

# “The Carriage Way”



## International Carriage Clock Chapter #195 Founded 2013

The National Association of Watch and Clock Collectors

Volume 2021 No. 3



**LeGuet Miniature Swiss Carriage Clock**

## President's Report



Stan Boyatzis

Welcome to our third newsletter for 2021 with a special welcome to our new members. If this is your first newsletter, I hope you enjoy reading it and please don't hesitate to email me with any comments. Ken Hogwood, our Director, signed up 18 new members at the recent National in Hampton, Virginia and membership currently stands at 296.

Chapter 195 will be conducting an online Zoom lecture at the end of October.

The lecture will be given by Leigh Extence from the UK. Leigh will concentrate on his research into the lives, clocks and working practices of the great carriage clock maker **Henri Jacot**, his family and associates. The talk will debunk certain myths and previously believed published 'facts' and also bring to light the importance of Jacot as an early pioneer of carriage clock manufacture. The talk will be illustrated with images from source material.

For US members it is planned to hold the lecture on Saturday 30<sup>th</sup> October at 3.00pm CST. This would be 7.00am Sunday 31<sup>st</sup> for our Australian members which may be too early. The lecture will be recorded and can be repeated at a more suitable time in Australia.

US Members interested in attending the lecture will need to contact me at: [carriageclocks195@gmail.com](mailto:carriageclocks195@gmail.com)

I will provide the Meeting Id and Pass Code. This is a great lecture by Leigh with new material on the great carriage clock maker Henri Jacot. Numbers will be limited so if interested please email me with your details ASAP.

This month's feature article is also by Leigh Extence. Leigh presents a novel approach, with postcards and comments, on the lives and relationships of the Carriage Clock Makers living and working in Paris.

The second article is by Lester McAlister on the repair of a miniature sonnerie LeGuet Swiss Carriage Clock.

Lester was not keen to take on the repair but thanks to the persistence of the owner, the members have a chance to view the complicated mechanism. Members should enjoy reading both articles. Both Leigh and Lester welcome questions from members.

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.

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 NAWCC member to access these.

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

In this newsletter I have included a section on carriage clocks sold at the recent Schmitt Horan & Co Clocks, Watches and Antiques Online Auction with live close on Sunday 11<sup>th</sup> July 2021. This is reproduced from the Schmitt Horan & Co catalog which includes estimates, condition reports, and prices realized and I hope members find this useful and of interest.

A link to the 1stdibs website is 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 of interest to the membership.

The Executive Committee hopes you enjoy reading the Newsletter.

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## Homes and Workshops of Parisian Carriage Clock Makers. Leigh Extence (UK)



This article shows the Parisian homes and workshops in the context of the history of various well-known carriage clock makers and retailers.

In this article I am using postcards and other ephemera to give a summarised story of a number of horologists of the 19<sup>th</sup> century using my research from source material. Obviously there were many hundreds, if not thousands, involved in this growing business at the time and therefore I have concentrated on a select number of makers & retailers of *pendules de voyage* and associated clocks.

Although there were *horologists*, both retail and manufacturing, placed all around the city, the majority were within or near the Marais region of the 3<sup>rd</sup> arrondissement and surrounding district.

The journey starts at the bottom end of Rue Vieille-du-Temple as seen in the two images looking up toward the Marais. Seen on the right-hand side are a row of buildings jutting out that stood on the corner of Rue Coutures-St-Gervais beyond and which were demolished to make way for a park that is now located in front of the Picasso museum, shown as Hotel le Camus in the map below.

3 Rue Coutures-St-Gervais had top floors that were also located above 94, Rue Vieille-du-Temple in the building immediately behind the *Poplerc Frères* sign and it was here at number 3 that were situated the first workshops of the great carriage clock maker Pierre Drocourt. He moved to his new workshops in 1854 following his departure from Rue Saintonge and a probable apprenticeship at Raingo Frères. Coincidentally, as will be seen, Raingo were to move their premises a few yards up from Drocourt to a new showroom at near-enough the same time.



Proceeding up Rue Vieille-du-Temple we come to number 102. It was through this arch that the well-known horologists Raingo Frères, makers of both mantel and carriage clocks, were to move having vacated Rue Saintonge in 1853. This was to allow them a far larger and more impressive retail space which was much needed now that they were selling large bronze and fancy items for which they were making their name. It is interesting to note that after their move Drocourt took over supplying carriage clocks to many of the British retailers previously supplied by Raingo including Aubert & Klaffenberger in London and Joseph Silvani of Brighton. I have in my archive a selection of letters written to Raingo from a number of these retailers in 1840 including James Grohé, a prominent retailer of carriage clocks who I am researching at present and who was supplied by both Hologue Frères and Drocourt.



The Turgot map of the late 1700s shows the proximity of the Pierre Drocourt workshop, the pink dot, and the Raingo premises, the blue dot, after both had moved from Rue Saintonge in the mid-1850s.

The demolished buildings on Rue Vieille-du-Temple are above the *Tem* to the right.



Two doors further down brings us to 106, another *Hôtel* situated in a large courtyard behind an impressive door. The postcard shows the view through the doorway giving an idea of the scale of these large premises.

This was the retail outlet for the horologer O. Carry, with his name either side of the doorway on the pillars and in the distance above the clock to the centre. The letter-heading shown gives an indication of the type of clocks he sold including carriage clocks, as well as showing a further depiction of the shop front within the courtyard. Carry was an entrepreneur rather than a clockmaker. He was first recorded in Paris as an agent for various wholesalers supplying razors, fancy hats and musical instruments including accordions and other such items. He soon took on a number of watch brands until horology was his main speciality culminating in the French agency for the Hamburg American Clock Company and the 400 day style clock. He was at 106 from 1900 until at least 1908 having moved from Rue Filles du Calvaire.

As the second card shows, this was to become the home of the *Société d'Horlogerie de Paris*. Not to be confused with the *Société des Ouvriers Horlogers* who we shall visit shortly.





Reverting back a few yards down Rue Vieille-du-Temple we turn the corner into Rue Saintonge, an important street in the history of Parisian horology.

In the semi-distance, beyond the stone balcony strutting out, is found on the left, number 11 (now 43) the previous address for Raingo Frères, whilst across the road at number 8 (now 38) is the home of Pierre Drocourt prior to his move in 1854 and the birthplace of his son and successor Alfred Drocourt in 1847.

In the foreground, to the right at number 10 is the showroom of the *Société des Ouvriers Horlogers*, as seen written above the hanging clock. This was also the address, prior to number 43, of Raingo Frères in their very early years when known as 8 Rue Touraine. The *Société* had their workshops some half a mile away at Rue du Temple 140. Shown below is a wonderful postcard depicting the women who worked as horologists there in circa 1900 including Marcelle Roumigniac with the cross above.



By taking a right-turn down Rue Poitou we reach the middle of Rue Debelleye, previously Rue Limoges, with number 28, the premises of Drocourt, on the right being just beyond the building that comes out into the pavement with the round lamp attached. The *fabricant d'horlogerie* Rolson had premises at number 24, two doors nearer the camera with the traditional style lamp attached to the wall.

In the far distance, on the corner across Rue de Bretagne, can be seen a large white building beyond which is number 33, the home of Eugène Didier. She was to marry Auguste Lechevallier, a *Directeur de Maison Drocourt*, who moved to Saint-Nicolas-d'Aliermont to manage the newly acquired Drocourt workshop there in 1874. Number 33 backs onto Rue Saintonge 8 (now 28), the birthplace of Alfred Drocourt, being the property with the higher roof visible with the two windows set below the eaves. Next comes number 31 that became for a short period after 1900 the address for Drocourt following the rebuilding of 28 into a school.

The giant carriage clock illustrated below is signed for Drocourt and has grande-sonnerie strike-work along with the original travel box and key. By repute it was on Drocourt's stand at the 1900 Paris Exposition.



We now turn around and retreat back down Rue Debelleye which brings us to number 5, shown here on the left, home of Pontoine & Diette. The latter clockmaker was to become partner with Charles Hour and was eventually succeeded by him with carriage clock back plates stamped D.H. for Diette & Hour and then C.H. for Hour alone.

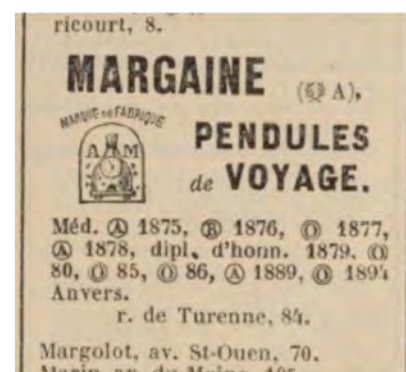
To the right and just behind the photographer is the home of Monsieur Pitou, who worked with Jacot in their latter years and who was photographed leaning out of his window in the book *Carriage Clocks* by Charles Allix and Peter Bonnett.



A few short steps later we arrive in Rue Turenne where looking down past the church we come across number 62, the second darker building on the left. This was the home and workshops of Albert Jacot from circa 1871. He was the nephew and successor to the great carriage clock maker Henri Jacot and took over the running of the Jacot carriage clock business in 1874 following his father Julien who had been at the helm since 1868, the year of the death of Henri. Following his marriage in 1874 Albert moved from here to the Jacot premises at 31 Rue Montmorency.

Immediately opposite 62 is number 75, the workshops of the clockmakers *Japy, Marti and Roux*. Samuel Marti had previously been in partnership with Georges Moser, another fine carriage clock maker and retailer.

In 1898 Arsène Margaine is recorded at 84 Rue Turenne, a short distance behind the photographer on the left.



We now take the road to the right of number 75, Rue Saint-Anastase where number 7, the dark grey building to the left, housed the premises of Charles Hour, an important maker who teamed up with Diette at the end of the 19<sup>th</sup> century and had additional workshops elsewhere in the area which we will visit shortly.



Interestingly, in 1900 Hour was a witness to the wedding of Louis-Alphonse Baveux from the clockmaking town of Saint-Nicolas-d'Alhiermont, but a resident of Paris whilst he attended the horological school with his brother Alfred Raoul Baveux. It was these two brothers who took over the Saint-Nicolas Baveux carriage clock making business to become Baveux Frères in 1891 following the death of their father, the famed carriage clock maker Alfred Baveux, whose movements we find signed with the AB monogramme in script.

At the top end of Rue Turenne we take a right turn and walk along Rue de Commines to where it meets the Boulevard des Filles-du-Calvaire. At this point we turn back and look back down the street. On the right, the building beyond the low arch is number 15 where Pierre Drocourt was living at the time of his daughter Melanie's wedding in 1873. At this point he had gone into semi-retirement with Alfred Drocourt now running the famed Drocourt carriage clock making business.



Turning completely around we now face Rue Oberkampf, which is situated to the right of the famed Cirque d'Hiver Bouglione. The building with the 'key' attached to the wall is number 10, home and workshops to the carriage clock maker Jules Brunelot. It is of some interest that this address is also that recorded in 1891 as being the Paris offices of the Saint-Nicolas-d'Aliermont makers Couaillet Frères, one of the more important suppliers of the period, whilst Brunelot has now moved two doors down to number 14, the darker building beyond the oval *Bains* sign.





Returning back to the Boulevard des Filles-du-Calvaire we turn right as it becomes Boulevard du Temple. Before moving down the latter we go left down Rue des Filles-du-Calvaire, where on the right hand side at number 23, above the striped awning, we come across an intriguing address.

It is that of the carriage clock makers Weber et Cie who, when reading their advert from the 1894 almanach, were using movements supplied from Saint-Nicolas-d'Aliermont. Recorded lodging with Weber in 1891 is the previously mentioned Louis-Alphonse Baveux whilst he and his brother were at the school of horology under the tutelage of Alfred Drocourt. This prior to their imminent return to Saint-Nicolas in that year.



The clockmaker Mougin lived and worked next door at number 21, the property with shuttered windows.



Reaching the end of the street we turn back to find number 10 on the right hand side, the building that dips slightly below the others. These were further premises of O. Carry, recorded here in 1894, prior to his move to Rue Vieille du Temple in 1900.

Note in the background the aforementioned Cirque d'Hiver Bouglione with its conical circular roof.



We return to the Cirque and look up the Boulevard du Temple, where we come across the former workshops and homes of Georges Moser and his family. A well-known name as seen on carriage clocks, Moser was a finisher and retailer of clocks. He originally set up business in 1823 at Rue Grenier-St- Lazare, moving to number 9 Boulevard du Temple in 1837, being in the middle of the row of buildings shown on the left beyond the trees. In 1839 he was known to have opened a workshop in Montbéliard, a substantial clockmaking area in the south of France near the Swiss border. At this time he was in partnership with the *blanc roulant* maker Samuel Marti with their further Paris address recorded at 13 Orleans-Marais. By 1843 the partnership had ended and Moser was now using movements and complete clocks originating from the Saint-Nicolas workshops of Holingue Frères, those stamped with the initials H.L. to the frontplate and whose workshops Alfred Drocourt was to acquire in 1874. In 1846 Moser moved across the boulevard to number 24, just above the three people seen walking in a line along the pavement in the middle foreground, before his final move in 1850 back across the street to number 15. Having become *et Cie* in 1860, there is no longer any record of Moser after 1862.

The Moser clock illustrated was made for the 1855 Paris Exposition and has a Holingue movement.

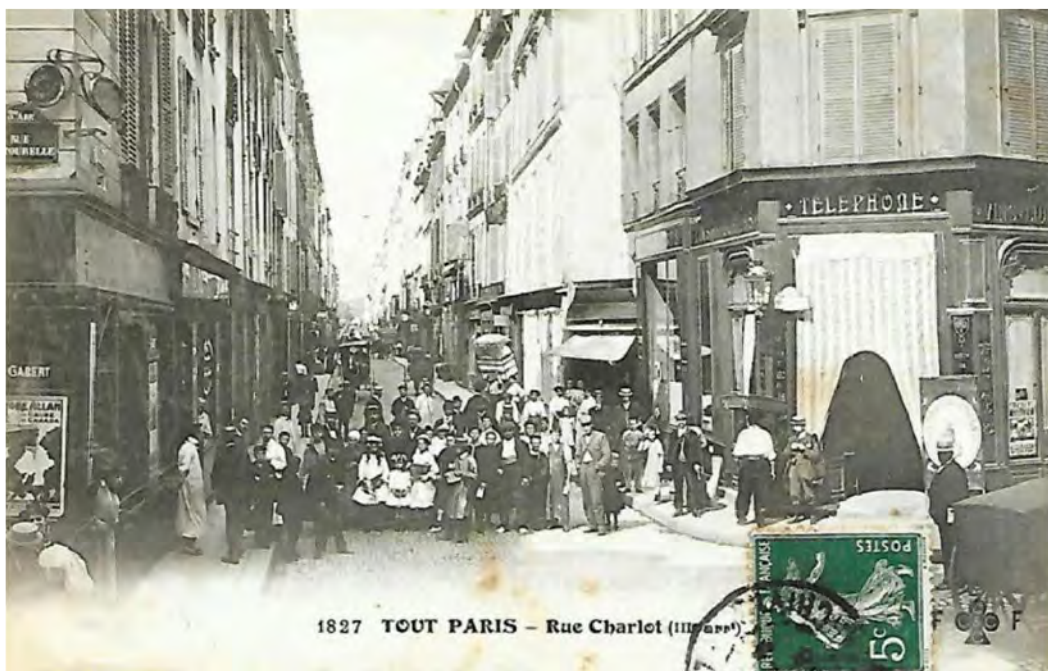


At the top of the boulevard we reach number 42, shown here on the right with the flagpole attached to the front, being one of the numerous premises recorded for Moïse Bolviller in Paris. This was his last recorded location with his death here in December 1874, following that of his wife Fanny in July 1873.

Moïse Bolviller is first recorded as working in Paris in 1825 at Barre-du-Bec, having married Fanny Alkan in 1822 and had, by 1829, moved a few yards up the street to rue Saint-Avoye 25, both now part of Rue du Temple. As will be seen Bolviller made various moves around the area before arriving here at number 42. He was another horologist who often used *blancs roulants* supplied to him by Holingue Frères as well as a number from Japy Frères.

More of the Bolviller story unfolds as we travel through the Marais.

Turning left we are now looking down Rue Charlot. In the view shown below the building with the *Bronzes* sign is no more, but going further down on the right we come across number 75, the premises of E. Maurice, maker of carriage clocks especially those decorated with fine enamelling to cases of superb quality. Opposite him, and just out of view, are the workshops of Louis-Achille Brocot at 18 (now 62) with Moïse Bolviller next door at number 16 (now 60) from circa 1837 until his move to Rue Bondy in 1845.



Having now walked down Rue Charlot we turn and look back down the road to note the premises of both Bolviller and Brocot seen in the distance down the right-hand side.

Just behind the photographers left-hand shoulder, in what was originally Rue d'Orleans 13, were situated between 1840 and 1843 the workshops of the short-lived partnership between Samuel Marti and Georges Moser. Next door at number 15 were an early home and workshops of the Brocot family; Louis-Gabriel and his sons Antoine-Gabriel and Louis-Achille Brocot. Another two doors back at number 9 were the workshops of Samuel Marti et Cie following the break-up of the partnership with Moser.

We proceed half-way down Rue Charlot to reach a strange entrance to an ancient market place on the left, *Marche des Enfants Rouge*. Moving past this and turning the corner into Rue de Bretagne a pair of later entrances to this area become visible. These sat either side of another workshop and outlet of Charles Hour and are depicted on his invoices and letter-heading as seen on the example shown below dated 1900, albeit in a somewhat more fanciful depiction.

The alley seen behind the closed gates ran down the left of his property whilst the alley with the open gates ran down the right, with a partial view of the building shown in both.





Returning back to the north end of Rue Charlot we turn into the adjacent street, Rue Béranger, which runs adjacent to Boulevard du Temple.

The postcard above shows number 5, the tall building accessed through the far arch, being the premises of Lefebvre Frères who are recorded as having workshops here in 1891. They were fine makers of carriage clocks with their trademark being the initials, L.F. Paris.

This can cause some confusion as Allix & Bonnert in *Carriage Clocks* suggest that this or one similar, belongs to Louis Fernier of the Fernier clockmaking family with workshops in Besançon.



Making our way up Rue Béranger we come to a black heavy cast-iron balcony situated on the building to the right. This is number 22, home to Arsène Margaine from 1880 to 1889 prior to his move to Rue Bondy across the far junction at the end of the street.

A couple of buildings back behind the photographer we would again come across Bolviller who in 1854 would be found working at number 12 when the street was still named Rue Vendôme.



We now cross over the Place de la Republique to arrive at Rue de Bondy, today known as Rue Boulanger, where a selection of carriage clock makers were working.

In the postcard shown above Rue Bondy is to the left of the hotel, with number 32, the premises of Richard et Cie, being the white building behind the prominent tree. Founded in 1848 as Lemaitre & Bergmann, by 1867 they had become Richard and Co with a branch in London and received an Honourable Mention at the 1889 Paris Exposition. They were excellent makers of *pendules de voyage* whose trademark, the initials R&C either side of a coiled serpent will be familiar to most collectors.

Next door at 30 are seen further premises of Moïse Bolviller who was known to be here from circa 1845 until 1854, prior to his move to Rue Béranger 12 as previously noted.

Further along again, at 26, is the home of Auguste Lechevallier, who moved from here in 1874 to take on the management of the Drocourt workshops in Saint-Nicolas-d'Aliermont.



Turning around and now standing near to the premises of Richard et Cie, we look down Rue Bondy to the right with number 54 being the building next along from that pointed at by the L of the Lecomte sign and as seen in the left hand image on the far left behind the tree. It was here that Arsène Margaine was working from circa 1904 until at least 1914, following his move from Rue Béranger. The work books of Japy Frères show that at this date Margaine was using their *blancs roulants*.





A short detour takes us to an iconic address amongst collectors of French carriage clocks. 31 Rue de Montmorency, home and workshops to Henri Jacot and his family.

This wonderful postcard of circa 1900 shows the exterior of Rue Montmorency at the time of Albert Jacot, nephew and successor to the great Henri Jacot. After a fair amount of editing I was finally able to decipher the brass plaque to the side of the door, underneath the P of Paillon, which is engraved: H. Jacot Horlogerie et Magasin.

Further signage to the front of the building shows two of the other businesses that shared the premises with Jacot at this time: the *doreur* F. Paillon and *vintner* Trolle.

Paillon, in various guises, had been at number 31 with the Jacot family for some years, first appearing in the Paris Almanach of 1872 as Veyrat & Blanc. In 1894 Francois Paillon is shown as taking over the business having married into the Veyrat family. In 1898 the business was recorded as F. Paillon, (Maison Augettand-Blanc Claude). By 1907 Francois had obviously passed away as the business was now known as Paillon, F. Vve. Paillon et fils succ, being run by his widow and his brother. They were still working there in 1911 and so therefore for most of Albert Jacot's time at number 31 the Paillon business was a part of the landscape.

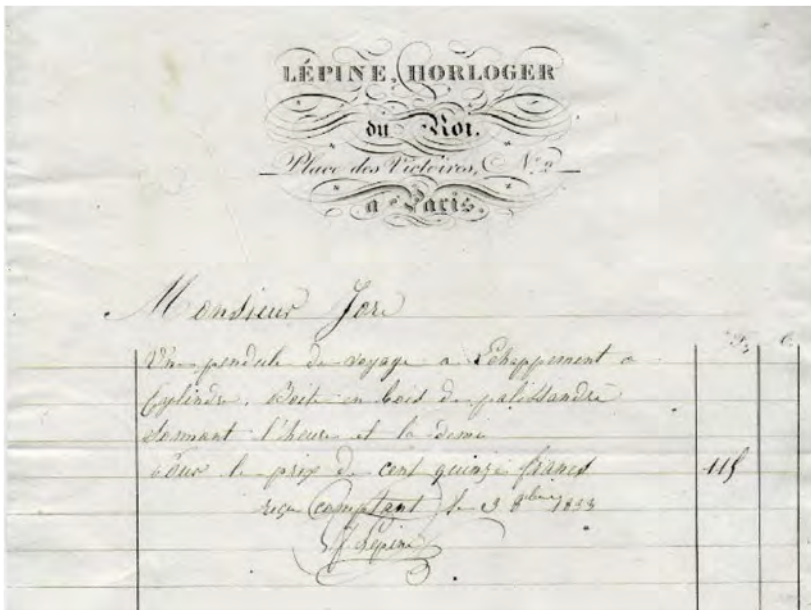


Having examined both the census and family records I feel certain that the bottom row shows Albert 'Henri' Jacot, his family and workforce.



A short walk west would bring us to the Place des Victoires with number 2 being the three left-hand arches on the building to the left of the statue of Louis XIV. It was here that an early maker of both clocks and carriage clocks was situated, the fine horologist Jean-Antoine Lépine. Born in Switzerland, he moved to Paris in 1744 where he was to teach Abraham-Louis Breguet. Lépine is recorded at various addresses until finally settling at 2 Place des Victoires in 1789. He died in May 1824 having established himself as one of the great horological innovators including the development of the Lépine calibre for watches in 1765 which allowed for greater mass-production of movements. After his death the business continued until 1916.

In my archive I have an invoice showing the sale of a *pendule de voyage*, a carriage clock, in October of 1833 with a quite wonderful description. This date is very much in the formative years of the carriage clock industry.





A short traverse into the 9<sup>th</sup> arrondissement and we come across the prior premises of a name familiar to all collectors of carriage clocks. That of the pioneer Paul Garnier, inventor of the chaff-cutter escapement and a man who is often described as the first to bring carriage clocks to a wider clientele rather than the nobility, royalty and wealthy who patronised Abraham Breguet.

My research into Garnier would suggest that he used movements supplied to him from a select few makers, settling on Jean-Baptiste Hologue from circa 1830 followed by Hologue Frères from circa 1845. A large number of Garnier clocks I've examined are stamped with the H.L.Hologue trademark to the frontplate, including the clock shown here, serial number 2659.

His home, office and workshops were housed within a number of buildings at 4,6 and 8 Rue Taitbout, the first three buildings seen in this postcard depicting the later Hotel Adelphi which itself was within numbers 2,4,6 and 8. Garnier actually died further up the street at number 16 in 1869 and was succeeded by his son also called Paul.



Taking a right turn and walking down Boulevard des Italiens we arrive at the top end of Rue de la Paix, a highly regarded shopping street that now houses some of the world's great luxury brands.

The above image is from half-way down and depicts numbers 10 and 8 down the left.

Number 8 was the Paris premises of the Geneva carriage clock makers J.F. Bautte et Cie, as seen on the invoice dated 1837 and who, certainly in the 1850s, were known to be retailing clocks under their own name but supplied by the Henri Jacot workshops in Saint-Nicolas-d'Aliermont.

Next door is number 10, the original premises of Athanase Bourdin who succeeded the horologist and jeweller Souriau in 1837 and was here prior to his move to number 24 in 1839. He would've been at here at the same time that Bautte was at 8.

In 1847 number 10 was renumbered 12 and in 1880 became the retail premises of Breguet with the business now in the hands of the former workshop manager, the Englishman Edward Brown. His son Edouard, who took on the ownership of Breguet, purchased the country house of Alfred Drocourt in Rangiport in 1904 to where he retired.

Note the Vendôme Column in the distance that stands in Place Vendôme and where the present Breguet boutique is now situated.



The postcard above shows the scene looking down Rue de la Paix and depicts Bourdin's showroom at number 24, three shops down on the left behind the street lamp. With the renumbering in 1847 it became 28 which given that nearly all Bourdin clocks have his address on both the dials and cases give a good indication for dating.

Bourdin retailed carriage clocks of a fairly distinctive design with a form of double-scroll handle rarely seen elsewhere except for a small selection signed for Drocourt. This isn't surprising when knowing that Bourdin was yet another who was supplied carriage clocks by the Hologing family. My research shows that rather as with Garnier, early Bourdin clocks came from the workshop of Jean-Baptiste Hologing and then from circa 1845 his sons Hologing Frères. Early clocks seen signed for Bourdin are fitted with a duplex escapement of which Hologing was a known maker.

In 1868 a new boulevard was opened leading away from the opera house, the Avenue de l'Opera being situated on the site of the Boulevard des Italiens. As such the top end of Rue de la Paix was razed to the ground. This wonderful Ibumen print by Louis-Émile Durandelle shows number 28, the nearest of the three arched shops, being demolished. To my delight, when I worked on the image I was able to make out the name Bourdin across the top of the showroom window.

Bourdin moved to Rue Castiglione and then Rue Sèze in 1870 where his wife died in 1876 following which he retired to be with his son in Orléans, where he died in 1894.





Moving back toward the Marais region we come across a small side street, Rue Saint-Hyacinthe.

This postcard view shows the Hotel Tuileries at number 10 with a glimpse of a premises next door, number 12, which in 1849 were the workshops of the famed escapement maker Celestine Phillippe Gontard at a time when he was in partnership with Moïse Bolviller. In this year they held a patent for a detent escapement with this address being on the registration for both makers although Bolviller was still registered at his own address of Rue Vendôme (Béranger) 12.

I have examined a number of carriage clocks signed on the dial for Gontard & Bolviller, Paris but they are always just signed for Bolviller on the movement. The actual movements were supplied to them by both Japy Frères or Hologing Frères.

Gontard was an extremely fine escapement maker and for many years fitted his platforms to movements from the Henri Jacot workshops with excellent results as recorded in Saunier's *Treatise on Modern Horology in Theory and Practice*, published in 1861, where he describes a Gontard escapement stating: 'Many years' experience seems to show that when carefully made it gives good results; Monsieur Henri Jacot, one of our best makers of carriage clocks, has assured us of this fact'.

A short walk north brings us to Rue Vivienne and the premises of one of the more important Parisian horologists, Auguste Hilaire (A.H.) Rodanet, son of the eminent maker Julien Hilaire Rodanet. He is recorded at both 36 and 38 where he was not only a finisher and retailer of fine carriage clocks, but also supplied complicated chronometers and regulators, as seen on an invoice I have in my archive. The influence of Rodanet was far-reaching being a founder and president of *l'École d'Horlogerie in Paris*, President of the *Chambre Syndicale l'Horlogerie de Paris* and editor of the *Revue Chronométrique*. He died in 1907 at number 82, the home of his son Albert and I came across his substantial tomb in the Père Lachaise Cemetery on a visit to Paris in 2019.





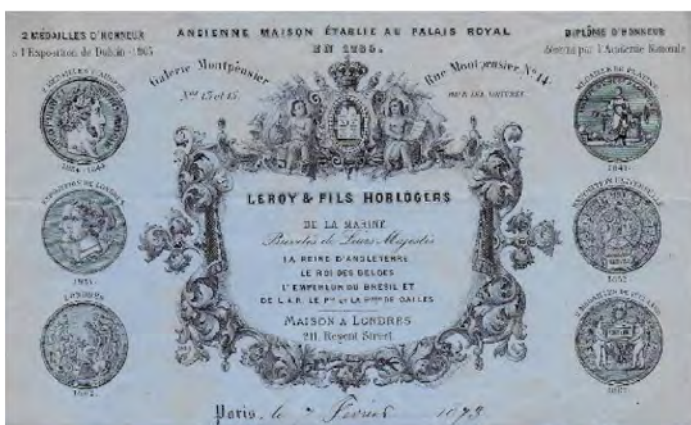
Taking a short walk down from Rue Vivienne we enter the gardens at the Palais Royal with this postcard showing the noon gun being fired giving those within distance the exact time.

Gallerie Montpensier, the row to the left, was home to two famous carriage clock makers and retailers. Leroy et Fils at 13 & 15 and Charles Oudin at 51 & 52. On a visit to Paris I was surprised to find that the marble pavement outside Oudin's shop still had his name set into it.



Charles Oudin was trained in the workshops of Abraham-Louis Breguet and the work he produced in the following years are a testament to this schooling. One stunning example made when in partnership with Charpentier was a giant carriage clock with grande-sonnerie strikework and a rock crystal dial produced for the 1862 Universal Exhibition in London. In later years he 'bought-in' the finer carriage clocks produced by Louis & Alfred Baveux, Baveux Frères and Henri Jacot and had them signed with the Oudin name.

By the time of the Leroy headed invoice shown here, the majority of their carriage clocks were being made for them by others including both Jacot and Drocourt and previously by the Holingue Frères workshops, whereas the early one-piece carriage clock shown below was made in their own workshop.





To finish we move to the north of Paris which brings us to 30 Rue Manin and the purpose built building housing L'École d'Horlogerie de Paris, the school of horology, opened in March 1887 by a group of Parisian horologists including the first president Auguste.H. Rodanet. He had a major influence over the design of the school which included four workshops, three classrooms, an amphitheatre for technical demonstrations, an important museum & library, a boarding school and the necessary areas for the various departments of the school administration.

The school was originally founded in 1880 being situated at Rue du Faubourg-du-Temple 99, but its success and lack of space for further expansion meant a move to the purpose built facility at Rue Manin.

Following Rodanet's death in 1907 the presidency of L'École was handed to Charles Hour. Alfred Drocourt was very much involved in the school being Tresorier of Conseil d'Administration from 1887/88 and vice-president in 1897. He is pictured in the doorway of the classroom in the postcard above.

As previously noted, amongst the pupils who attended the school were Alfred-Raoul and Louis-Alphonse Baveux who became Baveux Frères who on their return to Saint-Nicolas-d'Alhiermont continued to make carriage clocks for Jacot, as had their father Alfred and grandfather Louis.

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## LeGuet Miniature Swiss Carriage Clock Lester M. McAlister (US)

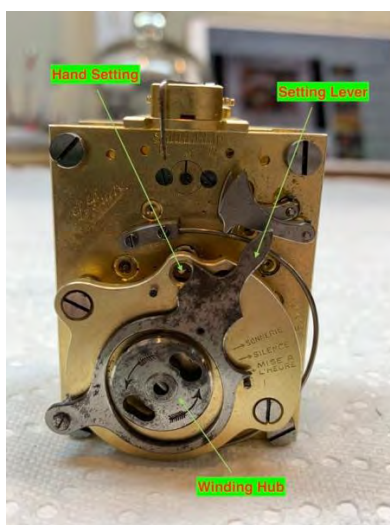


**Figure 1.**

Last year a client for whom I had repaired several French carriage clocks requested that I restore the movement on a miniature sonnerie carriage clock. Since I am not a watchmaker, I initially refused the request due to its size 3 in. x 1<sup>3/4</sup> in. x 1<sup>1/2</sup> in. (Ht x W x D). He insisted, so I agreed to examine it before making any commitment. Once the movement was removed from its case and I could see its complicated construction, I immediately put it back together. When I tried to return the clock back to him, he simply pushed it back to me and said “I trust you” and “take your time” and so it began.

The purpose of this article is to highlight the ingenious design and operation of the unique components of its construction. I have also created a YouTube video of the restoration that can be found by searching “LeGuet Carriage Clock”. If some of my written descriptions are not clear in this article, then this video should assist in your understanding.

### Setting Lever and Winding Hub:



**Figure 2.**

The *Setting Lever* sits just inside the back door of the case mounted to the rear of the movement. There are 3 positions for this lever. The bottom position is for “Setting”. Only in this position is the *Hand Setting* arbor accessible.



Here the trip levers on the front of the movement are lifted slightly so that they cannot be damaged if the hands are moved backwards or too quickly. The “Repeat” button is also disabled. The middle step is the “Silent” position. Here the hand setting arbor is blocked and all trip levers are still lifted, however now the “Repeat” button is functional. The top position is “Striking (Sonnerie)”. Here the clock first counts the hours on one hammer and the quarters on both hammers. This sequence runs for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> quarter. Only the hour is counted on the hour.

The *Winding Hub* sits in the center of the *Setting Lever* and is operated counterclockwise with a special 2-pronged key. This hub is attached to the arbor extending from the back cover of the *Strike Spring Barrel* by a round pin that passes through the hub and arbor.

**Double Mainspring Barrel Assembly:**

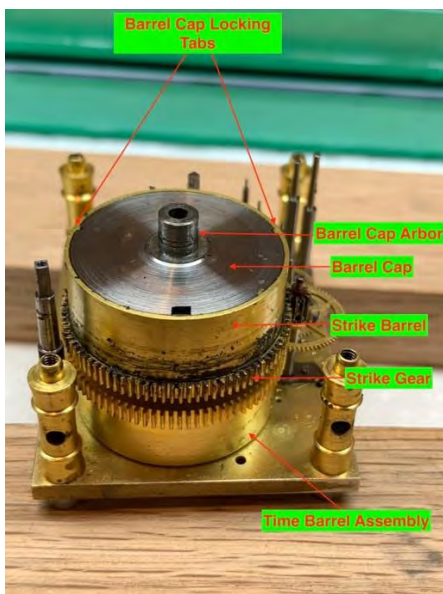


Figure 3.

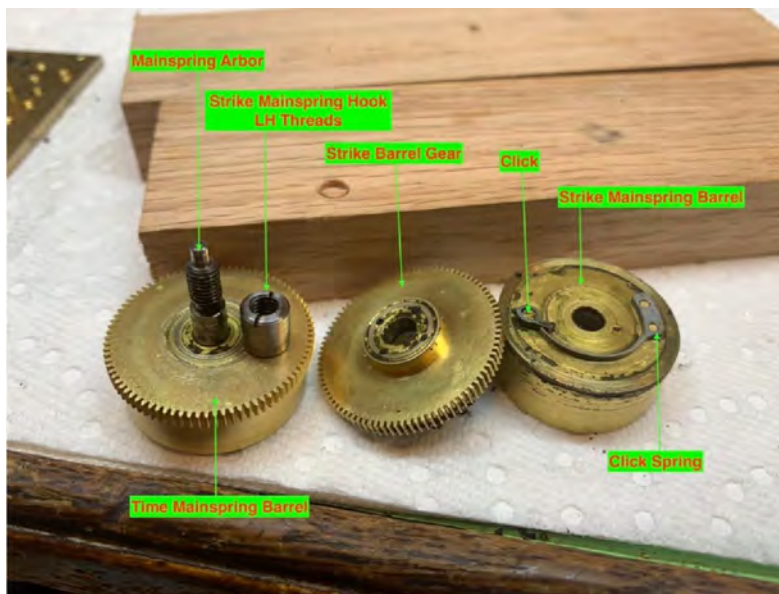


Figure 4



Figure 5.

The double mainspring barrel assembly is another ingenious design. Due to the limited space I don't know of any other way that they could have designed the movement to fit in the case. I never before serviced a mainspring assembly like this and it took a few minutes of “pondering” to understand its operating principals.

The *Winding Hub* (Fig 2) is attached to the *Barrel Cap Arbor* (Fig 3) by a round pin as described in the previous section. The *Barrel Cap* is locked in position on the barrel by 2 *Locking Tabs*. When the *Winding Hub* is turned it

actually rotates the barrel thereby winding the mainspring from the *Barrel Hook* end, not the *Mainspring Arbor* end. This is only possible because the *Strike Barrel* is actually separate from the *Strike Barrel Gear* and they are only joined together by the *Ratchet Wheel*, *Click & Spring* located between them (Fig 4 & 5). This design allows the barrel to turn during winding and afterwards locks the two sections together.

The *Mainspring Arbor* connects the end of the time mainspring to the end of the strike mainspring. To facilitate assembly there is a removable left-hand threaded *Mainspring Arbor Collar* (Fig 5). Because the hook on this collar attaches to the end of the strike mainspring, it must be threaded in this manner to keep it from unscrewing under spring tension. The bottom of the *Mainspring Arbor* below the *Time Mainspring Barrel* rests in the movement plate as is a standard design. The top of the arbor above the threads for the *Mainspring Arbor Collar* rests inside the *Barrel Cap Arbor* and the *Barrel Cap Arbor* itself rests in the movement plate. Since the *Strike Barrel*, *Barrel Cap* and *Barrel Arbor* only rotate during winding, this allows the *Mainspring Arbor* to rotate freely as the mainsprings unwind.

As mentioned before, when the *Winding Hub* is turned the *Strike Mainspring Barrel* is rotated and winds the “strike” mainspring from its outside end. As strike mainspring tension increases its inside end (attached to the *Mainspring Arbor Collar*) begins to turn the *Mainspring Arbor*. As the *Mainspring Arbor* is turned it then begins to wind the “time” mainspring connected to it. This process continues until both the strike and time mainsprings are fully wound. Yes...it takes many turns of the *Winding Hub* to accomplish this task.

The genius of this design is that the power between the two mainsprings is balanced equally as they run down. It also reduces the number of components needed (arbors, clicks, springs, ratchet wheels, screws) and the area needed for the mainsprings is much less than needed for 2 mainspring assemblies, essentially one assembly.

### Centrifugal Governor Assembly:



Figure 6.

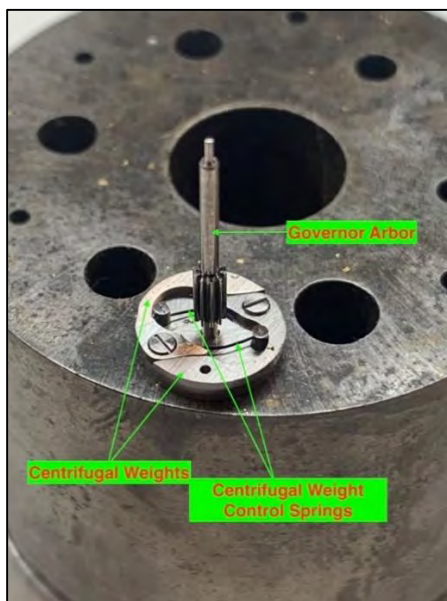


Figure 7.

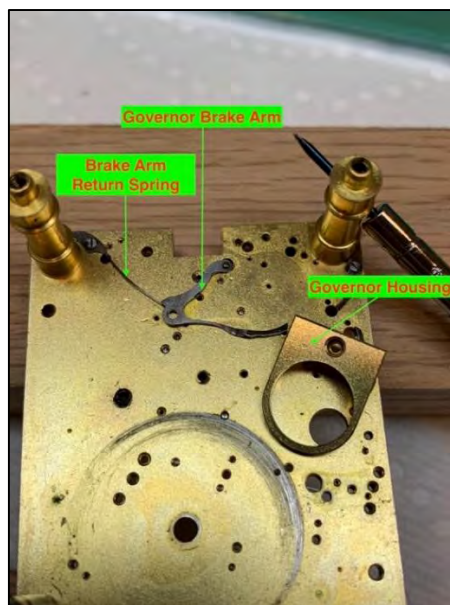


Figure 8.

Another unique feature of this clock is the *Centrifugal Governor Assembly* (Fig 7). In a movement where space is at a premium, there is no room for a traditional blade governor. As you can see in Figure 6, the contrate wheel located in the middle of the plate, extends directly into an area where the blade would be. A more compact governor was required and this design meets the requirements perfectly.

The key parts to this device are the *Governor Arbor* (which carries the *Centrifugal Weights* and *Control Springs*), the *Governor Housing*, *Governor Brake Arm* and *Brake Arm Return Spring*.

When the strike train is activated the *Quarter Strike Rack* is released onto its snail. The *Brake Arm* (Fig 8) is held in the stop position by the *Quarter Strike Rack*, so once the rack is released the *Governor Arbor* begins to rotate and the *Centrifugal Weights* extend to regulate its RPM. The *Governor Housing* prevents the *Centrifugal Weights* from overextending at peak power (fully wound mainspring) to maintain a steady rate. As the strike cycle completes the

*Quarter Strike Rack* returns to its original position, pushing against a pin extending from the upper *Governor Brake Arm*, causing it to rotate counterclockwise, where the lower edge of the arm contacts the *Centrifugal Governor* thereby stopping the strike train. At this point the *Centrifugal Weight Control Springs* return the weights back to their rest (innermost) position moving the weights closer to the arbor and effectively reducing the energy needed to start the *Governor spinning* when released.

### Strike Train Operation:

In my opinion the most interesting feature of this clock is the strike train. Every other striking clock restored previously used a rack to control a gathering pallet, that controls a wheel with lifting pins which in turn make the hammers rise and fall. However, in this design, the rack teeth themselves actuate pawls that lift and release the hammers. There is no gathering pallet, but instead a unique system where the rack is lifted through a drive gear moving teeth on the edge of the rack assembly. This drive gear is released for a split second which allows the rack to fall and initiate the strike sequence.

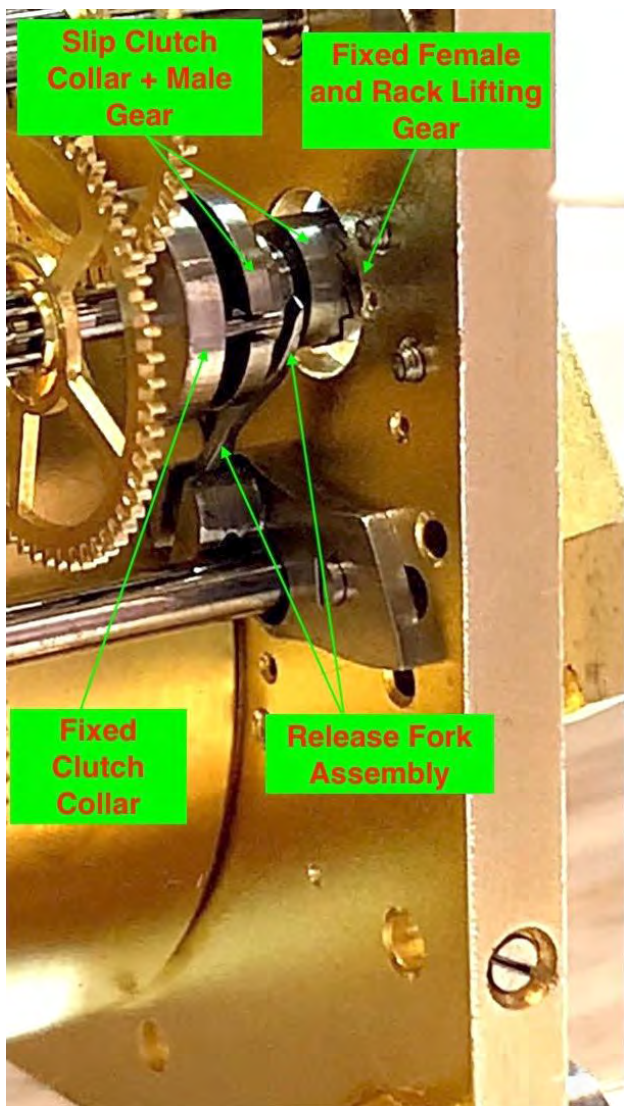


Figure 9.

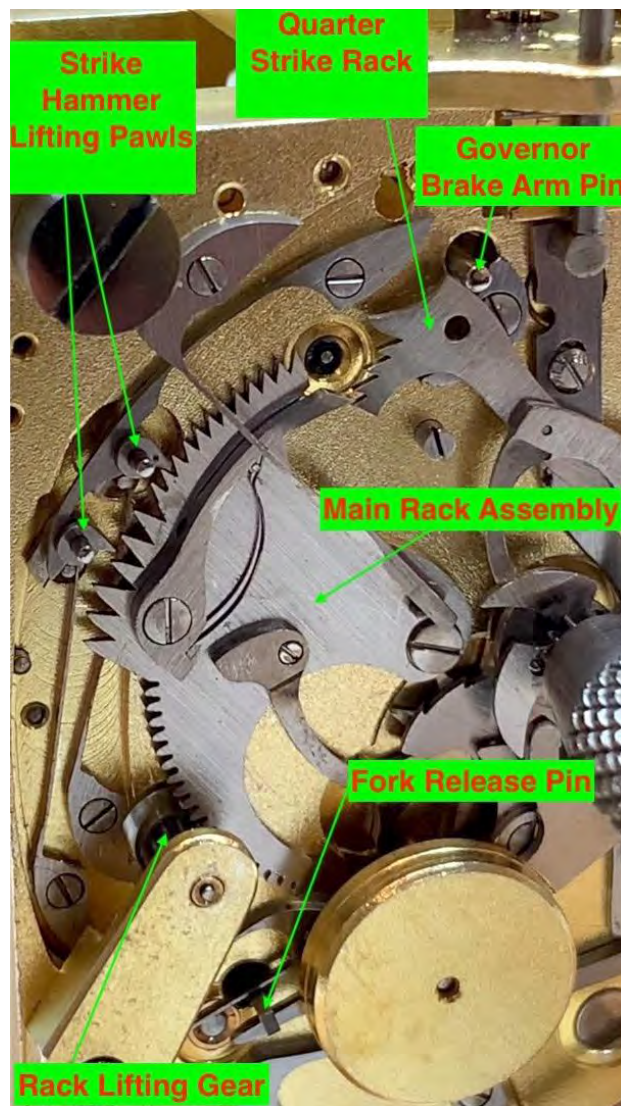


Figure 10.

Figure 9 shows the *Rack Release* system located between the plates. When activated by the “barbell” it flies up and strikes the *Fork Release Pin* (Fig 10) this moves the *Release Fork Assembly* to the left moving the *Slip Clutch Collar W/ Male Gear* to the left. This separates the *Male Gear* from the *Female/Rack Lifting Gear* for a split second releasing the *Female/Rack Lifting Gear* and allowing the *Main Rack Assembly* to fall onto its snail. *The Male and Female gears* immediately rejoin.

The *Strike Hammer Lifting Pawls* (Fig 10) are designed to rotate freely clockwise on their arbors so as the rack falls it easily pushes the pawls out of its path. When rotated counterclockwise as the rack rises, the hammer arbors are lifted by the tail of the pawl.

When the *Main Rack Assembly* falls it releases the *Quarter Strike Rack* which falls onto its snail.

Once the *Quarter Strike Rack* is released it moves away from the *Governor Brake Arm Pin*, releasing the *Governor Brake Arm* which in turn releases the *Centrifugal Governor*, putting the train in motion.

The *Rack Lifting Gear* (Fig 10) now rotates counterclockwise and begins lifting the rack assembly.

The *Main Rack Assembly* has 18 teeth which push against one or both the *Hammer Lifting Pawls* as the rack is being moved back into its stopped position. The 12 smallest teeth (from right to left) will only push the *Right Lifting Pawl* and count the hour depending on the snail's position.

The next 6 teeth (3 medium and 3 tall) are used for the quarter strike (3 quarters) so that 2 hammers will announce each quarter depending on the snail's position. The left *Lifting Pawl* is positioned so that it can only contact the 3 tallest teeth. This way when the rack is being lifted back into position, none of the 12 short teeth or the 3 medium teeth can push that pawl.

Since there is no quarter struck on the hour, the *Main Rack Assembly* must stop before the *Lifting Pawls* reach the medium or tall teeth. As the *Main Rack Assembly* is being lifted back into position the last of the smallest teeth passes the right *Lifting Pawl* (completed hour strike) a spring-loaded arm on the *Main Rack Assembly* approaches the teeth on the *Quarter Strike Rack*. As noted previously, the position of the *Quarter Strike Rack* is determined by its snail. On the hour, the quarter strike snail will only allow the rack to fall a small distance (1 tooth) which is just enough to release the *Governor Brake Arm Pin*. As seen in Fig 10, the arm is just entering the first tooth on the *Quarter Strike Rack* and as it advances it catches this tooth which pushes the *Quarter Strike Rack* against the *Governor Brake Arm Pin* thereby stopping the *Centrifugal Governor* and the train.

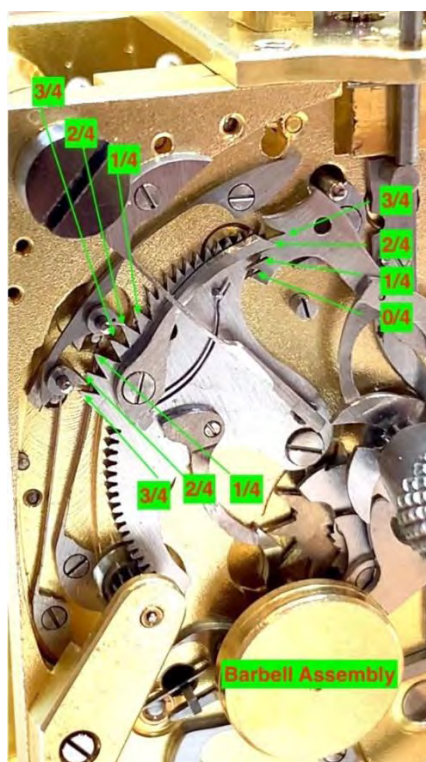


Figure 11.

In Figure 11 the *Quarter Strike Rack* as fallen into the 3<sup>rd</sup> slot which is for the 2<sup>nd</sup> quarter (30 minutes after the hour). The hammer sequence has been partially completed. The *Right Lifting Pawl* has already fallen off (struck) the 1/4 tooth and is about to fall off the 2/4 tooth. The *Left Lifting Pawl* has already fallen off (struck) the 1/4 and 2/4 tooth.

Once the *Main Rack Assembly* has moved far enough for the *Right Lifting Pawl* to fall off 2/4 tooth its arm pushing the *Quarter Strike Rack* will move it far enough to move it against the *Governor Brake Arm* pin and stop the train.

The best part of this restoration was the fact that the movement had only been apart once before and that service was obviously done by an experienced technician. The client told me that he had purchased the clock over 20 years ago but could never get anyone to work on it. What began with much trepidation on my part, ended with a happy client, an amazing timepiece brought back to life and my undying admiration and respect of Mr. LeGuet's work.

Lester McAlister

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**Carriage Clocks sold at the recent Schmitt Horan & Co Clocks Watches and Antiques Online Auction with Live Close on Sunday 11<sup>th</sup> July 2021. This is reproduced from the Schmitt Horan & Co Catalog. The sale prices do not include the 20% buyer's premium.**

**Lot 238: An Unusual French Oxidised Silver and Multicoloured Gold Ornamented Hour Repeating Carriage Clock.**



**Description:**

France, for J.E Caldwell & Co Philadelphia, an unusual and decorative oxidised silver and multi color gold ornamented hour repeating Anglaise Riche carriage clock, the case with gilt, stepped base and bombe form oxidised silver surbase, the corners with Corinthian columns supporting an inverted cavetto cornice and gilt balustrade, the top with ornate carrying handle and engraved "L.L Heckscher from R.H. Silver Wedding 1882, the case sides with hammered, oxidized silver panels featuring birds leaves and flowers highlighted with red, yellow and green gold plating, the dial mask matching the case sides and with round roman numeral, two tone enamel dial and blue steel distaff hands, 8 day, two train movement with lever platform, striking the hours and half hours on a gong and repeating the last hour on demand.

**Condition:**

Case dirty and with polish residue and minor verdigris, losses to gilding, particularly on the top and handle, rear glass with minor inside chips at lower corners, panels and mask good, dial with minor scratch hands with a few speckles of oxide, movement dirty and with spotting runs and stops, low balance amplitude, flint not releasing rack hook at the hour and half hour repeat functions correctly but plunger sticks and must be lifted to allow rack to work, needs servicing.

**Dimensions:** 4.625in x 9in x 4.25in.

**Circa:** 1880.

**Low Estimate:** \$2,000. **High Estimate:** \$3,000.

**Sale Price:** \$3,600.

**Lot 239: A French Engraved Oval Carriage Clock with Grande Sonnerie Strike.**



**Description:**

France for Shreve Crump and Low, Boston, an engraved, oval grand sonnerie striking carriage clock, the moulded top and base joined by frames containing bevelled glasses, the exterior surfaces engraved with foliate ornament, the top with bevelled glass and engraved scrolled handle, signed roman numeral white enamel dial with subsidiary alarm chapter, blued steel spade hands, 8 day three train movement with lever platform, striking the hours and quarters on gongs and repeating the last hour and quarter on demand.

**Condition:**

Case a bit dirty, minor losses to original gilding, primarily on the handle, glasses good, dial good minute hand with minor oxide at tip, alarm hand replaced, movement oily, dirty and plates with minor staining, running repeating correctly, would benefit from service.

**Dimensions:** 4.875in x 7.375in x 4in.

**Circa:** 1870.

**Accessories:** Key.

**Low Estimate:** \$1200. **High Estimate:** \$1,600.

**Sale Price:** \$1,500.

**Lot 240: A Late 19th Century Grand Sonnerie Repeating Carriage Clock with Calendar by Drocourt.**



**Description:**

Drocourt, Paris, a late 19th century grand sonnerie repeating carriage clock with day, date and alarm, the Pillars case with columns at the corners and with conforming, molded top and base, roman numeral gilt dial with blued hands and subsidiary dials below 6:00 displaying day of the week, alarm time indication, and date, 8 day, 3 train movement with lever platform and cut, bimetallic balance, striking grand and petit sonnerie quarters on gongs, and repeating the last hour and quarter on demand, serial #17083

**Condition:**

Case with losses to gilding, tarnish, and polish residue, right side glass with minor chip at upper right, dial and dial frame with minor discoloration, subsidiary dials with losses to days and numerals, movement dirty, gummy, and with some staining, not running, good staff, not striking or repeating, one strike hammer loose inside case, alarm not working.

**Dimensions:** 4.25in x 7.5in x 3.7.

**Circa:** 1880.

**Low Estimate:** \$900. **High Estimate:** \$1,200.

**Sale Price:** \$2,200.



## 241: A Good Hour Repeating Carriage Clock with Alarm by Drocourt.



### Description:

Drocourt, Paris, a good hour repeating carriage clock with alarm, polished brass Gorge case with five beveled glasses, roman numeral white enamel dial marked "J. Heros Rue de la Paix Paris", blued steel Breguet style hands, 8 day, three train movement with lever platform, striking the hours and half hour on a bell, and repeating the last hour on demand, the front plate with "H.L." mark, serial #6396.

### Condition:

Case with minor oxidation, repeat pusher button missing, and tip of rod bent, glasses good, dial good, with losses to signature, minute hand replaced, movement good, running, striking, and repeating, alarm functional.

**Dimensions:** 3.375in x 6.25in x 3in.

**Circa:** 1870.

**Low Estimate:** \$800.    **High Estimate:** \$1,200.

**Sale Price:** \$650.

**Lot 242: A French Striking Carriage Clock with Enamel Gorge Case by Drocourt.**



**Description:**

Drocourt, for Tiffany & Co., New York, a striking carriage clock with cold painted enamel, the Gorge case ornamented with green leaves and white flowers on a lavender ground, roman numeral white enamel dial with blued steel Breguet style hands and gilt dial mask painted to match the case exterior, 8 day, two train movement with lever platform, striking the hours and half hour on a gong, the gong base with "F.D." mark, and with the maker's "D.C." mark on back plate, serial #9965.

**Condition:**

Case dirty and with losses to enamels, glasses good, dial good, with faint remnant of Tiffany signature, hands with specks of oxide, dial mask with minor flaking to enamels, movement dirty, gummy, and with minor staining, not running, good balance staff, striking functional.

**Dimensions:** 3.75in x 7.25in x 3.25in.

**Circa:** 1875.

**Low Estimate:** \$700 **High Estimate:** \$900.

**Sale Price:** \$1,300.

## Lot 243: A French Petite Sonnerie striking Carriage Clock with Alarm.



### Description:

France, a petite sonnerie striking carriage clock with alarm, Anglaise variant case with beveled glasses and sawtooth band at top and base, gilt dial mask with gilt arabic numeral time and alarm chapters, blued steel Breguet style hands, 8 day, three train movement with lever platform, striking petite quarters on two gongs, counting the hours, and repeating the last hour and quarter on demand, the back plate with lever to silence the strike.

### Condition:

Case with minor tarnish, rear glass with minor chip at upper right, dial and hands good, movement dirty and very gummy, running, low amplitude, striking and repeating very sluggish, alarm functional.

**Dimensions:** 3in x 6.25in x 2.75in.

**Circa:** 1900.

**Low Estimate:** \$600. **High Estimate:** \$800.

**Sale Price:** \$850.

**Lot 244 A French Hour Repeating carriage Clock for J.E.Caldwell & Co.**



**Description:**

France, for J.E. Caldwell & Co., Philadelphia, an hour repeating carriage clock, the Gorge case with five beveled glasses, signed, roman numeral white enamel dial with blued steel hands and engraved, gilt mask, 8 day, two train movement with lever platform, striking the hours and half hour on a gong, and repeating the last hour on demand.

**Condition:**

Case lacking gilding and with minor, localized spotting, rear glass with fracture at upper right, door knob replaced, dial with losses to signature, mask good, minute hand a poor replacement, movement dirty, running and striking, low balance amplitude, repeating functional.

**Dimensions:** 4in x 7in x 3.5in.

**Circa:** 1880.

**Low Estimate:** \$500. **High Estimate:** \$700.

**Sale Price** \$650.

## Lot 245. A Late 19<sup>th</sup> Century Hour Repeating Carriage Clock.



### Description:

France, for J.W. Gronback, Stockholm, a gilt, Gorge cased hour repeating carriage clock with alarm, the glazed case with molded base and cornice, the top with carrying handle, Roman numeral white enamel dial with subsidiary arabic alarm chapter, blued steel spade and whip hands, 8 day, three train movement with lever platform, striking the hours and half hour in passing, and repeating the last hour on demand.

### Condition:

Regilded, front glass with chip at lower left, dial good, minute hand repaired and with rust, hour hand with spot of rust, movement dirty and with minor staining, platform a 20th century replacement, striking and repeating functional, hands need to be repositioned to synchronize with striking.

**Dimensions:** 3.75in x 6.875in x 3.25in.

**Circa:** 1890.

**Low Estimate:** \$500. **High Estimate:** \$700.

**Sale Price:** \$225.

**Lot 246: An Early 20<sup>th</sup> Century Hour Repeating Carriage Clock with Alarm Signed Charles Hour.**



**Description:**

Charles Hour, Paris, an early 20th century hour repeating carriage clock with alarm, the Anglaise variant case with beveled glasses, roman numeral white enamel dial with subsidiary arabic alarm chapter, blued steel distaff hands, and 8 day, three train movement with 13 jewel lever platform and cut bimetallic balance, striking the hours and half hour on a gong, and repeating the last hour on demand, case and movement signed.

**Condition:**

Case with minor tarnish, rear top molding with a few dings, front glass with small chip at upper right, dial good, hands with minor oxide, alarm hand repaired, movement dirty and with minor staining, steel components with minor patches of oxide, running, striking and repeating, alarm functional.

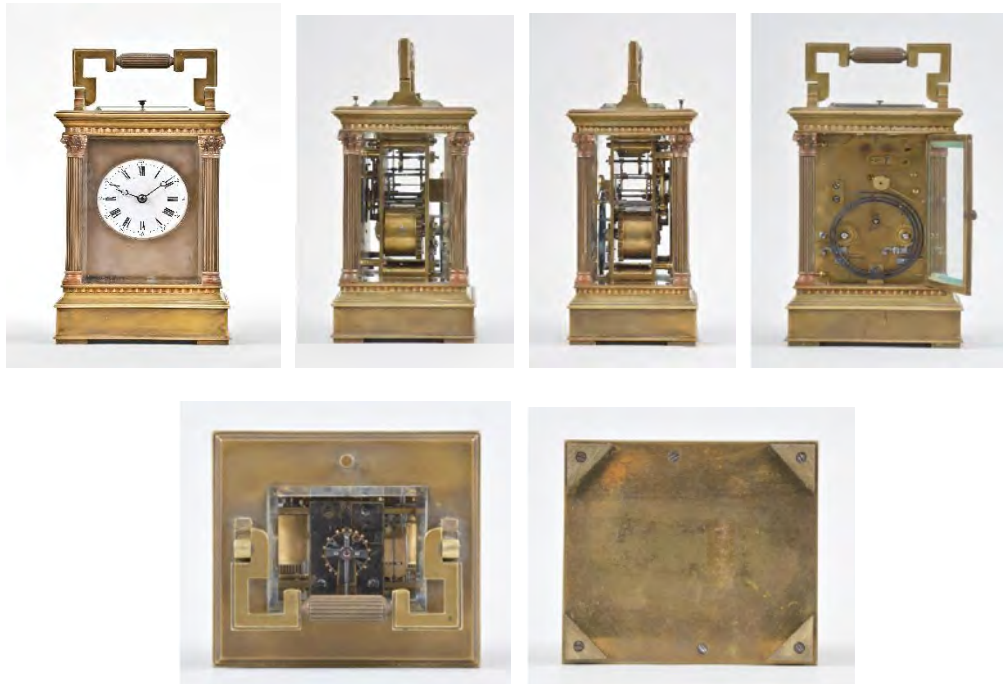
**Dimensions:** 3.125in x 6.375in x 2.875in.

**Circa:** 1915.

**Low Estimate:** \$400. **High Estimate:** \$600.

**Sale Price:** \$200.

## Lot 247: A Late 19<sup>th</sup> Century Striking Anglaise Riche Carriage Clock.



### Description:

France, a late 19th century striking carriage clock, the Anglaise Riche case with molded top and base joined by four Corinthian columns, roman numeral white enamel dial with blued steel Breguet style hands and silvered mask, 8 day, two train movement with lever platform, striking the hour and half hour on a gong, and repeating the last hour at will.

### Condition:

Case dirty and with tarnish, rear glass with minor chips at upper and lower right, dial dirty and with tiny flake at center, mask with tarnish and minor staining, hands good, center arbor flush with top of hand washer and without pin, movement very dirty, gummy, some arbors with small patches of rust, not running, striking or repeating, balance free.

**Dimensions:** 4.125in x 8in x 3.625in.

**Circa:** 1890.

**Low Estimate:** \$400. **High Estimate:** \$600.

**Sale Price:** \$425.

**Lot 248: A 19<sup>th</sup> Century French Carriage Clock with Engraved Cannelee Variant Case.**



**Description:**

France, a striking carriage clock with engraved Cannelee variant case, the glazed case with foliate engraving at base and top, the corners with a stylized Greek key design, and top with fluted carrying handle, Roman numeral white enamel dial with blued steel Breguet style hands and gilt mask with floral and foliate engraving, 8 day, two train movement with lever platform, striking the hours and half hour on a gong.

**Condition:**

Case and glasses very dirty, gilding polished away, polish residue, rear glass with minor chips at upper and lower right, dial and mask good, hands with minor bends, movement very dirty, not running, strike mainspring broken.

**Dimensions:** 3.75in x 6.75in x 3.25in.

**Circa:** 1875.

**Low Estimate:** \$400. **High Estimate:** \$600.

**Sale Price;** \$475.



## Lot 249. An Early 20<sup>th</sup> Century Hour Repeating Carriage Clock



### Description:

France, an early 20th century hour repeating carriage clock, gilt Anglaise Riche case with fluted columns and reeded handle, arabic numeral white enamel dial with floral festoons, gilt Louis XV style hands, 8 day, two train movement with lever platform, striking the hours and half hour on a gong, and repeating the last hour on demand.

### Condition:

Case with bright gilding, repeat pusher with minor bend, left side glass with very small loss at top, rear glass with tiny chip at lower right, dial with small loss at edge, 6:00, hands and mask good, movement running, striking and repeating, platform replaced.

**Dimensions:** 3.675in x 7in x 3.25in.

**Circa:** 1910.

**Low Estimate:** \$400 **High Estimate:** \$600.

**Sale Price:** \$225.

**Lot 250. A Late 19<sup>th</sup> Century Hour Repeating Carriage Clock with alarm and Travel Box by Margaine.**



**Description:**

Margaine, Paris, a late 19th century hour repeating carriage clock with alarm and travel box, polished brass Corniche case with beveled glasses, roman numeral white enamel dial with subsidiary arabic alarm chapter, blued steel Breguet style hands, and 8 day, three train movement with lever platform, striking the hours and half hour on a gong, and repeating the last hour on demand, the back plate with Margaine's mark, with leather covered travel box.

**Condition:**

Case dirty and with polish residue, right side glass with small chip at upper left, top glass with small loss at right, door with minor bends, marks and distortion at hinge pins, dial dirty but otherwise good, hands with a few specks of oxide, alarm hand a poor replacement, movement with dirt and minor staining, running and repeating, hands need to be synchronized with repeating, not striking at the hour and half hour, strike flirt resting on top of dial plate foot, box with splits and losses to covering, lacking front panel.

**Dimensions:** 3.625in x 7in x 3.25in.

**Circa:** 1880.

**Accessories:** Travel Box.

**Low Estimate:** \$400. **High Estimate:** \$600.

**Sale Price:** \$200.

**Lot 251. An early 20<sup>th</sup> Century Grand Sonnerie Repeating Carriage Clock with Alarm.**



**Description:**

France, an early 20th century grand sonnerie repeating carriage clock with alarm, brass Corniche case with five beveled glasses, roman numeral white enamel dial with blued steel Breguet style hands, 8 day, three train movement with lever platform and cut, bimetallic balance, striking grand or petite sonnerie on gongs, and repeating the last hour and quarter on demand.

**Condition:**

Case polished and lacquered, minor tarnish, case bottom plate replaced, front glass with chips at lower left, dial restored, hands replaced, movement running, not striking or repeating, gathering pallet blocking racks, alarm functional.

**Dimensions:** 3.75in x 7.25in x 3.25in.

**Circa:** 1910.

**Low Estimate:** \$300. **High Estimate:** \$500.

**Sale Price:** \$550.

**Lot 252. A Late 19th Century French Hour Repeating Carriage Clock.**



**Description:**

France, a late 19th century hour repeating carriage clock, the brass Anglaise variant case with Roman numeral white enamel dial, blued steel distaff hands, and 8 day, two train movement with lever escapement, striking the hours and half hour on a gong.

**Condition:**

Case dirty and with minor tarnish, left side glass with minor flakes and chips, rear glass with a few minor flakes and chips, top glass replaced and too thin, dial with hairline and small loss at upper left corner, hands good, movement a bit dirty, platform replaced, runs briefly, striking does not release at hour and half hour, flirt above dial plate foot, repeating functional.

**Dimensions:** 4in x 7.5in x 3.5in.

**Circa:** 1890.

**Low Estimate:** \$250. **High Estimate:** \$350.

**Sale Price:** \$200.

**Lot 253. An Early 20<sup>th</sup> Century French Hour repeating Carriage Clock.**



**Description:**

France, a late 19th century hour repeating carriage clock, the gilt Anglaise variant case with rows of pyramidal ornament following the lines of the case and handle, arabic numeral white enamel dial with blued steel spade hands and gilt, pierced, cast mask with floral and foliate ornament, 8 day, two train movement with lever platform, striking the hours and half hour on a gong, and repeating the last hour on demand.

**Condition:**

Case dirty, with tarnish and losses to gilding, case bottom screws with rust, rust on case at lower left, glasses good, dial and mask good, hands with specks of oxide, balance staff broken, strike flint out of place, jamming gathering pallet.

**Dimensions:** 3.75in x 7.75in x 3.25in.

**Circa:** 1900.

**Low Estimate:** \$250. **High Estimate:** \$350.

**Sale Price:** \$325.

**Lot 254. A Late 19<sup>th</sup> Century French Striking Carriage Clock with Gorge Variant Case.**



**Description:**

France, a late 19th century striking carriage clock, the glazed Gorge variant case with canted corners and bulbous, reeded handle, Roman numeral white enamel dial with blued steel Breguet style hands, and 8 day, two train movement striking the hours and half hour on a bell.

**Condition:**

Case lacking gilding, glasses good, dial restored, hands good, movement dirty, spot of corrosion on edge of front plate, running and striking, low balance amplitude.

**Dimensions:** 3.5in x 6.5in x 3in.

**Circa:** 1880.

**Low Estimate:** \$250. **High Estimate:** \$350.

**Sale Price:** \$400.

## Lot 255. An Early 20<sup>th</sup> Century French Striking Carriage Clock with Travel Box



### Description:

France, an early 20th century French carriage clock with travel box, brass semi Anglaise case with bombe base, fluted columns, and molded top, the surbase and frieze with applied bands of cast ornament, arabic numeral silvered dial with gilt mask and blued steel lyre hands, 8 day, two train movement with lever platform, striking the hours and half hour on a gong, with velvet lined travel box.

### Condition:

Case dirty and with spotting and tarnish, front glass with fracture at upper right, right glass with minor chips at upper left, rear glass with chips at upper and lower right, movement oily, not running, good staff, dial with darkening at edge, hands with minor oxide, mask good, striking functional, incorrect position of rack spring will not allow any more than three hours to be struck, case poor, lacking front panel.

**Dimensions:** 3.75in x 7.25in x 3.25in

**Circa:** 1900.

**Accessories:** Travel Box, Winding Key.

**Low Estimate:** \$250 **High Estimate:** \$350.

**Sale Price:** \$200.

**Lot 256. An Early 20<sup>th</sup> Century French striking Carriage Clock.**



**Description:**

France, an early 20th century striking carriage clock, brass Anglaise variant case with roman numeral white enamel dial and blued steel distaff hands, 8 day, two train movement with lever platform striking the hours and half hour on a gong.

**Condition:**

Case dirty and with minor spotting and tarnish, front glass with chip at upper right, edges of top glass with chips, dial with loss at upper left corner, hands good, movement with minor spotting, running and striking, low balance amplitude.

**Dimensions:** 4.125in x 7in x 3.75in.

**Circa:** 1900.

**Low Estimate:** \$200. **High Estimate:** \$300.

**Sale Price:** \$125.



## **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 1stdibs website:**

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