

AHS Study Tour to Spain 16–23 May 2024

Remarkably, this was the first time the Society had taken a Study Tour to Spain, for which we gathered thirty travellers, who arrived in Madrid on the evening of 16 May. In typical fashion, we managed to shoehorn a visit to Madrid's best-known public clock within minutes of arrival.

Puerta del Sol

This is an important square in Madrid and one of the most iconic places in Spain, created in the mid-eighteenth century and the central point for the main six radial roads underpinning the Bourbons' communications network. It is dominated by the Royal House of the Post Office, which has served as a ministry, a postal and telegraphic hub, the site of the proclamation of the Second Republic in 1931, a political prison in Franco's time, but since the 1980s as the headquarters of the regional government.

Replacing an earlier and unreliable clock, a new Post Office clock was inaugurated by Queen Isabel II on 19 November 1866. It was provided by José Rodríguez de Losada, a Spanish clock, watch and chronometer retailer, based in London from the 1830s. The Spanish telegraph network had its central office here, with a time ball above the clock, triggered via a cable from the Royal Observatory, marking midday. This role was probably lost in 1919 when the telegraph offices moved to nearby Cibeles square.

Famously, the strokes of midnight at New Year have been broadcast on TV from the Puerta del Sol clock for decades, and the time ball has been repurposed to signal the approach of midnight, but its release is now triggered manually by the clock keeper, then the clock strikes the four quarters and finally the hours. While the clock strikes twelve, tradition dictates grapes are eaten, one for each stroke, to welcome in the New Year. To make things easier for the grape-eaters, the clock keeper temporarily slows down the striking cadence of the clock.

Very likely made in England, the clock movement is unique, especially in Spain. It has a cast-iron flatbed form, allowing individual

maintenance of components, all made to the highest standards. Especially interesting is the waterwheel form of deadbeat escapement.

The clock is well maintained by Jesús López Terradas and Pedro Ortíz, from Relojería 'Losada', who kindly helped us obtain permission to visit. We split into small groups to climb to the air-conditioned clock room via a cast iron spiral staircase, where Jesús enthusiastically explained the clock's history and its maintenance regime.

Víctor Pérez Álvarez

Day 2 Banco de España

We were welcomed by Alejandro Solano, Carolina Martínez and Ignacio de las Heras, of the curatorial team, and Mauricio Macarrón, who guided us around, sharing his extensive knowledge of the Bank's history and collection which dates from its foundation by King Carlos III in 1782, a collection which includes some remarkable Goya portraits.

Highlights of the tour included a perpetual calendar clock garniture signed Peña y Sobrino/Madrid, based on a Brocot design, like one we were later to see at Palacio de Aranjuez. We also saw a c.1880 wall-mounted regulator with mercury pendulum by London-based Danish clockmaker Asmus Johannsen, and a c.1880 longcase regulator signed Maple & Co.

Specially commissioned for the Bank, we saw the four-dial Art Deco clock in the monumental Main Trading Hall, from the Bank's 1934 expansion, which sits atop an internally lit, carved marble 6.5m column. In the Main Banking Hall – now a quiet central library – an 'oeil-de-boeuf' clock (c.1891) signed R. Garin/Madrid adorns the elaborate cast-iron latticework wall (a name commonly seen in Spanish civic buildings).

Split into small groups, we climbed to the turret clock commissioned from British clockmaker David Glasgow in 1890 for the Bank's new building, to signal official Bank time. Housed in a glazed case, it is a three-train clock, with gravity escapement, striking the hours and quarters on three bells.

Our final stop was with Head Curator Yolanda Romero, in her office next to the old vault, where a small group of clocks greeted us, including: a striking spring clock signed by Thomas Windmills, the Bank's first clock



The group outside the Palacio de Liria.

acquisition in 1783; a c.1780 ornamental Thuringian porcelain garniture of clock and two candlesticks representing the Four Seasons, with a pendule de Paris movement; a late nineteenth-century eight-day striking clock in a Boulle-revival case; and a similar period eight-day striking clock with Brocot escapement, in a glazed black marble and malachite case.

Participants were generously given copies of the Bank's recently published Catalogue of Clocks, and a USB digital catalogue of the art collection. The content of the Bank's clock collection is also available online, with English translations.

Cristina Alfonsín

Palacio de Liria

Palacio de Liria is in the centre of Madrid, secluded from busy Calle de la Princesa by a small entrance to an elegantly laid out garden and late nineteenth century neo-classical palace frontage. Now the Duke of Alba's residence, it was originally built in 1770 for the 3rd Duke of Berwick. A fire in 1833 destroyed parts of the archive. During the Civil War (1936–39) the palace was occupied by Communists and then bombed by Nationalists. Thankfully the contents were removed into safe storage, and the interior was later restored to a 1905 Edward Lutyens design. Carlos Miguel Fitz-James Stuart, 14th Duke of Alba (1794–1835) and Eugénie de Montijo (1826–1920), wife

of Napoleon III and aunt to the 16th Duke of Alba, were largely responsible for amassing the collection.

Manuel Santolaya recently retired as clocks conservator for the Palace, but he acted as our guide, together with his daughter Aránzazu. She is currently writing a thesis on the Palace's horological collection, and our visit to the family clock workshop is covered later.

Many of the clocks are nineteenth-century French examples, but in the Italian Room we noted a Fabergé desk clock (green jade with a white jade, gold-crowned frog) from Moscow c.1910. There was also a miniature early twentieth century engine-turned guilloché purple-enamelled Cartier travel timepiece with hour repeat and diamond encrusted hands. The Dining Room housed a late eighteenth century red and gold chinoiserie 3-train long case clock by Creak and Smith of London. Interestingly, two other table clocks by 'William Creak' and 'Creak & Smith' were noted on this tour.

Kevin and Julia Davies

Grassy Museum, 1 Gran Via, Madrid

Alexander Grassy, of Italian ancestry, acquired these premises in 1953, the year the AHS was formed. The ground floor is home to a smart boutique, noted for Rolex watches, but in the subterranean treasure cave below, Grassy amassed a hoard of wonderful delights, around which we were guided. The collection, inherited in turn by his granddaughter, and looked after by a curator and a watch technician, using external support from Losada, is an outstanding private assembly.

There are many fine pieces on show, but among the highlights we saw a remarkable orrery clock, signed Zacharie Raingo à Tournay, surmounting a large mahogany and ebony plinth, containing an organ. Moving on, we had a demonstration of the music from a fine (though unsigned) vase clock. It has two apertures to the front, the top one revealing two revolving discs, showing hours and minutes, while the lower one is filled by an enamel miniature which slides away to permit a small automaton bird to sing one of eight tunes on the hour, or on demand.

Other items included a south-German automaton clock, c.1600, arranged in the form of a chained, gilded monkey, sporting



The Grassy building at 1, Gran Via, Madrid. Photo James Nye.

a ruff, with moving eyes, bearing a shield on which the time is displayed, held captive by a stylized polychrome figure. The iron movement is quarter-striking, with repetition on-demand.

Moving on we saw a highly elaborate but miniature table clock signed for James Cox, and a large double-sided gilt-brass clock, made in the Guangzhou workshops in the late eighteenth century, featuring enamels, coloured stones, and automata including a small waterfall and revolving 'trees of beads'. We gathered around to listen to a table clock in the form of a birdcage, with a musical box to the base (signed F. Nicole), activated on the hours, playing one of six tunes, while the caged birds jump from bar to bar, moving their beaks, wings and tails.

A fine 11-tune musical clock, playing on sixteen bells, signed on the dial and movement for Robert Weatherston, but clearly from 4 Rosoman Street, Clerkenwell (Thwaites), included an automata scene below the dial, showing three musicians who move in time with the music played each three hours.

There were many other items on show, all drawing comment, including a clockwork



In the Royal Palace is *The Shepherd*, made by Pierre Jaquet-Droz. Photo Françoise Collanges.

horse-drawn carriage, marking out time by slowly progressing against a scale alongside its path. In all, a remarkable private collection,

concentrated right at the heart of Madrid. A real treat to visit.

James Nye

Day 3 Royal Palace and the Royal Collection Galleries

Saturday morning in Madrid was dedicated to the royal collections, first at Palacio Real and then in the new state-of-the-art exhibition hall, opened in July 2023. A professional guide presented the historical backgrounds to the wider collection, while Amelia Aranda Huete, the horological curator, presented detailed information about the main clocks on display. The tour of the Palacio started with the Banqueting Hall, still in use for political events, and finished in the Throne Room. It is the biggest royal castle of Europe, with 3000 rooms over 45,000 m², across which are ranged more than 800 clocks, mostly French and English. Spanish kings were determined collectors of clocks over time, though some were lost in the fire that destroyed the palace in 1734. The collection mainly reflects the Napoleonic period and subsequent history.

Most of the items on display date from the reign of Charles III to the end of the reign of Ferdinand VII's reign. Amid the rococo decoration of King Charles III's bedroom, we saw a Jean Martineau spring clock, from London, with grande sonnerie on 8 bells, in a case designed by Mattia Gasparini. In the same room, Ferdinand VI's favourite clock was an automaton clock (*The Shepherd*) by Jaquet-Droz, delivered in 1758. He also had a pair of French automata clocks, in the shape of vases signed 'De Belle à Paris'.

His successor, Charles IV (1788–1808) fervently collected French pendules and bought from a Parisian trader, François-Antoine Godon (1740–1800), who signed the dials on many occasions. He supplied an impressive array of late eighteenth and early nineteenth century bronze clocks, by several of the top Parisian clockmakers. Among musical clocks, Jean-Simon Bourdier's *Atlas supporting the World*, c.1799, is displayed in an Antechamber, playing 12 tunes on whistles and an imitation of piano. Bourdier's name is also on a regulator displaying time in twelve cities, in the Music Room.

The Throne Room is decorated by two other masterpieces, an *Allegory of Astronomy* and an *Allegory of Music* (with musical box), the dials signed by Joseph Coteau, one of the most remarkable Parisian dial makers. This pair of massive white marble and ormolu clocks were



Thomas Hildeyard astronomical table clock, c.1725, in the Royal Collection Galleries. Photo Françoise Collanges.

ordered for the room, which also displays two remarkable astronomical regulators, one by Ferdinand Berthoud, c.1765, and one by John Ellicott, 1746, offered as a coronation gift (see *AH* March 2024). The Berthoud comprises a longcase version of a 'tête-de-poupée' table clock.

This was a unique opportunity to see 'pendules à sujets' (clocks with figures), usually of significant size, as adapted to a royal setting between 1780 and 1840, ranging from neo-classical 'serious' topics, such as Tribute to Homer or Greco-Latin gods, to more intimate topics, like Hector and Andromache carrying their son.

The new Royal Collection Galleries, next to the palace, look out at the gardens and countryside below. There are two main floors: one for the Habsburgs (1516 to 1700), the other for the Bourbons (1700 onward). In the former, a major collection of tapestries opens

with a *Triumph of Time* (Brussels, 1502–04), bought by Queen Isabella the Catholic, showing a character holding a clock. Alongside ancient armour are the two oldest clocks in the collection: a monstrance clock by Juan de Evalo for Philip II, with a lamp, used by the King at the Escorial, and a seventeenth century Crucifix clock, from Hamburg. A third table clock is ascribed to Francisco Filippinni (c.1640–96), Charles II's clockmaker, and dated 1684, together with its original inventory entry. On the Bourbon level, we saw an Ellicott 12-tune musical table clock, dated 1757. Last, we saw a 1772 table clock offered by the King to the Queen, signed Manuel Gutierrez (1725–1808), whose work we met again later in Toledo's cathedral.

Françoise Collanges

National Museum of Science and Technology

Next we headed to the north of Madrid, to visit the Alcobendas branch of the National Museum of Science and Technology. The core of the collection comprises the scientific instruments from the Royal Academy of Mathematics, established by Phillip II in the mid-sixteenth century and the Royal College of San Isidro, established by Charles III in the eighteenth century. Later, the collection grew with the incorporation of historic scientific instruments from the Faculty of Physics, purchases and generous donations.

Many of the oldest objects are currently exhibited in the 'Time & Space' section, including Renaissance astrolabes, different types of sundials, clocks and watches. An astronomical musical clock by Ellicott stands out among the clocks – one of a pair commissioned by Ferdinand VI, the companion to the one we had seen in at Palacio Real. It shows the celestial sphere, giving the celestial coordinates of the stars, with a horizon line to indicate what lies above and below.

We were warmly welcomed by curator Ignacio de la Lastra and his colleague Rosa Martin. While the main group was guided around the collection, a privileged small group were invited to examine an astronomical compendium from the mid-sixteenth century bearing the initials and Royal emblem of Elizabeth I of England. The object, still in its

original leather case with the queen's arms, is a combination of astronomical and topographic instrument, including a calendar, and a nocturlabe to calculate the hour by measuring the angle of the Great Bear with respect to the pole and a compass.

Victor Pérez Álvarez

Day 4 Naval Museum

Ably hosted by curator Pablo Bernal, the Naval Museum offered us some relief from a series of visits to palaces, where such a surfeit of elaborate luxury and intense splendour almost overwhelms the senses.

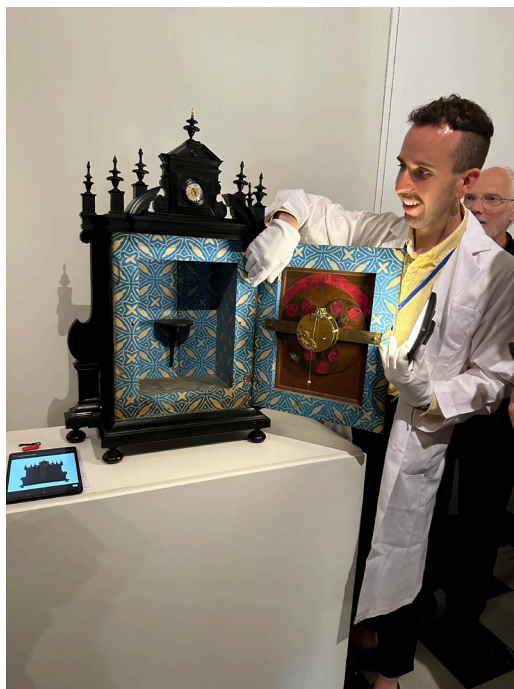
The museum is a testament to the long maritime history of Spain, housing a splendid collection of artefacts, beautifully displayed and captioned in Spanish and English, including ship models, instruments, uniforms, swords and historic documents etc. The timepieces on show revealed the reliance of Spain on England, from where chronometers were imported.

Highlights included a 'sounding' depth finder by Edward Massey, and a splendid astronomical regulator from John Ellicott, c.1760, believed to have been commissioned by Jorge Juan for the Royal Marine Observatory. Boxed chronometers included: John Arnold & Son, No.5, c.1790; Arnold No. 89; and Jose Rodríguez Losada, No. 4588. Losada, a Spaniard, exiled to England for political reasons, but favoured by Queen Isabella, had a successful horological business on Regent Street, London, and specialised in the Spanish market. He became official supplier to the Spanish Navy, supplied ninety-two chronometers to Spain during a two-year period, of which only No. 4588 is known to survive. Silver pocket chronometers included John Arnold No: 71, c.1788, as well as Arnold No: 375/678, c.1790, and John Arnold No. 351, c.1789, used on the Malespina-Bustamante expedition.

A highlight was watch No. 6172 of 1868 by Losada, commissioned as a highly elaborate gift by the Navy for Rear Admiral Casto Mendez Núñez, clearly held in great esteem. The watch is highly personalised for him, of extreme quality, and is displayed with his uniform, sword, decorations and portrait. It combines the supreme skills of watch- and case makers, engravers, lapidaries, goldsmiths, gem-setters,



Watch No. 6172 of 1868 by Losada in the Naval Museum. Photo Françoise Collanges.



In the store of the Museo Nacional de Artes Decorativas, Pablo Bernal had prepared for us a night clock by Campani. Photo Tabea Rude.

enamellers and special dial makers. The $\frac{3}{4}$ plate movement has a duplex escapement, independent centre-seconds, hour, quarter and half-quarter repetition. The 18ct. hunter case by Stram and Allemand (hallmarked 1866–67) is florally engraved, with a presentation inscription infilled with black and white enamel. The covers are bloodstone, with diamond set initials, and a diamond and ruby set crown with crossed anchors, whilst the engraved silver dial has a chapter ring of gold roman numerals, surrounding an applied gold ‘faceted’ anchor and two flags. A very fancy fob chain has similarly jewelled attachments, including a seal and a compass, its mechanism apparently of a type patented by an English sailor.

David Wood-Heath

Museo Nacional de Artes Decorativas

We met Pablo Bernal once again, as the curatorial fellow of the museum who specialises in clocks and watches. With great enthusiasm he pointed out the most important objects in their permanent collection, beginning with a Viennese night clock made in 1690 with a removable pocket watch fitted in the top crest.

This involved some in situ demonstrations and dismantling not normally seen by the public. Two display cases depicting decorative styles and techniques found on timepieces held a number of nineteenth century Swiss pocket watches, a Southern German tabernacle clock and a Viennese horizontal table clock. A Losada pocket watch with the coat of arms of an aristocratic family in Cordoba, in an Alfred Stram case, was displayed alongside other aristocratic objects. Highlighting the important trade markets supported by the aristocracy, and associated tastes and trends, we saw a Stephan Rimbault 6-tune musical clock, playing on twelve bells, made for the export market. The white biscuit porcelain nineteenth century copy of Falconet’s *Three Graces* pendule tournante clock (the original found in the Louvre), and the pendule de vestale, an acquisition by Charles III, being a copy of a clock made for Marie Antoinette just a year before, focussed our attention on the notion of style and fashion accelerated through commissions, copies and patronage. Finally, Pablo led us to a recently acquired highlight of the collection, the most expensive ever acquisition by the Ministry of Culture: a clock



The group outside the Relojería Santolaya, including our UK-based Spanish members Cristina Alfonsín (third from the left) and Víctor Pérez Álvarez (second from the right), as well as Aránzazu Santolaya (sitting next to David Brown), who supported the tour with their outstanding local knowledge, networking and advice.

tower-shaped case based on Southern German renaissance clock cases by goldsmith Flacido Zuloaga, with Brocot movement, made in 1862 and gifted to Napoleon in 1865. Zuloaga and his workshop managed to revive and popularise a revised renaissance damascene technique (gold and silver thread pressed into patterned and prepared iron). This new style, depicting Islamic arabesque as well as fretting and piercing techniques, attracted new customers and characterised popular objects for export.

Finally, we visited the museum store, where Pablo had prepared for us a night clock by Campani, two lantern clocks (eighteenth century Windmills and one by Andres Dufour, Madrid, 1750) and a selection of their most decorative pocket watches from the late seventeenth to nineteenth centuries. Pablo opened the cases and brought each of them around the group, so that everyone had the chance to take a closer look. He highlighted case shape and decorative elements, as well as

unusual material choices such as early plastics (vulcanised rubber and ivory substitutes).

Tabea Rude

Relojería Santolaya

The tour party was invited to the small shop and workshop of the Relojería Santolaya in Madrid, next to Plaza de Olavide. As clock repairers, the Santolaya family date back six generations, the shop in Madrid being established in 1954 by Pablo Santolaya. We briefly met his son Manuel who recently retired as a clock repairer for the Patrimonio Nacional. He has dealt with many within the Spanish Royal collection and appears on YouTube describing his work (search on Manuel Santolaya).

Manuel's daughter Aránzazu has continued in the family tradition as a professional clock and watch repairer. From 2012 she studied Antiques at the University of Central Lancashire with her final project on clocks. Gaining an MA, she has since maintained the



Aránzazu Santolaya hosting the group visit to the Relojería Santolaya. Photo Paul Tuck.

traditional working techniques and methods of the trade with the sympathetic restoration of many historical and artistic examples, including the large organ clock by Cox and Green at La Granja de San Ildefonso.

Aránzazu joined the tour party whilst in Madrid and was a delightful hostess when members later visited the Relojería. This turned out to be very similar to the kind of small but effective clock shop which at one time would commonly be found. Beyond the front window display appeared a close array of clocks waiting for repair, together with those on test. Most of these were French and German, although several American examples were present with at least one high-grade French wall-hanging regulator. I spied one early eighteenth-century English three-train spring clock, as well as some old tools, including a wheel-cutting engine which appeared to be of Spanish origin.

A small screened-off repair facility at the back has all necessary equipment, although for larger clocks the main workshop is elsewhere. Our thanks go to the Santolaya family for their hospitality and allowing us to visit their interesting and characterful establishment.

Paul Tuck

Day 5 Royal Palace of Aranjuez

On Monday, we visited the first of three royal palaces sited outside Madrid. Still under the expert guidance of Amelia Aranda Huete, we discovered Aranjuez Palace, to the west of the city. Normally occupied in the Spring, the palace was particularly dear to Isabella II (1833–68), and the apartments house many pieces of furniture and clocks from her reign. The palace boasts several rooms with spectacular decoration, like the Porcelain Room (1763–65), commissioned by Charles III to showcase work from the newly created Royal Porcelain Manufactory of Buen Retiro; or the Oriental Room (nineteenth century), entirely covered with painted stucco in an oriental style. Two particularly important clocks are hosted in a third quite unique room, whose precious fragile floor prevented close access to two horological masterpieces: a German organ clock by Peter Kinzing (1745–1816) in a case by David Roentgen (1743–1807), restored by Bourdier; and a French organ clock, signed Lépine and Raguet, c.1799, with figures showing *Eros revealing himself to Psyche* (original by Delaistre, 1796), a topic not unusual in other decorative elements of the Palace. A second Lépine clock with



German organ clock by Peter Kinzing in a case by David Roentgen, restored by Bourdier, in the Palace of Aranjuez. Photo Paul Tuck.

organ and a dial by Coteau is also exhibited in the Ballroom. Many French clocks adorn the Palace, mostly with gilded bronze figures, expressing classical but also more intimate topics, adapted to a royal residence for more familial use. Finally, the Ballroom also houses a Brocot clock with perpetual calendar, in a case by Ottmeier, clockmaker of the Queen. One of the three Shelton clocks in the collection (in a diminutive locally made longcase) is in the Queen's Anteroom.

Françoise Collanges

Toledo City Tour

In the afternoon we visited the historic centre of Toledo, a city about 40 miles southwest of Madrid. Fortunately, we were able to access this walled city using five escalators which saved us a long climb to the coach free city centre. During the walking tour we were told



Clock by Lépine above an organ in a mahogany stand bearing the cypher of Charles IV, in the Palace of Aranjuez. Photo Paul Tuck.

that Toledo was known as the city of three cultures because it was the scene of a fusion of Christian, Arab and Jewish influences. Walking along its narrow and winding streets it was interesting to see that the entrance gates to many ancient houses had door handles set high so that they could be opened when on horseback.

Highlights of the visit were the painting by El Greco from 1586–88 of the burial of the Count of Orgaz in the church of Santo Tomé, and the huge cathedral of Saint Mary of Toledo which was begun in 1226. The workmanship of the choir stalls in the cathedral is outstanding as is the silver gilt monstrance made between 1515 and 1523. It stands over three metres tall and is studded with diamonds, rubies, emeralds and pearls.

David Brown



The sumptuous turret clock in Toledo cathedral. Photo Cristina Alfonsín.

Toledo Cathedral Clock

A small group was highly privileged to visit a unique turret clock made in 1792 by Manuel

Gutierrez, Charles IV's clockmaker, and probably the leading maker of the day. The clock sits in a spacious and well-lit chapel-like



The internal dial in Toledo Cathedral. Photo Paul Tuck.

room high up in the Cathedral. The superb cast-iron frame, with fluted columnar pillars, sits on a carved wooden frame. The arbors and wheel crossings are mainly wrought iron, but the teeth are cut into brass bands that form the wheel rims. Another unique feature are the rollers fitted to the ends of the pallet frames, which in turn impulse the decorative brass and steel pendulum. The sumptuousness of every element reflects the historic wealth and importance of Toledo cathedral and its archbishopric. The clock strikes hours and quarters, driving an internal dial and two sixteenth century jacks, and another dial outside.

Victor Pérez Álvarez, Keith Scobie-Youngs

Day 6 San Lorenzo del Escorial and Casita del Príncipe

We visited San Lorenzo del Escorial and Casita del Príncipe on the way to Salamanca, an architectural highlight of the Spanish Renaissance, set at the foot of Mount Abantos in the Sierra de Guadarrame, commissioned around 1563.

Most rooms contained many imposing ornamental classical French clocks with standard French movements, perhaps with relatively modest enhancements such as the addition of a calendar or 24-hour dial.

The resident clockmaker was keen to show us a fine automaton clock, signed Hertault à Paris, but possibly attributable to Jean David Maillardet, comprising an exoticised figure in princely robes, holding a long tobacco pipe. The pendulum swings front to back and moves the head in a nodding motion, while the base contains a musical box.

Also of interest, but hard to view from below, was a late eighteenth-century fine quality pendant singing bird clock with porcelain inserts, with a dial to its base, said to be one of the four original clocks from the palace, conceivably from Jaquet-Droz (illustrated on the following page). We also viewed a fine longcase regulator clock (c.1760) with inverted dead-beat escapement by John Shelton, who made a number of regulator clocks for London's Royal Society, used for observing transits.

A short walk led us to the Casita del Príncipe, a neo-classical country house commenced in the 1770s, again filled with an important collection of French clocks. The interior was fabulous, including portico clocks with extensive use of baccarat glass for case decoration, and a number of lyre clocks, in which the clock movement forms the bob of its own pendulum, including one example with alternate metal rods, supposedly for compensation.



Pendant singing bird clock with porcelain inserts, with a dial to its base, in the Escorial. It is said to be one of the four original clocks from the palace, conceivably from Jaquet-Droz. Photo Paul Tuck.

A final clock worth a mention was a superb 'Chariot' musical clock signed Galle à Paris on the skeletal dial, with a very fine gilded case, integrated with a similarly gilded base containing a Swiss five-tune musical box.

Clive Driscoll

Rico Nuevo Vineyard, Burgohondo

En route to Salamanca, we passed through spectacular mountain scenery of the Sierra de Gredos, stopping at a small family-owned vineyard in Burgohondo, quite near Avila. Four generations back, the family gained the Rico Nuevo (nouveau riche) nickname, and it has stuck, becoming the label for a business launched in 2018 by our host Juan, moving from local to commercial winemaking using the family's land. Organic and biodynamic methods are employed, horses are used among the vines, at harvest time some pressing is still

by foot, and later on there is no clarification or filtration of the wines. The team is small, centred on Juan, his wife, and even Juan's aged grandmother. This simple combination of factors appealed to our audience of handcraft specialists, who had the chance to taste, with approval, four of the seven wines produced on site.

James Nye

Day 7 Salamanca city centre walking tour

A highlight of the tour was a visit to the historic university city of Salamanca. Walking through its narrow streets with ancient stone buildings on either side one was reminded of Oxford. Over time, graduates have written their names (originally in bull's blood) on the walls of the university buildings – a tradition that is maintained (but not in blood).

The main square in the city is the large Plaza Mayor, built in the eighteenth century in the Spanish baroque style. It was interesting to see that the buildings around the square all had balconies, allowing the inhabitants to watch the bullfights held in the square. It is still used for events and is a popular gathering point for the city's inhabitants with many restaurants, cafes and bars.

We visited several university buildings, including one where there was a vault depicting *The Sky of Salamanca*, painted in the 1480s and rediscovered in the early part of the last century.

At the end of the tour we visited the two cathedrals in Salamanca that are joined together. The 'old' one was built in the twelfth century and the 'new' one in the sixteenth century. Both cathedrals are magnificent with wonderful chapels containing the tombs of past bishops and members of the Spanish nobility.

David Brown

Coleccion Andres Santiago Zarzuelo

Passing through the magnificent doorway designed in 1529 by Spanish sculptor Diego de Siloe into Salamanca's Fonseca College we found a collection of 144 'ordinary' eighteenth and nineteenth century clocks. Andrés Santiago Zarzuelo's clock collection was donated to Salamanca City Council by his descendants, for he had declared:



Group lunch in Restaurante Cervantes in Salamanca.



Twelve comtoise clocks in the Coleccion Andres Santiago Zarzuelo, Salamanca. Photo James Nye.

It is my intention to make the visitor aware that this is a collection of popular clocks, which represent within a higher or lower degree of success the mechanisms that measured our grandparents and great-grandparent's time over a period of just over a century: it does not intentionally exclude aristocratic or royal clocks, but of these there are just a few.

Two corridors were packed with all varieties of clocks, some in cases, others on the walls and a few standing on plinths on the floor. They are arranged in blocks of similar attributes. Clocks from all major manufacturing centres were present: a square brass dial wall clock by Benjamin Collyer, London, and a bracket clock by Creake & Smith, London represented English clocks. Twelve comtoise clocks hung in a line in a side corridor. French mantel clocks and garniture sets were all together in one cabinet, and smaller (possibly bedside) clocks were in another. Black Forest wall clocks were grouped, and there were many examples of 'oeil-de-boeuf' clocks which, judging by their numbers, were probably popular in Spain.

This diverse collection was in complete contrast to the opulence and clocks of importance we had become accustomed to in the Royal Palaces and museums. Although the clocks are presented without captions there is a catalogue in Spanish with a few photographs.

Ken Cobb

Day 8 Palacio de La Granja

The Royal palace complex of La Granja de San Ildefonso is surrounded by the hills near Segovia. Dating from 1720, it was conceived by King Philip V who, being the nephew of Louis XIV, was greatly influenced by the palace at Versailles. Conceived as a summer retreat, La Granja (The Farm) was built in a restrained baroque style surrounded by extensive gardens, fountains and water features. Philip V initiated several projects within the extensive grounds including a glass manufactory. Another may have been a clock making *atelier*, since Thomas Hatton was brought from England and appointed the King's clockmaker. In 1722 he installed a turret clock in the palace courtyard, although this appears to have been replaced by the present example which, according to a

plaque on the clock, dates from 1854.

Only one domestic clock by Hatton has survived in the Royal collection but on enquiry, our guide suddenly recalled a sundial by Hatton mounted on a balustrade. The engraved plate is signed 'Thos: Hatton Londini Fecit', together with an anglicized version of the Royal cypher PR (Philip Rex). Another sundial by Samuel Saunders was nearby, and both were of outstanding quality.

We also found a large longcase clock by Windmills in a red japanned case in excellent condition, probably acquired for the palace in 1722. In the Hercules Room is a large and most extraordinary clock in a gilt wood case by James Cox, combined with a self-acting organ mechanism by Samuel Green, dating from around 1780. Enamel dials on each side with Turkish and Western numerals indicate that the clock was made as a gift from the Ottoman Sultan to King Carlos III. Despite the evident neo-Turkish elements in the external decoration, the organ plays English, French and Spanish music, including a fandango. As this clock has recently been restored, the music sounded quite clear and brilliant. A YouTube video shows the clock movement undergoing restoration, with commentary featuring Amelia Aranda Huete of the Patrimonio Nacional and the clock restorer Aránzazu Santolaya, both of whom guided us during the tour (search Reloj Turco Palacio Real).

Paul Tuck

After this, most of the group travelled to Madrid Airport for an early evening flight back to Heathrow.

Our thanks as always go to David and Jackie Brown for their hard work in the organisation of a magnificent trip, and also to Aránzazu Santolaya, Victor Pérez Álvarez and most especially Cristina Alfonsín for outstanding local knowledge, networking and advice. Huge thanks too to Sandy Cornish of Tailored Travel for her great skill in putting all the components of the tour together.

The editor thanks James Nye for taking on the task of merging and editing the various contributions into a coherent report.



At the Palacio de La Granja the group saw this large clock in a gilt wood case by James Cox, combined with a self-acting organ mechanism by Samuel Green, dating from around 1780. Photo James Nye.



Our Chairman at the Palacio de La Granja with Amelia Aranda Huete, horological curator of the Royal Collections, who joined the group on some visits.



Sundial by Samuel Saunders at the Palacio de La Granja. Photo Paul Tuck.