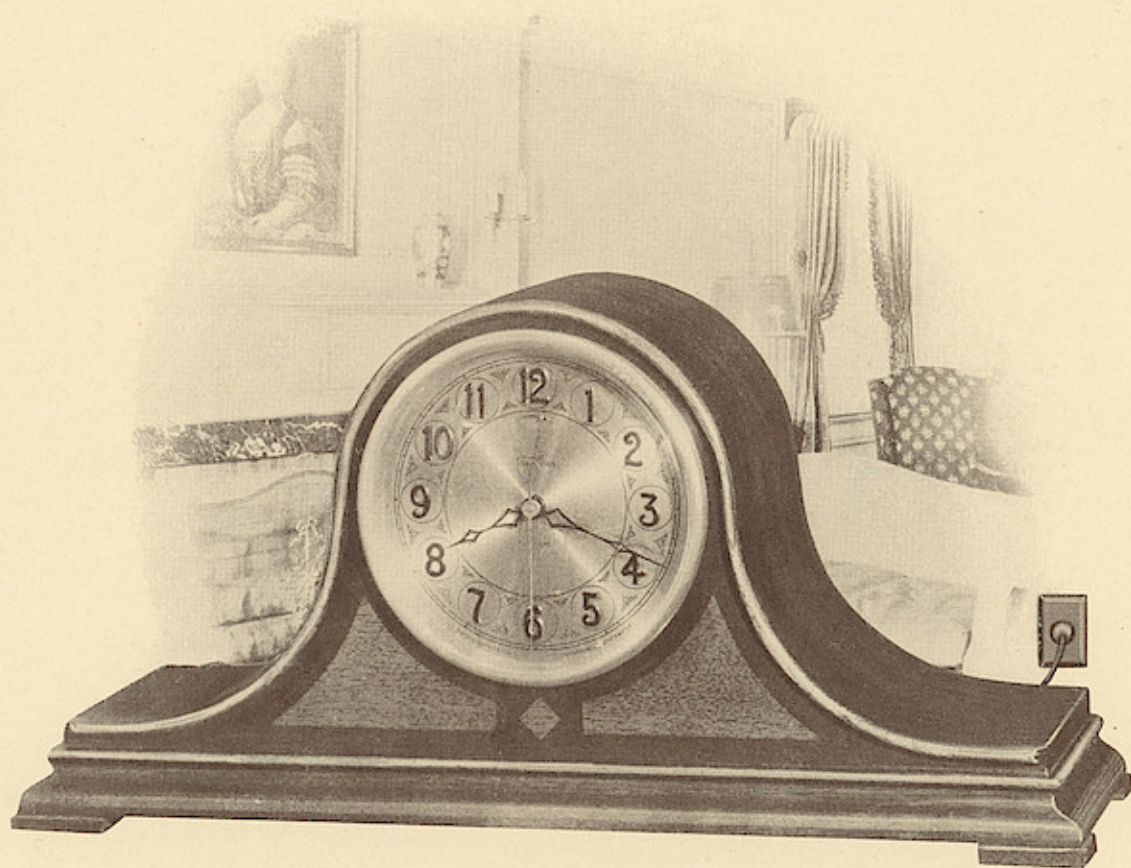
Length 22 $\frac{1}{8}$  in. Height 12 $\frac{3}{8}$  in. Depth 7 $\frac{1}{4}$  in.

Raised Numeral Dial

Westminster and Canterbury Chimes

**\$110.00**





No. R-406  
Sheraton Colonial  
Honduras Mahogany, Lacquer Finish  
Height 10 $\frac{3}{4}$  in. Width 21 $\frac{1}{2}$  in. Depth 7 in.  
Raised Numeral Dial  
Westminster and Canterbury Chimes  
\$91.00





No. R-407  
Queen Anne  
Honduras Mahogany, Lacquer Finish  
Height 11 in. Width 21 in. Depth 7 in.  
Raised Numeral Dial  
Westminster and Canterbury Chimes  
**\$105.00**





**No. R-430**

Gothic

Honduras Mahogany, Lacquer Finish

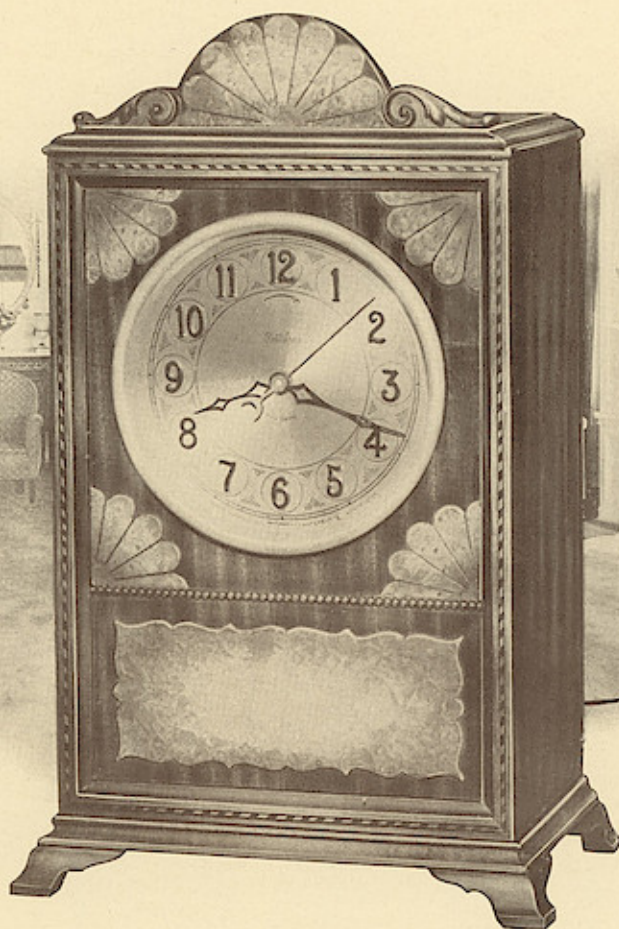
Height 14½ in. Width 11 in. Depth 7 in.

Raised Numeral Dial

Westminster and Canterbury Chimes

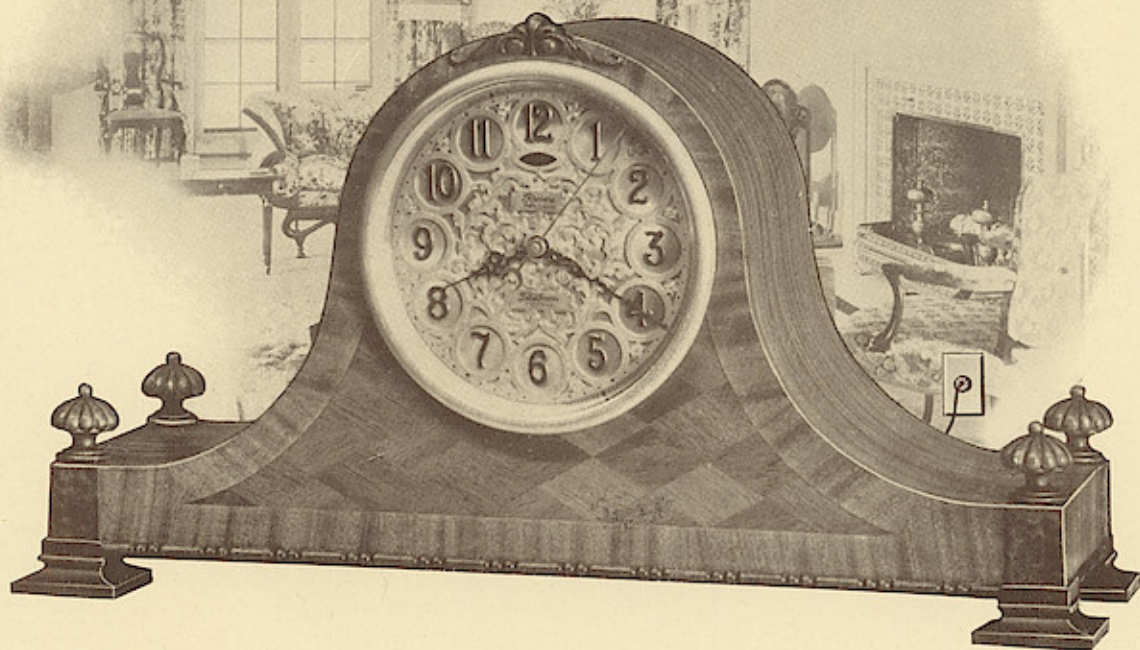
**\$103.00**





No. R-432  
Hepplewhite  
Honduras Mahogany, Lacquer Finish  
Inlaid and Maple Burl Overlay  
Height 17 $\frac{3}{4}$  in. Width 11 in. Depth 7 $\frac{3}{8}$  in.  
Raised Numeral Dial  
Westminster and Canterbury Chimes  
\$125.00





No. R-434

Louis XVI

Satinwood Case, Lacquer Finish

Parquetry, Mahogany Panel

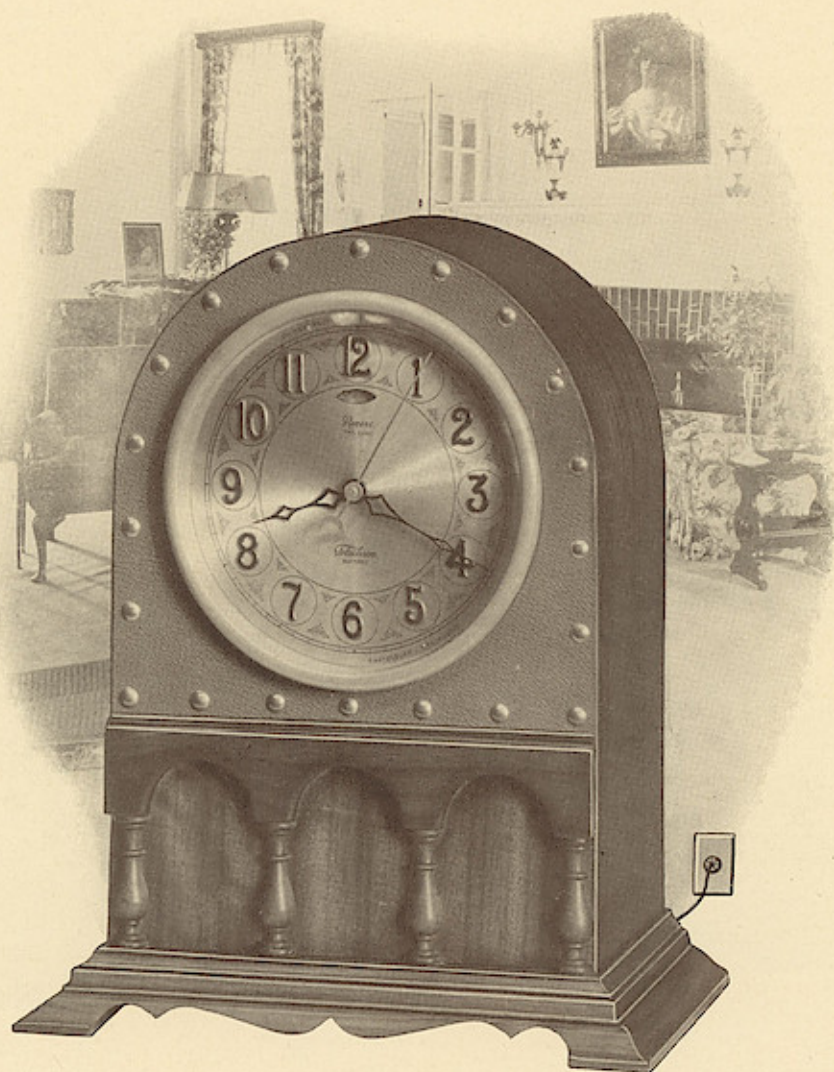
Height 11 in. Width 21 in. Depth 7 1/4 in.

Gold Plated, Pierced Dial, Raised Numerals

Westminster and Canterbury Chimes

\$120.00





**No. R-436**

Italian Renaissance

Walnut Case, Lacquer Finish

Red Morocco

Leather Overlay

Height 24 in. Width 11½ in. Depth 7 in.

Raised Numeral Dial

Westminster and Canterbury Chimes

**\$105.00**





No. R-438

Queen Anne

Walnut Case, Lacquer Finish

Tapestry Panel

Height 16½ in. Width 7¼ in. Depth 7 in.

Gold Plated, Pierced Dial, Raised Numerals

Westminster and Canterbury Chimes

\$115.00





**No. R-440**

Louis XVI

Honduras Mahogany Case, Lacquer Finish

Hand Carved, on Satinwood Overlay

Height 19 in. Width 12 3/4 in. Depth 8 in.

Gold Plated, Pierced Dial, Raised Numerals

Westminster and Canterbury Chimes

**\$150.00**





EARLY AMERICAN

Select Burl Maple Overlay and Grill

Lacquer Finish

Raised Numeral Dial

Westminster Chimes

**\$94.00**

Above Pattern

Hour and Half Hour Strike, **\$74.00**

Ship's Bell Strike **\$79.00**

Movement description pages 22 and 23





✓  
\$40



MODERNE

Clear Maple Base, Ebony Lower Face and Sides  
Bird's Eye Maple Top Face  
Lacquer Natural Finish  
Raised Numeral Dial  
Westminster Chimes  
\$92.00

Above Pattern  
Hour and Half Hour Strike, \$72.00  
Ship's Bell Strike \$77.00  
Movement description pages 22 and 23





**No. R-104**

Colonial

Honduras Mahogany, Lacquer Finish

Height 9 in. Width 21 in. Depth 6 in.

Raised Numeral Dial

Westminster Chimes

**\$74.00**

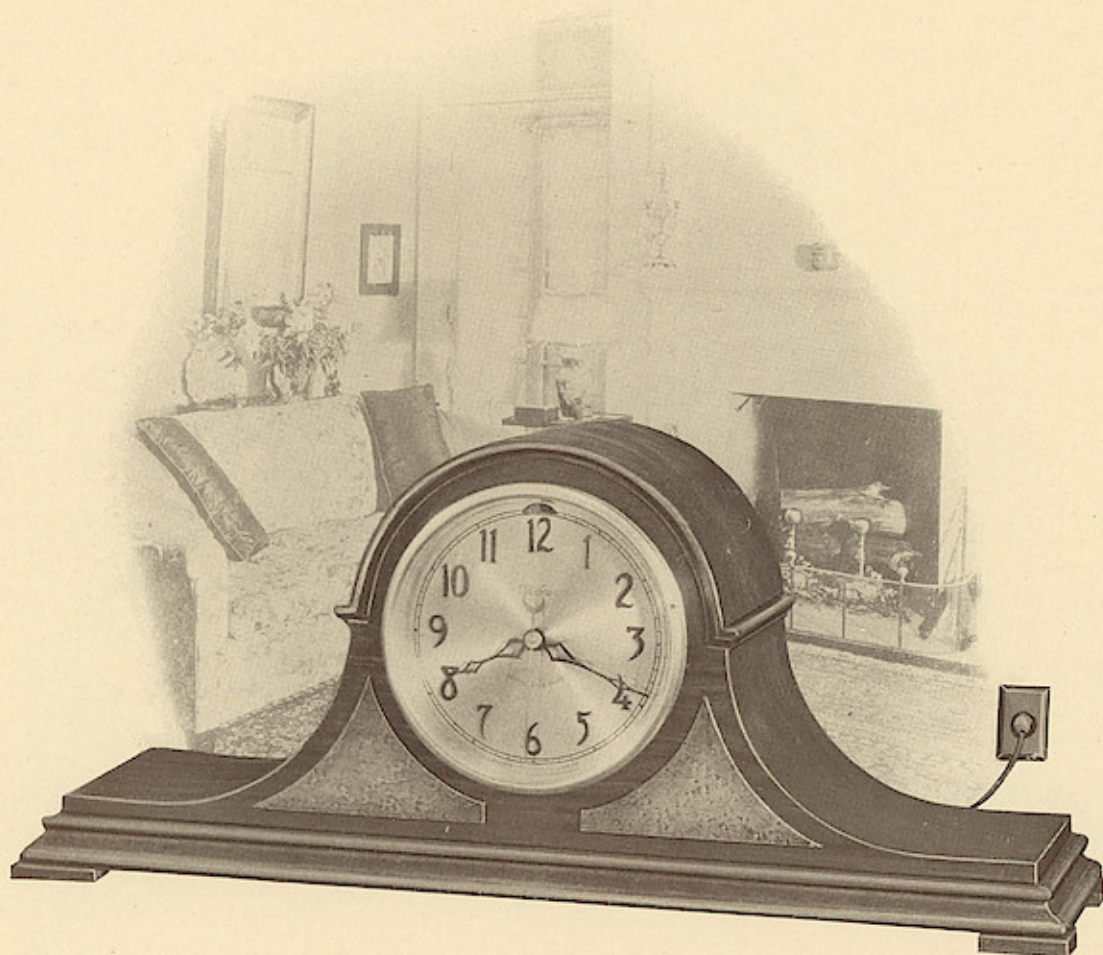
Above Pattern

**No. R-304, Hour and Half Hour Strike, \$54.00**

**No. R-504, Ship's Bell Strike \$59.00**

Movement description pages 22 and 23





**No. R-108**

Sheraton Colonial

Honduras Mahogany, Lacquer Finish

Height 9 in. Width 21 in. Depth 6 in.

Raised Numeral Dial

Westminster Chimes

**\$76.00**

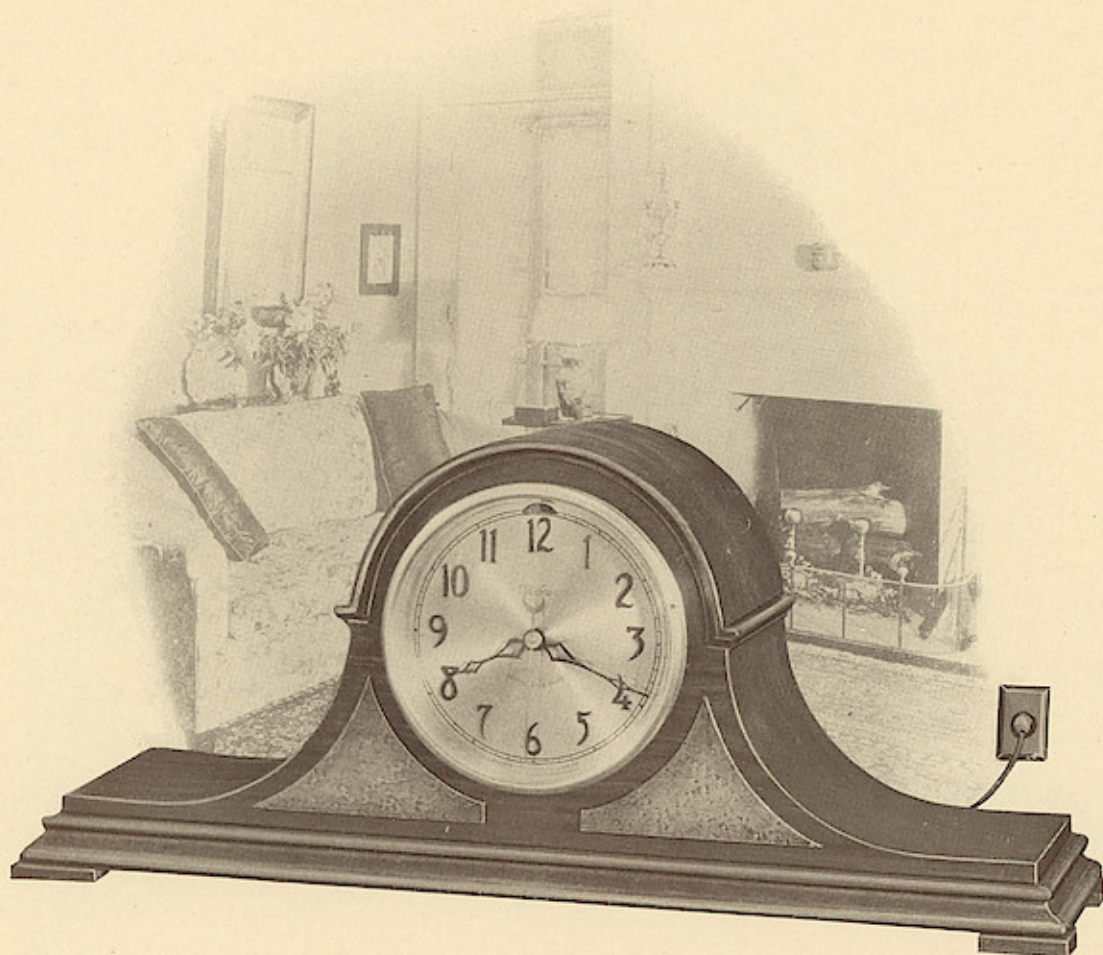
Above Pattern

**No. R-308, Hour and Half Hour Strike, \$56.00**

**No. R-508, Ship's Bell Strike \$61.00**

Movement description pages 22 and 23





**No. R-108**

Sheraton Colonial

Honduras Mahogany, Lacquer Finish

Height 9 in. Width 21 in. Depth 6 in.

Raised Numeral Dial

Westminster Chimes

**\$76.00**

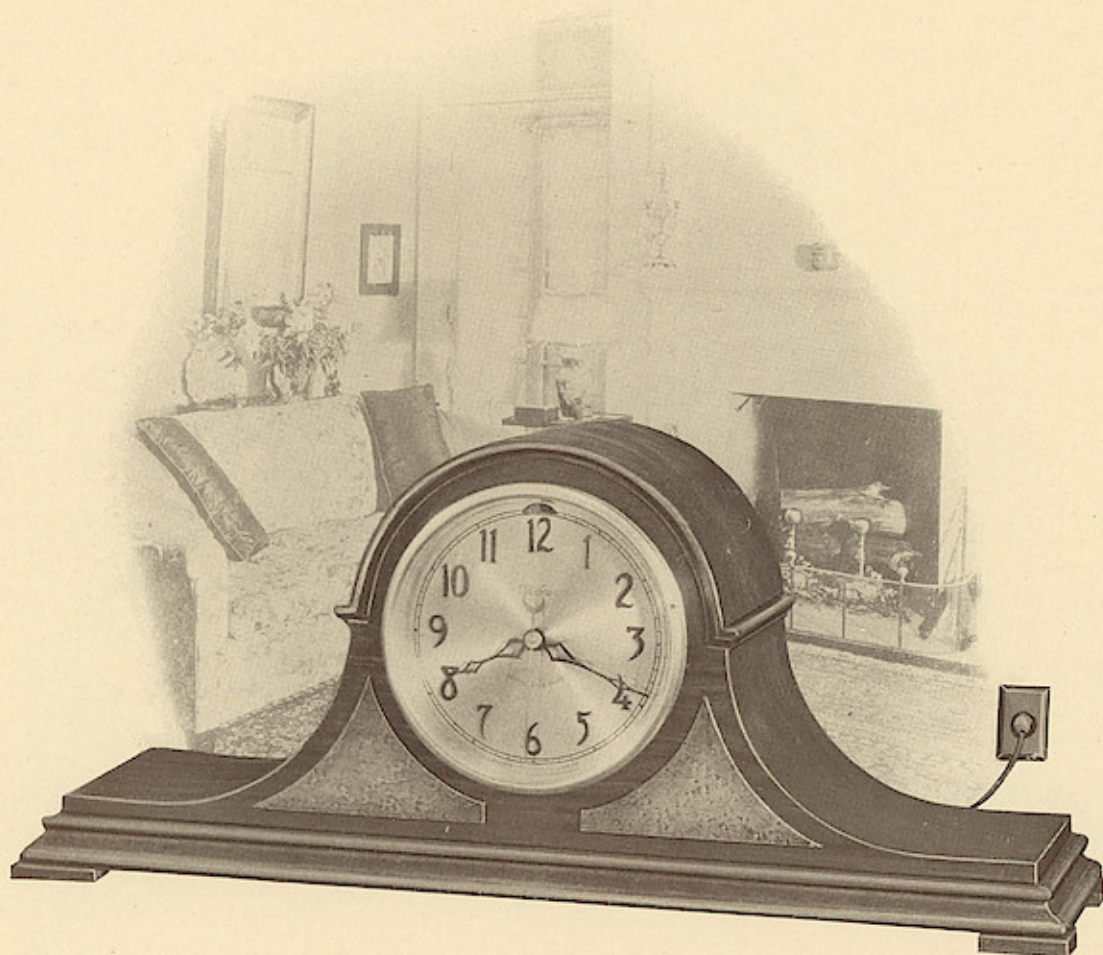
Above Pattern

**No. R-308, Hour and Half Hour Strike, \$56.00**

**No. R-508, Ship's Bell Strike \$61.00**

Movement description pages 22 and 23

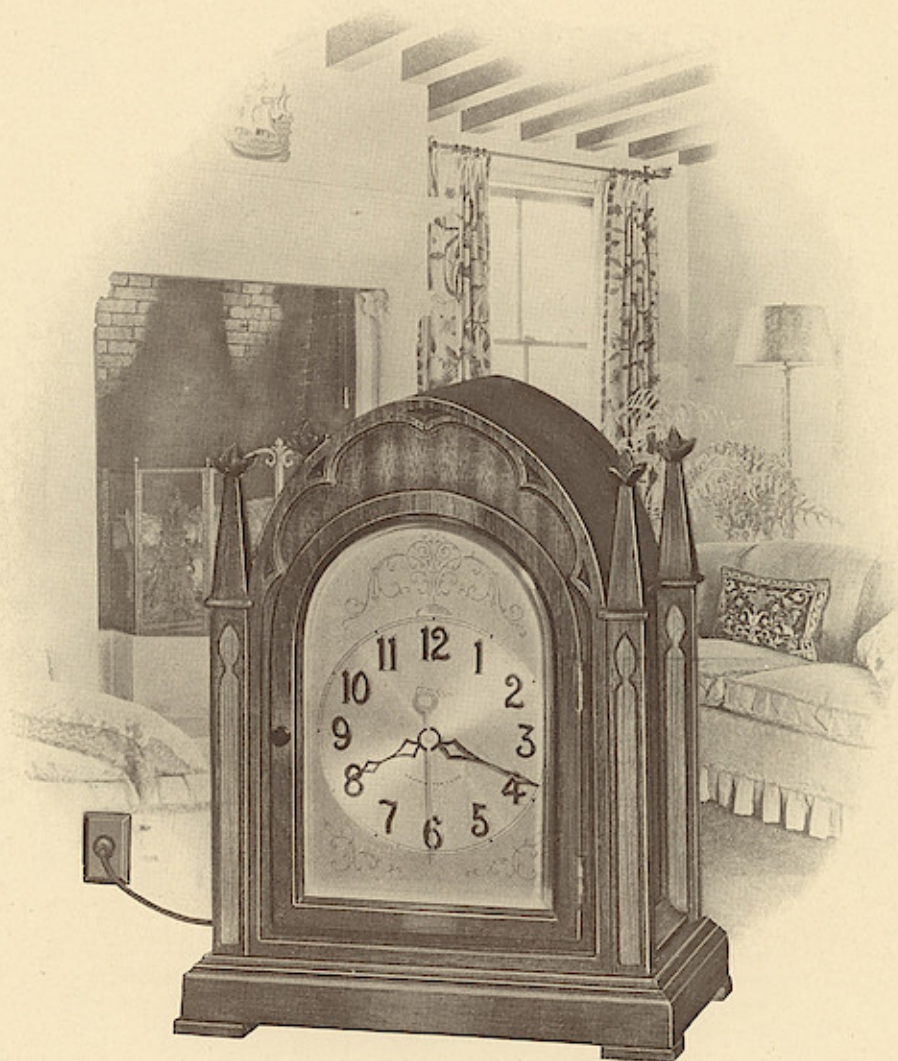




**No. R-108**  
 Sheraton Colonial  
 Honduras Mahogany, Lacquer Finish  
 Height 9 in. Width 21 in. Depth 6 in.  
 Raised Numeral Dial  
 Westminster Chimes  
**\$76.00**

Above Pattern  
**No. R-308, Hour and Half Hour Strike, \$56.00**  
**No. R-508, Ship's Bell Strike \$61.00**  
 Movement description pages 22 and 23





**No. R-130**

Gothic

Honduras Mahogany, Lacquer Finish

Height 12½ in. Width 9¾ in. Depth 6¾ in.

Raised Numeral Dial

Westminster Chimes

**\$88.00**

Above Pattern

**No. R-330, Hour and Half Hour Strike, \$68.00**

**No. R-530, Ship's Bell Strike \$73.00**

Movement description pages 22 and 23





No. R-132

Gothic

Honduras Mahogany, Lacquer Finish

Height 12 $\frac{3}{4}$  in. Width 8 $\frac{1}{2}$  in. Depth 6 $\frac{1}{4}$  in.

Raised Numeral Dial

Westminister Chimes

\$74.00

Above Pattern

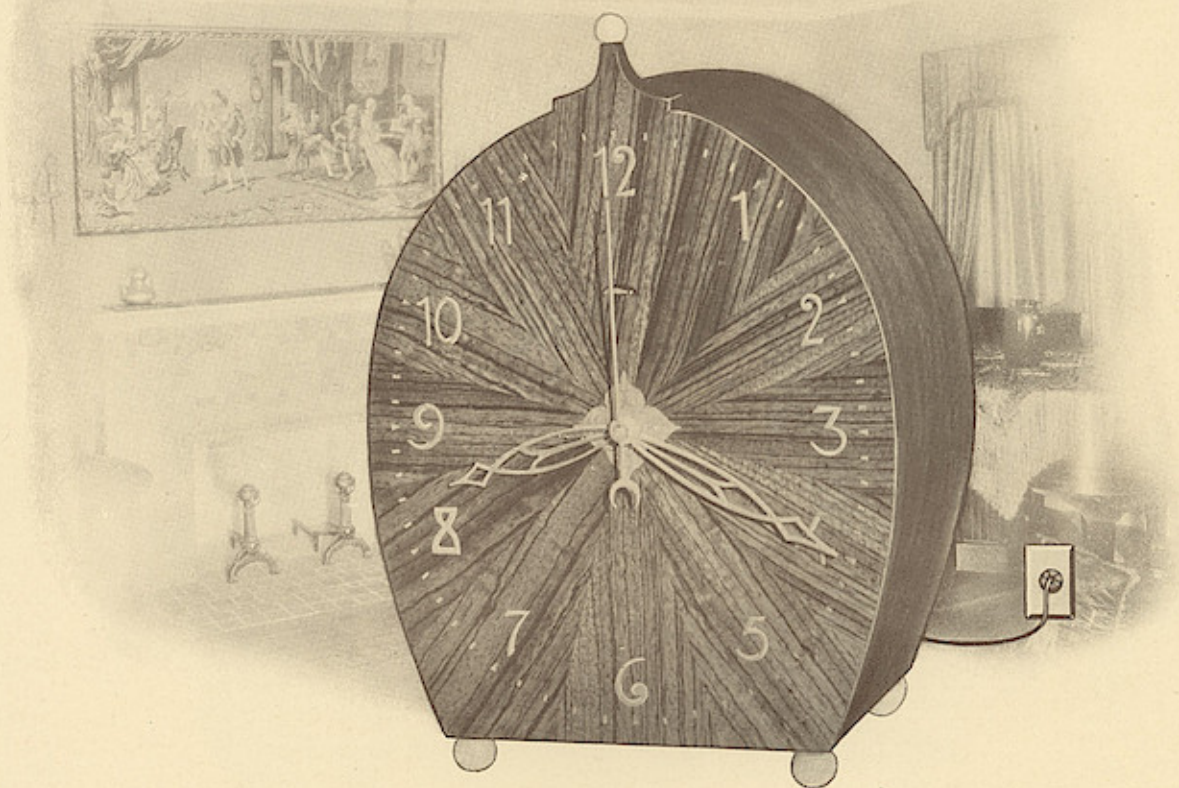
No. R-332, Hour and Half Hour Strike, \$54.00

No. R-532, Ship's Bell Strike \$59.00

Movement description pages 22 and 23

35<sup>00</sup>  
136



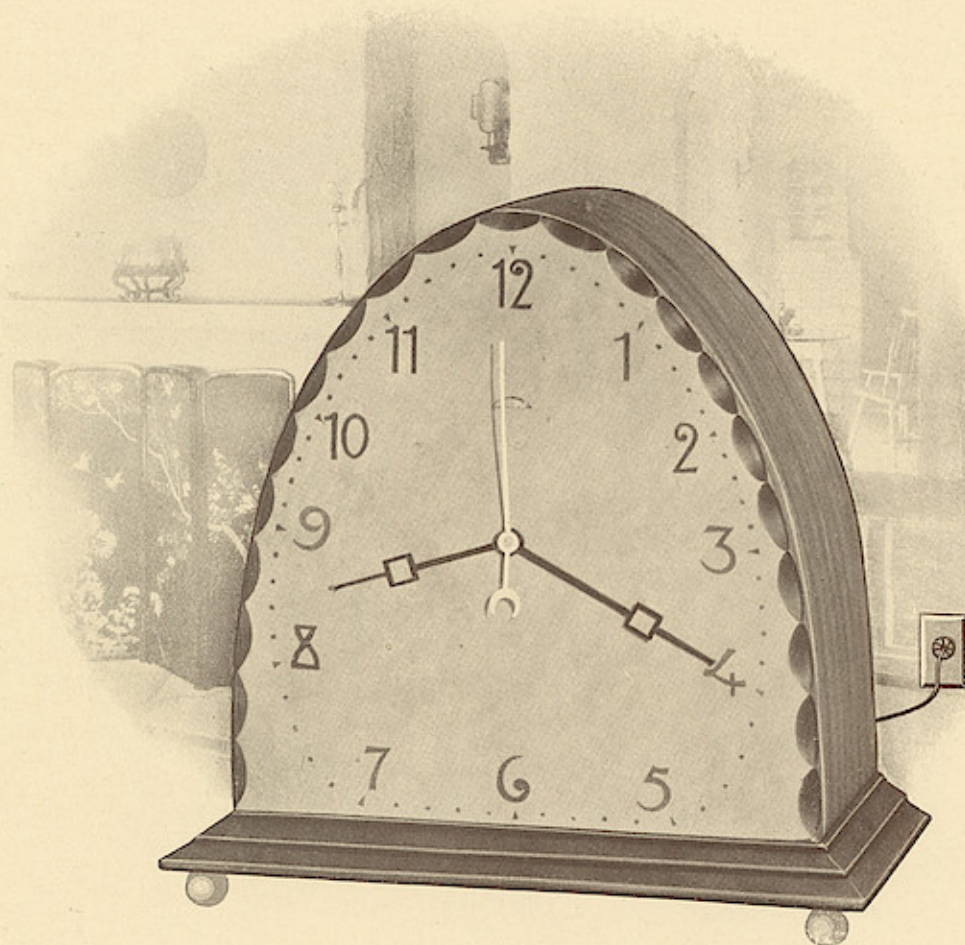


**No. R-138**

Zebra wood front with Satinwood numerals inlaid  
Exposed hands, catalin lavender feet and ornaments  
Height 13 in. Width 9 $\frac{1}{4}$  in. Depth 5 $\frac{3}{4}$  in.  
Westminster Chimes

**\$110.00**





**No. R-140**

Amboyne Burl front with Ebony numerals inlaid

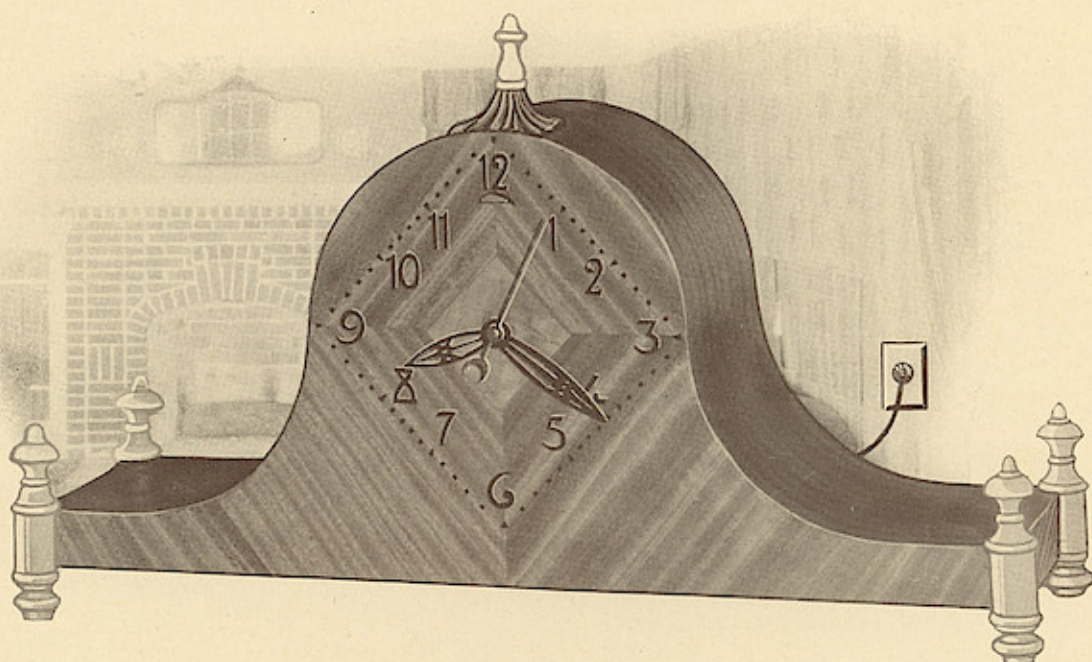
Exposed hands, catalin feet imitation ivory

Height 12 $\frac{3}{4}$  in. Width 12 $\frac{1}{2}$  in. Depth 7 in.

Westminster Chimes

**\$115.00**





**No. R-142**

All Satinwood Case. Numerals inlaid of Ebony

Exposed hands, catalin feet and ornaments yellow

Height 11½ in. Width 20¼ in. Depth 6¼ in.

Westminster Chimes

**\$120.00**





**No. R-144**

Jacobean

Walnut, Lacquer Finish

Height 12½ in. Width 9½ in. Depth 7 in.

Raised Numeral Dial

Westminster Chimes

**\$84.00**

Above Pattern

No. R-344, Hour and Half Hour Strike, **\$64.00**

No. R-544, Ship's Bell Strike, **\$69.00**

Movement description page 22





**No. R-146**

Louis XVI

Honduras Mahogany, Lacquer Finish

Satinwood Front, Striped Mahogany Overlay

Height 10 $\frac{3}{4}$  in. Width 20 $\frac{1}{2}$  in. Depth 6 $\frac{1}{2}$  in.

Raised Numeral Dial

Westminister Chimes

**\$78.00**

Above Pattern

**No. R-346, Hour and Half Hour Strike, \$58.00**

**No. R-546, Ship's Bell Strike \$63.00**

Movement description pages 22 and 23





**No. R-148**

Ship Clock

Honduras Mahogany, Lacquer Finish

Brass Ornaments

Height 11 $\frac{5}{8}$  in. Width 20 $\frac{1}{2}$  in. Depth 6 $\frac{3}{8}$  in.

Raised Numeral Dial

Westminster Chimes

**\$89.00**

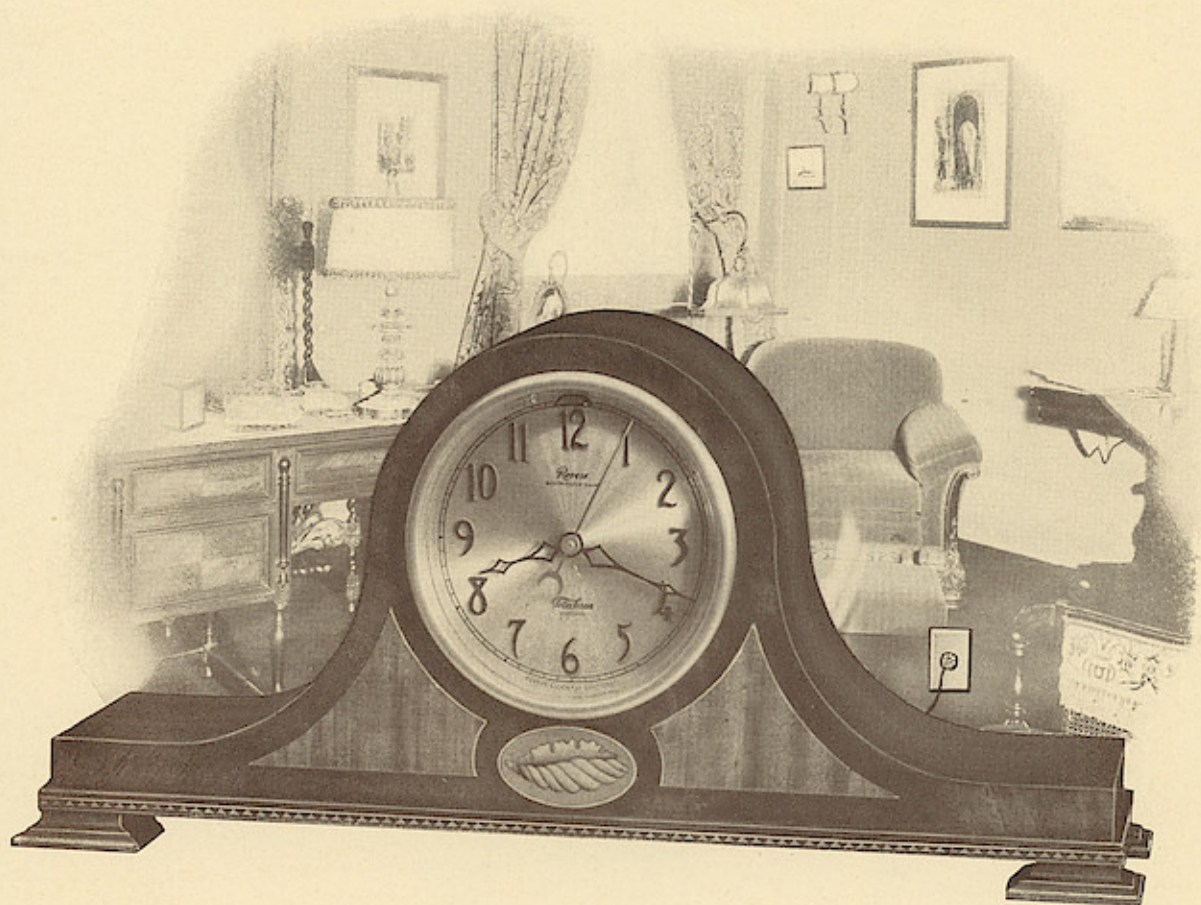
Above Pattern

No. R-348, Hour and Half Hour Strike, **\$69.00**

No. R-548, Ship's Bell Strike **\$74.00**

Movement description pages 22 and 23

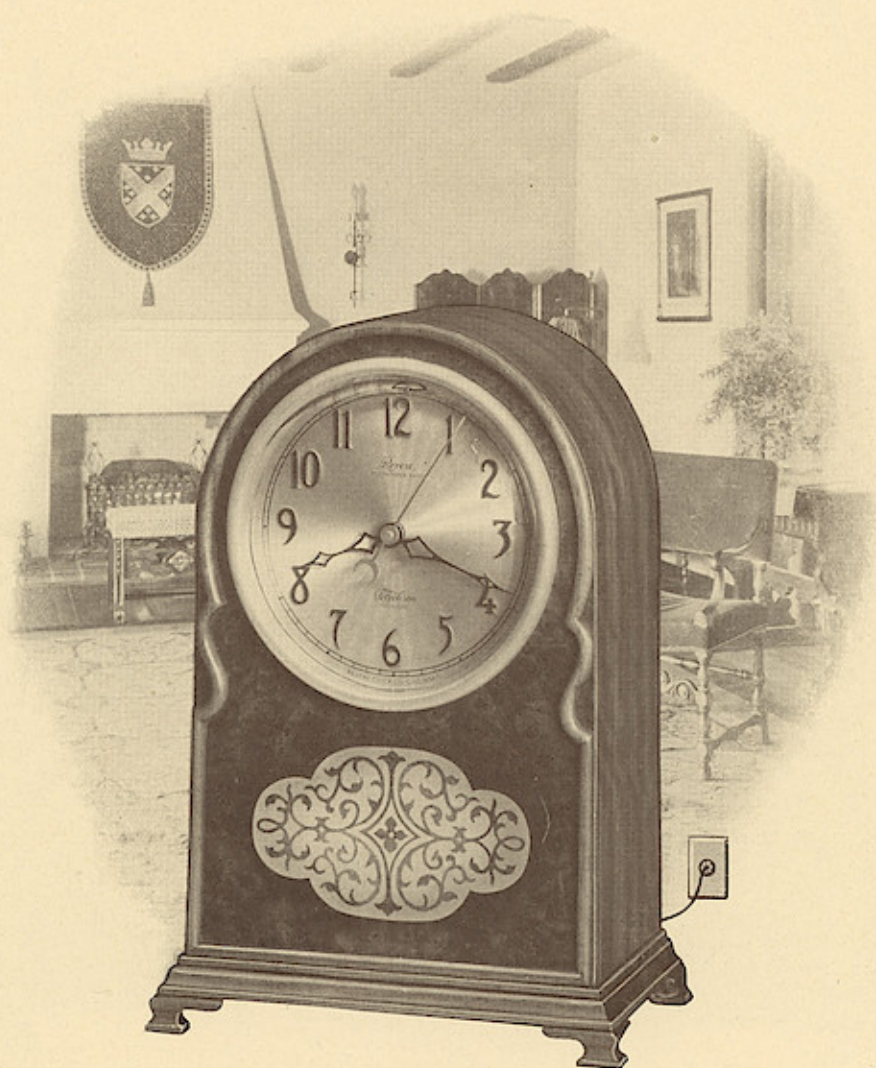




**No. R-150**  
 Sheraton Colonial  
 Honduras Mahogany, Lacquer Finish  
 Satinwood and Marqueterie Overlay  
 Height 9 $\frac{3}{8}$  in. Width 20 $\frac{1}{2}$  in. Depth 6 $\frac{1}{2}$  in.  
 Raised Numeral Dial  
 Westminster Chimes  
**\$75.00**

Above Pattern  
**No. R-350, Hour and Half Hour Strike, \$55.00**  
**No. R-550, Ship's Bell Strike \$60.00**  
 Movement description pages 22 and 23





**No. R-152**

Queen Anne

Walnut Case, Lacquer Finish

Walnut Burl Front, Marqueterie Overlay

Height 12 in. Width 9 in. Depth 5 3/4 in.

Raised Numeral Dial

Westminster Chimes

**\$80.00**

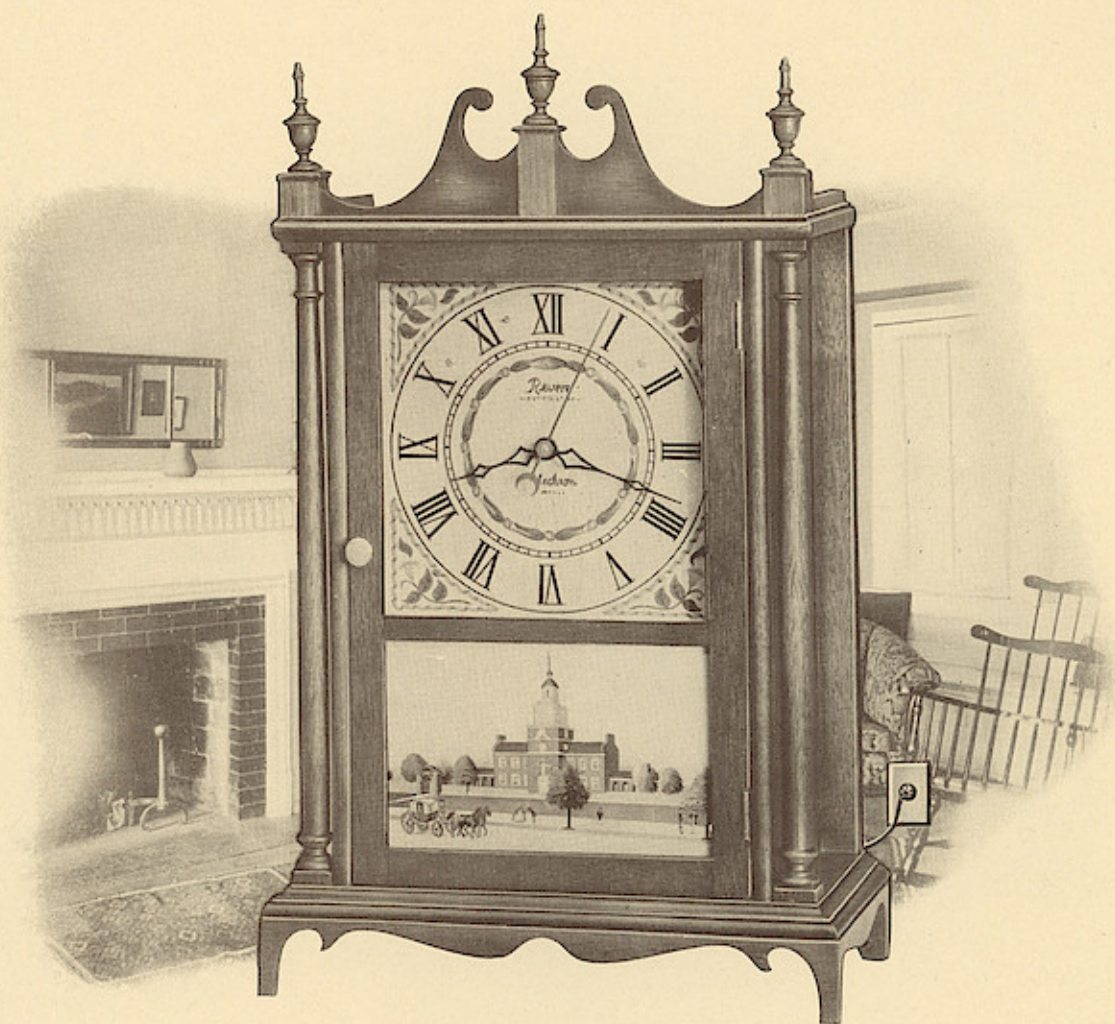
Above Pattern

**No. R-352, Hour and Half Hour Strike, \$60.00**

**No. R-552, Ship's Bell Strike, \$65.00**

Movement description pages 22 and 23





**No. R-154**

Early American

Honduras Mahogany, Lacquer Finish

Decorated Glass Door

Scene, Independence Hall

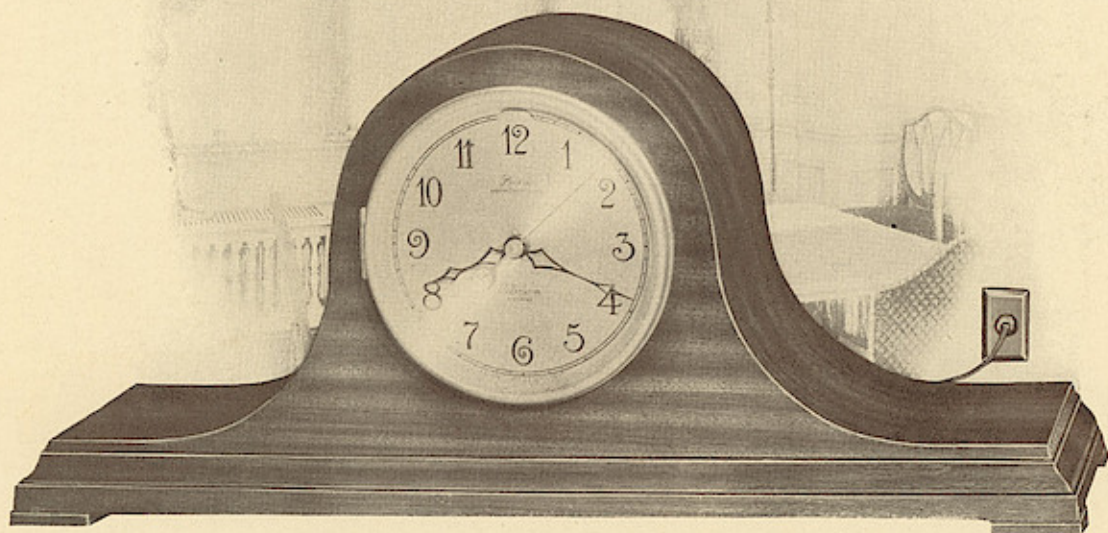
Height 17½ in. Width 11½ in. Depth 6 in.

Decorated Dial

Westminster Chimes

**\$85.00**





**No. R-602**

Colonial

Honduras Mahogany, Lacquer Finish

Height 8½ in. Width 20½ in. Depth 6 in.

Etched Numeral Dial

Westminster Chimes

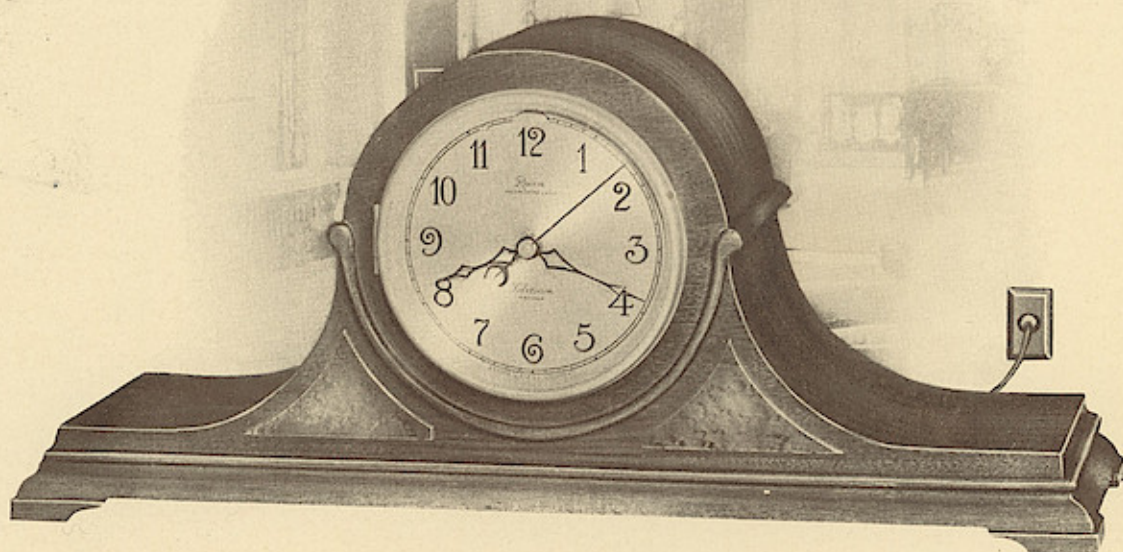
**\$57.00**

Above Pattern

**No. R-702, Hour and Half Hour Strike, \$42.00**

Movement description pages 22 and 23





**No. R-604**

Colonial

Honduras Mahogany, Burl Overlay

Lacquer Finish

Height 8½ in. Width 20½ in. Depth 6 in.

Etched Numeral Dial

Westminster Chimes

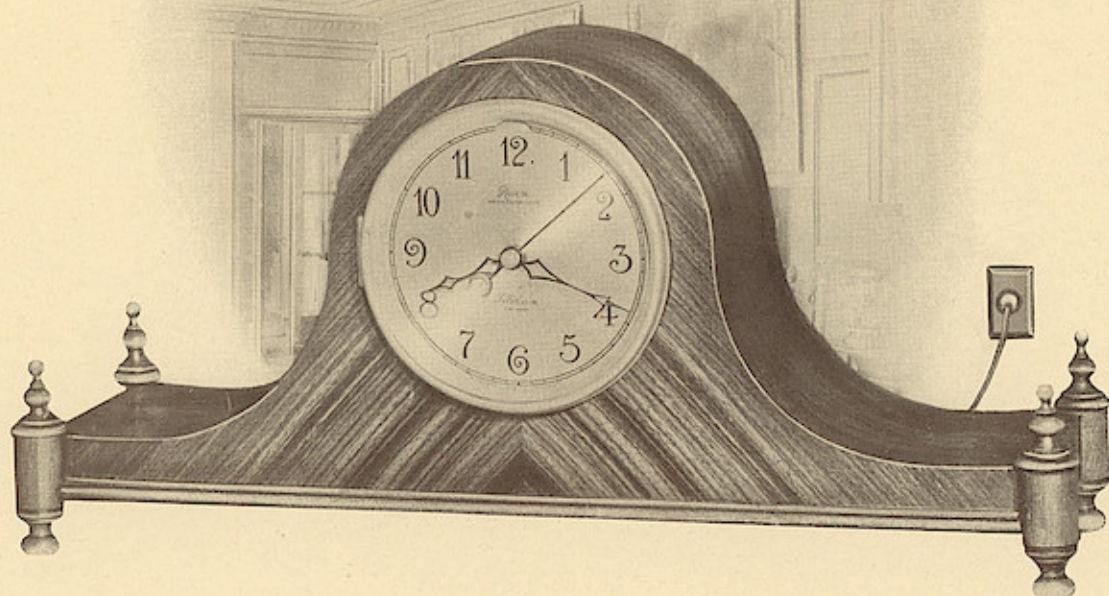
**\$63.00**

Above Pattern

**No. R-704, Hour and Half Hour Strike, \$48.00**

Movement description pages 22 and 23

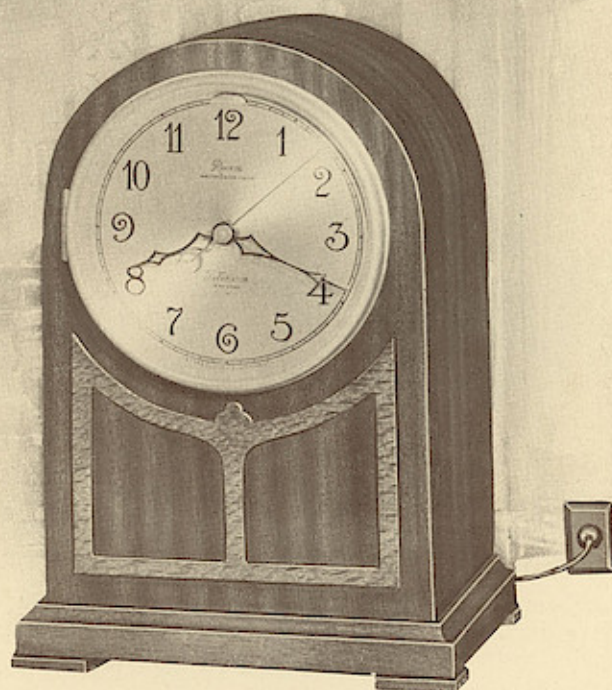




No. R-606  
Early American  
Honduras Mahogany, Rosewood Front  
Lacquer Finish  
Height 8½ in. Width 20½ in. Depth 6 in.  
Etched Numeral Dial  
Westminster Chimes  
\$66.00

Above Pattern  
No. R-706, Hour and Half Hour Strike, \$51.00  
Movement description pages 22 and 23





**No. R-618**

Colonial

Honduras Mahogany, Lacewood Overlay

Lacquer Finish

Height 11½ in. Width 8½ in. Depth 6¾ in.

Etched Numeral Dial

Westminster Chimes

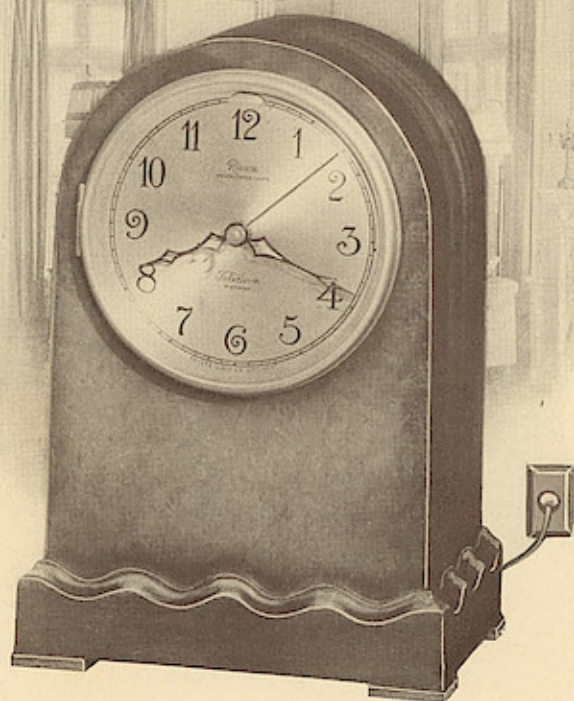
**\$55.00**

Above Pattern

**No. R-718, Hour and Half Hour Strike, \$40.00**

Movement description pages 22 and 23





No. R-620  
Colonial  
Honduras Mahogany  
Madrone Burl Front, Walnut Base  
Lacquer Finish  
Height 11½ in. Width 8½ in. Depth 6½ in.  
Etched Numeral Dial  
Westminster Chimes  
**\$57.00**

Above Pattern  
No. R-720, Hour and Half Hour Strike, **\$42.00**  
Movement description pages 22 and 23





**No. R-622**

Georgian

Honduras Mahogany, Burl Overlay

Lacquer Finish

Height 11½ in. Width 8¾ in. Depth 6½ in.

Etched Numeral Dial

Westminster Chimes

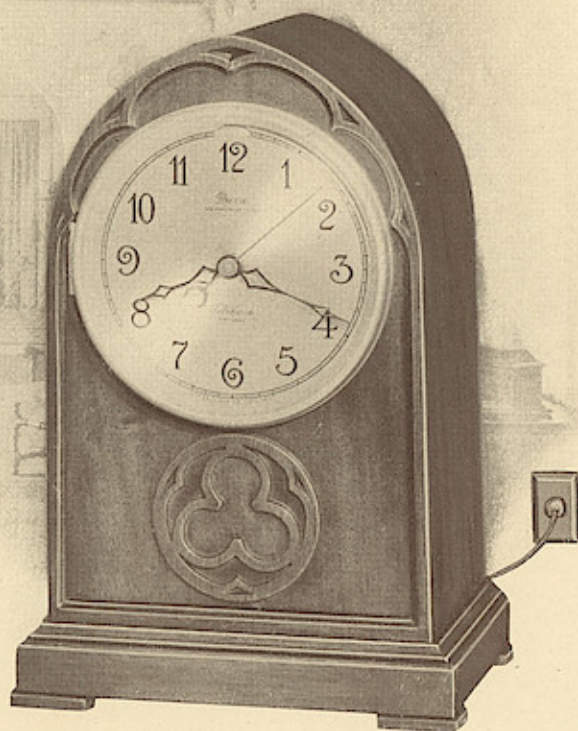
**\$60.00**

Above Pattern

**No. R-722, Hour and Half Hour Strike, \$45.00**

Movement description pages 22 and 23





**No. R-624**

Gothic

Honduras Mahogany

Lacquer Finish

Height 12 $\frac{3}{4}$  in. Width 8 $\frac{1}{2}$  in. Depth 6 $\frac{3}{4}$  in.

Etched Numeral Dial

Westminster Chimes

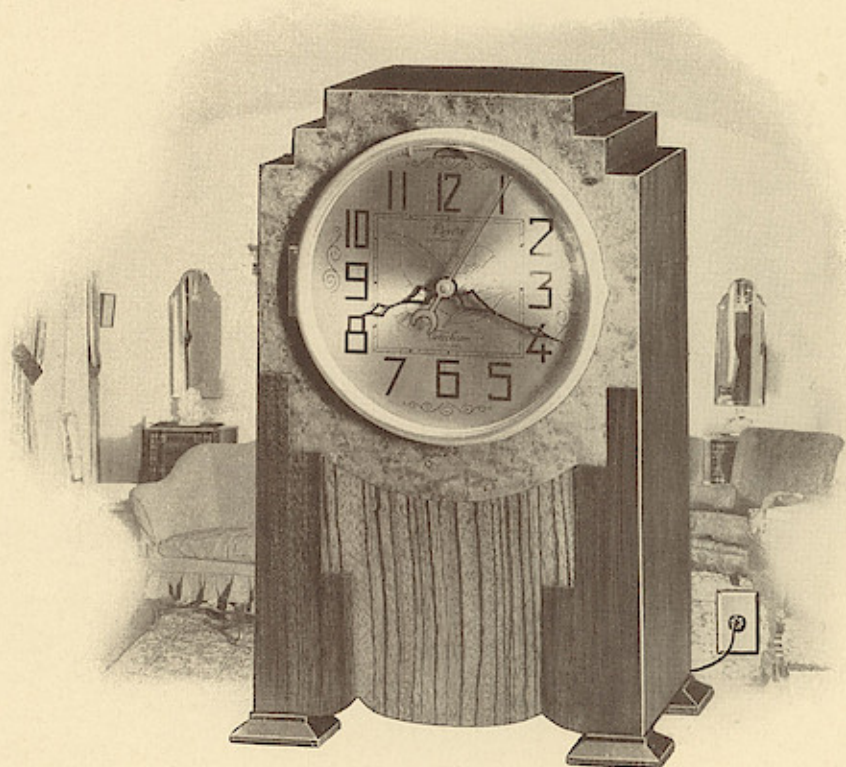
**\$64.00**

Above Pattern

**No. R-724, Hour and Half Hour Strike, \$49.00**

Movement description pages 22 and 23





**No. R-628**

Walnut Case

Bird's Eye Maple, Zebra Wood

Ebony Feet, Lacquer Finish

Height 12½ in. Width 8 in. Depth 6 in.

Etched Numeral Dial

Westminster Chimes

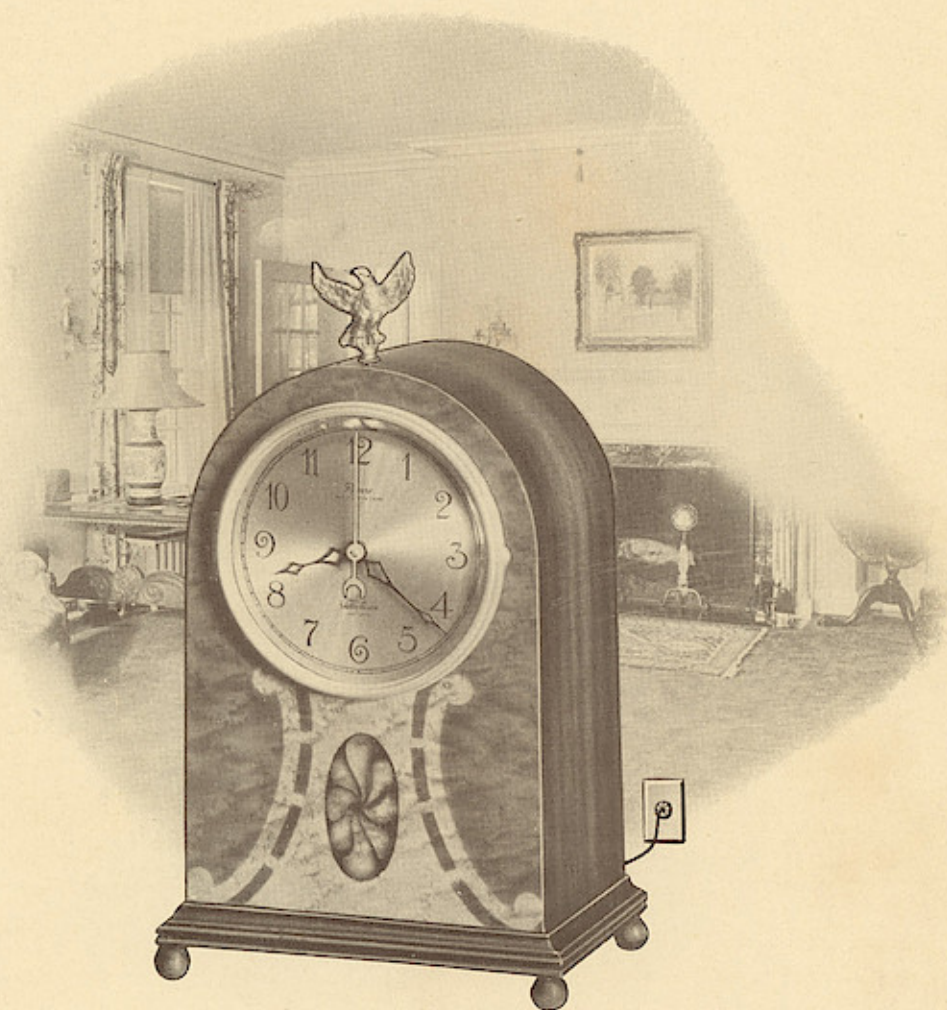
**\$66.00**

Above Pattern

**No. R-728, Hour and Half Hour Strike, \$51.00**

Movement description pages 22 and 23

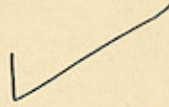




**No. R-630**  
 Sheraton-Colonial  
 Honduras Mahogany, Lacquer Finish  
 Bird's Eye Maple Front  
 Hand Painted, Brass Eagle  
 Height 14 $\frac{1}{4}$  in. Width 7 $\frac{3}{8}$  in. Depth 6 in.  
 Etched Numeral Dial  
 Westminster Chimes  
**\$62.00**

Above Pattern  
**No. R-730, Hour and Half Hour Strike, \$47.00**  
 Movement description pages 22 and 23





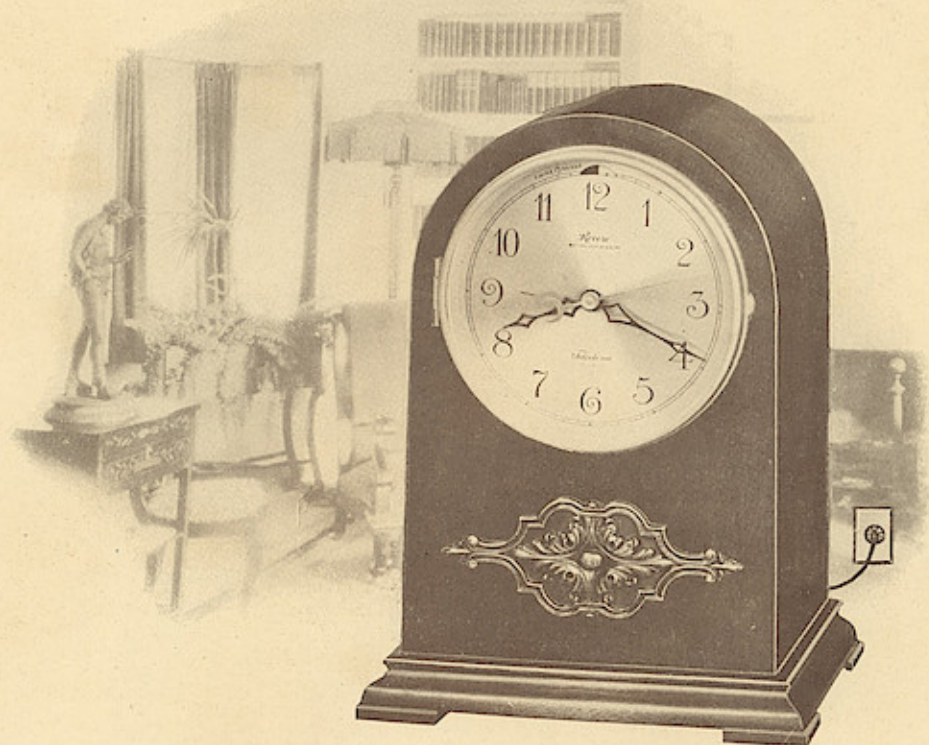
No. R-632  
Early American  
Honduras Mahogany, Lacquer Finish  
Decorated Glass Door  
Height 18 in. Width 9 $\frac{3}{4}$  in. Depth 6 $\frac{1}{2}$  in.  
Etched Numeral Dial  
Westminster Chimes  
**\$68.00**

Above Pattern  
No. R-732, Hour and Half Hour Strike, **\$53.00**  
Movement description pages 22 and 23



# Windows App : Images To PDF Maker





**No. R-634**

Colonial

Honduras Mahogany, Lacquer Finish

Height 11½ in. Width 8½ in. Depth 6¼ in.

Etched Numeral Dial

Westminster Chimes

**\$47.00**





No. R-636

Colonial

Honduras Mahogany, Lacquer Finish

Height 8 $\frac{5}{8}$  in. Width 19 $\frac{3}{4}$  in. Depth 5 $\frac{1}{2}$  in.

Etched Numeral Dial

Westminster Chimes

\$49.00



Windows App : Images To PDF Maker



Windows App : Images To PDF Maker