

“The Carriage Way”



International Carriage Clock Chapter #195
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Benjamin Lewis Vulliamy travel clock #1051.

President's Report



Stan Boyatzis

Welcome to our first newsletter for 2020. I hope you all had an enjoyable and relaxing break over the Christmas period and look forward to a happy and enjoyable 2020. Ken Hogwood has been re-elected as a Director on the Chapter 195 Executive Committee and has signed up 10 new members from the Florida Mid-Winter Regional. Membership now stands at 264 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, Tom or Ken. Details are at the back of the newsletter.

The Lone Star 2020 Regional organised by Chapter 124 will be held next weekend on Friday 6th and Saturday 7th March. The theme for the Regional is 'Carriage Clocks' and there will be a carriage clock exhibit.

Members are welcome and encouraged to attend. A Flyer is included at the end of my report. If you require any further information please contact Greg Cook (gcookie16@yahoo.com).

This month's feature article is by Tom Wotruba on 'A Rare English Travel Clock made by Benjamin Lewis Vulliamy. Tom gives a detailed description of this clock and also reviews other travel clocks of similar style made by Vulliamy. A review of Vulliamy's life and history in the horological world is also given.

For the the second article Ken Hogwood poses the question 'When is a carriage clock not a Carriage Clock?' The answer is given latter in the newsletter.

Chris Maher from Australia is a recent member and his interest is miniature carriage clocks. He has written a short article on 'Reflection of Miniature Carriage Clocks'. Chris discusses how he became interested in miniature carriage clocks and describes some of clocks in his collection. Members should find all three articles interesting and informative. Tom, Ken and Chris welcome any questions from other 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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LONE STAR  **CHAPTER 124**
SAVE THE DATE
2020 LONE STAR
REGIONAL
"CARRIAGE CLOCKS" EXHIBIT
MARCH 6TH 8AM-5PM MARCH 7TH 8AM-NOON
PUBLIC DAYS MARCH 6TH 1PM-5PM MARCH 7TH 8AM-NOON
CARRIAGE CLOCKS, CLOCK TOOLS, DEMOS & LECTURES

A Rare English Travel Clock by Benjamin Lewis Vulliamy

Thomas R. Wotruba (USA)

The focus of this article is on an elegant travel clock made by Benjamin Lewis Vulliamy in the early 19th century. It contains the maker's signature on the dial as well as on the backplate where the number 1051 is also found. It is one of a small number of Vulliamy travel clocks housed in a rosewood case that were "superbly made demonstrating a standard of clean, vigorous work which seldom has been excelled."¹ We look first at details of this clock followed by a review of others of similar style made by Vulliamy as well as a review of his life and history in the horological world.

Vulliamy Travel Clock #1051

Figure 1 presents a front view of #1051. The chased and silvered dial contains black Roman numerals and is signed Vulliamy London surrounding the XII.



Figure 1. Benjamin Lewis Vulliamy travel clock #1051.

As is typical of many Vulliamy clocks, the dial rather than the backplate contains the winding arbors, four in this case for the time, strike, alarm, and alarm setting. The keyed front door operates with a lock by Bramah, as does a similar back door and lock shown in Figure 3. The hand-set dial requires the front door to be opened in order to adjust the time or set the alarm. At the bottom of the dial is a strike-silent switch but that is covered and not visible when the door is closed. A close-up of the center of the dial is seen in Figure 2, which identifies more clearly the four winding arbors and their locations.

¹ Charles Allix, *Carriage Clocks: Their History and Development* (Suffolk, England: Antique Collectors' Club, Ltd., 1974), 244.

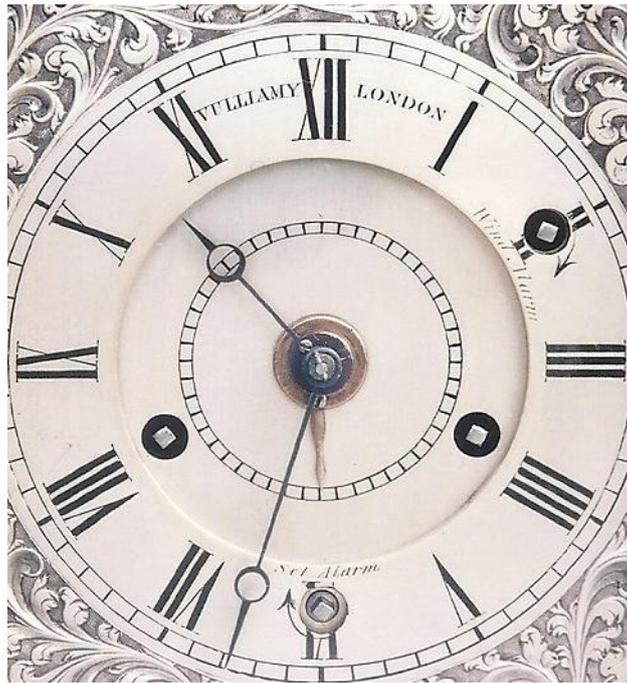


Figure 2. Dial close-up of Vulliamy clock #1051.

When the keyed back door is unlocked and opened the backplate is more fully revealed to show that the clock strikes on a bell with a tear-shaped hammer. The alarm hammer is behind the bell. Some Vulliamy travel clocks with similar case styles employ gong striking though some that do strike on a gong employ an alarm that, when activated, sounds on a bell. Striking occurs only on the hour and there is no repeat. This view also shows that a pendulum is not employed; instead the timekeeping is propelled by a movement with twin fuseses driving an underslung escapement with compensated balance. Some Vulliamy clocks with cases of similar appearance to #1051 are pendulum driven and, as we shall note later, are more properly called mantel clocks. Figure 3 presents a view of the backplate behind the open back door. When the bell is removed, the Vulliamy signature is revealed along with the clock #1051, as seen in Figure 4.



Figure 3. Backplate of Vulliamy clock #1051.



Figure 4. Signature and clock number behind the bell on the backplate of #1051.

A feature of some Vulliamy travel clocks is the sliding chamfered top which allows the top to be removed to gain a view of the platform lever escapement with a compensated balance. Figure 5 depicts the removable chamfered top in #1051 while Figure 6 presents the view of the escapement in #1051 when the top is removed. Note that there is no handle for carrying the case.



Figure 5. Removable chamfered top.



Figure 6. View of escapement with top removed.

A view through the left side of #1051, as seen in Figure 7, provides a glimpse of the barrel, chain, and fusee that power the striking, matching a similar pair that would be seen looking through the right side, and which together comprise the twin chain fusee movement of eight-day duration. Note also the quality of the superbly made rosewood case component seen in this view as well as on all sides and top of the clock shown in the previous illustrations.



Figure 7. View of the movement of #1051 through the left side of the case.

An interesting document is the entry page pertaining to clock #1051 dated June 30 1830 from Vulliamy's workbook as held in the files of the British Horological Institute. A copy of that document obtained from the BHI is presented in Figure 8. The handwritten record was kept in both pen and pencil and parts are difficult to read, but here is an attempt:

The workbook page provided the names of the specialist craftsmen employed to create and service the clocks. Some of these names are noted by Allix while others are mentioned in a book by the great grandson of Benjamin Lewis Vulliamy's brother.² A few of these workers were permanently employed at the business location of 68 Pall Mall while others were outworkers. The dates associated with the work on this clock and its subsequent sale are somewhat puzzling. The workbook page shows activity from 1830 through 1852 though some of this might have been follow-up work after the clock was originally completed. The entries reflecting "shop" dates range from 1842 to 1851. Allix stated that the date of final delivery of this clock, #1051, was to a customer "not known" and occurred in 1852. But clock #1052, presumably the next clock made after #1051, was delivered in 1834.³ Higher numbered clocks such as #1361 and #1420 were reported delivered around 1837 or 1838. The reason for this time gap regarding #1051 was not provided.

Other Vulliamy Clocks of Related Design

Benjamin Lewis Vulliamy was both a clock- and watch-maker, and among his clocks were a small number made in a case style similar to #1051. Sometimes these were identified as carriage clocks, other times as travel clocks, and still other times as mantel clocks. One way to distinguish among these types is that a true carriage clock has a handle for carrying and does not employ a pendulum.⁴ Absence of a handle but use of a platform lever escapement constitutes a travel clock as it can be moved without interrupting its timekeeping. When a pendulum is involved the clock cannot be carried or moved without upsetting its timekeeping proficiency so it is meant to be confined to a mantel or other permanent location. These definitions are not always strictly followed, however, but they do provide one way of distinguishing among types of clocks of similar appearance especially in case design as the following examples will show.⁵

Figure 9 presents Vulliamy #738, described as a rare and early 19th century rosewood mantel timepiece that contains a steel rod pendulum with a single chain fusee movement. It does not strike and there is only one winding arbor in the dial at the VI location. The arbor at XII regulates the rise and fall of the pendulum. The case is designed with a chamfered top and four acorn feet. Its movement frontplate, which is situated under the dial and not visible in this picture, is stamped with the mark of Holmden, the Vulliamy craftsman whose name appeared in the workbook page shown in Figure 8. The dial, with Roman numerals and a surrounding mask of elaborate foliate scrolls, is very similar to its counterparts in #1051 as seen in Figures 1 and 2.

² See Allix, footnote 1, pp. 241-244, and David G. Vulliamy, *The Vulliamy Clockmakers* (Cambridge, England, Antiquarian Horological Society, 2002), pp. 34-35. Allix (pp. 242-3) provides another example of a Vulliamy workbook page for clock #1052.

³ See Allix, footnote 1, p. 246.

⁴ Derek Roberts, *Carriage and Other Travelling Clocks* (Atglen, PA: Schiffer Publishing Co., 1993), p. 260.

⁵ Allix, footnote 1, p. 246, categorized #1051 as a carriage clock even though it has no handle.



Figure 9. Vulliamy Mantel Clock #738.

A travel clock with a case design similar to #1051 is shown in Figure 10. It is Vulliamy #1111 made circa 1825 in a rosewood or mahogany case. Its twin fusee movement does not drive a pendulum but rather a balance wheel escapement. The hour strike is on a bell. The dial with Roman numerals contains two winding arbors and its moon hands are similar to those in #1051. The dial mask, unlike those in the previously two examples, differs by not being elaborately engraved and contains the words Vulliamy and London below the IV. Its detachable chamfered top is again typical of this maker's creations. Repeated on the backplate are the words Vulliamy London and the number 1111.

A third example is clock #1052 shown in Figure 11. It fits the more strict definition of a carriage clock because it contains a handle, and it has been described more fully in Allix where an accompanying travel box of mahogany is also pictured.⁶ It strikes the hours on a bell but differs from #1051 because it is provided with a pull-cord on its right side for repeating the last hour on demand. The more often this cord is activated, however, the sooner will the striking train run down and cease to complete its function over the approximate eight-day period of the going train. Thus the repeating function in this clock is limited. The clock is housed in a rosewood case with a chamfered top and a balance wheel escapement. Its appearance except for the top handle is nearly identical with that of #1051. Minor differences include that the strike-silent lever is visible at the bottom of the dial and there are no openings for winding an alarm or for an alarm setting since the clock has no alarm. In addition the minute hand contains no "moon" design. The backplate includes the engraved words Vulliamy London and the number 1052.

⁶ See Allix, footnote 1, Plate IX/9, p. 241 and pp. 242-3.



Figure 10. Vulliamy Travel Clock #1111. Figure 11. Vulliamy Carriage Clock #1052.

Benjamin Lewis Vulliamy and His Predecessors

The horological story of Vulliamy involves three generations, of which Benjamin Lewis was the third.⁷ His grandfather was Francois Justin Vulliamy (1712-1797), but he never used his first name so was best known as Justin. He formed a partnership circa 1743 with Benjamin Gray who was watchmaker to King George II. Justin had married Gray's daughter Mary in 1741. Their partnership was mainly involved in producing watches through their clock production grew during the 21 partnership years. Justin sustained the business upon Gray's death in 1764 and was joined by his son Benjamin as partner in about 1780.

Benjamin Vulliamy (1747-1811) took over the business upon his father's death in 1797, though he had been increasingly responsible for some years prior. Benjamin married Sarah de Gingins in 1779 and they had 12 children though only six survived their childhood. His clockmaking showed increasing interest in ornamental clocks though he also produced small numbers of long case, bracket, and wall clocks in simple design. He received the Royal Appointment as the King's Clockmaker in 1773 and was admitted to the Clockmakers' Company as an Honorary Freeman in 1781. His clocks are found today in the British Museum, Buckingham Palace, and the Victoria and Albert Museum. His firm had a special interest in musical clocks that were produced for export that struck the hours and quarters and played seven different tunes on a set of bells. He was joined by his son Benjamin Lewis in circa 1801 and died about a decade later.

Benjamin Lewis Vulliamy (1780-1854) had a wide range of interests beyond clockmaking and watchmaking. He was granted Freedom of the Clockmakers' Company in 1809 and in subsequent years became a Fellow of the Astronomical Society, the Geographical Society, and the Zoological Society. Subsequently he was elected as an Associate of the Institute of Civil Engineers.

⁷ See David G. Vulliamy, footnote 2, for a more detailed history of the three Vulliamy generations.

He continued in his father's footsteps to hold the Royal Warrant, and between father and son they held this title and honor with five sovereigns. Production of watches and ornamental clocks continued but the firm also gained a reputation for well-made clocks for public offices. The firm's location at 68 Pall Mall contained a few of the members of his work force but most of the specialist craftsmen were outworkers living and working elsewhere in London. Included were Joseph and Richard Jump, both noted on the workbook page in Figure 8, who set up their own highly reputable clock business after Benjamin Lewis died.

Writers have emphasized the extremely high standard his work. His clocks in wooden cases "are superbly made demonstrating a standard of clean, vigorous work which seldom has been excelled."⁸ He has been criticized, however, for having a complete lack of respect for the antiquarian value of clocks he was required to repair. He was described as having "a deeply rooted conviction that he and his assistants formed the last bastions of high-quality English clockmaking and craftsmanship."⁹ As a result he gained a reputation for excessive scornfulness of others, especially when connected to incidents in which he vandalized fine clocks made by those others. A particular example involved his replacing the movement in a Tompion and then being accused of retaining the Tompion movement for himself.¹⁰ In general it has been stated that "many clocks in the Royal Collection have suffered a complete removal of the original movement and substitution of a new one made by, and signed, Vulliamy, London."¹¹ It is observed, however, that many of these clocks were made as showpieces with ornamental case work and were never capable of reasonable accuracy. Some were not even going. Because accurate time keeping was becoming more important, it is likely that the reputation of Benjamin Lewis depended to some degree on achieving this goal. Perhaps improved accuracy would have been difficult if not impossible by simply mending something in the movement.¹²

Conclusion

Benjamin Lewis continued to produce watches as well as more ornate mantel clocks, regulators, and long case clocks sometimes described as Hall Clocks to be placed at the head of a staircase or at the entrance hall of an important building. But his relatively few carriage clocks as well as his bracket clocks remained simpler in case design although excellent in quality, much like those shown in this article. Eventually increasing competition and declining health caused his business to moderate. He died in January 1854 and the business was taken over by the then well-established Frodsham family.

Acknowledgements

A number of people provided information and encouragement for this article. Thanks to Stan Boyatzis who shares my interest in Vulliamy clocks and to the British Horological Institute for providing access to the Vulliamy workbook page. Thanks also to Ben Wright whose website over the years has provided much information and illustrations about these clocks, and who suggested further sources for me to consult. Thanks also to David Vulliamy whose insightful and informative book is referenced in these footnotes. Special thanks to Roger Smith whose published writings about Vulliamy and his personal correspondence in reply to my queries were helpful in extending my knowledge regarding the contents of this article.

⁸ Allix, footnote 1, p. 244.

⁹ Vulliamy, footnote 2, p. 29.

¹⁰ Described by Roger Smith in personal correspondence with the author.

¹¹ Vulliamy, footnote 2, p. 32.

¹² See [Ibid](#) for further discussion of this issue.

When is a Carriage Clock not just a Carriage Clock?

By Ken Hogwood, FNAWCC (USA)

This carriage clock was made circa 1880 in France. Its maker was Victor Reclus. His shop was at Rue de Temple 14, Paris, France. He made fine carriage clocks and other pendulum clocks. He received honors for a carriage clock in the 1868 Paris Exposition. See more in Charles Allix's book "Carriage Clocks Their History and Development", page 449.



The case is one-piece, brass, Obis style with beveled glass on both sides, top and back door. There is no glass on the face. It has a porcelain dial, sturdy trefoil hands with a third hand to set the alarm, which strikes on a silver bell mounted in the bottom of the clock. It has a fold-down handle, as is found on most carriage clocks.

This little carriage clock has a very simple design movement and the case is even simpler. The case was originally gold gilt on brass, but most of the gold has disappeared many years ago. The beveled glass is all original and in good condition and is mounted in the case in a way I have never seen before.



The movement has a pendulum and an unusual escapement. The winding of the movement and alarm spring barrels has built-in keys on the back plate, and still runs very well.

The clock is 5 5/8" high, 3 1/4" wide and 2 1/2" deep at the base. It has a custom leather velvet lined travel case, and as the carriage clock case is over 100 years old, the leather hand strap is missing. Otherwise it is in good condition.

What does this carriage clock do other than tell time?

For the answer, look on page 25 of this newsletter.

Reflections on Miniature Carriage Clocks

Chris Maher (Australia)



I am a new member of Chapter #195, interested in miniature carriage clocks. I decided to focus on miniatures as it provides a natural boundary for collecting; and hopefully stops things getting out of control. This article is based upon a talk I gave at the February 2020 Chapter 72 meeting in Sydney.

I am new to clocks and have few technical skills so for the talk I figured it was best not to pretend. The talk was more along the lines of sharing photos of my clocks with members, and explaining what a newcomer finds interesting about these little clocks.

If this article contains any errors I am very happy to be corrected so that I can continue to learn. Likewise if you have any additional information on the clocks I am happy to hear from you.

W. THORNHILL & CO: MINIATURE SILVER & LEATHER-COVERED TIMEPIECE

Maker: Wright & Davies (Drocourt movement); **Serial No:** 26653; **Movement No:** 13026; **Date:** 1889 **Retailer:** W. Thornhill & Co. **Case:** Sterling Silver decorated & leather-bound brass case; **Movement:** Time; **Dial:** Black Arabic numerals; 'W. Thornhill & Co 144-145 New Bond St' above and 'LONDON' below centre. **Hands:** Spade; **Backplate:** Marked WT & Co, **Height:** 67mm; **Other:** Back door marked Thornhill & Co 144 Bond St, key mounted on inside of door. 'Drocourt Paris' in oval on back of front plate. Silver hallmarks WWFD in quatrefoil (Wright & Davies: William Thomas Wright & Frederick Davies) and O (year = 1889).



I find this little clock interesting because it has so many companies involved in its creation. The movement is by Drocourt, the case has the hallmark for Wright & Davies and the retailer's name, W. Thornhill, is on the dial, movement and case. Unfortunately the clock has not been well-loved over the years but I think that somehow adds to its appeal.

I found a W. Thornhill ad in the 1883 Christmas issue of *The Illustrated Sporting and Dramatic News* which includes the clock in the lower right corner. A search on the Web revealed that Thornhill commissioned a large number of these small clocks. I have found about 12 different styles, though not all have Drocourt movements.

LEROY ET FILS?: MINIATURE NIELLO TIMEPIECE

Maker: LeRoy et Fils?; **Serial No:** 171; **Movement No:** ?; **Date:** unknown; **Retailer:** unknown; **Case:** Mignonnette #1, Gilded Cannalee/Corniche with canted corners; **Movement:** Time; **Dial:** Arabic minutes and roman hours; **Hands:** Spade; **Other:** Niello dial, side panels and door. Travelling box numbered 13942; key un-numbered.



When I bought this clock I was stumped by the design because while the clock looks French the niello patterns on the dial and panels look Middle Eastern rather than European. Recently I found the 1873 book *L'Ornement Polychrome* by August Racinet that includes a section on 17th and 18th century Persian niello designs; and one pattern is a near-perfect match for the pattern on the back door. So I am guessing that a French clockmaker decided to emulate an earlier more exotic style of niello and drew inspiration from Racinet's book. But who really knows?

I cannot find any marks on the clock to help identify the maker. The backplate resembles a LeRoy et Fils miniature I have; so that is my best guess at the moment. The travelling box that came with it is numbered 13942 on the base, but this number does not match the clock case or the key that came with the clock.

I am also not sure about the handle. When I have seen other clocks with this case design the handle is quite different. Another mystery to solve.

L. LEROY ET CIE: MINIATURE CORNICHE TIMEPIECE

Maker: L. LeRoy et Cie; **Serial No:** 2484; **Movement No:** ?; **Date:** unknown; **Retailer:** indecipherable; **Case:** Mignonnette #2, Corniche; **Movement:** Time; **Dial:** Dashes and dots with black Roman numerals; **Hands:** Spade; **Backplate:** '20190 Le Roy et Cie Paris'; **Height:** 96mm.



I bought this clock from France which required me to call upon my school boy French. Unfortunately horological terms were not part of the curriculum. Thankfully Google Translate filled in the gaps.

I now have three L Leroy et Cie miniature carriage clocks and the good thing is that for each of them establishing the maker was very simple as the back plates are very clearly marked. Though they all seem a bit different in the convention adopted. This one has '20190 Le Roy et Cie Paris' engraved on the back plate and I am not sure what '20190' is meant to convey.

The handle on this corniche case is different to others I have seen on a corniche case and was one of the reasons I bought the clock. As the clock was quite cheap I was a bit worried about what might arrive. However the clock runs fine and the only problem is some minor damage to the dial which is not noticeable unless you really go looking. It had a retailer's name on the dial but this is now too faint to read. No this was not my fault; I did not accidentally wash the retailer's name off. Someone else seems to have made that mistake.

MARGAINE: MINIATURE SILVER TIMEPIECE

Maker: Margaine; **Serial No:**10986 **Date:** 1891; **Case:** Hallmark of Charles Dimier London 1891; **Movement:** Timepiece; **Dial:** White enamel dial Roman Numerals; **Hands:** Spade; **Backplate:** Margaine trademark and serial number; **Height:** 101mm; **Other:** Came with original travel box and numbered key.



I had delayed buying a silver-cased miniature carriage clock as the ones I had initially seen had beaten-up cases, no travelling box and cheap looking movements. I grabbed this one as it is in great condition and came with the original travelling box and key that has the same number as the Margaine movement. It arrived from the UK safely and works perfectly. It looks better in real life than in the pictures on the online auction site (below). I wish all purchases turned out this way.



BOURDIN: MINIATURE QUARTER REPEATER

Maker: Bourdin; **Serial No:** nil; **Movement No:** nil; **Date:** unknown; **Retailer:** unknown **Case:** engraved; **Movement:** quarter repeater fusee pocket watch; **Dial:** Black Roman numerals; **Hands:** Spade; **Backplate:** only the winding arbor and arbor to advance/retard are visible. **Height:** 71mm;



I bought this clock as I had never seen a Bourdin miniature carriage clock and I fell in love with the engraved case. I have other engraved miniatures, but the engraving on this clock is more elaborate and seems much better executed. When I got the clock home I did some research on the Web and found a Bourdin miniature carriage clock case with no internals (below). The case was similar to mine and suggests that my clock was originally a carriage clock with little bun feet and a handle. A watchmaker who has opened it up says it has a quarter repeat fusee pocket watch movement; but this is broken and also missing some parts. I am still thinking about the best option for this one. I would love to see (and hear) it working.



UNKNOWN MAKER: MINIATURE TIME & ALARM

Maker: unknown; **Serial No:** 13542; **Movement No:?**; **Date:** ? **Retailer:** unknown; **Case:** Mignonnette #2, unusual, cross between Cannalee/Bowfront. **Movement:** Time and alarm. **Dial:** Dots with black arabic numerals **Hands:** Distaff. **Height:** 100mm; **Other:** Looks similar to Adolphe Ollier (Swiss) clock.



This was the first miniature carriage clock that I bought that was not simply a timepiece. It arrived safely and the time and alarm both work perfectly. The case was however very tarnished when I got it (see picture at the right) so I cleaned and varnished the case in July 2019.

I am not quite sure what style you would call the case: Cannalee, Bowfront?. The clock is quite heavy for its size and you can see from the view of the base of the clock that the case is a very thick casting. I have seen another full-size carriage clock in this case style but not a miniature. It is a case style that seems a bit awkward when shrunk from full size to the miniature size. I like the clock but I could see how others may not.

The dial and backplate look similar to an Adolphe Ollier (Swiss) carriage clock that I have seen; so that that maker is my best guess at the moment. Happy to receive other guesses!



L. LEROY & CIE: MINIATURE CORNICHE TIME & STRIKE

Maker: L. Leroy & Cie; **Serial No:** 16175; **Movement No:** ?; **Date:** unknown; **Retailer:** indecipherable; **Case:** Mignonnette #1, Corniche; **Movement:** Time & Strike; **Dial:** Roman hours, indecipherable name; **Hands:** Distaff, **Back Plate:** L. LEROY & CIE 13-15 PALAIS ROYAL PARIS, serial number. **Other:** Gong and hammer in base, the spring barrel has two wheels to



When I saw this clock online I first noticed the maker's name. Then when I looked at the side view I realised it was a time and strike clock driven from the same spring which made it even more appealing. When it arrived home I discovered that the gong and hammer are in the base which I had not seen before on a carriage clock. The clock keeps great time but it does not strike. I have sent it to an experienced clockmaker in the Club to fix.



UNKNOWN MAKER: MINIATURE ONE PIECE TIMEPIECE

Maker: unknown; **Serial No:** nil; **Movement No:** ? **Date:** unknown; **Retailer:** unknown;
Case: engraved one-piece; **Movement:** Time; **Dial:** Arabic minutes and hours; **Hands:** Spade;
Height: 91mm; **Other:** 'IB' and '111' on back plate.



I bought this clock because I had never seen a miniature carriage clock with a one-piece case; and as a bonus the case was engraved. When it arrived it had a problem with the platform escapement and it did not run. Thankfully there is someone in the Club who has the skills to repair damaged pivots. After the pivot was repaired it now keeps excellent time.

The dial seems unusual to me in having Arabic hours and minutes; none of my other clocks have adopted this convention for the dial.

I am unsure who the maker is. The back plate is quite distinctive so perhaps someone will recognise the maker and let me know.

If this article contains any errors. I am very happy to be corrected so that I can continue to learn. Likewise if you have any additional information on the clocks I am happy to hear from you.

Email: christophermaher1@bigpond.com

What does this carriage clock do other than tell time?

This clock appears to be a carriage clock, but it is actually an antique chess match timer. The clock(s) were always sold in pairs and placed on a teeterboard like the one pictured below.



This time elapsed clock was used to time chess matches before electric or electronic chess times existed.

When level, the clock is running and the pendulum swings as any pendulum clock would to keep time. When the minute hand aligns with the alarm hand, the bell rings signaling the players time has elapsed.

The game of chess was originally called “Chaturanga” and was invented in India sometime in the 6th century. The modern version we now call Chess was adapted by the Persians later in the same century.

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

Doug Minty: (Australia) dminty@optusnet.com.au

Ken Hogwood: (USA) kenhogwood@aol.com

Link to the Online Galleries website:

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