



Clock Portico Carrara Marble And Mercury-gilt Bronze



1 550 EUR

Period : 19th century

Condition : Restauré par notre atelier

Material : Marble

Width : 26 cm

Height : 50 cm

Depth : 13 cm

Description

A Charles X period portico clock, circa 1840, elegantly illustrating the Neoclassical taste of the first half of the 19th century. It comprises four Carrara marble columns resting on a molded rectangular base and supporting an entablature surmounted by a simple and balanced pediment.

The columns, with their pure lines, are topped with richly chased Corinthian capitals in mercury-gilt bronze. The deeply sculpted acanthus leaves, volutes, and small decorative scrolls attest to particularly meticulous chasing. The gilding,

Dealer

Clock Prestige

Clockmaker specialised in 18th & 19th Century antique clocks and objects.

Mobile : 06-86-90-03-27

Lyon 69003

executed using the traditional mercury gilding technique, offers a warm and deep hue, characteristic of high-quality 19th-century bronzes.

The white Carrara marble used for the structure is one of the clock's major attractions. This model is rarely executed in this color, as most architectural clocks of this period were made of black marble. Here, the piece has retained all the qualities of this prestigious stone: perfect whiteness, an unblemished polish, and a beautiful shine, revealing the excellent state of preservation of the piece.

The base consists of a rectangular plinth structured by several projections and cornice moldings, forming a solid and elegant architectural foundation. The front of this base is adorned with a finely chased bronze decorative frieze. This frieze features a design of vegetal scrolls and garlands of roses, framing a stylized ornamental medallion in its center, within which ribbon and foliage motifs intertwine. The richness of this delicately crafted frieze contrasts harmoniously with the simplicity of the white marble.

The clock rests on four finely turned, circular feet of gilt bronze, decorated with concentric motifs, which elevate it slightly and accentuate the elegance of the composition.

Above the columns, the entablature unfolds as a wide, molded platform,

treated like a true architectural cornice, with a slightly projecting and softened profile. It supports a clean, rectangular pediment, whose simple and balanced structure recalls classical architecture, reinforcing the monumental character of this clock despite its domestic proportions.

At the center, between the columns, unfolds a large, domed white enamel dial, encircled by a finely chased and gilt bronze bezel. The dial is signed "Keifser et Martin à Grenoble," indicating the origin and horological quality of the piece. The black Roman numerals and the slender, openwork hands stand out elegantly against the immaculate surface of the enamel.

The movement is powered by a remarkable precision pendulum known as a "Berthoud" balance. During operation, the pendulum's swing amplitude is above average, nearly reaching the width of the space between the columns. This ample and regular movement gives the clock a particularly spectacular animation while also demonstrating the mechanical precision of the mechanism.

Through the harmony of its proportions, the nobility of its materials--gilt bronze and Carrara marble--and the quality of its horological execution, this clock is a fine example of an architectural clock from the Charles X period, blending neoclassical rigor with decorative refinement.

Original mechanism intact, without modification.

The hour and half-hour
chimes are played on an antique bell with a clear
and authentic sound.

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