

# G U D E & M E I S

---





## About Us

Gude & Meis Antique Clocks specialises in clocks, music boxes, and barometers. The gallery is located in the renowned Museum Quarter near the Rijksmuseum in Amsterdam. All objects are sold with a guarantee of authenticity and full functionality. We ship worldwide. Besides selling clocks, we provide repairs, restorations, and valuations. For further information, please visit: [www.gudemeis.com](http://www.gudemeis.com).

We add QR codes to all our objects. When you scan this code with your phone or tablet, you will be taken to the object on our website, displaying more information, including the current sold or available status. You can download a QR scanner to your phone or tablet, but for most devices, just aiming at the code with the camera of your device will give you the option to go to the website.



Our shop in Amsterdam houses a great variety of antique clocks; however, these clocks aren't merely timekeepers. With their rich history, expert craftsmanship, technical intricacy, and decorative quality, they transcend their function as devices that tell time. They are objects with their own stories, making them not just functional, but conversation pieces to be enjoyed. Through this catalogue, we wish to share our passion and fascination for clocks with you. We invite you to explore the catalogue and enjoy our collection, just as we do.







### A fine French skeleton table regulator, Robert Robin, circa 1800

Together with Abraham Louis Breguet and Ferdinand Berthoud, Robert Robin is considered one of the best and most important French clockmakers in history. He became master clockmaker in 1767 and opened a workshop on Rue Faubourg St Honoré. In the later days of the reign of Louis XV, he became clockmaker to the King and thereafter the favourite clockmaker of Louis XVI. After the revolution, he also worked for the Directoire. In 1784, Robin was allowed to work and live in the 'Galerie du Louvre' until his death. In the Galerie du Louvre, artisans were at the disposal of the King. Many of his important clocks are in well-known collections.

In addition to making beautiful and important clocks, he was also an innovator in the field of horology. Several times, he presented his ideas to the 'Académie Royale des Sciences' and published several important works in the field. Looking at this clock, it's easy to understand why he had such a great reputation. First, there is the movement, which is of the highest quality, both in execution and finishing. However, the most striking feature is the balanced, compact design which is appealing because of the lovely proportions. Together with the visibility of the functioning of the movement, these features make this clock a joy to behold. The combination of its balanced design, the visible movement, and renowned maker make this a truly special clock. It is a perfect blend of technique and design.

*Height: 37 cm., 14.6 in.*





A rare English mahogany bracket wall clock by Chater & Sons, circa 1760

Sometimes a picture does not do justice to an object, which is the case with this rare wall clock. It is the relatively small size which only becomes apparent when seen in person, and with these small dimensions, the elegant, balanced design becomes even more attractive. This design is not only beautiful but also very rare. Most English bracket clocks are similar in appearance and size. This is partly due to the process with which they were made. Already in the early eighteenth century, there were many specialists in the clockmaking trade, each concentrating on specific parts—such as dials, hands, and cases. Since the work of many different makers needed to be assembled, this resulted in fairly uniform production with only a few exceptions. We can state that English clocks with an integrated bracket are very rare, but a clock like this, with its mirrored upper and lower parts, can be called truly unique. Upon closer inspection, one cannot help but be impressed by the great attention to detail that has gone into the woodwork and the engraving of the brass frets. It's this level of craftsmanship and attention to detail that continually draws the eye, making it not only a rare clock but also a beautiful one.

*Height: 69 cm., 27.2 in.*





## A rare French Empire gilt bronze sculptural mantel clock 'Water seller', circa 1810

Around the start of the nineteenth century, the French middle class started to grow more prosperous and larger. As the tastes and values of this class differed from those of the aristocracy, a change started to appear in the subject matter of (applied) art. Alongside the Classicist subjects typical of the nobility, themes like family, faith, and everyday life became more popular. This sculptural mantel clock depicts a water seller with his cart, going door to door to sell water. Stylistically, the clock still has characteristics typical of the Empire period, such as the flat base with bun feet and the thin enamel chapter ring. There is also the mask at the front of the base, personifying a river god, which fits the Classicist tradition.

However, the worldly humble, everyday subject of the water seller clearly belongs to the upcoming taste of the Bourgeoisie. Alongside the fine details of the cart and the man, it is the realistic stance of the figure that is especially fascinating. Looking up, he seems to be calling to his customers on higher floors. It is this realism that brings movement to the scene, making it more than just a clock. It becomes a sculpture that intrigues the beholder and which reflects the interests of the upcoming middle class.

*Height: 27 cm., 10.6 in.*



A miniature French gilt brass carriage timepiece, Leroy & Fils, circa 1880



Paul Garnier started producing a type of travel clock around 1830 that was relatively cheap but of good quality. This type quickly proved to be popular, and many other clockmakers started making these carriage clocks. In the first decades of production, these clocks were mostly functional and less decorative. However, from the middle of the nineteenth century on, more decorative models were introduced that fitted well into the interiors of the homes of the prosperous. By doing this, the makers catered to a different part of the market aiming to increase their sales.

Around 1870, a smaller type of clock movement was developed, making it possible to produce miniature carriage clocks. The smaller dimensions not only make these clocks sort of endearing and easy to place but also more collectible. This miniature carriage clock is signed on both the movement and dial, by LeRoy & Fils, a renowned firm known for selling to the rich, with their name synonymous with top quality.

*Height: 9.5 cm., 3.7 in.*



An early South German polychrome painted iron wall clock with automaton, circa 1590

For most people, a pendulum is considered an integral part of a clock. This early piece, however, still has a balance wheel which regulates the rate of the clock. In the early seventeenth century, Galileo Galilei discovered the isochronous quality of a pendulum—the fact that the oscillation of a pendulum is always regular, regardless of how wide the swing is. In 1656, Christiaan Huygens applied a pendulum to a clock movement, making it much more precise than earlier clocks. Before this invention, the rate of clocks was regulated by a foliot or, in this case, a balance wheel. The accuracy wasn't very good, and losing or gaining more than ten minutes a day wasn't an exception. These balance clocks don't keep time very well, but as historical objects from another era, they are very interesting. The attraction of this fine piece is enhanced by the automaton it features. When the clock strikes, the mouth of the man's head opens and shuts. Back in the sixteenth century, this must have been quite a spectacle for all who saw it.

*Height: 33.5 cm., 13.2 in.*





## A large French Empire *ormolu* and bronze mantel clock, Amor steals time, circa 1810

Before anything else, the monumental dimensions of this sculptural mantel clock catch the eye. Not many mantel clocks were made in this 'palatial' size, and it must certainly have been made for a very grand interior. The group surmounting the clock is not only beautiful but also tells us a theme. The young, slender Amor is using poppy bulbs with their narcotic properties to lull the older Chronos to sleep while stealing his hourglass. By stealing this, Amor stops 'Time' his greatest adversary, since in the end, time destroys everything. But not only are the rare theme and the size exceptional—so is the bronzework.

After the French Revolution, very large ateliers evolved, sometimes with hundreds of workmen. This allowed these artisans to specialise and each being responsible for a small part of the production. This led to a very high level of craftsmanship in casting, chiselling, and gilding. Although a layman might think that the quality of Empire mantel clocks is roughly the same, collectors and connoisseurs know better. There is a big difference when one knows what to look for. With this exceptional clock, the natural pose of both figures is captured so well that they seem to move. On closer inspection, the difference in texture between hair, skin, and fabric is amazing. On top of that, the fine detailing of the faces and hair is stunning when we consider that it is all made of bronze.

I invite you to study French mantel clocks and look for the differences in quality. But I need to warn you—after you have discovered the beauty of the better pieces, it will be hard to long for something of lesser quality. This clock, exceptional in size, theme, and craftsmanship, is truly a thing of grandeur and beauty.

*Height: 62 cm., 24.4 in.*



A large French 'One-Piece' carriage clock with *grande sonnerie*, Fumey, circa 1835



Already in the seventeenth century, there was a tradition of clockmaking in the Franche Comté, in the northeastern part of France. The 'Morbier clock' or 'Comtoise clock' originates from this area. Later, in the eighteenth - and nineteenth century, 'Pendules d'Officier' and 'Capucines' were made here as well. The region was also known for the large-scale production of '*blanc roulants*,' semi-finished movements that were sold to places like Paris, where clockmakers would finish them.

In the early 1830's it was Paul Garnier in Paris who introduced reasonably affordable travel clocks, opening a whole new market. Some makers in the Franche Comté also tried to profit from this development and began producing carriage clocks. The case of this fine clock is very similar to the early clocks made by Garnier. Like his clocks, this one still needs to be wound from the front - an early feature of this type of clock. However, the way the movement is built is very different and closely resembles that of the Capucines.

Besides the construction of the movement, the quarter striking is unusual for this early period. It offers options for *grand sonnerie*, *petite sonnerie*, and *silence*. And the clock has repetition and an alarm. The built of the movement places the clock in the northeastern part of France, which is corroborated by the signature 'Fumey' on the escapement. This name belongs to a clockmaking family that worked in Foncine in the Jura.



*Height: 21 cm., 8.3 in.*

A small Austrian 'regulator' wall clock, circa 1850

In the Austro-Hungarian Empire, with Vienna as its centre, a clockmaking tradition evolved with its own identity. Some other traditions relied on heavily executed movements that required strong springs and heavy weights. Contrary to this, the Viennese makers opted for more lightly built and well-finished movements that required less power. Although not many of these clocks have compensated pendulums or other inventions to improve timekeeping, the quality of the finishing ensures these movements run very well.

In the late eighteenth century, clocks began to be made with slender cases and glass panels on all sides. After the middle of the nineteenth century, while the cases remained slender, these wall clocks became more ornate, reflecting the trends of the interiors. This clock stands out because of its rare, small proportions, giving it an endearing quality. The originality of the case and the lovely dial add to its appeal. Finally, it is also practical, as the clock runs for a full week on a single winding. An attractive and rare small clock.

*Height: 69 cm., 27.1 in.*



An English mahogany 'Library Timepiece' Barraud & Lund's, circa 1860



In the nineteenth century, London was the most important centre for the production of chronometers. It required a great deal of skill and training, and only the best makers were able to do the work. However, it was difficult to live off the production of chronometers alone, since the demand was limited. It was lucrative for these makers to be involved in the production of other types of clocks and watches. Being a chronometer maker was proof of great skill and quality, which was valuable in a time when official quality marks didn't exist. Therefore, it isn't surprising that the likes of Dent, McCabe, Vulliamy, as well as Barraud & Lund's made and sold high-quality clocks and watches to the upper class of England. This particular clock has no striking mechanism, and the type is often referred to as a 'library timepiece.' Although the case looks plain and functional, the movement shows the quality one might expect from a chronometer maker.

*Barraud & Lund's  
Cornhill, London*



*Height: 26 cm., 10.2 in.*



A French Empire urn mantel clock  
with two putti, circa 1800

For many, a balanced design executed in beautiful gilt bronze would be more than enough to want in a mantel clock. In this case, two putti holding up a flower basket make up an attractive and colourful scene. But, as is often the case with art from this period, there is an extra layer, a deeper meaning to the whole. When looking at the base, we see high reliefs showing putti working in a garden. This scene provides some clues to explain a theme hidden from us. There are symbolic meanings to gardens and gardening. A garden is sometimes regarded as a symbol of order and consciousness because it is made by man, contrary to nature. In this way, it symbolizes the ratio and order, which were highly revered by the elite of the late eighteenth century. But gardens can also stand for purity, and gardening for the care that is needed to maintain it. Order, ratio, purity, and care—all qualities that were important to the French elite. A beautiful object for the casual beholder, an interesting story for a connoisseur.

*Height: 31 cm., 12.2 in.*



An English brass 'wing' lantern clock, Joseph Buckingham, circa 1700



The term 'lantern clock' was probably introduced in the nineteenth century, referring to the shape of these clocks. Others argue that 'lantern' comes from *laiton*, which means brass in French. This might well be true, as in wills and documents from the seventeenth century, these clocks are often referred to simply as 'brass clocks' or 'house clocks.' A different type of lantern clock was made in most European countries, but the English and French are famous for this type of clock. In the third quarter of the seventeenth century, a type of lantern clock evolved with the pendulum running between the going and the striking trains. Apparently, this was done to create space for an alarm mechanism at the back. The pendulum needed slots in the door to allow it to swing, and some slots were fitted with triangular extensions to block dust from entering, while the glass panels offered a view of the swinging pendulum. This not only made these clocks distinct in form but also very attractive with the visible pendulum swinging. Some argue that these 'wings' never existed in the seventeenth century and that they are later additions meant to make these clocks more appealing. Certainly, not all clocks with a pendulum swinging between the two trains had wings, but a copper engraving from this period, showing a clockmaker's workshop, depicts a wing lantern clock, proving these clocks did exist.

Besides the attractive shape and action of the pendulum, the clock is signed by a renowned maker. A fine clock with a lovely story.

*Height: 38 cm., 15 in.*



A small French Régence Boulle inlaid quarter repeating bracket clock, circa 1730

The small dimensions and elegant design of the clock and bracket make the whole attractive to many who see it. Besides its good looks, it is also a good stylistic example of a Régence bracket clock, admired and appreciated already for centuries. The ornate shape is further embellished with a veneer of brass and tortoiseshell combined. The process for achieving this involves laying a sheet of brass and tortoiseshell on top of each other and then jigsawing the design. This creates two sets of ornaments: one with more tortoiseshell than brass, known as "première partie" (first part), and another with more brass than tortoiseshell, called "seconde partie" (second part). This technique was invented by Charles-André Boulle, a renowned *ébéniste* who worked in the service of Louis XIV. His name became synonymous with the technique for which he became famous. It was highly valued in its time, as it still is because of the fine details and decorative quality. This lovely clock of small proportions adorned with this beautiful technique is a treasure for any home.

*Height: 67 cm., 26.3 in.*



A French Louis XVI *ormolu* quarter repeating travel clock, Meunier, circa 1770



In the third quarter of the eighteenth century, there must have been a growing need for travel clocks. I can state this because both the 'Pendules d'Officier' and 'Capucines' originated around this time. In this early period, the production was still small, which caused them to be very individual, differing by maker. Besides these 'Pendules d'officier' and 'Capucines', which must be placed on a surface, there were clocks that could be hung. Often these clocks are called 'coach clocks' or 'coach watches', suggesting that these were hung in a carriage. This might very well be possible, but it is also very likely these clocks were hung on a nail or hook in the room one was staying overnight. This clock does not strike on its own but is able to repeat the hours and quarters on demand. In this way, one could know what time it was in the dark, which was very handy in a time when making light involved making fire. While the functional and modest exterior was practical during travel in earlier days, nowadays it is these characteristics that make it fit easily into any interior. Practical and rare for this type of clock is that the clock has a movement with a duration of eight days.

*Height: 17.5 cm., 6.9 in.*



An English table clock for the Dutch market with musical mechanism and automaton, Daye Barker, circa 1750



Although the signature on the dial tells us that this clock was made in London, there are several features indicating that it was made for the Dutch market. The most obvious telltale sign is the automaton of the windmill, typical for Holland, that starts turning when the musical mechanism plays. But there are more subtle indicators that point to the fact that it was made for the Dutch market. For instance, there are the wavy arches in the minute rim on the chapter ring, which were typical of Dutch clocks in the second half of the eighteenth century. And of course, there is the invisible but audible Dutch striking. With Dutch striking, the mechanism strikes the hours on a larger bell with a deeper pitch. On the half-hour, it strikes the number of hours for the coming hour. This is because the Dutch say 'the half-hour of seven' when it is six-thirty. Most English furniture and objects of this period are beautifully made but often restrained in their appearance. This clock, with its mounts and rococo feet, fitted more with the Dutch, who had a much more exuberant taste and lifestyle. The musical mechanism, and especially the automaton, also suited the desire for entertainment that went along with it. Clearly, this clock wasn't just made to tell the time only. It was a decorative object to admire and a source of entertainment for all.

*Height: 65 cm., 25.6 in.*



A French gilt brass engraved carriage clock  
by Bourdin, circa 1845



Soon after Paul Garnier had opened a new market for travel clocks, other makers tried to share in his success. One of these early makers was the talented Bourdin who, judging by his clocks, clearly aimed at the higher end of this new market. The quality of his work, with which he sought to entice the better off, is illustrated by this fine clock. The first thing that stands out is the beautiful, intricate foliate engraving of the case and mask surrounding the dials. The crisp sharpness with which the engraving is executed makes it hard to believe it was done by hand. This level of quality never ceases to amaze, and this also applies to the back door. Besides the case, there is also the quality movement with duplex escapement that enables the clock to have an attractive seconds hand. On top of that is the well-made balance that shows the individuality of this fine maker. Finally, for connoisseurs and collectors, there are the interesting early features of the bell striking and winding shutters. A great example of quality and beauty combined in an exceptional clock.

*Height: 17.5 cm., 6.9 in.*



A French Empire 'Oeil du Boeuf' ormolu wall clock, circa 1800

The nickname of this clock is 'Oeil du Boeuf,' which translates to 'Bull's eye,' obviously because of the plain annular-shaped case. The lack of ornament is remarkable when one realises that this clock was made around 1800, a time when most high-end objects were ornate. The plain, balanced design is executed in beautiful gilt bronze and is very attractive on its own. It is only the details, like the finely chiselled acanthus moulding of the bezel and the execution of the dial, that give away the period of origin. The chic but neutral appearance makes this fine antique clock easy to combine with any sort of interior. This quality makes it very appropriate for the eclectic interiors and collections of today. An attractive and practical clock, desired by lovers of both the old and modern.

*Height: 32.5 cm., 12.8 in.*



A French gilt brass engraved carriage clock with chaff-cutter escapement by Paul Garnier, circa 1845



With the invention of an easily made but well-functioning escapement that he patented in 1830, Paul Garnier was able to produce travel clocks at a reasonable price. It was an improved version of escapements by Sully and Enderlin, with a semi-circular blade locking and giving impulse to two connected 'scapewheels'. The motion of this semi-circular blade resembles the action of a cutting machine, hence the name 'chaff-cutter'. The invention was instrumental in Garnier's success, and it became his signature find, liked and admired by many connoisseurs and collectors alike. After his initial models, he introduced three types of travel clocks simultaneously: series II, III, and IV. This series IV clock stands out for its simple but elegant design. The beautiful foliate engraving embellishing the case, showing great artistry surely wasn't easy or cheap to produce. Besides the interesting collectable escapement and attractive case, it has early features like the bell-striking and 'shutters' in the back door, giving access to the operating arbours. Both aspects further the desirability for collectors. It is no surprise that the renowned author of the standard work on carriage clocks, Derek Roberts, considers this version one of the most elegant ever made. I can only agree with him.

*Height: 15.5 cm., 6.1 in.*





A miniature French gilt brass carriage clock  
by Paul Garnier, circa 1890

Around 1870, French carriage clockmakers developed a much smaller movement, which initiated the production of miniature travel clocks. Besides being timekeepers, these small clocks were also precious decorative objects in the interior. Makers quickly recognised that these miniature clocks were collectible and began producing cases in various styles, with different types of ornamentation. This rectangular miniature clock lacks any ornamentation, making it quite unusual for the era and giving it a contemporary look. Both the dial and the movement are signed by Paul Garnier, a mark of quality and a signature highly appreciated by collectors. A stylish miniature clock, a precious little object.

*Height: 7 cm., 2.7 in.*





A small French Louis XV *ormolu* bracket clock, Julien Leroy, circa 1745

Sometimes we find something that is just very rare, good, and pretty. This small ormolu Louis XV bracket clock has all these characteristics. The piece originates from a period when gilt bronze clocks were made in very small numbers, and those few clocks that were made were either 'Cartels' or mantel clocks, making this object even rarer. French bracket clocks like this are usually executed with wooden cases veneered with Boulle work. Besides the rarity, this clock is a fine example of the Louis XV period, or Rococo, which is known for its organic, naturalistic forms. And while the shape is exuberant, the small dimensions of the clock prevent it from being too overpowering, meaning it is still easy to fit into many types of interiors. Finally, for clock enthusiasts, it is a treat to admire the beautifully made movement, hands, and dial—features that reveal themselves upon closer inspection and continue to amaze, displaying the great skill of the maker. A true gem for connoisseurs and first-time buyers alike.

*Height: 51 cm., 20.1 in.*



A small English brass striking lantern clock, Thomas Stivers London, circa 1750

At the end of the third quarter of the seventeenth century, the production of lantern clocks increased tremendously. This greater production enabled some craftsmen to specialise in making certain parts, such as dials, hands, and bells. This division of labour increased production and quality at a lower cost. On the other hand, it led to uniformity in appearance and size. English clocks with deviating proportions are therefore rare and sought after. Besides this, one can state that small clocks are rare because they would usually be a second or third clock purchased for a household. A first clock would be for living quarters, large enough to be visible to all. Since clocks were expensive, not many could afford more than one. Often, small lantern clocks lack striking, as they were intended for the sleeping quarters. The fact that this small clock has striking work not only makes it rarer but also enhances its splendour with its pleasant sound.

*Height: 22 cm., 8.7 in.*





## An unusually large English musical table clock for the Dutch market with Royal provenance, circa 1740

There are many interesting aspects to this grand clock to discuss. I have already explained that, due to the division of labour, English makers produced high-quality clocks, but uniform in appearance and size. A table clock this large is a very rare find. I also mentioned the small percentage of clocks in this tradition that were issued with calendar work and moonphase, characteristics typical for the Dutch market. And of course, there is the beautifully made movement with Dutch half-hour striking and a musical mechanism with twelve melodies! In short, it is an unusually large, rare clock with many extras. But the most appealing aspect for many is the fact that this clock once belonged to Queen Wilhelmina of the Netherlands. There is even a photo showing it in her living room at Palace Noordeinde in the 1930s. Another picture proves that the clock was at Palace Lange Voorhout after World War II, during the reign of her daughter, Queen Juliana. It was a time when Lange Voorhout was one of the pivotal places of Dutch political life. Visiting world leaders, ambassadors, and ministers alike all could have seen the clock. When the palace became a museum, the clock went into storage, and through the 'Juliana sale' in 2011, the clock came into private hands. Therefore, this is not only a beautiful and rare piece—the icing on the cake is the interesting Royal history, making this truly a 'Queen's clock.'

*Height: 91 cm., 35.5 in.*



*Drawing room of Queen Wilhelmina of the Netherlands, circa 1930*



A small Austrian *grande sonnerie* travel clock, circa 1840

In the Habsburg Empire, Austria-Hungary, a clockmaking tradition developed, which became more substantial from the third quarter of the eighteenth century onwards. The makers of these clocks mostly made lightly built movements, the functioning of which relied on high-quality finishing. Many of these clocks have '*grande sonnerie*' quarter striking. Just like in France, the Vienna clockmakers started to produce travel clocks in the third quarter of the eighteenth century. But whereas French production started to grow significantly in the second quarter of the nineteenth century, Austrian production remained relatively small, aiming at the higher end of the market. This lovely clock is exceptional for its small dimensions as well as its omission of ornamentation. Although it is a small clock, it still has quarter striking, repetition, and an alarm. It also still has its original travel case, which is rare and attractive.

*Height: 12.8 cm., 5 in.*



An English table clock for the Dutch market, James Smith London, circa 1770



Both the appearance and signature point firmly to England as the country of origin, and it is. This type of clock, termed a table clock or sometimes a bracket clock, already existed by the end of the third quarter of the seventeenth century. Of course, there have been some changes over time, but to a layman these are minimal. The differences lie more in the details than in the overall design. These clocks weren't produced solely for England; they were also exported. And because tastes and traditions vary between countries, clocks were adapted to the market they were destined for, as is the case with this clock.

The most obvious feature is the indication of the moon phase, which is typical of Dutch clocks. Moon phases are much rarer on London-made clocks intended for the domestic market. This was not only visually attractive but also very useful, since the tides are caused by the moon's gravity. In a low-lying country such as Holland, it was essential to know when it was high or low tide because of shipping and travel. For instance, ships could only come close to Amsterdam at high tide because of the shallow water near the city. Another feature typical for the Dutch is the striking work. Most English clocks strike the hours only, and if there is more complicated strike work, it is mostly quarter chiming. This clock strikes the full number of the hour on a large bell, but it also strikes the full number of the hour ahead on the half-hour. This is because the Dutch say 'half nine' instead of eight-thirty. Therefore, the clock will strike nine times on the small bell at eight-thirty.

Finally, the clock has an alarm. It is not known exactly why, but from early on, more often than not, Dutch clocks have an alarm. With its colourful moon phase and strong lines, it is a beautiful clock and an addition to any interior. With its history, it is a true conversation piece.



*Height: 51 cm., 20.1 in.*

A French gilt brass gorge case carriage clock with *tourbillon*, Victor Reclus, circa 1890



Because pocket watches were carried upright in a pocket, the balance and escapement were affected by gravity, from one direction. This might affect the oscillation of the balance, the functioning of the balance spring, and cause irregular wear. To solve this problem, Abraham Louis Breguet invented the *tourbillon* in 1795 and patented it in 1801. It is a mechanism that constantly rotates the balance wheel, balance spring, and escapement while the movement is running. By doing this, it mitigates the effects of stationary gravity.

Besides the technical advantages of this mechanism, it is also a joy to behold its action. Several other makers also worked on this subject, such as Bahne Bonniksen (1859-1935), who developed the '*Karusell*,' a variation on the *tourbillon*. He mounted the escapement with balance on a rotating platform. Less known is the Parisian maker Victor Reclus, who patented his version of a *tourbillon*, which has similarities to the Bonniksen *Karusell* but rotates much quicker. The fascinating motion of this mechanism is likely one of the primary reasons Victor Reclus incorporated it into this clock. A lot of fun to look at and extremely rare, it is a find for collectors and first-time buyers alike.

*Height: 18.5 cm., 7.3 in.*





An early French Louis XIV religieuse wall clock, Baronneau A Paris, circa 1670



In 1656, the Dutchman Christiaan Huygens invented the pendulum movement. It increased the precision of clocks tremendously, and the invention spread throughout Europe within a few years. In Holland, these first pendulum clocks were named 'Hague clocks' after the town of their invention. In France, a production evolved based on these Dutch examples, resulting in clocks called 'pendule religieuse'. The term has nothing to do with faith or churches; an early meaning of the word 'religieuse' in French is 'precise', which makes it very logical for these clocks that were much better time-keepers than their predecessors. During the production of Hague clocks, they changed only marginally. The opposite can be said of the religieuses. Within a few decades, their appearance changed dramatically because the French integrated their clocks much more into their interiors. This early clock still resembles the Dutch examples very much. With its simple but elegant design, it is not only a rare but also a beautiful object.



*Height: 36 cm., 14.2 in.*



A rare French Louis XVI gilt bronze cartel wall clock, Décle A Paris, 1754

In the second quarter of the eighteenth century, French designers strived to illuminate interiors by reflecting candlelight using mirrors, cut-glass chandeliers, and gilt bronze objects. Gilt bronze was very expensive due to the costly material and labour-intensive production, but this didn't stop it from becoming more desirable as time went on. This popularity might also stem from the properties of bronze, which lends itself to creating the naturalistic shapes of the Rococo. It was, however, the organisation of the guilds that hampered the production of gilt bronze. The artisans needed to produce it were divided among five different guilds, making it almost impossible to create large objects. Only the ateliers near the court were exempt from these restrictions.

Besides its rarity, the clock is a nice example of the Louis XV style, with its asymmetrical design adorned with the typical scrolls, flowers, and leaves. The oriental man with a parasol reflects the interest in the exotic, the faraway world only known through stories, books, and depictions, which is another characteristic of the era. Finally, you might wonder why we date this clock to 1754 and not 1750 or 1755. During the restoration of the clock, the date '11 Juillet 1754' was discovered on the back of the dial, written by the enameller. A small detail that makes this beautiful and rare clock even more interesting.

*Height: 48 cm., 18.9 in.*



An English Victorian gilt brass engraved travel clock, circa 1850

English clockmakers were known for their skill and the quality of their work. Typically, the clocks are beautiful and issued with durable, heavily executed movements. Most English makers worked individually or in smaller work-places. This resulted in the production of high-quality pieces, but they weren't cheap, especially compared to the travel clocks imported from France from the second quarter of the nineteenth century onwards. The large-scale production in France consisted of a system of division of labour. Artisans would specialise in a single part or step in the production process. In this way, they delivered high quality for less cost.

Around the middle of the nineteenth century, French imports became too dominant and caused the production of English travel clocks to diminish. Therefore, English travel clocks are rare and differ in shape and execution from their French counterparts. This well-made compact clock is a nice example of this high-quality, more individual production.

*Height: 13.5 cm., 5.3 in.*



A magnificent French Louis XVI *ormolu* and bronze mantel clock, Study and Philosophy, circa 1780

French classicism during the reign of Louis XVI was inspired by the art and culture of the ancient Romans and Greeks. In the higher echelons of society, it was important to know about this culture and its philosophy. Therefore, it is no surprise that studying the ancients was something many did and it was held in high regard. The classically inspired figures of a young man writing and a young woman reading personify 'Study' and 'Philosophy'. Although we know that the design of this well-proportioned mantel clock was by François Rémond, he was not the creator of the two figures. They were designed a few years earlier by another well-known artist, Simon-Louis Boizot. They appear as pendant figures in both bronze and porcelain objects. Rémond incorporated them into his design, of which the drawing still exists.

Both in design and theme, this clock is a beautiful example of Louis XVI applied art. It was executed in the highest quality and is a testament to French craftsmanship of the late eighteenth century.

*Height: 52 cm., 20.5 in.*







A small French Empire patinated and *ormolu* cartel wall timepiece, circa 1800

French wall clocks that are more or less an ornament are called 'cartel' clocks. During the Louis XV or Rococo period, these clocks have C- and S-scrolls. In the subsequent Louis XVI period, this type of clock was often adorned with classical elements like the 'urn,' 'garland,' and 'lion mask'. In the Empire period, this type of wall clock became much less common. Most cartels from this period are annular in shape and are also called 'Oeil du Boeuf' or Bull's Eye. Very few, however, have this elegant 'shield shape'. Therefore, this small clock is not only attractive but also very rare.

*Height: 21 cm., 8.3 in.*



A small French Louis XVI cartel d'alcove  
by Courvoisier, circa 1770

An art history teacher could well use this small cartel clock as an example of the decorative art that found its inspiration in the art of the ancient Greeks and Romans. The urn on top, the trailing garlands, the acanthus leaves on the sides, and the lion mask below are all decorative elements characteristic of this classicist period. The finely detailed execution of the bronze work, with its exquisite finish accentuating the lovely design. The functions of the movement give us some clues as to how this clock was used. Since it has an actual alarm and pull quarter repeating, it was probably used in the bedroom of a very wealthy person. The alarm was for waking up on time, and the pull quarter repeating allowed the user to know the time in the dark, which was very practical because 'making light' involved fire, so it wasn't quite as easy as turning on a light switch. Finally, there is a clip, which can secure the pendulum for transport. This unusual feature makes it probable that this clock could be taken on a trip and used in the room where one stayed. A beautiful clock with an interesting history.

*Height: 33.5 cm., 13.2 in.*





A small French Louis XV 'corne verte' striking bracket clock by Coutterez A Lyon, circa 1745

Because of the compact dimensions, these small bracket clocks were often designed for the sleeping quarters. However, since this clock is equipped with striking work and it lacks a pull repetition or an alarm, we can be fairly sure this wasn't the case with this piece. The wavy lines, strongly waisted case, and foliate gilt bronzes are all typical of the Rococo or Louis XV period. The term 'corne verte' translates as 'green horn', which is exactly what it is. Thin sheets of 'bull horn' are veneered onto a green ground. This results in a stunning combination of green and gold, which suited the colourful Louis XV interiors. But from experience, we know that these strong colours fit very well in a more modern setting. A beautiful clock and decorative object in one.

*Height: 70.5 cm., 27.8 in.*





A sub-miniature Swiss travel clock, retailed by Tonnel, Paris, circa 1920

The French carriage clockmakers had introduced miniature travel clocks in the third quarter of the nineteenth century. These soon became very popular due to their collectability and endearing appearance. But when the Swiss introduced a movement about half the size of the French, things started to change quickly. The sub-miniatures, as they are called, initially resembled their French counterparts, copying the case types. But at the turn of the century, with the emergence of Art Nouveau, and a little later Art Deco, more geometrically shaped cases became fashionable. Simple in form but often adorned with colourful enamel, these little treasures ousted the French examples from the high-end market. This particular clock is housed in an early plastic imitating tortoiseshell. Together with its original display case, it has all the qualities that make it sought after: collectible, endearing, and beautiful.

*Height: 4 cm., 1.5 in.*



A small French Louis XVI *ormolu* quarter-repeating wall clock, circa 1770



During the reign of Louis XVI (1774–1789), there was a renewed interest and admiration for classical art, particularly that of the ancient Greeks and Romans. This interest was fuelled, among other factors, by the discovery of Pompeii. In this era of Classicism, decorative elements from ancient art were incorporated into the designs of various objects. Not only classical urns but also garlands and acanthus leaves were typical of the Louis XVI period. These elements make this small clock a fine example of the decorative arts from the Louis XVI period.

*Height: 43 cm., 16.9 in.*



A miniature French lantern timepiece,  
Lefebvre A Paris, circa 1725

The term 'lantern clock' is a later invention, probably introduced in the nineteenth century. In written wills and inventories from the time, these clocks are usually referred to as 'brass clocks' or 'house clocks.' The size and proportions of this clock make it endearing and easy to place in any interior. By definition, small clocks are rare, as clocks were expensive and the first clock in a home was usually larger, because it had to be visible to everyone. Therefore, a small clock was likely a second or third timepiece, which not many could afford. Since this clock has an alarm only, it was probably used as a bedroom timepiece. Endearing and interesting, this small treasure will be a joy to all who look at it.

*Height: 24.5 cm., 9.7 in.*



## Capucines

In the third quarter of the eighteenth century, a type of travel clock evolved with relatively simple cases, often made of brass. We call these clocks 'Capucine', like the monks of the Capucine Order. There are two explanations for the use of this term. The first states that the bell, which often surmounts these clocks, would resemble the hoods of the cowls of the Capucine Order. The second explanation, which seems more logical to me, draws a comparison between the austere way of living of this order and the austere execution of these clocks. This is contrary to the lavishly decorated 'Pendules d'Officier', which also began to be made during this period.

The earlier clocks in this tradition are more individual because of the small numbers they were made in, by individual clockmakers. These first clocks mostly were made to order, having certain technical features, i.e. an alarm or repetition, that an individual client demanded. After this early period, a more standardised production evolved in the eastern part of France, in the Jura and Chaux-des-Fonds in Switzerland, around 1790. Most of the clocks made in this period were made with striking, repetition, and alarm, making these attractive to a large group of potential clients. The growing supply and popularity of carriage clocks from the late 1830s onwards proved to be too much competition, causing the production of the Capucines to stop around the middle of the nineteenth century.



An attractive French brass 'Capucine' travel clock, Ballif à Toulouse, circa 1800

Before the introduction of the carriage clock by Paul Garnier in the early 1830s, travel clocks were fairly scarce and expensive. In the last decade of the eighteenth century, standardised production evolved for both the luxurious 'Pendules d'Officier' and the more austere 'Capucines', the latter named after the Capucine monks' simple way of living. Although these clocks didn't function during actual travel because they have a pendulum, they were practical when set up at the place of lodging. With an alarm and hour repetition on demand, they had the functions associated with a travel or bedroom clock. It is no wonder that, despite being made for travel, the 'Capucine' fitted well in the home, with its appearance resembling the long-favoured lantern clocks. Nowadays, they are still desired for their appearance and practicality.

*Height: 29.5 cm., 11.6 in.*



An early French brass Capucine travel clock with quarter repeat and alarm, late eighteenth century

This sturdy little clock was made before the more standard production of Capucines took hold. It still has some individual features that set it apart from later clocks. The arched brass front plate is a little unusual and comparable to some of the 'Pendules d'Officier' from the Louis XVI period. It is also more slender or vertical in form than most Capucines. The austere, practical build made it suitable for travel, but there is still some refinement to be found in the execution of the hands, finials, and feet. They show the competence of the clockmaker and the ambition to make something beautiful. With its quarter repeating and alarm, it must have been a reliable travel companion for its proud owner.

*Height: 19 cm., 7.5 in.*



A large French quarter striking Capucine, Doyen  
Toulouse, circa 1790

Like the previous, this clock also belongs to the first generation of Capucines, when production was still small. The design of the dial and hands places this clock firmly in the Louis XVI period. Another typical feature of the early Capucine is the omission of a bezel. Unusual and individual is the arched silver plate above the dial for the fast/slow regulation. Later, as production became larger and more standardized, these individual features would disappear. This clock also stands out because of its larger dimensions and the quarter striking. All in all, a beautiful and early clock.

*Height: 29.5 cm., 11.6 in.*



A small German Black Forest 'Sorguhr' alarm wall clock, Johan Kohler in Neustadt, circa 1830

It is not hard to imagine that the unique selling point Joseph Sorg looked for was probably 'small' and 'endearing' when he started producing these little clocks around 1830. Other Black Forest makers, like Johan Kohler from Neustadt, also started producing them, but Sorg's name stuck to the type. Although these little clocks were only produced for about twenty years, there is some development in their appearance. This lovely clock, with both striking work and alarm, is one of the first generation. The type is called 'Tropfenuhr' in German, which freely translates as 'waterdrop-clock,' referring to its shape. All Sorg clocks are small and attractive, but in my opinion, the curved lines of this type make them even prettier. It is therefore no surprise that these clocks are liked by almost everyone who sees them, both collectors and first-time buyers.

*Height: 10 cm., 3.9 in.*





A large Swiss cylinder music box with drum and bells, Rivenc, circa 1880

The first cylinder music boxes were created early in the nineteenth century. Initially, the teeth were screwed down separately, but soon larger 'combs' were made. During the second quarter of the century, the combs were perfected, and the quality of the sound became increasingly better. The makers didn't stop at that point and began experimenting with other inventions to make the music boxes better and more attractive. After the middle of the century, some makers started to add bells, drums, castanets, and even organs to play alongside the comb. These accessories were also visually appealing when playing. A music box, once being an object to impress others with its sound, had now also become a visual spectacle for the nineteenth-century beholder. This grand piece still has the same attraction today, with its beautiful grand case and wonderful playing motion and sound.

*Width: 69.5 cm., 27.4 in.*



A small provincial Northern French brass  
table lantern clock, circa 1790

Sometimes we state that there are as many different types of clocks as there were clockmakers. Of course, this is an exaggeration, but there is some truth in it. Take this lovely little clock. It was made in the northern part of France or the south of Belgium and belongs to a small production. Most were made in the last quarter of the eighteenth century and are small in size. They are shaped like lantern clocks, but whereas most lantern clocks hang on the wall, these are meant to stand on their own. Another characteristic is the verticality of the case, making it almost look like a miniature house. This is because of the construction of the movement, with the trains being placed behind each other instead of next to one another. In short, this small group of clocks has its own identity. Besides all of that, the small dimensions make them endearing and fun to look at. An object that arouses curiosity and admiration, a small gem for the house.

*Height: 16.4 cm., 6.5 in.*



A miniature French brass lantern wall clock with striking and alarm, Lefebvre A Fontainebleau, circa 1750

This lovely lantern clock is attractive because of its small dimensions, making it endearing and fun to look at. Often, small lantern clocks were made for sleeping quarters, lacking striking work and having only an alarm. The striking work of this piece, therefore, not only enlivens the room with its joyful sound; it also makes the clock much rarer. Most lantern clocks from this period still have brass dials, which can become tarnished over time and are then harder to read. The enamel dial on this clock doesn't have this problem and gives it a brighter look. One might wonder why not all clocks had enamel dials at this time, but due to technical difficulties, it was not possible to make larger ones. A lovely object with a joyful sound, ticking on the wall. Now, who wouldn't want to have that?

*Height: 18 cm., 7.3 in.*



A small French Louis XVI quarter repeating wall timepiece, Lepaute 1783



*Lepaute*

At a time when travel clocks were rare and production was small, clockmakers came up with very individual designs. Lepaute was one of the leading clockmaking dynasties of the time, renowned for quality and elegant design. The compact and elegant but unadorned design was practical for travel. The movement had some clever adaptations as well. The pendulum has a special arrangement around it, making it unnecessary to take it out for transport. And when the case is fixed to the wall, the pendulum can be started using a small key. All innovations were intended to make use easy for the owner. A nice detail is that the back-plate is signed and dated 'Lepaute June 7th 1783,' which indicates it was made during the reign of Louis XVI. But where most objects of this period show stylistic characteristics, only the hands and dial are typical for the age. Ornamentation sometimes camouflages flaws in a design. Realising this makes the elegant case even more attractive. A unique piece by a great maker in a beautifully restrained case.

*Height: 15.5 cm., 6.1 in.*



An English marquetry inlaid longcase clock, E. Williamson London, circa 1695

With a little imagination, one can understand that the case of this clock was modelled after a classical column. Around 1660, just after the invention of the pendulum movement by Huygens, it was Ahasuerus Fromanteel who came up with the longcase clock. It had a wider square base, a slender trunk, and a protruding hood, just like a classical column. This is no surprise, as many artisans during the Baroque era looked to the classical architecture and art for inspiration. Most of the time, types evolve step by step. But it seems at introduction, Fromanteel's longcase clock design neared perfection, as it was followed almost without change for over fifty years.

This fine piece also has the restrained silhouette and balanced design of the earlier clocks that make it an independent object. In contrast to its sober outline is the intricate marquetry inlay, which was very fashionable in both England and Holland around 1700. This technique shows the craftsmanship of the English cabinet makers and is captivating to look at. After more than 300 years, this fine clock is still a good timekeeper and a beautiful object.

*Height: 205 cm., 80.7 in.*



## Japanese timekeeping

Up until 1873, Japanese timekeeping differed from Western timekeeping. Both day and night were divided into six 'hours,' which are called *toki*. Therefore, with the changing of the seasons, the length of the *toki* changed. In winter, the daytime *toki* were short, while in summer, they were long. This so-called temporal system suited the mostly agricultural society very well, with people starting to live and work at sunrise and going to rest at sunset. Variations of this kind of timekeeping were also used in medieval Europe, and in some places, even up until the early eighteenth century.

Mechanical clocks were introduced in the sixteenth century by Portuguese monks. These clocks were mostly of Dutch and English origin. The Japanese makers had to adapt the Western examples to their way of timekeeping. They came up with some very clever solutions of which there are examples in the clocks shown after. In 1639, Japan closed itself off from Western influence. Because of this, the technical achievements of the early sixteenth century remained the standard in Japanese clockmaking. The craftsmanship of the makers is shown in the execution of the movements



Source: <https://www.rijksmuseum.nl/>

A small Japanese mother-of-pearl inlaid *shaku-dokei* wall clock, circa 1840

The Japanese artisans are renowned for their beautiful and skilful work. Many years of training lead to near-perfection in execution and artistry, as is the case with this clock. Looking at the precise way the parts of the movement were made, it is hard to believe all was done by hand and not by machine. Yet, the engraving shows the much more playful and artistic side of the makers. The same can be said of the case. The Japanese were famous for their lacquer, which was made through a painstaking process involving many layers of varnish while fighting the tiniest speck of dust. This rigid and precise way of working contrasts with the playful inlay of leaves executed in different shades of mother-of-pearl, again showing the more artistic creative side of Japanese craftsmanship. This lovely clock was made in the second quarter of the nineteenth century when traditional Japanese timekeeping was still in use. After the adoption of Western timekeeping, the dial was changed to Roman numerals to keep the clock functional. The later dial is not only a part of the interesting history of this clock, it might just have been the reason why it is still here, since it could still be used as a timekeeper.

*Height: 39 cm., 15.4 in.*



A fine Japanese lantern clock *kake-dokei* with engraved panels, circa 1800



Although the exterior and build are very similar, the Japanese distinguished four different types of lantern clocks. The *yagura-dokei* had a trapezoid wooden stand that hid the weights, while the *dai-dokei* was placed on an open, often decorated stand. The two other types are hung on the *tokobashira*, the central pillar of a traditional Japanese house. There is the *hashira-dokei* which is put on a wooden bracket, and finally, the *kake-dokei*, a lantern clock that is hung by means of a hoop and spurs directly on the *tokobashira*, similar to many European lantern clocks.

The adjustment to the Japanese temporal hours is done by means of two foliots, one for the day and one for the night hours, automatically switching at sunrise and sunset. The visual attraction of the moving foliot is surpassed by the engraved landscapes on the dial and sides. It is not often that one can have a clock and three engravings in one. The perfection for which the Japanese artisans are known is seen in the execution of the movement and the beautifully executed case. A true *objet d'art* for the wall.

*Height: 23.5 cm., 9.2 in.*







A Japanese wisteria *makura-dokei* table clock with striking and calendar, circa 1800



This beautifully made table clock has a smart system for adapting itself to the changing length of the *toki* during the year. With other types of Japanese clocks, the movements are made to run faster or slower during the day by adjusting or changing the foliot. This clock, however, has a regular running movement that turns the hand once every twenty-four hours. Instead of changing the rate of the movement, it is the dial that can be adjusted to the temporal hours. The small silvered plaques for the *toki* can be shifted to indicate the correct time of the season. A small pin at the back of the *toki* will trip the striking and, in that way, make the clock strike at the right time. Besides this ingenious and interesting system, the clock is also a great example of the craftsmanship for which the Japanese were famous. Just look at the sharp mouldings of the wisteria case and the intricate engraving of the brass parts. Beautiful, ingenious, and interesting; a wonderful object to enjoy.

*Height: 21.5 cm., 8.3 in.*



A Japanese wisteria *shaku-dokei* wall clock,  
circa 1840

With early *shaku-dokei* the numerals can be moved, comparable to the *makura-dokei* shown before. With later clocks of this type came a set of dials that needed to be changed every two weeks. With the abolition of the temporal hours, the extra dials became obsolete. With the introduction of Western or Mean Time, only the dial with the average time was required. It kept this little timekeeper useful, and it might be the reason why it survived. Not only the interesting history of this object makes it special; it is the skilfully made case and movement that are a testament to the artistry of the Japanese artisans. A beautiful object to hang on the wall.

*Height: 38.5 cm., 15.2 in.*





RC2



P01



A3





B6



CH1

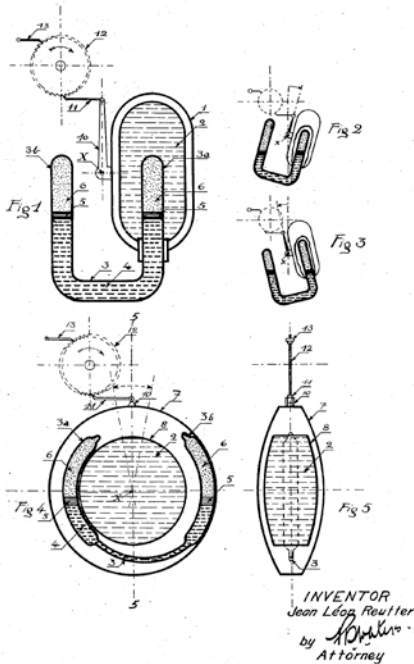


PX1





Nov. 1, 1932. J. L. REUTTER  
 DEVICE FOR AUTOMATICALLY REWINDING CLOCKS OR OTHER MECHANISMS  
 BY THE VARIATIONS OF THE ATMOSPHERIC TEMPERATURE  
 Filed May 24, 1929 1,885,479



INVENTOR  
 Jean Léon Reutter  
 by *H. H. H. H.*  
 Attorney

## Reutter Patent Atmos

In 1927, Jean-Léon Reutter created his first prototype clock, with a driving spring that is wound by changes in temperature. After a number of adaptations and improvements, the design was patented in 1928. A commercial production line for the Reutter Patent Atmos was started in the middle of 1929. Several inventions made this technical marvel possible. He used a torsion pendulum, known from 400-day clocks, and by enlarging it, ensured a very low ticking count. He made the suspension wire from elinvar, an alloy insusceptible to temperature changes, which greatly improved precision. The movement was finely made and executed with ruby end stones, causing it to need very little energy. In fact, the clock only needs 1/1000th of the energy that a conventional movement requires.

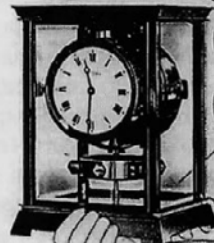
These improvements were combined with his winding mechanism, which consists of a drum that can turn between two blocking pins. Inside the drum there is a U-shaped glass tube filled with mercury and ammonia gas, of which one part is insulated. By changes in temperature, the ammonia gas expands or contracts compared to the gas in the insulated half of the tube. This causes the mercury to shift, and this motion turns the drum. This turning winds a spring which drives the mechanism.

Between 1930 and 1938, these clocks were produced under the direction of Jean-Léon Reutter. In 1935, Jaeger-LeCoultre took over the patent and started plans to modify the winding mechanism. The production of the modified Jaeger-LeCoultre version commenced after the Second World War, in 1947. Because of these developments, the number of Reutter Patent clocks remained limited. The Reutter clocks were executed with different cases. Many of the Art Deco versions are fairly rare because they were too modern for the large public. Nowadays, these clocks are desired because of their fascinating technique and their iconic, timeless designs.

*Original patent of Atmos motor*

Source: <https://www.espacenet.com/>

# PERPÉTUELLE?



Parce que les variations de température qui se produisent en tous lieux et à toutes heures assurent indéfiniment son remontage.

ATMOS sans qu'on s'occupe d'elle fonctionne avec une rigoureuse précision.

Son mouvement moteur est garanti sans limite de durée.

NI RÉMONTAIRE, NI COURANT ÉLECTRIQUE

# ATMOS

PENDULE PERPÉTUELLE

*vit de l'air du temps...*

HENCHOZ

MAPPIN & WEBB  
*Les Horloges de la France - Suisse*

En vente dans les bonnes maisons d'horlogerie du monde entier

KIRBY, BEARD & C°  
5, rue Auber - Paris

Original advertisement that appeared in: L'illustration on May 13, 1933

A French Art Deco nickel-plated Atmos clock by Jean-Léon Reutter, model RC2, circa 1934

The RC2 not only has the interesting technical aspects but also is beautiful in design. The Art Deco nickel-plated case fits in any interior, and the open centre of the dial gives a nice view of the movement. A lovely small detail is the rubies that adorn the dial, showing that this must have been a more luxurious model.

*Height: 23.5 cm., 9.3 in.*





A rare French Art Deco nickel and glass Reutter Patent Atmos Clock, model CH1, circa 1930

Another *avant-garde* model is the CH1, where the characteristics of Art Deco can clearly be seen. The design of the CH 1 is composed of various geometric nickel-plated and glass elements, where the influence of architecture is clearly visible. The design of the numerals and hands is also very typical of the style. This beautiful clock was and is a real designer object.

*Height: 25 cm., 9.8 in.*



A French Art Deco nickel Reutter Patent Atmos clock, model P01, circa 1935

One of the most *avant-garde* models surely is the model P01. As it basically consists of an Atmos movement placed in a small frame and housed under a glass dome, it is the ultimate simplified version of the Reutter Atmos. Lacking a case and ornament, it is a skeletonised version and, although made in the 1930s, still looks very contemporary.

*Height: 27.5 cm., 10.8 in.*

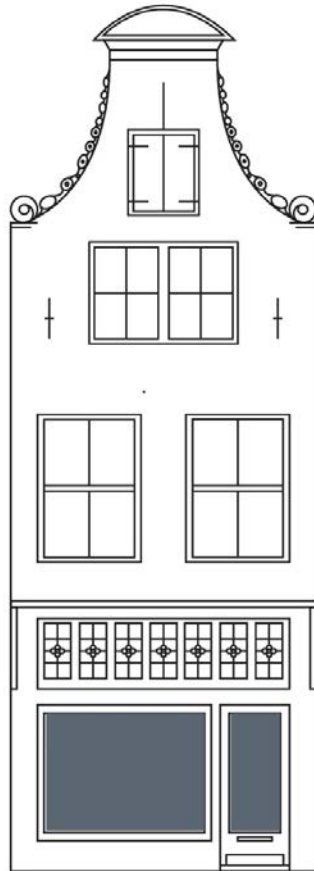


A French Art Deco Ambrolite Reutter Patent  
Atmos Clock, model A3, circa 1935

This handsome clock is a version of the A3 model that was executed in many different materials. Some were made of lacquered metal, others were veneered with luxurious wood. This version is made of Ambrolite, an early type of plastic that was already invented in the late nineteenth century, made to resemble amber. Because it is somewhat transparent, it changes hue at different strengths of light, which makes the clock even more beautiful. A stylish modern-looking clock with an interesting story.

*Height: 24 cm., 9.4 in.*





## COLOFON

© Gude & Meis Antique Clocks

Author:  
Jos Meis

Photography:  
Laurens Gude

Lay-out and editing:  
Laurens Gude

Gude & Meis Antique Clocks  
Nieuwe Spiegelstraat 60  
1017 DH Amsterdam  
The Netherlands  
+31 (0)20 612 9742  
info@gudemeis.com  
www.gudemeis.com



G U D E



M E I S

Nieuwe Spiegelstraat 60  
1017 DH Amsterdam  
+31(0)20 612 9742

info@gudemeis.com  
www.gudemeis.com