

THE Tic Talk Times



January 2011
Vol. 30, No. 6

Newsletter of Orange County Chapter 69 of the
National Association of Watch and Clock Collectors

Meeting minutes - Dec. 3, 2010

Holiday Show (& Tell)

After our members enjoyed many fine holiday snacks at our annual party, the meeting was called to order at 8pm by President Doug Adams.

Gene Osten reported although he is not a CPA he has reviewed the club's financial records and finds they are in order.

Gene, who chaired our nominations committee this year, presented the slate of officers for the upcoming election as follows:

- Ray Brown, President
- Phyllis Adams, Vice President
- Bob Linkenhoker - Treasurer
- Dave Weisbart - Secretary
- Directors: Doug Lynn, Ken Lynn, Ed Athey, Annette Di Mino

The vote was taken and the slate passed unanimously. Installation will be in January.

A Program Committee was also set up of Gene Osten, Doug Adams, Ray Brown, and Dave Weisbart. Tony Baker also volunteered to join the committee tonight.

Our meeting in February will be the SECOND Friday of the month so as not to conflict with GLAR. Bob reminded us the dates of GLAR are February 4, 5 & 6, 2011. Flyers are available for GLAR.

Our program this month was an extended show and tell. Members were asked to bring clocks or watches

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This month

A Cautionary Tale

When you buy a clock on the Internet, or when a clock needs to be shipped, do you sometimes get that uneasy feeling in the pit of your stomach? After all, UPS, FedEx, and the Postal Service all tell you that your package should be able to withstand a drop of 3 to 4 feet onto a hard concrete surface! Does the person sending you this clock know about this? Does he know anything about packing a delicate, yet heavy, item?

Our speaker this month experienced one of the worst results you could have from a lack of proper packing. We are honored to welcome renowned collector Jim Cipra, who will offer his program entitled "A Cautionary Tale for Collectors."

Jim was asked to help set up a beautiful tall case clock with extensive Marquetry (see accompanying article), circa 1695, that had been shipped from England. The moment Jim saw the packing case, he shuddered and grabbed his camera. Murphy's law was in full effect here, and the damage to the clock was extensive and wholly avoidable.

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Marquetry

Marquetry (also spelled as marqueterie) is the art and craft of covering a structural carcass with pieces of veneer forming decorative patterns, designs or pictures. The technique may be applied to case furniture or even seat furniture, to decorative small objects with smooth, venerable surfaces or to



free-standing pictorial panels appreciated in their own right.

Marquetry differs from the more ancient craft of inlay, in which a solid body of one material is cut out to receive sections of another to form the surface pattern. The word derives from a Middle French

word meaning "inlaid work".

Materials

The veneers used are primarily

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CHAPTERS 75 & 133 OF THE NATIONAL ASSOCIATION OF WATCH AND CLOCK COLLECTORS PRESENT
2011 GREATER LOS ANGELES REGIONAL
PASADENA CONVENTION CENTER
FEBRUARY 4 & 5, 2011
PRE-REGISTRATION ENDS JANUARY 30, 2011
TABLES
\$55
& UP
VISIT OUR WEBSITE AT WWW.NAWCC-GLAR.COM

Meeting Minutes *(from page 1)*

that had an interesting story. First was Doug Adams with his “Chelseum”, that is, many Chelsea clocks. His first was from the estate of Lloyd Porter, a Boston Clock Co.



Some of Doug Adams's Chelseas



clock possibly from a tugboat. Second was a small “un-usual” one with a Waltham’s escapement. Third was a Ship’s Bell. Fourth was a rectangular Desk Set, two faces side by side. Fifth was a Maritime Shipboard clock. Sixth has a crackle finish and brass. Seventh was a military clock from WWII in its own wooden case for transport. Eighth was a Ship’s Bell with stand, marked R.W. Edwards, California. Les remarked that the name was a name in use before Boston. Ninth was marked Ball Watch Co, Cleveland Ohio. Tenth was a ship’s bell with a 2 tone dial.



Phyllis Adams brought in a photo of her favorite alarm clock, Coconut the cat. She also showed a clock which opens like a book with the title “The Story of Time” with Alice in Wonderland and the Cheshire Cat drawing inside. Bill Gauer showed a French LeRoy with an alarm, a copy of original bill of sale and the original travel

case, all from 1920’s. Tony Baker showed a French clock of “Father Time” with wings and his scythe from 1880, from Paris, with serpent hands. Ray Brown broke with tradition and showed his father’s pocket watch from 1920 and his father’s “Driver’s Watch” which was a Hamilton. Dave Weisbart explained how he got interested in antique clocks in 1974 while working at a Jewelry Store. He met



Tony Baker's “Father Time” clock with rare serpentine hands



Hilda Patton, fixed the spring that was out of place, didn’t charge her, and then had a customer for life. He bought his first clock 17 years later. At that time he was inspired by her private collection, which he transposed from 8mm film footage to digital video for us to view tonight. Included in the collection were a beautiful skeleton clock, an



Atmos, a crystal regulator, an old English bracket clock, and a couple of nice grandfathers.

We sang Dave’s “Twelve Horological Days of Christmas” and “Grandfather’s Clock”. Bill Bruce donated a clock for special auction which was refurbished by Dave Weisbart and Tony Baker. That clock was won by Don Bendz. The raffle netted \$112. The door prizes were won by Jackie Gauer, Ray Brown, Dominic, and Annette. Our guests were Leon C. and Bill and Jackie Gaur.



Some of Hilda Patton's Clocks shown in Dave's video

Marquetry *(from page 1)*

woods, but may include bone, ivory, turtle-shell (conventionally called “tortoise shell”), mother-of-pearl, pewter, brass or fine metals. Many exotic woods as well as common European varieties can be employed, from the near-white of boxwood[1] to the near-black of ebony, with veneers that retain stains well, like sycamore, dyed to provide colors not found in nature. The simplest kind of marquetry uses only two sheets of veneer, which are temporarily glued together and cut with a fine saw, producing two contrasting panels of identical design, (in French called *partie* and *contre-partie*, “part” and “counterpart”).



Marquetry as a modern craft most commonly uses knife-cut veneers. However, the knife-cutting technique usually requires a lot of time. For that reason, many marquetarians have switched to fret or scroll saw techniques. Other requirements are a pattern of some kind, some brown gummed tape (as the moistened glue dries it

causes the tape to shrink and so the veneer pieces are pulled closer together), PVA glue and a base-board with balancing veneers on the alternate face to compensate stresses. Finishing the piece will require sand-paper or wire wool, possibly with a sanding block. Either ordinary varnish, special varnishes, modern polyurethane – oil or water based – good waxes and even the technique of french polish are different methods used to seal and finish the piece.

Sand shading is a process used to make a picture appear to be more three-dimensional. A piece of veneer to be incorporated into a picture is partially submerged into hot sand for a few seconds.

Another process is engraving fine lines into a picture and filling them with a mixture of India Ink and Shellac.

History

The technique of veneered marquetry had its inspiration in 16th century Florence (and at Naples). Marquetry elaborated upon Florentine techniques of inlaying solid marble slabs with designs formed of fitted marbles, jaspers and semi-precious stones.

Techniques of wood marquetry were developed in Antwerp and other Flemish centers of luxury cabinet-making during the early 16th century. The craft was imported full-blown to France after the mid-seventeenth century, to create furniture of unprecedented luxury being made at the royal manufactory of the Gobelins, charged

Cautionary Tale *(from page 1)*

Packing a clock requires forethought, envisioning what could go wrong with bad handling. Jim will cover the correct way to pack a clock, right down to what to do with the winding key. If you ever buy over the web, these are things you should know and communicate to your seller!



Don't let this happen to you!

For our Beginner's Corner, Dave Weisbart will talk about ship's bells. He'll discuss how they came into being, and when exactly is “eight bells”? (Cryptic hint: It depends on the time of day.) Dave

will also cover how the ship's bell movements keep track of the bells, and in particular, the thorny issue of odd-number bells.

Also this month will be installation of our officers and directors from the upcoming term. Please turn out to support the folks who make Chapter 69 run!

with providing furnishings to decorate Versailles and the other royal residences of Louis XIV. Early masters of French marquetry were the Fleming Pierre Golle and his son-in-law, André-Charles Boulle, who founded a dynasty of royal and Parisian cabinet-makers (*ébénistes*) and gave his name to a technique of marquetry employing tortoise-shell and brass with pewter in arabesque or intricately foliate designs. Boulle marquetry dropped out of favor in the 1720s, but was revived in the 1780s.

Marquetry was not ordinarily a feature of furniture made outside large urban centers. Nevertheless, marquetry was introduced into London furniture at the Restoration of Charles II in 1660, the product of immigrant Dutch ‘inlayers’, whose craft traditions owed a lot to Antwerp. Panels of elaborately scrolling “seaweed” marquetry of box or holly contrasting with walnut appeared on table tops, cabinets, and long-case clocks.

At the end of the 17th century, a new influx of French Huguenot craftsmen went to London, but marquetry in England had little appeal in the anti-French, more Chinese-inspired high-style English furniture (mis-called ‘Queen Anne’) after ca 1720. Marquetry was revived as a vehicle of Neoclassicism and a ‘French taste’ in London furniture, starting in the late 1760s. Cabinet-makers associated with London-made marquetry furniture, 1765–1790, include Thomas Chippendale and less familiar names, like John Linnell, the French craftsman Pierre Langlois, and the firm of William Ince and John Mayhew.

(Excerpted from Wikipedia)

**DATED MEETING NOTICE
PLEASE DO NOT DELAY**

Orange County Chapter No. 69
c/o Cora Lee Linkenhoker
7186 Calico Cir.
Corona, CA 92881

The National
**ASSOCIATION OF
WATCH & CLOCK
Collectors, Inc.**



Our Next Meeting: Friday, January 7, 2011

Program:

LIVE Presentation

**"A Cautionary Tale
for Collectors"**
by Jim Cipra

Beginner's Corner Mini-Seminar:

"Ship's Bells" by Dave Weisbart

Show & Tell:

Horological items beginning with the letters "Q" or "R"

Board Meeting:

To be announced

Time: 7:00 – Doors open

8:00 – General Meeting

Admission: \$4.00 – General

\$6.00 – Couples

Location: Acacia Grove Masonic Lodge

11270 Acacia Parkway

(in the Civic Center)

Garden Grove, CA

