

The Howard Banta Alarm Clock Chapter



Chapter 178 of the National Association of Watch and Clock Collectors

www.acc178.org

2005 Volume 4

Happy Holidays to All

John Kuraoka

In this issue we are pleased to present a reprint of an article by John Kuraoka entitled

Digital Photography, Clocks and Watches.

This article was based on a presentation he made to Chapter 59 in April of 2004. It can also be found on the Chapter 59 website.

We are also pleased to present a second article on repair. This is our first article on an electric alarm and is titled

Repairing an Early 1970's Vintage Digital Clock

by Ken Reindel. Thanks again to both authors for their submissions.

**Upcoming: Feb 3-5 2006
Greater Los Angeles Regional
Chapter 178 Program**

In lieu of a Chapter meeting we would like to invite all of our members and guests to visit the Howard Banta Alarm Clock Chapter display at the Greater Los Angeles Regional,

www.greaterlaregional.com

held on February 3rd and 4th in Pasadena, California. The display will be set up directly across the aisle from the ever popular Silent Auction in the middle of the Mart Room. Please stop by and say hello to Vince and Phyllis Angell who will be at the booth to answer any of your questions about the Chapter.

Annual Dues for 2006

We hope you've enjoyed reading the HBACC newsletters this year. To continue your subscription for 2006, please send your annual dues of \$15.00 by end of January 2006 to our Treasurer:

Mike Wilson
15508 E. chaparral Way
Fountain Hills, Arizona 85268

Officers, Contacts, etc.

Alarm Clock

Chapter Newsletter: Quarterly

Annual Dues: \$15.00

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Sell it Through the Newsletter

Every member may submit one ad per newsletter. This includes a *Wanted to Buy* or *Wanted to Sell*. The newsletter comes out at the beginning of March, June, September and December.

Author Instructions



All are encouraged to submit articles for publication in the *Alarm Clock Chapter* newsletter. Please include your name, address and phone number with the article. Although certainly not a complete list, suggestions for topics are:

- Specific alarm clocks or manufacturers
- Unique design - movement or case
- Special methods of cleaning
- Descriptions of interesting repairs
- History of a manufacturer
- Helpful tips on repair

Photos along with the text are always appreciated. Please email to the editor at:

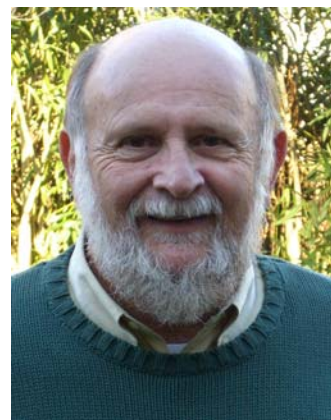
saraandmary@sbcglobal.net

or send article on computer disk (MS Word) via snail mail

Mary Maier
 530 Staples Avenue
 San Francisco, CA 94112

President's Corner

Members and guests, welcome to the President's Corner. Being a member of the Alarm Clock Chapter has many advantages. With this newsletter, you will have access to alarm clock information that would not be available in any other publication. We will have many useful tips for both buyers and sellers of alarm clocks that will help in the collecting and knowledge of our favorite hobby.



As in this Newsletter, you will be the first to view alarm clocks for sale by various members. This newsletter will give you the opportunity to list your "wants" and "sales" to a group of people that are trying to acquire more items for their collection and to upgrade their existing collection. If you do have a collection or just a few alarm clocks for sale, please contact us.

We will also share stories about alarm clocks and collectors, tips about clocks and clock repair and with our network will have access where to find that elusive clock or part that is difficult to find.

Please enjoy this Newsletter with some new features and let us know what you think.

In closing, I would like to give a very special thank you to both Mary Maier, Editor of the Newsletter, and Mike Wilson, Treasurer of HBACC, for their tireless help in reviving a special chapter that our founder Howard Banta had hoped would contribute to the increase of knowledge and the love of collecting alarm clocks.

Without the hard work of Mary, Mike and the contributing members for the articles, this Chapter Newsletter would only be a piece of paper that we just receive in the mail and discard after it sat around the house for a week. This is now a Newsletter that we can all be proud of in getting the knowledge of alarm clocks shared with many members that believe in the same goal - "Share the knowledge".

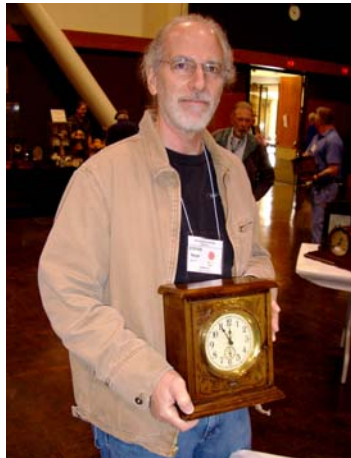
Thank you

Vince Angell

Many thanks to Phyllis and Vince Angell as well as Sara Coleman for their help in formatting, organizing and typing up articles as well as suggestions on layout.

the Editor -

A Lesson to be Learned



New member Steve Berger proudly shows his find at the 2005 Del Mar Regional just outside of San Diego. There is definitely a lesson to be learned that many of us fail to do.

“Ask the price”

While browsing the Mart for that key buy, Steve approached me to let me know about a neat alarm clock that he wanted to show me and one that I might be interested in. He said it was a National and I believed that I had that clock but to be polite, asked him to show me. As it turned out it was not the National that I thought it was but it was still an alarm clock that I have owned for years. About 10 years ago I had paid \$75.00 for a similar clock at a flea market. I said that I was not interested in the clock because of this and said that he should ask about it. He informed me that he was not interested and that I should buy it anyway. I was not about to spend that kind of money for something that I already had. We went back and forth in this discussion and I finally told him to ask how much it was. To both our surprise, the owner said it was \$10.00. Yes, I said \$10.00. He immediately purchased the clock and realized that not only was it a great alarm clock but there was an important “lesson to be learned”

Always ask the price!

Del Mar Regional



Vince is closely looking at an interesting alarm clock at the San Diego (Del Mar) Regional.

Yes, he bought it.

A great addition to his collection.



Possible Future Alarm Clock Collectors?

From Our Australian Corner



To all staff and members of Chapter 178
Best wishes for a
Merry Christmas
and a happy new year
from Rod Lewis.

Our Australian member, Rodney Lewis, sends his best wishes for a Happy Holiday Season to all the members of Chapter # 178.



Repair Feature

**Repairing an
Early 1970's
Vintage Digital Clock**

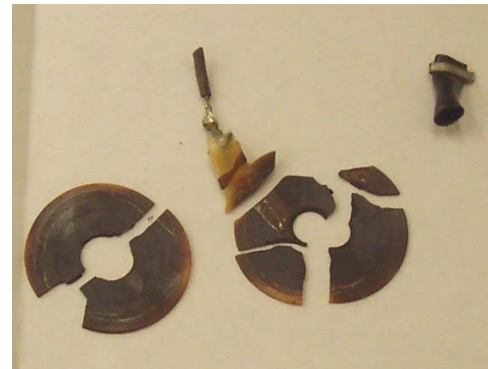
by Ken Reindel *



This was an unusual project for Ken's Clock Clinic. This 1970's Westclox electric digital clock had stopped working. The customer had searched everywhere for someone who would look at the clock, without success. She contacted us after searching the internet for help. We were hesitant at first, but agreed to look at it when she described the strong sentimental value the clock held. This modest clock is shown below.

When we opened the clock up we were horrified. The plastic bobbin containing the motor coil had been baked and burned to almost dust over time. Many of these clocks were designed to run on either US line voltage (105-125V) or Japanese power (90-110V). Thus when operated on US line voltage, they often ran very hot. Years of running at high temperatures (we estimate the coil was running at over 260°F) had baked the life out of everything around the coil. The motor was a permanently assembled one piece design, not meant to be serviced. We ground the fasteners off, then drilled and tapped the center pillar for a screw to be installed later. Meanwhile, the coil bobbin fell apart in our hands during disassembly, having been baked from years in service. See top of next column. This picture shows the remains of the bobbin, which crumbled to pieces like dried toast in our hands.

Without the bobbin, there was no way to hold the motor coil together. Further, replacement motors for this clock have long been obsolete and unavailable. Any attempt to find another clock with a usable



motor would be futile, since they would have all been baked and destroyed in much the same way as this one was.

Using a combination of Kapton tape, Flame Retardant 1/32" epoxy circuit board material, and a delicate touch, we were able to fabricate a new bobbin. The coil was carefully refitted to this new bobbin, wires attached to small pads etched into the epoxy circuit board during our fabrication, and new wires attached to the coil wire. This was a very delicate operation, since the coil was wound with #44 wire which is only a few thousandths of an inch in diameter (thinner than a human hair).

Next, with the coil restored, we turned to the rotor. The rotor in this clock is an encapsulated series of small gears driven by a ring-like armature that senses the electromagnetic field produced by the coil. From years of operating at high temperatures, the grease and oil in the rotor had solidified and the rotor would no longer turn. We fixtured the rotor on our precision Sherline mill equipped with a rotary table, and sawed the lid off the rotor. Now with access to the inside of the rotor, we were able to re-lubricate the rotor and get it turning again.

(Continued on next page)

CORNER

POET'S

**Alarm Clocks
By Roger Royal**

**I love alarm clocks
All shinny and bright
Keeping time as I
Sleep through the night
And then in the morning
When it's time to wake
For a moment I wish my
Alarm Clock would break.**

* Ken Reindel is the owner of Ken's Clock Clinic found at <http://www.kensclockclinic.com>

To the right is a picture of the restored, fully functional motor assembly. You can see the plates of the new bobbin safely securing the coil in place. Note in the foreground the single #4 Philips screw now holding the motor “sandwich” together.

Finally, with concerns about the operating temperature of the new assembly, we installed a pair of flameproof resistors to absorb some of the power, effectively operating the motor at Japanese line voltage. The motor cooled off considerably. The overall circuit was then fused with a 5x20mm fast-blow 1/8 amp fuse for safety.

The clock was timed for 1 week. It ran flawlessly and quietly, and the alarm functioned correctly. It was returned to the customer.



The Market Place

Alarm Collection for Sale.

Over 800 clocks, representing all major companies & some minor ones. Also plenty of parts, tools and books.

Selling as a collection.

Call Phil Haltigan at 518-891-4521.

Any reasonable offer considered

A sampling of alarms (too many to list all) is as follows:

Ansonia: Bees, Peep-O-Day, Spark Alarm, Pirate in box. **Darce:** Searchlight. **Gilbert:** Reveille, Yankee Wizard in Box, Turnout Carriage, Rolling Bell Alarm Carriage, Double Bell Carriage. **Ingraham:** Ace, Indian. **Lux:** Peanut Roaster, Organ Grinder with Bear, Butcher, Church Bell, Happy Day (2 different ones), Black Cat. **New Haven:** Alert, Brummel, Tat-too (many different types), Calendar Bell Top. **Parker:** Mammoth, No. 106, No. 61, No. 604, No. 63, No. 601, No. 300, No. 104, No. 109, No. 150 (3 of them), and many others. **Sessions:** Columbia. **Seth Thomas:** Nutmeg, Anvil Lever, Long Alarm, Lodge Lever, Owl, Student Lever, Carriage, Black Face Bell Top Peg Leg. **Terry:** 1883 Bell Top Peg Leg. **Waterbury:** Cyclone, Senator, Start, Start Gold, Giant Spasmodic, Spider, Magnet, Clarence, Wasp, Winner, Carriage Tourist, Carriage Spy, Carriage Meteor. **Welch:** Good Luck, 3" Dial Bell Top. **Westclox:** Dura Series, Early Bird, Early (1910) Big Ben, Gold plated commemorative, many, many others.



For Sale

- (1) Gilbert Rocking Bell Alarm Clock
(image on right) - \$200.00
- (2) Alarm/Bank Clock
(image top and middle left) - \$25.00
- (3) Deco-Copper Alarm
(image bottom left) - \$22.50

Please Contact
Vince Angell @

phylathome@hotmail.com or call him @
916-952-4961

Wanted to Purchase

Darce Electric Alarm Clocks
Contact Vince Angell @ 916-952-4961 or email pictures
to him at phylathome@hotmail.com

Innovative Alarm Clock Designs

Back In 1917

The article shown at left entitled "An Alarm clock for the Deaf" was supplied by Nancy Dyer from the NAWCC library. In it is described an interesting invention where the alarm clock would 'shake' a person awake. The method used to achieve the shaking is quite inventive!

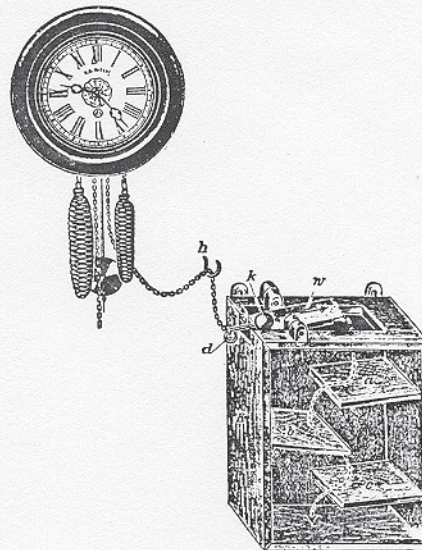
HOROLOGICAL REVIEW AND TECHNICAL DEPARTMENT

May 2, 1917.

An Alarm Clock for the Deaf

DEAF people and deaf mutes usually have a very acute sense of sight, says *Deutsche Uhrmacher Zeitung*. In the open air and in very crowded streets, they see much better than persons with normal hearing, and it is very rarely that they meet with any accident due to their deafness, for they cannot trust to their hearing and their sight consequently pays double or treble the attention to what is going on

in front of or behind them. Persons with normal hearing will often cross a street without looking behind them, because they can trust to their hearing to warn them of the approach of a pedestrian, a horseman or a vehicle. But when it comes to a cycle or to an automobile, proceeding silently on its rubber tires and the driver of which



ALARM FOR THE DEAF.

neglects to signal his approach, an accident may easily happen to them. To a deaf person or a deaf mute, these accidents never or hardly ever occur.

As long as his eyes are open he is no longer exposed to the accidents that threaten those with normal hearing. But it is not thus when he sleeps. If in the night a fire breaks out in his house and everybody is awakened, thanks to the cries and the tumult in the vicinity, the deaf person continues to sleep peacefully until the moment when awakened by the smoke or heat, perhaps too late.

It was these considerations that led a clockmaker to construct the alarm for the deaf, shown in our illustration. It consists of a very simple apparatus, attached to an ordinary clock, operated by weights and provided with an alarm mechanism.

The entire equipment will be readily understood from the illustration. We see therein a round Black Forest clock, with double alarm. The chain of the alarm weight passes over a hook, affixed to the wall near the apparatus itself, which consists of a box, of wood, about 50 centimeters in height, 30 centimeters wide and 15 centimeters in depth. This box is hung above the bed, at the side of the pillow. Inside it are arranged three sloping boards, *a, b* and *c*. The lid of the box is cut away and in this opening there is introduced a board that turns on a hinge and forms a sort of rocking beam *w*, provided with a loop on the side turned towards the clock. On this rocker is placed a ball of lead, *k*, weighing about a pound.

The deaf person who desires to make use of this apparatus, sets the alarm disc to the desired hour and winds up the mechanism in such a manner that the chain remains, as in the illustration, quite loosely in the hook *h*, the ball *k* standing at the outer edge of the rocker *w*. When the alarm goes off, the chain tightens and raises the end *d* of the rocker, the ball is set in motion and following the direction of the dotted line, it falls, with a great noise, on to the boards *a, b* and *c*. The shocks communicated in this manner to the frame of the bed, are so energetic that the sleeper is literally "shaken up." Where it is desired to awaken every day at the same hour, it suffices to rewind the alarm chain a little each evening and to take the ball from the bottom of the box and replace it at the left-hand end of the rocker, *w*.

Another Innovative Design

About 85 Years Later...

"Never be late for work again!"



Clocky is an alarm clock that runs and hides when you press the snooze. The alarm sounds, you press the snooze, and he will roll off of the beside table, fall to the floor, and wheel away, bumping

mindlessly into objects until he eventually finds a spot to rest. When the alarm sounds again, the sleeper must awaken to search for Clocky. Clocky is programmed to find new resting spots everyday, creating a hide-and-seek game with the offending oversleeper. Clocky alarm clocks were designed to reinterpret the

common alarm clock into something that is not stressful and obnoxious but playful, personal, and a better fit between humans and technology. Clocky is patent pending.

He will soon be manufactured and commercially available.



Developed by MIT Media Arts and Science graduate student Gauri Nanda, this little gem of an alarm clock will soon be available to the public.

A certain amount of pre-release Clockies will also be available to list subscribers.

Sign-up for which can be found at

<http://www.clocky.net>

and that subscribers will also have a chance at a Clocky giveaway

Digital Photography, Clocks, and Watches

by John Kuraoka*

There are lots of reasons to photograph our clocks and watches. For insurance records, for instance. To show off our latest “find” to our fellow watch and clock collectors. Or, to sell some of our collection on eBay. And, more and more of us are turning to digital photography. Digital photography makes it easy to post photos on-line, easy to email photos to interested parties, and even easy to archive photos of our collection in a safe place.



Now, most of us start by taking whatever we want to photograph, sticking it on a countertop, and snapping a picture. What we have above is a photo of a clock, yes, but also a toaster oven, a bunch of cutting boards, and a bottle of wine! Get closer. And, to correct the perspective, photograph your clock at its level, not from above it or below it but head-on:



Now the flash is a problem. The light from the digicam’s built-in flash is going straight out from the camera, hitting the glass over the dial, and ricocheting straight back into the lens! The reflected flash is so bright, we can’t even see the name on the dial.



There is a cheap and easy solution, and it’s this portable outdoor photo studio made from a piece of gray construction paper sitting atop a dining chair.

You can buy construction paper from most office supply stores for about a buck and some change per sheet. You can use any color construction paper you want. I chose gray because it’s neutral, not too bright and not too dark. When I take pictures for my eBay auctions, I sometimes use a colored paper that “pops” a bit more, like red or yellow. It’s up to you.. The sweeping curve of the paper gives a smoothly gradated background. And, because now you’re outdoors, in the sunlight, you don’t need to use your flash! Nothing else changes - all the photos on this page were made using the digital camera’s fully automatic mode. The results are shown in the top figure next page.

Direct sunlight, as shown, gives you plenty of light to reveal good detail. But, it’s probably not the *best* choice of lighting. *Ideal* lighting conditions would be bright overcast ... with no rain predicted! That would give you beautiful, even, almost shadowless lighting.

(*) Text and photos © John Kuraoka, from a presentation to Chapter 59 on April 10, 2004 (Last modified: April 10, 2005).

Additional information is found in the full web-based article. Please see

<http://www.nawcc59.org/photography.html>



If your camera has a zoom lens, you can also try moving farther away and zooming in for the shot.

Now, for smaller objects, your digital camera probably has a setting marked by a symbol that looks like a little flower. That's the "macro mode," and it allows the camera to focus on objects that are close up. For instance, here's a wristwatch. I chose a stainless steel watch with a satin silver dial just to make things difficult:

Now let's look at a pocket watch movement. And, at the same time, let's debunk megapixels just a bit.



Coming up are two photos of a Hampden 16-size pocket watch movement. The movement itself is a hair under 1-5/8" in diameter, or about 41mm. One photo was made with a 1.3 megapixel fixed-focus digital camera that I bought (new) for under \$200 back in 2000. As of April 2005, you could

find equivalent digicams selling brand-new for under \$90. The other photograph was made with a 3.2 megapixel autofocus digital camera that sold for around \$280 in 2004, and can be found for under \$200 now. Both photos were shot in fully automatic mode, and neither photo has been manipulated in any way other than sizing. Each camera's automatic exposure program made slightly different "choices" in balancing brightness and contrast on this very bright, very contrasty subject, as evident in the background. In terms of sharpness, *can you tell the difference?*



Wait a second! What's that big black area along the right side? That's the shadow of the camera! See, in "macro mode," you may be very, very close to whatever it is you're taking a picture of. So, you have to watch those shadows. The great thing about the portable photo studio, is that you simply rotate the whole shebang until your shadow falls outside the picture area (photo below).

It's harder than you'd think, considering that one image started out with more than twice the resolution of the other. Here's why: for

online photos, the limiting factor in sharpness isn't the resolution of your camera – it's the resolution of the average computer monitor. All you need for the web is an image size of about 640 pixels wide by 480 pixels high, like these images are when they're viewed full-size. That's comfortably large on most monitors. The thumbnail images you see above are a mere 180x135.

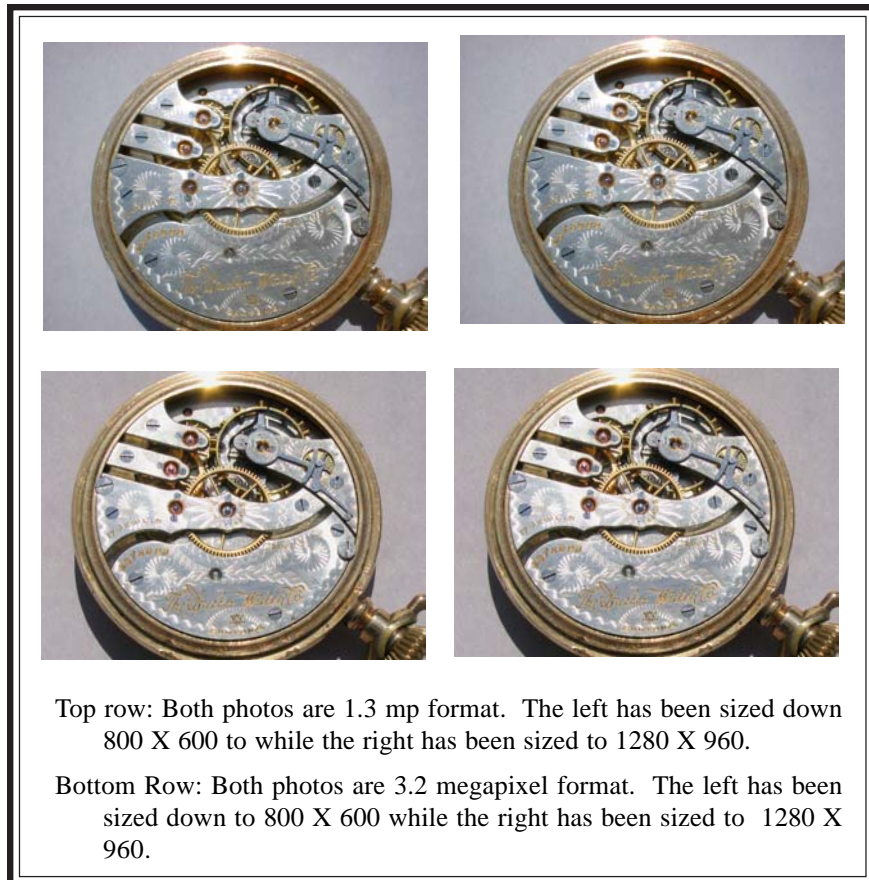


The other “dimension” to consider is that of data volume. These images are each 120-130KB. Image size, in this sense, is important because each bit of data takes time to be transmitted. Here in San Diego, more than half of us have broadband Internet access. That's unusual. Most of the rest of the world uses mostly dial-up. Big image files take a looong time to load.

So, 640x480 is a good all-purpose maximum image size. If you need to show super-fine detail, most monitors these days are set up to display an 800x600 image full-screen. Anything bigger than that, and the image will just take longer to load, and may be too big to be viewed all at once on many computers.

The 1.3 megapixel camera gives a maximum image size of 1280x960 pixels. So, even with that “obsolete” camera, for web use, I'm throwing away half the pixels! With the 3.2 megapixel camera, I'm dumping even more to get down to that 640x480 image size.

I had 4x6" and 6x8" prints made of each of these images, at full resolution (1280x960 for the 1.3 megapixel image, and 2048x1536 for the 3.2 megapixel image). The automated printing process



made its own adjustments to the brightness and contrast, with the result that the prints were even *more* similar than these web images! I could hardly tell the 4x6" prints apart without peeking at the backs of the prints to see which camera the images came from. Even with 6x8" prints, I had to work to tell the difference at first. By the way, the photo on the left was shot with my nearly-antique Fuji MX-1200 1.3 megapixel digicam. The photo on the right was shot with my Canon Powershot A70 3.2 megapixel digicam. (UPDATE, April 2005: this model has been replaced by the modestly updated Canon Powershot A75, still a 3.2 megapixel camera, and the price has dropped to well under \$200. The Canon Powershot A85 gives 4.0 megapixels and can be found for about \$250.) Here



Now, all I need is to get a bit closer ...



Oops! Too close! At some point, you simply exceed the camera's ability to focus closer. Now we're into the realm of photographic accessories, in particular a device called a close-up lens. Some digicams accept proprietary close-up adapters (which are lenses), while others accept standard threaded lenses. A close-up lens is really just a magnifying glass. You can see that in this shot, in which I am simply hand-holding a close-up lens over the watch movement:

Part of the reason I chose the Canon A70, was that, with an accessory adapter, I could use all of the 52mm filters that I already have,



including polarizers (which help dampen reflections at certain angles) and close-up lenses

.So now, I *can* get closer. In fact, I can even stack all the lenses in a close-up lens set together, strongest one first. Here are a couple photographs, sized to 800x600 to show examples of the largest image size you'd want to use on the web. Remember, you can click on the image to see it full-size. First up is a Hampden 16-size pocket watch movement:



And, here's a wristwatch:



I've always loved macro photography for the sense of discovery – it's like exploring a whole world of details in the tiniest object. And, that sense of discovery continues with digital media. You know, I never noticed that this wristwatch has a gold-tone ring under the crystal until I saw this photo!

BUYING TIPS

- **Getting in close.** Be aware that the "macro mode" on digital cameras is as much a function of marketing as engineering. Some cameras can focus quite close without designating the capability as a "macro mode." Also, some cameras with zoom lenses only focus close at certain zoom settings. Compare actual minimum focus distance at equivalent zoom settings.
- Speaking of zooms, a "digital zoom" is essentially an in-camera crop. You sacrifice image quality by "zooming" digitally. What you want, is an *optical* zoom.
- Get a digital camera that accepts close-up adapters, and buy the adapter when you buy the camera. No matter how close the camera focuses, you'll eventually want to get closer. Details like click springs, escapements, and case markings are very small, and once your camera model is a couple years old you may find it hard to buy accessories.
- **Other important accessories.** Get a digital media reader, matched to whatever type of media your digicam uses. A reader plugs into your computer's USB port, and lets you access your digital photos directly from your memory card, as if it were a floppy drive! It makes transferring photos from the camera to the computer a breeze. Digital media readers cost between \$10 and \$25.
- As far as digital media cards go, I recommend having two smaller cards instead of one big one. For instance, two 256MB cards instead of one 512MB card. That gives you a back-up for when one card is at the photo store having prints made. Also, it prevents you from storing so many photos on one card, that it's overwhelming to deal with. Mark the cards "A" and "B" in

permanent ink. Might as well put your last name and phone number on each card, too.

- **Batteries.** Get a digital camera that can use rechargeable AA batteries. Otherwise, owning a spare battery is going to cost you a pretty penny. With AAs, even if you run out of rechargeables, alkaline AAs are common and cheap.

- When shopping for rechargeable AAs, the higher the milliAmp-hour (mAh) rating, the longer the battery will provide power. Nickel Metal Hydride (NiMH) batteries rated at about 2,000 mAh seem to be a good standard. Such batteries cost \$2-3 apiece, and you can recharge and re-use them 500-1,000 times.

- Some people who know a lot more about it than I do say rapid chargers aren't a good idea, as they limit the life of the batteries. They tell me that overnight chargers are the best. Depending on features, you can spend \$10 to \$50+ on a charger.

- **Light modification.** A piece of white foam core (sold at most office supply stores for a couple bucks a piece) makes a dandy reflector. Use it to bounce sunlight into the shadowy recesses of a deeply carved wooden case or a multiple-bridge movement.

- Don't have foam core? A white paper plate makes an excellent reflector for small objects. For larger objects, try setting up your "portable photo studio" next to a well-lit wall, using the wall itself to bounce the light. If your wall has a strong color cast to it, simply tape up something white - an old T-shirt or a piece of paper.

- I black-out the front of my digital camera with black gaffer's tape or permanent marker. That dampens oddball reflections in close-ups, especially important when photographing highly reflective surfaces like clock faces, watch crystals, and movements. A digital camera is not like one of your fine timepieces- it will not increase in value over time. There's little to be gained by keeping it in mint condition.

John Kuraoka is a member of NAWCC Chapter 59 San Diego. He is a long-time enthusiast of both photography and horology

Clock Hands

Tuesday, November 29, 2005
Article in 04/19/04 Newsletter
Steve Topper

Focus On Design

Watches and Clocks in Magazine Ads

Attention to detail is very important when it comes to design. A good example can be found in advertisements for watches. Have you ever noticed that the hands on watches featured in ads are *almost always* set at 10 minutes past 10 o'clock?

Even ads for digital watches have been found displaying the time at 10:10. What is so important about the position of the hands on a watch in advertisements?

While opinions as to the origin of this placement vary, the consensus agrees it is done to frame the watch maker's name or logo which generally appears above the center of the watch face. Your eyes are quickly drawn to the maker's name with the hands in this position.

Others say it is done because it's symmetrical and simply looks better. A few folks mention a "smiley face" look where the opposite—placing the hands at 8:20—give the watch face a frown.

Knowing the importance of design and how nothing should be left to chance, it is probably safe to conclude the first designer to place the watch hands in the 10:10 position did it to ensure the audiences' eyes quickly focused on the watch maker's name.

See for yourself as you page through magazines and newspapers over the next several weeks. By the way, this makes a great trivia question.

Request From Afar

Nancy Dyer, one of our librarians at the NAWCC, was kind enough to forward the following request to us. If you are able to offer any assistance please contact Shaik at the email address below.

Hello,

My name is Shai Krigman. I am a master's degree student of history at the Touro Collage in Israel. I'm writing now my thesis and the subject is clocks on the Jewish literature. I found an interest description of an alarm clock from **Bratislava (then called Pressburg)** at about 1870. This clock lit a candle in addition to the alarm itself.

I was wondering if you have any information regarding such a clock. I will appreciate any information such as explanation of its operations, pictures etc.

Another subject of interest to me is timers or clocks that were used to control electric lights or other machines, both mechanical and electrical clocks.

Thanks in advance

Shai Krigman
shaikr2@walla.com