

Paul Garnier

Attributing an Anonymous Carriage Clock to its Maker

by Leigh Extence (UK)

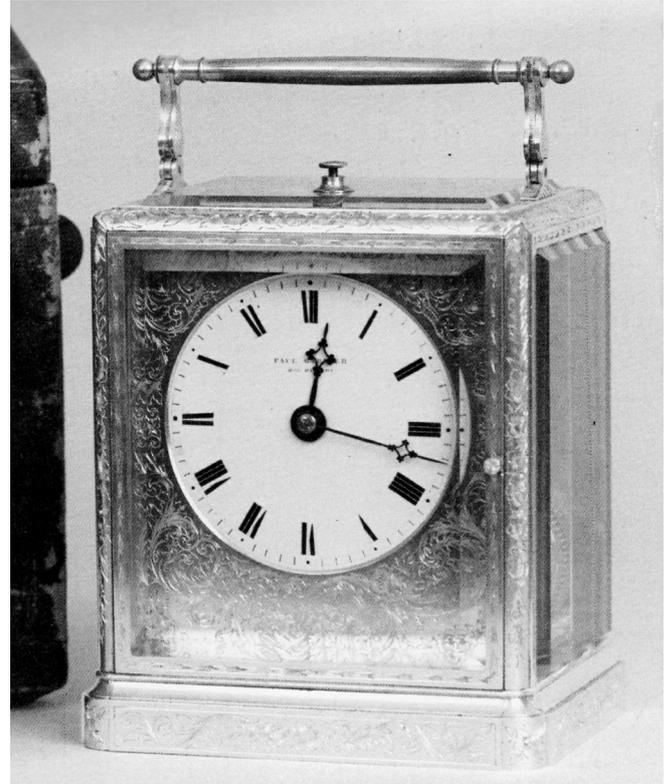


In the 19th century a fair number of carriage clocks were manufactured, retailed and sold without a makers name apparent either on the movement or dial. This includes carriage clocks made by many of the top makers such as Jacot, Drocourt and Margaine. The unsigned Jacot examples are in the main the earlier clocks made prior to Henri Jacot's death in July 1868, whilst the seemingly *anonymous* Jacot clocks recorded for a short period between circa 1880 and 1883 at least have the hidden Jacot poinçon stamped between the plates. There is a similar period in the Drocourt production circa 1890 to 1894, some years after Alfred Drocourt took over the running of the business from his father Pierre, where a large percentage of clocks recorded on my database have no markings showing whatsoever. It is only by being aware of the unique features of these clocks that it is possible to attribute them to the Drocourt workshops. To add to this list of makers who would supply unsigned clocks we can name Jean-Paul Garnier, with an example the focus of this article.

Without going into too much of the history of Paul Garnier, having been covered extensively by others, my research now shows that the majority of clocks signed with the Garnier name were made in the workshops of others under his guidance, Garnier having become more an *inventeur* and *designer* than an actual maker. Born in the south of France in 1801, he worked with both Antide Janvier and then Jean-Antoine Lépine before setting up on his own account in 1825, incidentally the same year as Henri Jacot.

Garnier is credited as being the man who first manufactured carriage clocks that the general populace could afford rather than those made under the *Breguet* name. Abraham-Louis Breguet being regarded as the first to manufacture a true *pendules de voyage*, but which were only available to the very wealthy. Garnier had a close link to the Hologingue family of Saint Nicolas d'Alhiermont, being Jean-Baptiste Hologingue working from 1825 and his sons Frederic and Louis working as Hologingue Frères from circa 1840. A fair number of clocks I have studied signed for Garnier are stamped to the frontplate of the movement with the Hologingue Frères *H.L.* mark on the frontplate, whilst earlier movements can be firmly attributed to Jean-Baptiste. This relationship is further emphasised as I have now recorded a number of *blancs-roulants* stamped for Hologingue that are fitted with the Garnier *chaff-cutter* escapement, patented in 1830, but with no sign of the Garnier name. I have one such carriage clock movement fitted to a mid-Victorian inkwell clock made by Hologingue for Georges Moser, a well-known maker who worked in association with the Hologingue family.

In 2019 I bought a French carriage clock, serial number 1649, that although unsigned, obviously started life in a workshop producing carriage clocks for Paul Garnier. And so it was I embarked on a detailed study which allowed me to make this firm attribution.



The typical Garnier Series I case of the period still retains much of the original gilding and bears comparison to the signed example shown above right as discussed by Derek Roberts in *Carriage and Other Travelling Clocks*¹. Note the similarity of the dial including the style of numerals, the lettering font, dots to the outer aspect ring and the *cruciform* hands.

Other makers, notably Henri Jacot, used a near-identical case style from circa 1840 until circa 1855. Two examples attributable to Jacot are shown below, albeit now with feet to the base, a feature soon used by Garnier as will be noted. This similarity in case styles shouldn't be a surprise knowing the close interactions between the makers of the period.



Henri Jacot for Dent



Henri Jacot for Grohé



The rear of the case is fitted with a solid shuttered rear *door* which slides up to access the backplate, although somewhat unnecessary for winding and setting the hands. This is a feature of earlier Garnier cases, but not exclusive to his clocks and it soon became the norm to find this solid door now fixed into place.

Garnier-signed cases tend to have the serial number stamped in a unique font within the groove into which sits the front or rear sliding door as 1052 below. 1649, shown when apart, has it below the rear door.



The style of the winding direction and hand setting *arrow* is identical to that seen on most Garnier clocks. This acts as a signature in that each clock maker had their own distinctive style of *arrow* and the one on 1649 clearly identifies this as being that of Garnier as can be seen in the comparison with 1942 below.

The wording *Aiguilles* (hands) is also identical on both 1649 and Garnier 1942, even the final 'S' on both sits at a slight angle. Interestingly, this is not only the font used on Garnier clocks but is also identical to that used by Hologue on their clocks.



Signed Garnier 1942 with the identical *arrow* mark and font style.

Courtesy David Lay Auctioneers.

A study of the movement backplate shows the engraved signature of the retailer *F.L. Hausburg, Genève* situated in the top, left-hand corner of the plate in the same position as those engraved for Garnier. The font itself is identical in style and form as others examined signed for Garnier himself

Other features that bear comparison with Garnier carriage clocks include the drilled hole through the bell to allow for hand setting; the blued steelwork to the backplate which have the clicks and ratchets punched with either one or two dots to show which side they sit; the style of raised and tapered brass collar to the repeat button through the top glass, and the position of the serial number to the centre of the backplate with the punch used for the numerals being a style identical to that seen on Garnier clocks.



Garnier carriage clock Series I number 2093.

Note the position and font style of the signature as compared to that of Hausburg, as well as the positioning of the hand setting arbor through a hole in the bell. This image also shows how feet are now a part of the base.

Derek Roberts *Carriage and Other Travelling Clocks* Schiffer Publishing Ltd. 1993.

The original Garnier key shown with 2093 matches that belonging to 1649.



A number of signed Garnier carriage clocks are recorded as also being retailed by *F.L. Hausburg*, with most being close in serial number to 1649. This includes two examples illustrated and described by Ludovico Magistretti & Luigi Pippa in their book *Il Ritmi del Tempo*².

Number 1682 signed *F.L. Hausburg à Paris* described as having a Series IV case.

Number 1686 signed *F.L. Hausburg à Paris* described as a Series I style case.

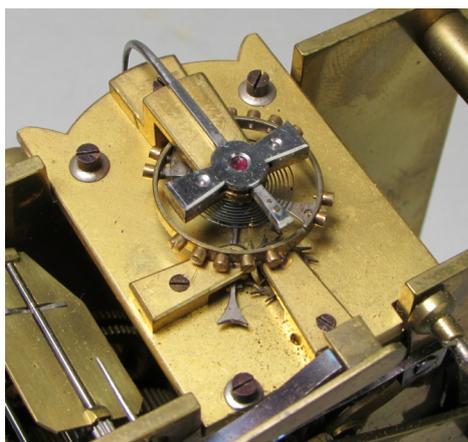
Prior to 1841 Friedrich Ludwig Leopold Hausburg was in partnership with his uncle August Wilhelm Bernard Promoli and two earlier carriage clocks signed *Promoli & Hausburg à Paris* are known being near-identical in form to 1649 and attributed to Garnier by Christie's Auctioneers. Both have the same Series I case, the same dial form, the same hands and fitted with the *Garnier* block to the underside. The only difference being that both are fitted with the *chaff-cutter escapement* as would be expected in circa 1838.

Number 1461: Christies, London: 13th December 2006.

Number 1540: *The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks*, Christies, London: 26th November 1998.

Having this series of numbers either side of the partnership that changed in 1840/41 is an excellent method of dating Garnier clocks.

Most collectors associate Paul Garnier movements as having the *chaff-cutter* escapement as patented by him in 1830; a form of escapement that supposedly allowed for a more robust action and improved timekeeping as compared to the still commonly used cylinder. Indeed, it is often suggested that a Garnier movement without a *chaff-cutter* has had the platform changed or is not a Garnier. But my analysis of these movements shows that a large proportion of Garnier clocks made from circa 1840 were in actuality fitted with the lever platform escapement and not the *chaff-cutter*, with the majority having the corner cut-out of the platform to accommodate the positioning of the rack lifting piece as on 1649⁵. *Magistretti & Pippa* mention some 98 Garnier clocks in their chapter on Garnier of which thirty-six have some form of escapement described. Of this thirty-six, 21 are lever escapements, 13 *chaff-cutter* and one a duplex, with the majority of platform lever escapements recorded after circa 1840, incidentally the year the ten-year *chaff-cutter* patent ended.

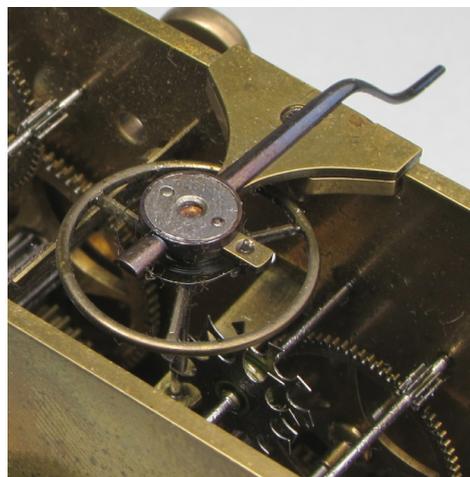


Lever escapement as fitted to 1649 with the *Garnier* cut-out to the platform.



Garnier 3104 with a platform lever escapement cut out to the corner in a similar style.

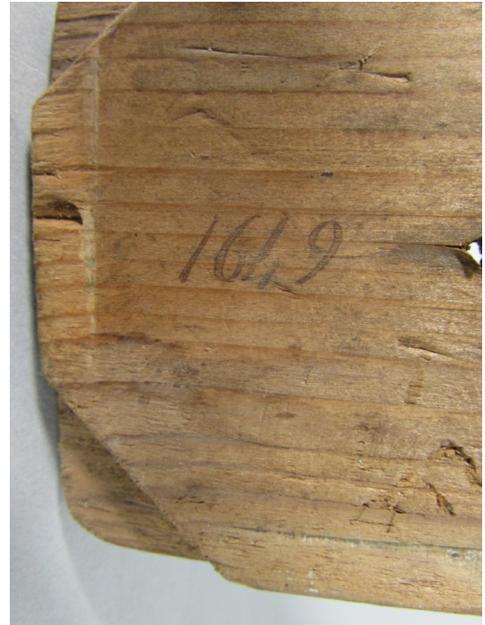
Carlton Clocks, Amersham, Buckinghamshire



Garnier-style *chaff-cutter* escapement fitted to Hologue Frères movement 5280 as made for Georges Moser.

The underside of the base to 1649 is fitted with a typical Garnier softwood block with a matted green covering. This feature is quite probably unique to Garnier and fitted in this manner so as to give the clock more stability and to stop it slipping. This prior to the advent of the feet which were to appear on the later Series I cases.

The inked number 1649 is written in the same hand as others seen on Garnier blocks, as is the pencilled number to the other side. There is a further *workman's* number faintly written on the covering.



Garnier 1103 showing underside of the wooden block.

Derek Roberts *Carriage and Other Travelling Clocks*¹

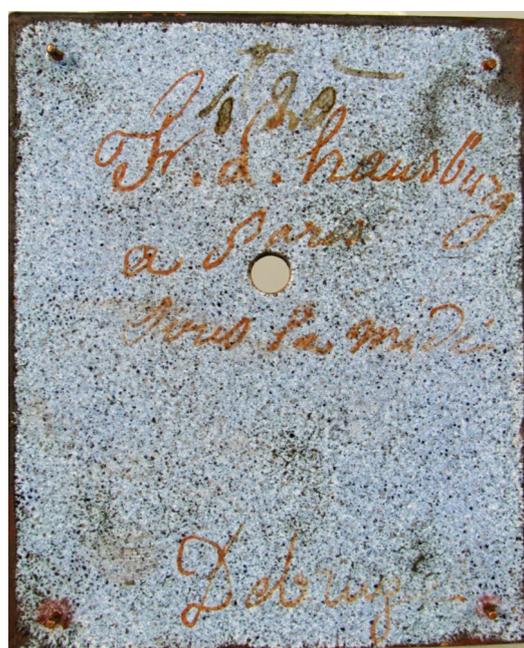
Garnier 3104 block with green covering.

Carlton Clocks, Amersham, Buckinghamshire

Dismantling the movement revealed two most interesting and exciting markings on the clock, both of which are hidden from view and only came to light on the workbench. These are *signatures* found on the rear of the dial and on the original mainspring. My research into both signatures further builds the case for attribution of this clock being manufactured in the same workshops as Garnier carriage clocks.

The dial is in the same form as those seen on a number of clocks by Garnier, as noted earlier, with relatively heavier numerals compared to dials examined on other carriage clocks of the period, dots to the outer aspect and fitted with the *cruciform* style of hands. Other examples of this combination of dial and hands include serial number 1691 as illustrated by *Magistretti & Pippa*² fig. 4/30 and number 1748 as offered for sale by the Dutch antique clock dealer Van Dreven. The font used for the Garnier name on both these examples is identical to the font used for the retailer's name *F.L. Hausburg* on 1649. Indeed, close examination would suggest all are from the same hand. Note how close the serial numbers are to each other.

Inspecting the rear of the dial proved to be most fascinating. As seen in the image below it has a signature written in red ink being *Debruge*, along with the instruction to the dial painter to place the retailers name below the XI o'clock: *F.l. hausburg a Paris, sous la midi, Debruge*.



I first came across the name Debruge as an *émailleur* whilst I was in Paris researching other dial makers, those who had worked for Jacot and Drocourt. Very little was known about him at this time with the exception of him being a dial maker from Paris working in the early 19th century. Finding his name on the rear of this dial, and others signed for Garnier, re-ignited my interest and a summary of my further research of source material within the Parisian archives concludes that he was called Rémy Debruge and worked from at least 1832 at 5 Rue Grenier-St-Lazare. It was here that he married Marie Haniquet and had a son, Jean Victor Debruge, born on the 10th of July 1834.

Rémy moved to 10 Rue Coutures-St-Gervais in 1842, just a few steps from where Pierre Drocourt would open his first premises in 1853. He moved again in 1848 to 9 Rue Saintonge where Jean Victor took over the business as *Debruge fils* in 1861. 9 Rue Saintonge was renumbered 41 in 1851 and is interesting in the context of this article as it is next door to the carriage clock maker Raingo Frères at number 11, renumbered 43, and just ten paces door-to-door from the then home of Pierre Drocourt across the road at number 8, renumbered 38. This provides a further link between the various makers as it is prior to the latter's move to 3 Coutures-St-Gervais after which time he was supplied movements by the Hologue family whose workshops his son and successor Alfred Drocourt would acquire in 1865.

Jean Victor Debruge married Esther Thirial in 1866 with the workshops now at 10 Rue Perle. In the *Almanach du Commerce de Paris* of 1870 this address is now recorded as being for the *émailleur et Graveur* Eugene Combe.

The mainspring was to prove invaluable in dating the movement. A number of early clock springs are found to be scratched with wording near the end, although many have been lost when the springs have been discarded and new ones fitted. It was with some hope that I examined the mainspring from 1649 and was rewarded to see scratched the wording *Borel jeune June 1840*. The date of 1840 adds to the attribution as it fits in perfectly to the year sequence of other dated and numbered Garnier clocks.

Initial research into the name Borel produced very little of substance except for an article written by Charles Allix, *Paul Garnier Revisited* published in the Spring 1993 edition of *Antiquarian Horology*³. Allix describes a spring found in Garnier clock 797 as scratched with the inscription *Burel jeune Avril 1836 a Paris, Mt 797*, as fitted in a carriage clock retailed by Silvani of Brighton. Comparing the two springs it became obvious that Allix had misread the name and that it actually reads *Borel*. As such, any further research at the time of that article would prove somewhat fruitless as *Burel* as a spring maker doesn't exist.

A *fab. ressorts de montres* (maker of watch springs) named Borel is first recorded in the *Almanach du Commerce de Paris* of 1825 with workshops at 17 Rue Simon-le-Franc where he remained until sometime after 1842. Borel (Ph.) jeune (*junior*), presumably a son, is recorded in 1835 at rue des Coquilles 2 as a *fabricant ressorts*. From 1854 he was known to be at 12 Rue Charlot but moved to 8 Rue Anastase in 1860. In 1856 the elder Borel is still recorded working, although now at 76 Vielle-du-Temple as Borel aîné (*elder*). In 1864 the Borel jeune business became known as Granjot-Borel working from the same address at Rue Anastase but seems to have ended by 1870 as no mention is made in the *Almanach* from that year. The name reappears in 1874 as H. Borel *Fabr, ressorts d'Horlogerie* and *pendules voyage*, with a familiar address, 41 Rue Saintonge, originally the workshops of dial maker Debruge as already noted and next door to the former workshops of Raingo Frères. In 1883 the H. Borel name disappears from the Almanach listings to be replaced at the same address by his successor as a *fabricant ressorts*, L. Eynard, who states within his listing the *Maison fondée 1825*. In 1883 the *Revue Chronométrique* reports that Eynard was proposed by Alfred Drocourt and Charles Hour to be admitted as a new member, an *adhérent*, of the *Chambre Syndicale d'Horlogerie de Paris* where he is described as *Successeur to H. Borel*. The proposal was agreed unanimously: *Sont ensuite admis comme adhérents, à l'unanimité: M. Eynard, successeur de M. H. Borel, présenté par MM. Drocourt et Hour.*



Borel jeune



June 1840

Friedrich Leopold Hausburg

Friedrich Ludwig Leopold Hausburg was a most interesting character with a quite wonderful life story.

Born in Berlin, Prussia in 1817 he is first recorded in Paris working alongside his uncle August Wilhelm Bernhard Promoli at 4 Rue de Boulogne as retailers of jewellery, clocks and various luxury goods.

In 1840 they took over the premises and business of Thomas Woolfield, *Woolfield's Bazaar*, at The Old Post Office, 24 Church Street, Liverpool as *Promoli & Hausburg*. Woolfield was uncle by marriage to Hausburg's wife Catherine Mossop. As Woolfield and his wife, also Catherine, were childless they doted on their nephews and nieces. Within the year Promoli had turned over the business to Hausburg to become *F.L. Hausburg*. This suggests that carriage clock 1649 was one of the earliest items to be retailed by Hausburg as sole proprietor.



1840 was a most interesting year for Leopold Hausburg as within the space of five weeks he was granted *naturalisation* as a British citizen, along with his uncle, a process that would normally take four years. What is quite intriguing is the fact that the Act itself was signed by Queen Victoria, a unique occurrence according to the Clerk of the Records at the House of Lords who, searching through the Westminster archives, found no other instance of this happening. This was the year that Prince Albert of Saxe-Coburg married Queen Victoria, Saxe-Coburg being close both politically and geographically to Prussia at this time.

It was also in 1840 that Leopold Hausburg started work on the famous Hausburg cabinet. A quite magnificent piece of furniture made of ebony based on Rheims Cathedral with secret compartments within the turrets and further secret drawers within the cabinet itself. Inlaid with mother of pearl, silver and brass, the front opens to reveal a sumptuous interior with further scenes inlaid in marquetry showing a 3-dimensional effect depicting places such as King's College Chapel, Cambridge and Westminster Abbey. The central doors open to reveal a further inner courtyard with drawers decorated with interiors from a further seven historical houses and castles including Windsor Castle, Kew Palace and Brighton Pavilion. The cabinet is signed *F.L. Hausburg, Liverpool. Begun 1840, finished 1857*. It seems somewhat coincidental that 1857 was the year Prince Albert was ennobled as the Prince Consort to Queen Victoria.

In 2010 this cabinet won the Country Life - LAPADA Object of the Year.



Courtesy of Butchoff Antiques, London

Leopold Hausburg sold the business in 1860 to Mr. Tooke from London and retired to his large home, Acrefield House in Woolton, Liverpool. He shared this house with his second wife Isabella, twenty-five years his junior, his two daughters from his first marriage and three servants including a maid and cook. By 1873 he and Isabella had moved south to Penshurst where they lived in a magnificent house known originally as *The Glebe* but which Hausburg renamed *Edenthal* being German for *Eden Valley* over which the house looked.

It was whilst in Penshurst that the couple had three sons, Leslie, Campbell and Eric all who of who were to become eminent in their own particular fields.

Hausburg must have been of some influence during his time at Penshurst as on the south side of the interior of the parish church sits a large stained glass window erected in 1886 and constructed by Bell of Bristol. It is entitled *The Miraculous Draught of Fishes and Dedicated to the memory of F. L. Hausburg of Edenthal, Penshurst who departed this life at Cannes, France 9th of January 1886.*⁴



The reason Hausburg was in Cannes takes us back to the uncle of his first wife, Thomas Woolfield, from whom Promoli and Hausburg had bought the Liverpool business. Thomas and Catherine Woolfield moved to Cannes following the 1840 sale and he became a significant property developer being responsible for some of the major buildings constructed there. He was also instrumental in building the first modern tennis court in France in 1879. Over the years they entertained their nieces and nephews with their Cannes residence becoming like a second home to Leopold both before and after the death of his wife Catherine.

Leopold Hausburg left the not inconsiderable amount of over £180,000 in his will and after his death his family moved to Clifton, a suburb Bristol.

An article describing the restoration of Garnier carriage clock 1971 by David J. LaBounty was published in the National Association of Watch & Clock Collectors, Chapter 195 newsletter 2019, number 3.

In that article images were shown of scratched markings on the mainspring and wording to the rear of the dial being described as *meaning unknown*. My research undertaken on 1649 confirms those markings in David's article to be examples of the Borel signature on the spring and the Debruge name on the dial rear. This adds further to the attribution of Hausburg 1649 being a Series I Paul Garnier carriage clock.

All research in this article is my own from source material, unless stated, with further references from the following:

¹ Derek Roberts *Carriage and Other Travelling Clocks* Schiffer Publishing Ltd. 1993

² Ludovico Magistretti & Luigi Pippa *Il Ritmi del Tempo* Rusconi Libri 1998

³ *Antiquarian Horology* the journal of the Antiquarian Horological Society

⁴ Peshurst On-line

⁵ Two further examples of Garnier carriage clocks fitted with a lever escapement and with the identical cut-out to the platform were auctioned by *Bonhams, London* in December 2020. Lot 30 signed Paul Garnier serial number 3104 and lot 31 attributable to Garnier serial number 1855. Both are also fitted with the wooden block to the base and have the identical hand setting arrow, with 1855 having the same style of Garnier winding key as 1649.

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