

# *“The Carriage Way”*



## International Carriage Clock Chapter #195 Founded 2013

The National Association of Watch and Clock Collectors

**Volume 2019 No. 1**



**Gorge Style Case**



**Cannelée Style Case**

## President's Report



Stan Boyatzis

Welcome to our first newsletter for 2019. I hope you all had an enjoyable and relaxing break over the Christmas period and look forward to a happy and enjoyable 2019.

Membership of Chapter 195 now stands at 237 and the executive continues to work hard to promote the chapter. I encourage current members to spread the word about Chapter 195 and invite friends with an interest in carriage clocks to join. Remember, this is your newsletter so if you have any helpful hints or unusual carriage clocks you own or have seen please share these with the membership. If you have any queries about a carriage clock please do not hesitate to contact Doug or myself. Details are at the back of the newsletter.

This month's feature article is by Phil Gurney (Aus.) on "My new carriage clock, a journey of discovery". Phil discusses his research about the purchase of his first carriage clock and shares his experience.

Leigh Extence has written a short article on the differences between **Gorge** and **Canneleé** case styles in carriage clocks. These terms are often confused and used incorrectly in catalogues. Members should enjoy reading both articles.

Both Phil and Leigh welcome any questions or comments on their articles.

Remember copies of previous newsletters, hints and a question page are included on our website. There are also carriage clock articles from the Bulletin and carriage clock videos from the NAWCC library. You will need to be logged in as a NAWCC member to access these.

<https://new.nawcc.org/index.php/chapter-195-international-carriage-clock>

**Please note this is a new link to the website.**

A link to the Online Galleries website is again included. This is a useful website to research retail prices of carriage clocks and what is currently for sale. The website is updated weekly. We are happy to include other websites that may be of interest to the membership.

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## Gorge and Cannelé

### The difference between these two styles of carriage clock cases.

by Leigh Extence (UK)

There have been many differing styles of carriage clock case used over the years, from the early multipiece and one-piece styles to the later cheap Obis type. But the style often considered the finest is one we now call the *gorge*, and it is certainly true that only the best quality movements were fitted into this design.

A slightly simpler variation of the gorge was also produced which also only housed the better movements, and this is a case we now called the *cannelée*. So, what are the differences between the two?

Before answering that question, it is worth noting an interesting point about the naming of these two styles. In my research into Jacot carriage clocks I came upon a write-up in *Le Figaro* by the historical author Carol du Ham when reporting on the 1889 Paris Exposition in which he writes *Henri Jacot, a maker of carriage clocks, is the inventor of the cannelée case*. I then came across an advert for Jacot in which Jacot themselves state that he was the inventor of the cannelée clock case. This was confusing as in recording over a thousand Jacot carriage clocks those I had seen in this case style numbered less than ten, whereas Henri Jacot and his successors favoured the gorge case, especially for their more complicated movements such as those with *grande-sonnerie* strikework. It became obvious that at some point the names given to the two types had been mixed up either in an article or reference book, and have since become the norm. This becomes more obvious when knowing that the word cannelée translates into English as *fluted*, as are the corners of the case we now call the gorge. Therefore, in describing the difference between the two styles we have no choice but to use the modern but incorrect terminology as to do otherwise would further confuse the issue.



The earliest example I have of a gorge case is one signed by Georges Moser having been supplied to him by the *blanc roulant* maker from Saint-Nicolas d'Aliermont *Holingue frères* being stamped with their initials H.L. to the frontplate. This is an interesting example as it is engraved to the front stating that it was exhibited at the Paris Exposition of 1855. From this time onward the majority of the top makers used the gorge, with many examples finely engraved.



The difference between the two styles can be summed up in fairly simple terms. The gorge has a fluted profile to the top and bottom corners that follows the line of the groove in the case pillars whereas these corners on a *cannelée* are smooth, although it should be noted that this corner profile form of the gorge case can vary from very sharp to almost non-existent. The gorge case tends to have a five-bail handle whereas the *cannelée* has a three-bail handle, although there is a small variation on this in that earlier Jacot gorge examples had a different form of three-bail concave moulded handle, see Jacot 1148 below, with others, as shown by the *Holingue* example above, having a 'turned' form of handle, but these were only used in the relatively early years of gorge production. So, there are a few anomalies with differing handles sometimes seen on both types of case whilst *Drocourt*, who favoured the *cannelée* case for his porcelain panelled clocks, had a tendency in later production to sometimes use the gorge-style five-bail handle on the ordinary *corniche* cases.



Jacot Gorge No.837

With a sharp profile as seen on earlier examples and showing the grooving to the corners.



Jacot No.1148

Although closer to a gorge in overall feel with the profile of top and bottom being those of a gorge, and having the gorge style more rounded profile, the lack of fluting to the corners suggest otherwise and so perhaps this could be accepted as an earlier form of cannelée or indeed almost a hybrid.



Jacot Gorge No. 8121

With softer fluting to the corner profile as seen on later models and having the more usual five-bail handle.



Drocourt Cannelée No.11404

With no fluting to the corner profile and a typical three bail handle.



Drocourt Cannelée No.9562

Engraved case with porcelain panels and a three-bail handle.



Drocourt Corniche No.19328

Although neither a gorge or a cannelée case, this example shows how Drocourt used, although rarely, the *gorge* five-bail handle on non-gorge cases.

## My new carriage clock, a journey of discovery

Phil Gurney (Aust.)

What makes you buy one clock over another? And when you see one you want, how do you know it is right? It is different for all of us – this is the story of my latest acquisition.

Since catching the clock collecting bug three years ago, I have been saving up my pennies, and buying one clock a year. I look for something interesting, a little out of the ordinary – something with a story to it.

The first (antique) clock I bought – with money from an inheritance – was a three train long-case clock. It was made in England sometime around 1730, runs for eight days, and plays one of two tunes once every three hours (at 12, 3, 6 and 9). The clock is a “country clock”, made in Derbyshire by a little-known maker, Benjamin Rodgers, at a time of great social upheaval.

Around the time this clock was made, the industrial revolution was starting just down the road - the world’s first ever factory, the Derby silk mill, was established around 1720. My clock would also have already been ten to fifteen years old when the army of Bonnie Prince Charlie invaded Derbyshire in 1745, before being driven back the next year.

The clock I own may have been Benjamin’s “tour de force” – musical clocks by country makers from this era are very rare. It is housed in a beautiful caddy top oak case – copying the London style, but made from local materials. I wonder if it was made for one of the owners of one of those first mills, and I enjoy it in equal parts for its beauty, its mechanical complexity, its social history, and its time keeping ability!

So where can you buy clocks like this? In my experience the shops and sale rooms in Australia sadly do not hold that many. Although you *might* get one if you wait long enough – Google tells me that another clock by Benjamin Rodgers *has* been offered for sale in Australia. It was listed in the classified ads of the Sydney Morning Herald on the 26<sup>th</sup> Feb 1921! Incidentally this one may even have been a finer example of his craft than mine - the advert mentions an inlaid walnut case. If anyone out there knows where it is now, I’d dearly love to see it.

So far, I have bought my clocks via real-world salerooms, accessed over the internet. I use the internet not so much to get a bargain, but to get a variety of choice. I keep an eye out on sites such as invaluable.com, the-saleroom.com, liveauctioneers.com, and barnebys.com. These sites cover many of the major “real-world” auction houses in the US and the UK. My wife would probably say I am obsessed, but looking at these clocks for sale, and reading books, has been a large part of my education in clocks. And it brings me to my most recent purchase, and the real object of this story.

I have a new carriage clock in my life.

I was looking for something small, having filled the available space in my house for a longcase, and for a bracket clock – my second purchase. The bracket clock is London made in the regency style, but was damaged by the courier en route from the UK. It has now been lovingly and beautifully restored, and looks great at the top of my stairs...

Anyway, back to the story. Having considered a variety of clock types, and the available space in my tiny inner-city house, a carriage clock seemed an ideal next choice. I bought some books on the topic, so that I would know what I was buying (hopefully!).

One of my books had advice along the lines of “... older carriage clocks are usually of high quality, but at present they do not command a premium in price. They may make a good investment for years to come”. This seemed like sound reasoning to me, but those words were written in 1972, and when I look at the prices of clocks today, the earlier ones are still not significantly more expensive...

Still, an early clock might be more interesting, and might offer the opportunity to find out more about the maker. I had my direction, and knew what I wanted – a clock as early as possible, by a small maker. I looked at the examples in local antiques shops to get an idea of pricing and to get a feel for what was on offer locally, but did not find anything interesting.

My book study taught me that the invention of the carriage clock style is credited to Breguet, with the earliest examples dating from the late eighteenth century. However, it wasn't until the second quarter of the nineteenth century that carriage clocks started to be produced in any numbers. Early clocks (say before 1830) were mostly high-end luxury items made largely as one-offs. However, Paul Garnier came up with a new design that eventually led to the mass production of the carriage clock, at a significantly reduced cost. Later manufacturers perfected the mass-production system, enabling hundreds of thousands of clocks to be made up to the outbreak of the first world war.

The system Garnier pioneered sourced the parts of a carriage clock from different specialist companies. There was one supplier for the case, one for the unfinished movement, and one for the escapement. Garnier would then finish the clock, add a dial and put his name on it (later on the name on the dial was often that of the retailer, and the maker stamped their name on the backplate).

To enable portability, carriage clocks typically use a watch type escapement – a lever or cylinder – that is mounted on a platform to allow easy matching to the unfinished movement. In 1830 Garnier patented his own escapement design referred to as the ‘chaff-cutter’ which he used for his early clocks, as well as licensing it to other clock makers.

The earliest clocks are most easily distinguished by the case style, and the use of a bell rather than a gong, although these are indications not guarantees of early manufacture. Early cases were made as a one-piece casting, or made using multiple-pieces (a multi-piece case) where the case parts were first pinned and then brazed to join them into a single unit. Later, as mass-production took over, it was found that economies could be made by making doors and cases out of several pieces screwed together, and so this became the preferred way.

The earliest carriage clocks by Breguet, Garnier and others were wound from the front, much like a bracket clock movement. The cases therefore opened at the front, either with a hinged door or with a glass panel sliding upwards. Very soon, the winding squares were moved to the back of the clock, to leave a tidier dial, and the hand adjustment was made by a square added at the back. From this point on, the opening front door disappeared for good.

There seem to have been only a handful of really early makers. In addition to Garnier, books mention names such as Campbell, Auguste, LeRoy, Lepine, Lucien, Beguin, and Jules in France, and Courvoisier in Switzerland.

My research done, I set my heart on an early, one-piece case clock by a “known” maker, something with a bell strike and a repeat function. My budget to buy, if I was buying overseas at auction, was an Au\$1,000 auction bid limit – this meant I would have money left for shipping, but was unlikely to get a pristine clock by a well-known maker, as those clocks sold for prices are well above this limit. But at this price it might just be possible, with patience and luck -maybe - to get a running clock, something imperfect and certainly in need of a service, but running and hopefully in close to its original state.

Over the course of next three months I looked at literally hundreds of clocks on line that were being offered for sale at auctions in the UK, US and Europe. I saw only a handful of clocks that met my criteria. I sat on the sidelines and watched the auctions of the first three of these to make sure that I could gauge the price about right, and to see if there was much interest in these items. Then, after being the under bidder on a couple of clocks, eventually, I bid and won a clock from Bonhams in the UK.

I had my clock, and seeing the clock on-line, it looked very interesting. An early clock in a one-piece case by J.B.Beguin, it had a bell strike, repeating work and as an added bonus, an alarm. I couldn't tell from the photos if the escapement was original, but it looked old.

So far, I had only seen my clock in pictures, and my anticipation grew as I waited for it to arrive. When it eventually cleared customs and was delivered, I carefully opened the box, and there it was.

And then, suddenly, I wasn't sure if it was right. Something looked a bit off, something I couldn't put my finger on at first. It was old, all right, and it was a beautiful clock. But had I bought a marriage, a clock and case not designed to be together? I couldn't be sure to start with, and to get other opinions, I took it in to the November club meeting where it stimulated some discussion.

I now do believe that this clock is *almost* in the original condition – as it came from Mr Beguin's shop (but obviously with repairs and the accumulation of wear from use over time). But it has several very unusual features.

So why was I concerned? Come with me as I take you through the examination of my new purchase. But note, this is coming from an amateur collector with only book knowledge, not an expert horologist!!

Looking at the movement, it looks to be a fairly standard, well made, movement with plain pillars. (Curiously, the earlier carriage clocks have plain pillars, only later did makers include more detail in the pillars, such as ringing and collars – this is the exact opposite of the situation longcase clocks and bracket clocks.) The back plate has some empty holes, but nothing seems to be missing. I understand that with the mass production system, some movement plates were drilled to allow more than one type of movement (grand or petit sonnerie, hour or minute repeating, plain strike etc) so this may not necessarily be a bad sign. Some of the hammers for the striking have been bent, but the movement seems to work OK and the clock runs, strikes and keeps time.

The clock has what looks to me to be the original platform escapement, which is set deeper in the clock than usual (a feature, I think, of some early clocks). The escapement fits perfectly with the unusual index marker on the back plate of the clock, and the engraved lettering on the platform (A,R for Avance, Retard) is identical in character and style to that on the back plate. It is a high-quality lever escapement, being jewelled and with a split and compensated balance wheel to help accommodate temperature fluctuations. It has also been “repaired” at some point in time by someone who thought superglue was the way to go...

On the back plate, the square for setting the hands is tiny, and the key I have with the clock doesn't fit it. The maker's name (J.B.Beguin a Paris) is clearly visible, stamped in the bottom right hand corner, as is the movement number (184). There is an unusual raised and curved index marker at the top of the back plate.

The hands are an uncommon style (sometimes called “cruciform”) and are well made. The dial is well executed, and the makers name is there, in tiny print on the bottom of the dial near the 6. It has a curious “half-mask” at the top, a section of polished brass sheet that may be original, or may have been added later to cover some damage to the dial. The dial fits the case well, but overall it is in relatively poor condition, with chips and hairline cracks. If that mask is original, it may even be the cause of some of the damage to the dial. Well, I knew I wouldn't get a perfect example, but a dial can be repaired (at a cost).

So now we progress to the case, and this is where it gets more interesting. The case is large for a carriage clock, - in proportion to the dial, and not quite in the “giant” class, but it is large compared to the movement. It is of gilt brass, with good detail in the moulding. The case is a genuine one-piece casting, a good sign of an early clock. The back door is also a one-piece casting, and the glass is held in place by soldered-on bands of brass which still have the gilding in place. So far, so good. The case only has minor signs of damage, commensurate with age. It has clearly been dropped at some point in its life – the door has some damage at the top and currently doesn't close perfectly. But again, this can be fixed.

But then it gets more interesting. The case has an *openable front door*, identical in style to the back door. So, I have a clock with hand adjustment and winding from the back, yet an opening front door like the earliest clocks. Curious, as it serves no real purpose in this clock, and I start to wonder if this is the original case.

And now I look at how the movement is held in the case – on most clocks, the movement is held in place by screws through the base plate that connect into the movement pillars. On this clock it is held in by long screws that, after passing through the base plate, fit into what at first appear to be cut-down dial feet – I haven't ever seen this before. But there is a reason for it – the dial extends quite a way below the bottom of the movement – if the movement wasn't raised, the dial wouldn't fit the case.

Finally, I look in detail at the base and the top. On the base, a blanking plate is missing, allowing you to see the base plate and case casting. The casting has a number of empty, unused holes, and one screw is missing. Maybe the case was made for use by a number of different clock manufacturers, and so additional holes were placed to allow different configurations? Some holes have gilding inside – clearly, they were there when the case was gilded. On the top, the repeat button passes through the glass, and not the brass case. This, I understand, is unusual, as it does not allow a tight fitment of the button. Finally, the repeat lever has a poorly soldered repair – has it been repaired, or re-positioned?

So, now I begin to wonder if the clock is in its original case. On one hand there is the un-needed opening front door, the raised movement, the extra holes, the odd placement of the repeat lever. On the other, both the dial and movement are signed, the dial doesn't seem to be a fake or a replacement (see later) and the dial was clearly intended for use with a case where the movement was raised.

More research was warranted.

Looking in the “bible” on carriage clocks, Allix, shows only one clock with cruciform hands in the same style of mine – this one Allix dates as “one of the earliest carriage clocks” and gives a date of “before 1827”. Hands are not a good indicator of date, and my clock has a more standard movement, so it is clearly not quite that old. Then the case – the case is *identical* to one used by Fred Courvoisier in the Allix book – right down to the detail of the mouldings, although Allix sadly does not give a size for the case. The Fred Courvoisier clock is dated to 1830, and it has front winding, so there is a reason for that clock to have an opening front door.

Looking on the internet, I find a handful of Beguin carriage clocks that have sold in recent times or are currently for sale. Where movement numbers are given, they are all within a small band, with numbers 179, 180, 184(mine) and 194. These are all early clocks in one-piece cases. The goldmine is no 179.

Beguin clock 179<sup>1</sup> sold at auction in Germany in Nov 2012. It has an alarm but no repeat. Like mine, the hands have a cruciform pattern, and the positioning and scale of the name on the dial is identical.

The clock case is *very* similar to mine – but not identical. It has a moulded one-piece case, a very similar design handle, and most important of all, it also has an openable front door!

Maybe, the case mouldings for clock 179 are a tiny bit more detailed than mine (or maybe its just the photo) and intriguingly the case is reported as slightly smaller, at 14.5cm, than mine at 16cm. The description says it has a Garnier chaff-cutter escapement, and the auctioneer estimated a date of 1880 for this clock – but as no one was still using the Garnier escapement then, I greatly doubt that is it this late.

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<sup>1</sup> Beguin Clock 179 – see Auctioneer Dr. Crott, Catalogue 86 (November 2012) – lot 179

Clock 180<sup>2</sup> is currently (Nov 2014) for sale on ebay. It has an engraved one-piece case, but is missing its back door – this would probably have been made from engraved brass with shutters covering the winding holes. The dial again has the same positioning and tiny lettering for the maker's name. The back plate of the clock has some of the same blank holes as on my clock, which is reassuring. It has an engraved dial-mask, but the mask is unusual for a carriage clock, with the engraving only in the corners of the dial, not “all-over”. The seller, a clock dealer, estimates a date of around 1840.

Clock 194<sup>3</sup> again has an engraved one-piece case, with a cast base that is very similar in general style to that used in my clock and in 179. Like mine, it has an unusual, polished but not engraved, brass dial mask – but this time the mask goes in a rectangle around the dial face. Possibly the dial and hands are replacements, as on close inspection of the photo the lettering and hand style lack the detail of the other clocks, but maybe this is just an evolution in design. The escapement for this clock is again unusual - similar to that found in early clocks by Jules and Lepine (see Allix).

After this research, I now have no doubt my clock is a genuine Beguin production. The case is very similar to that used for at least one other Beguin clock (no 179), even down to the openable front door. The dial matches other early Beguin clocks in style (with the Beguin name in tiny type near the number VI), and the dial was made to fit this larger size of case. The movement plates have a similar layout of empty holes to at least one other Beguin clock (180), the serial number of my clock is consistent with others, and a polished dial mask seems to be a feature of Beguin's other clocks from around this time.

So, my clock is clearly an early one. It could not, however, be earlier than 1830. Even though the case is identical to that used for the Courvoisier clock that Allix dates at around 1830, Garnier patented his escapement in 1830, and the Garnier escapement was used in Beguin's clock 179. Based on comparative dates for the Beguin clocks to other clocks in Allix's book, I'd guess mine was made sometime around 1840. Front-opening cases were still in use in 1840 - Garnier's series 1 and series 2 carriage clocks from around this date had opening (slide-up) front doors for winding and hand adjustment, but the feature went out of fashion soon after.

However, one question remains - why is my clock in what looks to be an oversized case for the movement, such that the movement is raised from the base in such an unusual way? The answer is lost to the mists of time, but I have what I believe is at least a plausible explanation, which relies on one last clue that I have found....

The movement of my clock has number 184 stamped on the back plate, but when I examined the case in detail, I found the number 186 stamped on the top of both doors, and 18\* on the base (the last digit is too worn with use to read). The stamped numbers on the case are identical in style and size to the numbers on the movement, so seem original.

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<sup>2</sup> Beguin Clock 180 – see <http://www.ebay.ie/itm/Very-Rare-Unusual-Antique-Engraved-Carriage-Clock-/141585444946?&trksid=p2056016.m2518.14276>

<sup>3</sup> Beguin Clock 194 – see [http://www.primetime24.de/j-b-beguin-a-paris\\_reiseuhr-ca-1850\\_ptw-1512.htm#](http://www.primetime24.de/j-b-beguin-a-paris_reiseuhr-ca-1850_ptw-1512.htm#)

My working theory is that a customer came into Mr Beguin's shop and saw both clocks 184 and 186 – both clocks had different cases and different features. The customer wanted a clock with an alarm and repeat (184 had this) but preferred the case of 186. Maybe it was for his wife's birthday, and he couldn't wait - he needed it right now. So rather than order a new case and movement to meet the customer's specifications, Mr Beguin agreed to fit the movement of 184 into the case of 186. To make this happen, he raised it on cut-down dial feet and fitted a dial and hands that suited the larger case - maybe he even added the "half mask" at the top to balance the look of the larger case?

Who knows if this is anywhere near the truth, or just fanciful imagining? In the end, it can only be speculation – but there is fun in that! After all this research, I am convinced my clock is genuine, given the serial numbers and similarities to other Beguin clocks. I am delighted to know a little more about my clock, and now I am sure it is an early clock with unusual features, I may have to spend the extra to get it properly restored!

*Note, since this article was first written in 2014 for the Australian Antiquarian Horological Society newsletter (Chapter 122), my collection of carriage clocks has expanded – see endnote...*



Beguin Clock No. 184 (left), the subject of the article, alongside other clocks of similar vintage; the two middle clocks by Lucien, and the one on the right by Paul Garnier (retailed by Dent).



Beguin Clock No.179, sold at auction  
Nov 2012



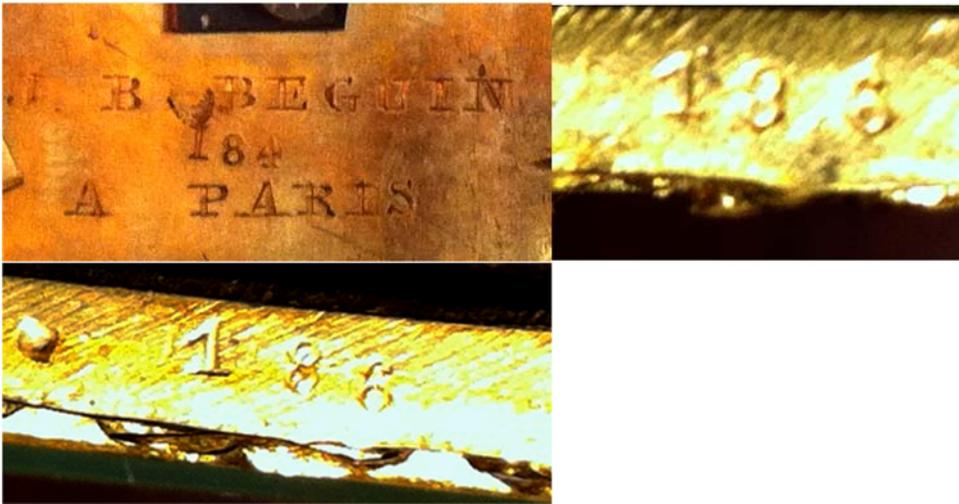
Beguin clock No.180, for sale on Ebay



Beguin clock No.184



Beguin clock No.194, for sale  
PrimeTime24



Serial Numbers on the back and doors of the clock.



The movement raised above the base plate



Holes in the bottom left of backpate from clock No. 180



Escapement of clock No. 184.

## **Endnote.**

This story was written in late 2014. In the years since, my collection of carriage clocks has expanded, and with the acquisition of more early clocks, my knowledge has grown. I have also undertaken further research on the maker, Romnald Jean Baptiste Beguin, which indicates he grew up in Holland, and was trained as a bronze maker.

Beguin worked first as a commissionaire, or middle-man, dealing in “art de Paris”, and probably serving the export market (a number of Beguin clocks have surfaced in Germany). Then in 1844/5 he moved to 18 Rue Charlot in the Marais district of Paris, and started advertising as a manufacturer of bronze items and clocks. He died in 1847, and the remaining contents of his shop, including moulds, finished bronzes, candelabras, clocks and one rococo cased carriage clock, were sold in October 1849. With this new information, I would date the clock to the mid-1840s. I am still uncertain if the dial mask is original...

I would love to hear from anyone who owns a Beguin carriage clock.

## Do you own a carriage clock?

If so, you may have questions about your clock. Such

as - - - -

1. When was it made and by whom if it is not signed by a maker.

Many carriage clocks are marked by retailers, such as “Tiffany”. Many times, the maker is not identified. However, the maker can often be identified by the construction style and other tell-tell signs found on the movement.

2. Should I clean the case, or not?
3. And the greatest question of all, what is its value.

This is the hardest question to answer because of the many variables, such as condition of movement and case, the name and standing of the clockmaker, & the quality and rarity of the clock. We are not licensed appraisers. We can only advise you where to look for comparable clocks so you can make your own "best guess" as to the actual value, always remembering the oldest approach to a value is "Willing Buyer, Willing Seller".

Members of our chapter have many years of experience collecting, researching and restoring carriage clocks. Many are willing to help you answer some of these questions.

This free service is for NAWCC members only.

Email questions and pictures of your carriage clock (one clock at a time, please) to:

**Tom Wotruba:** (USA) [twotruba@sdsu.edu](mailto:twotruba@sdsu.edu)

**Doug Minty:** (Australia) [dminty@optusnet.com.au](mailto:dminty@optusnet.com.au)

### **Link to the Online Galleries website:**

[www.onlinegalleries.com/art-and-antiques/antique-clocks/carriage-clocks](http://www.onlinegalleries.com/art-and-antiques/antique-clocks/carriage-clocks)

**Link to the 1stdibs website:** <https://www.1stdibs.com/furniture/more-furniture-collectibles/clocks/?q=carriage+clock>

### **Link to the Invaluable website:**

<http://www.invaluable.com/catalog/searchLots.cfm?scp=u&wa=carriage%20clock&shw=50&houseletter=A&ord=0&ad=ASC&img=1&ns=1&olf=1&row=51>