

# *“The Carriage Way”*



## International Carriage Clock Chapter #195 Founded 2013

The National Association of Watch and Clock Collectors

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**Carriage clock in fully-engraved oval case with scrolled handle.**

## President's Report



Stan Boyatzis

Welcome to our third newsletter for 2020. I hope you are all well, staying safe and managing with the COVID-19 situation. As you are aware, the NAWCC and the various Chapters are facing unprecedented challenges as a result of the COVID-19 pandemic situation.

Membership in Chapter 195 remains stable and now stands at 274. The executive continues to work hard to promote the chapter. I again 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, Tom, Ken or Leigh. Details are at the back of the newsletter.

This month's feature article is by Tom Wotruba on 'Carriage Clock Cases of Oval Shape.' Carriage clocks can be characterised and analysed in various ways. In this article, Tom looks at carriage clocks housed in oval case styles and other case styles having oval characteristics.

The second article is by Leigh Extence. With postcards and comments, Leigh presents a novel approach to the lives and relationships of the Carriage Clock Makers in Saint Nicolas d'Aliermont. Members should enjoy reading both articles. Both Tom and Leigh welcome questions from members.

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>

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.

The Executive Committee hopes you enjoy reading the Newsletter and welcome future articles from other members.

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## Carriage Clock Cases of Oval Shape

By Thomas R. Wotruba (US).

There are many ways to categorize and analyse carriage clocks – by maker or retailer, by age, by country of origin, and by type of movement. This article looks at yet another way, and that is by style of case. In particular, we focus on carriage clocks housed in oval cases and look a bit later on some other case styles having some oval characteristics. The key characteristic of the oval case is its elliptical shape with no angles or corners surrounding the dial and movement. The glass or enamel panels in the sides and the doors are curved and fitted into correspondingly-shaped bezels. The entire structure rests within the frame of the case with its oval bottom as the base and its oval top that supports the carrying handle and often a viewing window of the escapement.

Carriage clock cases of oval shape are not extremely rare but are not nearly as common as those of rectangular shape. Consider how many oval-cased carriage clocks appear in the three major carriage clock books that provide numerous illustrations. Allix describes oval cases and provides pictures of three examples all in less than one full page.<sup>1</sup> Roberts offers a half page to a discussion of oval carriage clocks and provides a total of 18 pictures of oval cases scattered throughout his well-illustrated book which contains more than 600 images of carriage clocks.<sup>2</sup> Fanelli presents only 2 examples of oval-cased clocks out of the 100 carriage clocks pictured and described.<sup>3</sup> Two other sources offer further evidence. *Christie's French Carriage Clocks*, the catalogue of an auction on July 3, 1977, included four in oval cases out of the 134 clocks presented. Another auction catalogue, *The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks*, which took place by Christie's on November 26, 1998, included only one in an oval case out of the 187 clocks in this event. It is of further interest to note that Penman's book on carriage clocks does not even mention oval cases.<sup>4</sup> Based on the review of these sources it seems reasonable to conclude that oval-cased carriage clocks are quite uncommon and thus more information about them might possibly be of great interest to carriage clock enthusiasts.

### An Example of an Oval-Cased Carriage Clock

Figure 1 presents an example of an oval-cased carriage clock as viewed from the front. It is 7 ¼ inches tall with handle up in a gilt fully-engraved oval case with curved bevelled glass all around and a scrolled carrying handle on top.



Figure 1. Carriage clock in fully-engraved oval case with scrolled handle.

<sup>1</sup> Charles Allix, *Carriage Clocks: Their History and Development*. Suffolk, England: Antique Collectors' Club, Ltd., 1974, pp. 165-166.

<sup>2</sup> Derek Roberts, *Carriage and Other Travelling Clocks*, Atglen, PA: Schiffer Publishing Co., 1993, p. 93 and various others throughout the book.

<sup>3</sup> Joseph Fanelli, *A Century of Fine Carriage Clocks*, Bronxville, NY: Clock Trade Enterprises, 1987.

<sup>4</sup> Laurie Penman, *The Carriage Clock, A Repair and Restoration Manual*, London: N.A.G. Press, 2005.

Although this article is about case design and not the movement inside the case, it can be noted that the clock has a twin-barrel movement and platform lever escapement with a small third barrel for the alarm.

It contains a white enamel main dial with Roman chapters and moon hands along with a white enamel subsidiary dial for the alarm with one moon hand. The clock strikes the hour and half-hour on a bell and repeats the strike by activating the push repeat button the top front of the case.



**Figure 2. Close-up of the dial in Figure 1 showing the name and address of Dent, the clockmaker and seller.**

Figure 2 presents a closer look at the dial of this clock on which is inscribed *Dent, Watchmaker to the Queen, 61 Strand, London*, providing the name and address of the source of this clock which was E. Dent & Company at the time this clock was made circa 1860-70.



**Figure 3. View of the top of the clock in Figure 1 showing the platform escapement through the large oval-shaped beveled glass window.**

The oval shape of this clock's case is further demonstrated by the top-down view seen in Figure 3. There are no corners separating the front, back, and sides of the case design. The large beveled glass window provides a revealing view of the escapement and the top of the movement. Note that the repeat button is positioned through the engraved top frame of the case and not through the glass window.



**Figure 4. Side view of the clock in Figure 1 along with its key.**

Figure 4 demonstrates how the sides of the oval case are shaped to maintain its overall elliptical form in the case frame. A similarly-shaped clear side glass allows a view of the movement inside the case. This view also confirms, along with Figure 3, that the oval base and top section of the case frame, along with their moldings, are each single pieces and not comprised of separate sections joined together.

Finally, for those who are curious about what is found behind the back door portion of the case, a view of the back with an open door is provided in Figure 5. Between the winding arbors and just below the setting arbor is *No. 164*. That same number also appears on the winding key shown in Figure 4, though it is very difficult to see. The combined views from all of Figures 1 through 5 provide a comprehensive look at what constitutes an oval case for a carriage clock.



**Figure 5. View of the clock in Figure 1 with the back door open.**

### Other Examples of Oval-Cased Carriage Clocks

Oval-cased carriage clocks exist in a wide variety of sizes with many different styles of handles and other decorations. They also range greatly in terms of striking, repeating, and possession of an alarm mechanism. In other words, there is no standard style of carriage clock that is found among all oval-cased examples. To illustrate this variety, a selection of examples is offered in Figures 6 through 9.



**Figure 6. First Additional Example of an Oval-Cased Carriage Clock.**

The oval-cased clock in Figure 6 is about 6 inches high including the handle extended. It has a white enamel dial with Roman numerals and the style of handle might be described as arched. It is housed in a brass case and contains no engraving. It does not strike so is considered “time only”. The movement (not seen here) is stamped *Made in France* and the dial contains the words Asprey, Bond Street, London to identify the seller. It is certainly simple and straightforward in design when compared with the clock in Figure 1. Its estimated date is circa 1900.



**Figure 7. Second Additional Example of an Oval-Cased Carriage Clock**

Figure 7 presents an oval-cased clock having more in common with the clock in Figure 1. Its white enamel dial is surrounded with a finely engraved and gilded dial mask. Other case parts are likewise gilded and engraved. The dial itself contains black Roman hour numerals and Arabic outer five-minute numerals along with moon hands. The clock strikes the hour and half-hour on a coiled gong and repeats the hour by depressing the repeat button at the top of the case. Below the main dial is an alarm dial with Arabic numerals. The case is signed AIRD & THOMSON, PARIS to indicate the retailer, while the movement backplate (not shown) is stamped with the Drocourt trademark of a D and C on either side of a carriage clock image. Its estimated date is circa 1880. The lobed or arched handle is sometimes described as a “banana” handle (see Roberts, footnote 2, p. 93). Its Height is 7 ½ inches and its estimated date is circa 1880.



**Figure 8. Third Additional Example of an Oval-Cased Carriage Clock**

The example shown in Figure 8 differs significantly because it is a miniature, standing about 3 ½ inches tall with handle up. Its finely-engraved case is complemented by attractively illustrated curved enamel panels on each side and on the back door as well as on the rectangular panel under the curved glass front door. The front panel also contains the dial with spade hands that point to stylized Roman numerals for the hours. It is indistinctly signed below the XII to indicate the retailer, *Le Roy et Fils, Paris*. On the case top is an oval glass window to allow viewing of the escapement and it is accompanied by a scroll-shaped handle of a somewhat smaller size than that in Figure 1 but of similar style. The movement is time only with no striking and the estimated date of the clock is circa 1890.



**Figure 9. Fourth Additional Example of an Oval-Cased Carriage Clock**

The final example offered, shown in Figure 9, is similar to that in Figure 1 in a number of ways. It is comparable in size with a secondary dial for the alarm, and its Roman chapters and handle design resemble those in Figure 1. It differs in style of hands in the dial (simple Roman rather than moon), it is gong-striking *grande sonnerie* rather than hour and half-hour on a bell. Neither the case top nor its base is engraved and it is not signed on the dial. Some of these differences seem consistent with the later date of manufacture for this example of late 19<sup>th</sup> century rather than the 1860s for the clock in Figures 1 through 5.

### **Other Case Styles with Oval Design Components**

At least two other types of carriage clock cases are made with some oval components but are not of complete oval design. One of these has been described as an “oval variant”.<sup>5</sup> This refers to a case in which the sides contain curved glass but the front and back glass panels are flat. The term “convex-sided” as also been used for this design.<sup>6</sup> Still other terms that have been used to describe this design are “bow-sided” and “semi-oval”.

Figure 10 presents an example of an oval variant in a gilt case with a three-piece handle. Note that its glass sides cover porcelain panels that are likewise curved. The similarly-decorated dial with Gothic Roman chapters contains gilded and blued steel spade hands with the signature Charles Oudin below the XII. It strikes and repeats on a gong, measures 7 ¼ inches high, and its estimated date is late 19<sup>th</sup> century.

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<sup>5</sup> Allix, Plate VII/13, p. 166;

<sup>6</sup> Fanelli, #62, pp. 132-133.



**Figure 10. An Example of a Carriage Clock in an Oval Variant Case with Curved Side Porcelain Panels.**

A second example of an oval variant case is seen in Figure 11. As the angled view of this picture shows, there are no panels behind the curved side glasses. Its handle is similar to that in Figure 10 as are its estimated date of late 19<sup>th</sup> century and height of 7 ¼ inches. The dial is set in an engine-turned gilt mask with Roman chapters and spade hands. No words appear on the dial but the backplate (not visible here) is stamped with the letter “B”.



**Figure 11. Another Example of a Carriage Clock in an Oval Variant Case.**

The clock shown in Figure 12 presents an example in a doucine case. This style, also termed serpentine, occurs when the top and bottom sections of the case frame contain curves but the glass panels in all sides of the frame are straight and not curved. The clock pictured has a shaped handle, plain white enamel dial with Roman chapters and spade hands. The top and bottom of the case frame show parallel curved design. The clock contains a time-only movement which has been attributed to Couaillet Freres, and its estimated date of its making is circa 1890.



**Figure 12. An Example of a Carriage Clock in a Doucine Case**

### **A Final Thought – Oval Case Designs in One-Piece Cases?**

In the early part of the 19<sup>th</sup> century many carriage clock cases were of the “one-piece” design. This did not refer to the shape of the case but rather to the case construction, whereby the frame containing the glass parts or other components of the walls surrounding the movement were permanently connected.<sup>7</sup> In other words, the case frame and its contents became one rigid unit that would be attached as a whole to the base or bottom of the case. The windows of the case – its sides, front, and back – could be removed in many instances only by sliding them vertically out of the case structure when that was separated from its base. In other designs the rail surrounding the top of the case could be moved or shifted to allow the glass sides to slide upward, and this ability was typically limited to the front and sometimes the back sections of the case glass. To eliminate the need to move the front or back glass “walls” of the case, shutters were sometimes built into the back door section of the case through which the winding and the setting of hands could be achieved.

This type of construction was most suitable for case shapes of rectangular or “box-like” form. It is certainly conceivable, however, that an oval design case might be constructed in a similar manner so that the oval walls of the case were permanently connected to its frame. But by the time that oval case designs were being created, towards the latter half of the 19<sup>th</sup> century, the one-piece case had ceased to be popular. In the research for this article, no one-piece cases of oval design were located. But if a reader of this story has information about such an example, or has any other questions or comments about the content of this article, the author would like to hear from you. Please contact me at [twotruba@sdsu.edu](mailto:twotruba@sdsu.edu).

### **Acknowledgements**

The references provided within this article and its footnotes were of significant help in the researching and writing about oval cases for carriage clocks. In addition, special thanks are noted to Stan Boyatzis and Leigh Extence for their thoughts and suggestions as this story evolved through its various drafts.

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<sup>7</sup> Allix, pp. 157-158 offers a more detailed description of this construction.

## The Homes and Workshops of Carriage Clock Makers in Saint Nicolas d'Alhiermont.

By Leigh Extence (UK).



As part of my research into the carriage clock makers Jacot and Drocourt I have amassed a fairly extensive collection of postcards from both Paris and the town in which both had workshops. Saint Nicolas d'Alhiermont is situated near Dieppe on the northern French coast and was home to not only some of the finest carriage clock makers but also four great chronometer makers. As this piece is a visual appreciation of the various buildings associated with these makers I have not gone into too much historical detail of each as this is covered in my research already published and that still to be so. There are many more makers and associates within the town that are represented in my collection, but I've kept this article about those that are of most interest to carriage clock collectors.

The historical beginning of the carriage clock industry is obviously associated with Abraham-Louis Breguet and the wonderful portable clocks made by him for wealthy patrons. It is generally assumed that Paul Garnier came next in the carriage clock timeline with his well-made but 'affordable' *pendules de voyage* as first recorded at the Paris Exposition of 1834 but most likely first shown at the exposition of 1827, with a number of other early makers producing carriage clocks fairly soon after. Then from 1855 came a period of increasing production within the industry culminating in the large output of superb quality clocks from the workshops of such as Jacot, Drocourt, Margaine and others. From the beginning of carriage clock manufacture the various workshops of Saint Nicolas d'Alhiermont played a significant part.

What is often overlooked is Henri Jacot's place in the early process of carriage clock production. The majority of clocks signed for Jacot, those with the well-known parrot mark and inner poinçon, were actually made after his death in 1868 and following the commercialisation of the Jacot business by his brother Julien and Henri's nephew and successor Albert Jacot. But Henri-Louis Jacot-Descombes, to give him his full name, was a contemporary of Paul Garnier and is known to have set up workshops in 1820 following his arrival from Switzerland, and was therefore one of the very first to make *pendules de voyages*. In this context he becomes an important early maker and one who I now believe made *blancs-roulants* for use by Garnier who was in the main an *inventeur* and designer rather than a fully-fledged maker. I have now found a mortgage document signed jointly by both the Jacot and Baveux families for premises in Saint Nicolas. Allied with the unearthing of various directory entries naming Henri Jacot as an *horloger* in the town surely proves that Jacot had an interest in workshops there and worked closely with the carriage clock maker Louis Baveux. Paul Garnier had another close Saint Nicolas association with the maker Jean-Baptiste Hologue. Hologue is an *horloger* who has slipped under the radar somewhat but whose early carriage clock movements are of superb quality with research showing him as a maker as early as 1836. Hologue was to later work alongside his eldest son François and it was François, in circa 1846, who then went into partnership with his younger brother Louis to form Hologue frères. They continued to supply Paul Garnier with both *blancs-roulants* and complete clocks with their distinctive H.L. mark seen on the frontplate of a large number of Garnier clocks. That the two concerns had a close working relationship is further evidenced by the number of H.L. signed movements that I have examined that have no obvious Garnier markings but are fitted with his *chaff-cutter* escapement.

In 1875 the Hologue workshops were taken over by one of their main clients, Alfred Drocourt, who then installed his Paris manager Auguste Lechevallier as *Directeur de la Maison Drocourt*. Prior to this date the Hologue family had supplied many other important makers with movements and indeed complete clocks including Moïse Bolviller and the wonderful examples as retailed by Athanese Bourdin in his showrooms in Rue de la Paix, Paris.



The view above is looking down toward the Bout d'Aval area, the river end of the town, where most of the early makers from circa 1825 set up their workshops. The houses seen here were homes built on the proceeds of the towns burgeoning horological industry.

There were many other important makers with workshops in Saint Nicolas d'Aliermont including the well-known Honoré Pons who had been tasked with reviving the prospects of the town by reinvigorating the horological trade, a story that is known to most collectors.

It was down this road that various members of the Hologue family had their premises with François living across the road from the carriage clock maker Charles-Boromé Delépine, who had himself taken over the premises of Honoré Pons in 1846. He soon developed a partnership with another Saint Nicolas *horloger* Charles Canchy, a partnership that lasted until the death of Canchy in 1856. Delépine was succeeded circa 1891 by Delépine-Barrois who it has always been assumed was Charles-Boromé alongside another partner called Barrois. But this is not the case as will be seen. The house next to Charles-Boromé was also owned by him and eventually sold to Alfred Drocourt in 1875 becoming the home of Auguste Lechevallier. He lived here whilst running the nearby Drocourt workshops acquired from the Hologue family who had previously supplied them with *blancs-roulants*.

Shown below, and directly across the road from Charles-Boromé Delépine's premises, is the large château belonging to the great chronometer maker Victor Gannery. He was succeeded there in 1851 by the nephew of Henri Motel, Onesime Dumas, considered the most important chronometer maker in France. Following the death of Dumas in 1889 his successor Émile Delépine took residence, the fourth fine chronometer maker to make this magnificent house his home and workshops. The château was split in two and for some time was also home to the chronometer maker Jean-Aimé Jacob who at times worked alongside his near neighbour François Hologue, the two of them being awarded a joint horological patent in 1846. The aerial view of this area, shown below, shows the various houses and workshops spread out over the area, including the château set back on the left.





This view is taken looking from Bout d'Aval up the main street to the centre and on toward Bout d'Amont

The majority of large houses seen in this photo were built and owned by the main horologists living in Saint Nicolas d'Aliermont. Closest to the camera are those of the early makers, above which, set back from the road, is the château belonging to Émile Delépine with the workshops ranging up an alleyway to the side and rear. The next house, behind the two tall trees, is that belonging to François Hologue which included the workshops of Alfred Drocourt, visible as five sloped roofs to the left and which are still intact today. Opposite the château the premises of both Charles-Boromé Delépine and Lechevallier are situated.

In the distance can be seen the church in the town centre around which the more important area of horological activity developed later in the century. Further back, in front of the furthestmost line of trees are the homes and workshops of Albert Villon and his successors Paul Duverdrey and Joseph Bloquel. Other workshops, including those of Denis frères, Vaucanson and Lambert are also discernable.



Looking from the town centre back toward Bout d'Aval with a wonderful *horlogers* window visible beyond the right-hand row of terraced houses.

Note how it is built to maximise the light.

Just visible beyond this is can be seen the entrance to the workshops of the horological suppliers Denis frères.



By the 1870s the central area surrounding the church had taken over from Bout d'Aval as the more prominent horological part of Saint Nicolas d'Alhiermont and there followed the building of large houses and workshops for, amongst others, Baveux, Delépine-Barrois and Couaillet.

As alluded to, the Delépine of Delépine-Barrois is not Charles-Boromé taking on a new partner after the death of Charles Canchy as previously assumed but in fact a relative of his named Ludovic Delépine along with Ludovic's wife Marie Barrois. Marie was a Parisian girl who had no prior horological experience as such. Her father had died in Paris and her widowed mother then married her sister's brother-in-law, the horloger Gustave Sauter. They moved to Saint Nicolas d'Alhiermont in circa 1880 where Marie met and married Ludovic Delépine in 1884. Together they formed the Delépine-Barrois business that became one of the finest carriage clock producers of the late-Victorian period and eventually succeeded Charles-Borome Delépine following his death in 1891 and therefore by descent were successors to Honoré Pons. They originally lived in a house next to the church with workshops set up in the gardens but moved across the town square to the prominent house with workshops that is well-known having been depicted on many postcards of the time, as seen above. It is quite probable that these premises were originally built by the step-uncle to Marie Barrois, the prominent horologist Augustin Sauter, brother to Gustave.

Ludovic and Marie Delépine returned to Paris in 1912, having had an horological business running in tandem with that in Saint Nicolas from at least 1901, and their business, along with the house and workshops, were taken over by the Couaillet family as seen in the following image which depicts the same house as above. The further reasoning for this takeover will become clear.





The Baveux family were also originally in the lower part of the town with Louis Baveux being very much involved with the Paris-based Henri Jacot. That they had a close relationship is shown by the fact that Baveux signed Jacot's death certificate in 1868. The family moved to the big house, shown above, in the town centre sometime prior to 1876 after which Louis's son Alfred took on the running of the workshops. It is Alfred who for a short while signed the inside plates of his carriage clock movements with the distinctive *AB* monogramme, being a copy of his signature. It is quite probable that the two girls seen in the window are Alfred's grand-daughters with the group standing in front being some of the workforce along with girls from the school next door.

Interestingly, during this period Alfred Baveux not only made movements but was also supplied with *blancs-roulants* to finish by both Charles-Boromé Delépine and then Delépine-Barrois, which were in turn then signed for Jacot for whom Baveux were still the major suppliers.

Alfred Baveux died suddenly in 1891 and his two sons Alfred-Roaul and Louis returned home from their studies at *L'École d'Horlogerie* in Paris where, under the tutelage of Alfred Drocourt, they had both been awarded a number of end-of-term prizes. They continued the business under the name Baveux frères until following the disastrous fire in 1917 Alfred jnr moved to Dieppe and built new workshops whereas his brother Louis moved to Paris where he ran what is now the Hotel Pax Opera.



A classroom at the École d'Horlogerie where both Baveux brothers were taught before their return to Saint Nicolas d'Aliermont. This is a wonderful image as it actually shows Alfred Drocourt himself stood in the far doorway.

In 1885 Armand Couaillet was employed by the prominent maker Albert Villon at the other end of town, of which more about later, but in 1892 he decided to set up workshops alongside his brothers Denis and Ernest, becoming Couaillet frères. They moved to the centre of town and built new workshops. Armand went on to buy a large château, named Le Brejol, situated a short walk down the main road.

Couaillet and Baveux's workshops were only separated by a fence and actually occupied the same triangular area of land around which the Couaillet brothers had large houses built within yards of each other. Both Baveux and Couaillet suffered large fires that all but destroyed their respective premises and it was the Couaillet fire of 1912 that prompted them to take-over the Delépine-Barrois concern situated across the road when Ludovic and Marie Delépine returned to Paris. Couaillet went on to rebuild the lost workshops and continued to use these workshops alongside their new acquisition. The Baveux fire occurred in 1917 and completely destroyed the house and workshops but miraculously, according to contemporary newspaper reports, caused little damage to their competitors next door. This didn't stop litigation flying between the two in 1920 with both sides blaming the other over various matters appertaining to the fire. The legal paperwork makes for very interesting reading! The Couaillet homes are still standing to this day, as is Le Brejol.



This image shows how close the workshops were with the white painted arched entrance to the Couaillet workshops next door to the brick built entrance to those of Baveux. The low corner of the house occupied by one of the brothers is just visible on the left and the frontage to the right is another Couaillet brother's house, now converted to a post office.



This photo was taken further back up the road and shows the Couaillet house that was attached to the workshops and which is still standing today, albeit cosmetically changed.



Having gone through the main gate to the Couaillet premises a courtyard opens up with the main doorway shown here going through to the extensive workshops. Compare this with with the later aerial image.

Visible in the distance is the chimney attached to the Delépine-Barrois workshop.

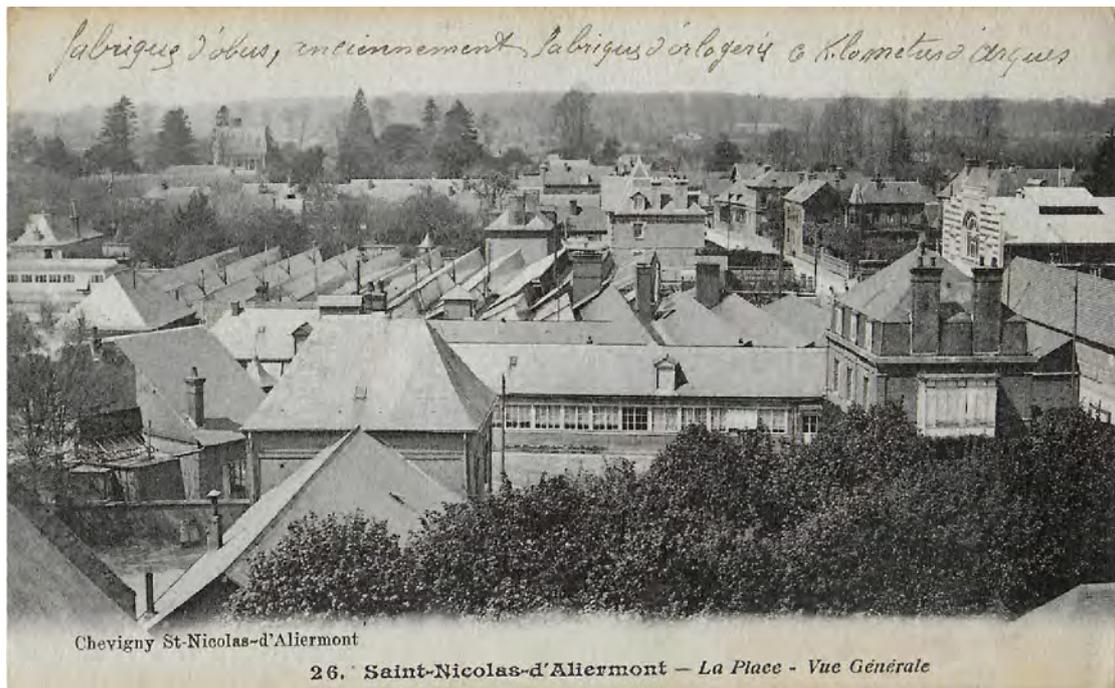


Three images of the lower end of the Couaillet workshops showing them pre the 1912 fire, after the fire and following the rebuild. Beyond the cinema is the hedge-lined entrance to their future premises as previously occupied by Delépine-Barrois.

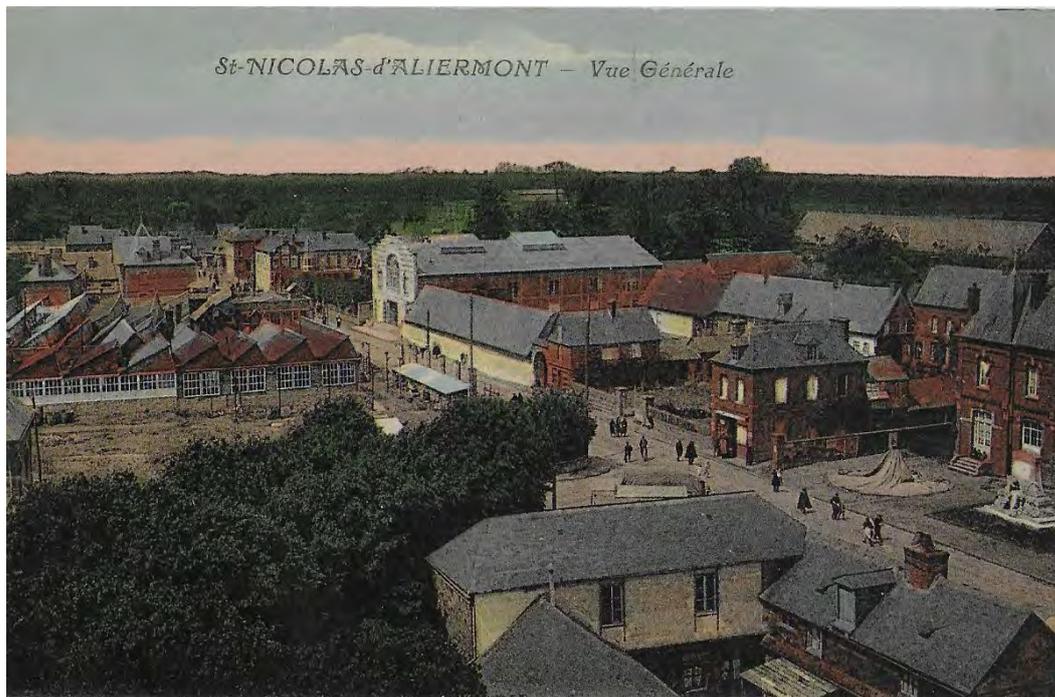
Interesting that the top image has the name Couaillet inked in over the original rubbed out name Baveux.



The interior of the Couaillet workshop showing carriage clocks being made.



A view from the top of the church overlooking the Baveux house and workshops with those of Couaillet behind. The hedge-lined entrance to Delepine-Barrois is seen beyond the white-fronted cinema with the roof of their house visible beyond. Interestingly the hand written note states that the workshops are manufacturing armaments where as previously they had been a *fabrique d'horlogerie*. This was to aid the French First World War effort.



The same view shortly after and showing the devastation caused by the 1917 fire. All the Baveux premises are now gone leaving a clear view of the Couaillet workshops.

That this is taken close to the date of the fire is shown by the building of the war memorial in front of the Mairie on the right with the top half still under wraps. This was erected the same year as the fire.

The cream farm buildings to the right of the cinema were demolished to make way for the Horological Museum and to the left of the Mairie is an alleyway leading to courtyard where at least seven horologists had small workshops.



The château Le Brejol owned by Armand Couaillet. He set up a new business here after the clockmaking business went bankrupt in 1925, building small workshops in the old stable block the remains of which still survive to this day.



Two views overlooking the town square. Looking at the colour postcard, the Baveux site is now a school being the long building across the road from the cinema. To the right-hand side at the pointed end of the triangle of land sits the house that was attached to the Couaillet workshops, with a better view shown face-on in the black and white image. This and the two other Couaillet brothers houses are still standing today with one on the other side of the street to the right of the red roofed bungalow and the other to the left of the image with the two red chimneys. In the middle of the triangle the long building with the porch is the original courtyard entrance to the Couaillet workshops as seen on an earlier postcard. Although now with some cosmetic changes the basic form can still be visualized. The site of the now demolished Delépine-Barrois workshops can just be seen in the top left of the black and white card, although the house is still in situ.



Further down the main street, past the town centre in the Bout d'Amont area of the town were situated the carriage clock making workshops of the prominent maker and one-time mayor, Albert Villon. He first set-up here in 1867 and by 1889 professed to be making some 20,000 carriage clocks per year. In 1887 Paul Duverdrey joined Villon as a director who in turn was joined by Joseph Bloquel after the death of Villon in 1910 to become Duverdrey & Bloquel. The firm later became the alarm clock making concern Bayard.

Villon had a large house built which for a time he shared with Paul Duverdrey and his family, before moving to another house he had built near enough next door. A quite magnificent house was then built for Bloquel, seen above. The main workshops have recently been demolished, along with Duverdrey's house, with a park now in its place but the Bloquel home is still standing on the corner.





This is one of my favourite postcards in the collection which shows a glimpse of Delépine-Barrois's original house on the left and down past the church to the Couaillet workshops in the distance.

But it's main attraction is the lovely signature of Martha Duverdrey, of the Duverdrey family and was sent by her to *Monsieur Deleule, Fabricant d'Horlogerie, Morteau, Doubs*. Deleule was a member of the well-known watchmaking family in the south of France and this is a small link between these two great horological areas situated at both ends of the country.



This narrative started with Abraham-Louis Breguet and ends with a link to him via the above postcard. This shows an image of Alfred Drocourt's country house situated in Rangiport on the river Seine. I have paperwork showing Drocourt selling this property in 1904 to Edouard Brown, owner of *Maison Breguet* in Paris. Brown retired here and lived in this house with his sister Madelaine.

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## **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)

**Ken Hogwood:** (USA) [kenhogwood@aol.com](mailto:kenhogwood@aol.com)

**Leigh Extence:** (UK) [leigh@extence.co.uk](mailto:leigh@extence.co.uk)

**Link to the Online Galleries website:**

<https://www.1stdibs.com/search/?q=carriage%20clocks>