



The Movado Story

by Henri Bonnet

For those of you who may not have visited the Chateau de Versailles, it would be hard to imagine the incredible vanity of the kings of France. Louis XIV's appetite for luxury knew no bounds. Jewelry and clothes were among the king's favorites as well as that of the nobility. Like clothes, jewelry was portable and easy to display, and as such was highly valued for its appeal and practicality. What's more, jewelry was often traded for favors from the numerous female courtesans holding court in and around the king's palace. A whole army of highly skilled jewelers and goldsmiths, not to mention tailors and couturiers, were competing among themselves to produce the most exquisite pieces. As a result, Paris became, at that time, the world center for high fashion, and good taste. Many of the finest jewelers and goldsmiths were Huguenots and Jews. When Louis XIV revoked the Edict of Nantes, which had previously guaranteed freedom of worship throughout catholic France, many of the best artisans had to flee the country for more tolerant places. Just across the border from France they found refuge in the Jura mountains of protestant Switzerland, which in those days were barely accessible, as well as in equally remote and isolated corners in the Black Forest of Germany.

Jean Calvin, in his area of influence, forbade his followers from producing religious artifacts and jewelry. In order to continue making a living, most of those highly skilled French artisans switched from making jewelry to clocks, and later on, to watchmaking. Chances are that few of you have ever heard of the Ditesheim family, not to mention wristwatches by that name, even though they were quite popular and greatly valued in the 1930's. Nowadays they remain highly prized possessions of knowledgeable collectors.

In the early 1800's a French Alsatian engraver named Samuel Ditesheim emigrated with his family to the small town of La Chaux De Fonds in the Jura mountains of Switzerland. During that period, engraving was a lucrative occupation, for decorating jewelry and later on, pocket watch cases. Samuel Ditesheim had six sons, four of



which entered watchmaking pursuit. At that time, La Chaux De Fonds had a sizable Jewish community already engaged in the watchmaking business, which provided the Ditesheims some support in a sometimes hostile social environment. Of particular interest was the distribution of labor originated by Daniel Jean Richard, whereby watch components were made by craftsmen during Switzerland's long winter months, whose summer activity was usually farming. In most cases, a craftsman would only produce multiple copies of a single component. The "etablisateurs" would then collect all those various pieces, from dozens of workers spread around the countryside, and bring them to a workshop where they were assembled into finished watches. The timepieces would then carry the name of the "etablisateur" when marketed. It is in that manner that the Ditesheim family first entered the watchmaking business in La Chaux De Fonds, in the late 1800's, at Rue 1 er Mars N013. Following several in-town relocations due to the need for expansion, the Ditesheim Company finally ended up in the early 1900's at No.117 Rue du Park. At that time it employed over 80 goldsmiths and watchmakers and was making all components in house. Achile Ditesheim, son of

Samuel Ditesheim, ran the organization with the help of his brothers. He encouraged innovation which secured the company numerous patents. With a background in engraving, the Ditesheims were keen at combining art with technical precision into their timepieces. It was around the early 1900's that the Ditesheim Company began marketing some of its watches under the name "Movado". The gradual transition took a few years to complete. The name "Movado" means: "always in motion" in the new experimental international language: Esperanto, which had recently been invented by Doctor Lazarus Zamenhof.

In the early 1900's the industrial revolution began to require accurate timekeeping, in particular due to the rapid expansion of the railroad. During that period, various exhibitions were held in Europe and in America, where manufacturers of new technology could showcase their products. There, Movado received numerous prizes and awards, especially for its chronometers.

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PRESIDENTS MESSAGE

By Mike Schmidt

State of the Chapter



The Chapter 190 membership continues to grow. Ernie Jenson, membership chairman reports that membership renewals for 2012 have reached 95%. Recently we added several new members. Many of our new members do not live in Ventura and Santa Barbara Counties. They come from different parts of California to enroll in the Chapter's FSW workshops and educational opportunities. While they cannot always attend monthly meetings, they have been very supportive of the Chapter's educational offerings. I thank all for your 2012 renewals, new memberships, and continuing support.

Financially, the Chapter is sound. All of our obligations are current, and liability insurance and agreements for facilities use for 2012 are current. Financial reports are available to members upon request and posted at each monthly meeting. Chapter 190 is a nonprofit PUBLIC BENEFIT CORPORATION dedicated to educational purposes and has established its tax exempt status under Section 501 © (3) Internal Revenue Code.

Congratulations go to all of the students who completed the February FSW 302 "Fundamentals of Wrist Watch Repair," Instructor Ferdinand Geitner, students: class coordinator Weber Wang, Steven Schechter, Chris Martin, Matt Bonaccorso, David Potts, David Vogt, and Steven Schoenfield who completed the 4 day workshop.

Congratulations go to our Director Lex Rooker for becoming certified as a NAWCC Field Suitcase Workshop Instructor; thanks to a lot of mentoring by Ray Marsolek and a lot of hard work by Lex. We all look forward to a continuation of excellent FSW courses and educational opportunities.

A two part program for this months meeting will be "My 1830 English Floor Clock" and "Report on current restorations at the Santa Paula Town Clock." The presentation will be given by our Chapter Director and Legal Advisor Paul Skeels.

If you are reserving a table(s) at the National in June and would like to be located with the Chapter 190 group, please notify Ernie Jenson. To date we have a group consisting of Giorgio Perissinotto, Ken McWilliams, George Gaglini, Daniel Weiss, Gary Girod and Mike Schmidt.

February's Sunday morning meeting workshop will begin at 10:30 am. The beginning topic for this round table discussion will be "Repair and Adjustment of Anniversary (400 day) Clocks." The leader for this discussion will be George Antinarelli. These workshops are open for all to bring their clock and watch repair questions. Come stump the experts and have some fun. The coffee will be on early.

See you at the meeting!

Mike Schmidt



Happy Birthday

Dan McKinnon and David Perez,

Continued from page 1

Coincidentally, the company started to mechanize its manufacturing, mostly with new machinery imported from America. The factory at No. 117 Rue du Park in La Chaux De Fonds, was expanded several times. In the 1930's, Movado started to diversify its products and manufactured various "formed movements" in order to satisfy newly emerging tastes. The Polyplan and the "Curviplan" gentlemen's wristwatches stand out among others. In addition, ladies wristwatches, equipped with baguette movements were being offered in ever increasing number of styles and models to suit feminine tastes.

Interestingly enough, even Movado's diminutive women wristwatches were fitted with lever escapements, and were practically as accurate as men's timepieces. In addition to the standard round cases, wristwatches were made in oval, rectangular, octagonal and square shapes, all of which were a novelty at the time. Over five hundred models of all kinds were offered to an increasingly discriminating public. It was during that period that Movado began to open branches in major cities around the world. Actually, the first Movado New York City office was opened as early as in the mid-1920's in the Rockefeller Center, at 610 Fifth Avenue. In addition to wristwatches, modern looking slim pocket watches were produced, including the famous "Ermeto" used by both men and women, as well as cigarette lighter watches, and wristwatches with digital displays. Triple calendar wristwatches soon followed, as well as wrist chronographs, including a combination of both.

As time went on, a new generation of Ditesheims were now managing the company. At the end of World War II, Movado started producing self-winding wristwatches, such as the "Tempomatic" and the "Calendomatic". In the mid 1950's the "Kingmatic" men's wristwatch was introduced, and it remained a runaway best-seller for many years. The women "Queenmatic" was also added to the list of offerings at that time. In spite of their various complications, the Movado wristwatches of the period were slim, attractive and above all, accurate. The 1950's and 1960's were indeed the heyday of the mechanical wristwatch, thanks to a large extent to the variety and quality products of the Movado factory.

Waterproof wristwatches became the rage of the 1960's. Movado demonstrated the water tightness of its "Kingmatic Subsea" by submerging one, fastened to the hull of an ocean liner, during an Atlantic crossing. The wristwatch not only survived the ordeal, but reportedly kept good time.

In the early 1960's Movado acquired the rights to Nathan G Horwitt "museum watch" and began offering it to the public. The Bauhaus inspired design caught on, first in New York and later on, all over the world. In the late 1960's, after nearly a century of Ditesheim management, the Movado Company was merged with Zenith, and thereafter run by others.

In the years that followed, Movado was sold and resold a couple of times, until it was finally purchased in 1983 by a Cuban emigrant, named Gedalio Grinberg. The Movado parent company was then renamed the North American Watch Corporation. In the early 1980's the quartz revolution was in full swing, and Movado embraced this new innovative technology for its "museum" ultra-flat wristwatches. They soon became a best seller thanks to carefully targeted advertising. Like the Ditesheims before him, Gedalio Grinberg was very adept at combining art with technology.

The Nathan Horwitt original "museum" watch underwent multiple mutations and it is still the mainstay of Movado's offerings. Most Movado wristwatches are now equipped with quartz movements and are manufactured in Bienne Switzerland. In the 1990's Movado began to reproduce, in limited editions, successful past mechanical models such as the "calendomatic". Movado called the series the "Collection 1881", to commemorate a century to the founding of the company by Achille Ditesheim. In 1993 Movado became a public corporation, and today it ranks among the world's major watch manufacturers. Ephraim Grinberg, the son of Gedalio Grinberg, took charge of Movado, following the death of his father in Jan 2009. Not all watch companies have had as tortuous and as complicated a beginning as this one, but the Movado story well exemplifies the deep human connection linking society to timekeeping, all the way back from the distant past and up to the present. Through enormous perseverance, motivated individuals could indeed accomplish miracles. The Movado story tells us about one of those. ■



Tales From the Bench

by *Ferdinand Geitner*

An Electrifying Problem

It started with the Bulova Accutron when mercury batteries were outlawed and therefore discontinued. People still like the style and uniqueness of the Bulova and looked for alternatives. This created a market for special batteries with built in “Circuits” and specialists who can tweak the circuits to accept the higher voltage of alternative batteries and reduce the actual voltage to 1.35V

I was recently confronted with a super flat Ladies Omega Quartz Watch which used a 751 cell, a 2Volt lithium battery with reversed polarity which I used to stock in my battery assortment but is now discontinued. Even if one found a battery the same size the reversed polarity requirement made it unusable. Some companies still had new old stock of the 751 which eventually pushed the price up to \$125 per battery.

After some research I found a Quartz movement from the same manufacturer (same quality) which fitted exactly (same dimensions all round/ even dial feet) and used a “normal” 1.5V cell, readily available. The complete movement was the same (expensive) price as the discontinued battery! So after switching the movement the customer could use the watch for years to come with a standard “normal” priced battery.

Currently I'm facing a similar situation with a lovely \$12,000 ladies Gold Piaget Quartz watch. The thin Battery 6.8mm x 1.1mm originally used is no longer available. The customer would like to continue to wear and enjoy the watch. She took it to several repair centers, even one in Switzerland but could not get the battery replaced.



I found that if I fit a 6.8mm x 1.4mm battery (readily available) the watch works fine but I have to find 0.2mm of space inside the case. The gold back of the case is too thin to remove material but after careful

measurements I found there is available, extra space, between the hands and the glass (0.4mm) so if I can move the movement 0.2mm closer to the glass I gain the space needed to accommodate the thicker battery at the back of the movement.



The movement is tightly fitted into a spacer which sits (within 0.01mm) exactly in a recess inside the gold case. I don't want to machine the inside of the gold case, it is machined exquisitely, but I could take off 0.2mm from the spacer to bring the movement closer to the glass. Now you may say (quite correctly) that the crown & stem would be misaligned but fortunately this particular model has a pusher in the case back for setting the watch. It is a precision operation and requires time, patience and precision tools, but the end result will be well worth it. ■



QUESTIONS AND ANSWERS

by Ken McWilliams

I spend a lot of time each week answering clock & watch questions from NAWCC members, and non-members. from around the world. Usually by e-mail but occasionally by phone. Many have turned into long distance friendships from around the U.S. as well as South Africa, Granada, Germany, Australia, Ireland and Canada.

Mike Schmidt has been copied on a lot of these and in his constant efforts to improve the quality of our chapter, he suggested that I turn this into a regular column in our newsletter so that all of our readers can benefit. So here it is. If you have any questions or want to chime in on one of the answers, e-mail me at: internut@socal.rr.com.

QUESTION: I've heard more than one answer on this subject, so I need your input: Are true Vienna regulators only weight driven, as they are regulators, or are the similar spring-wound Viennese and German clocks also Vienna regulators? I'm getting some conflicting answers.

REPLY: If you go to chapter 190's website, www.nawcc-ch190.com, click the newsletter tab and open the March 2007 newsletter, there is an article that I wrote titled "What is a Regulator." As you will see, just about any mechanical clock could be called a regulator simply because it's rate can be regulated. The term "Regulator" has no quantitative definition, it is like hi fidelity, it really has no measurable qualities.

So, a spring driven clock is just as entitled to be called a "regulator" as a weight driven clock. Weight driven clocks do tend to be more accurate than spring driven clocks simply because the power is linear and consistent.

As a side note, the majority of the clocks called Vienna Regulators sold were made in Germany.

QUESTION: I had always heard to not go counter-clockwise with the minute hand, although it's ok with the hour hand. I thought it was because I could ruin the motion works wheels/gears in the process. Then I heard it's ok to turn the minute hand counter-clockwise on grandfather clocks. I'm confused.

REPLY: Some clocks are made to enable the minute hand to be turned backwards, and they even work---sometimes. It's better to just assume that it can't be turned backwards and make the time adjustment in other ways.

If the clock needs to be adjusted backwards, it means that it is running fast. If a large adjustment is needed, (15 minutes to a couple hours) simply stop the pendulum and wait for the correct time to catch up to the clocks time, then restart the pendulum. (Fall time change for example)

For small adjustment of a few minutes, do the following: For time and strike clocks, you can turn the minute

hand backwards between ten and twenty minutes after the hour, and between twenty and ten minutes before the hour.

For clocks that strike on the quarter hour, the window is much smaller. You can turn the minute hand back a few minutes at 5, 20, 35, and 50 minutes after the hour.

Moving the *hour* hand, foreword or backward, should be done with great care because you are simply making the hour hand's friction mounting slip on the hour tube. If it is a tight fit you could bend the hand, if it is a loose fit you could make it looser or move it up or down on the hour tube.

QUESTION: What is the absolute best line (regardless of price) to use to suspend weights? Brass? Fishing line? How thick (diameter) for the typical 1 or 2 weight clock?

REPLY: There is no single answer to your question. Depending on the type, vintage and manufacturer of the clock, weight driven clocks can use brass cable, steel cable, braided cord, rope, mono-filament, and even gut.

If you want to keep the clock original, you should determine what the manufacturer used and find the closest material. If you don't care about originality, I would choose an appropriate strength of brass cable or braided Dacron (squidding line works well, but is hard to find). Weigh each weight and choose a line/cable that has a breaking strength of at least 4 or 5 times that.

QUESTION: I swore not to buy any more clocks during my recent trip to Europe, and managed to resist temptation except for one French time only, table clock with a hairspring escapement.

My problem is; it will run when lying on either side but not when it is sitting upright. Is there anything that an amateur like me can do to make it run as it should?

REPLY: The problem with your clock is most likely the platform escapement needs an overhaul. It is also possible that the escapement is not getting enough power due to a set mainspring or wear in the time train, but the platform escapement is more suspect because it runs on its side.

As far as your ability to make the necessary repairs, you will have to judge this for yourself. While overhauling a platform escapement isn't quite rocket science, it does require skills, tools and knowledge not normally used in clock repair. It closer to watch repair than clock repair.

If you decide to try adding platform escapements to your resume, I would recommend finding an old one to practice on before putting an expensive clock in jeopardy.

David LaBounty (NAWCC & AWCI Member) has a very good tutorial on repairing platform escapements on his website that you can download and print. (While you're there you may want to look at his other tutorials also.)

Go to : www.abouttime-clockmaking.com, click on the "Downloads" tab, then click "Servicing a platform" to download it. Read the tutorial and if you think that this is something you could do, go for it. ■

HOW TO MAKE SOMETHING NEW LOOK OLD

by Mostyn Gale

My purpose in this article is to describe the process I have used in part of the restoration of the Santa Barbara Courthouse Seth Thomas tower clock – that's the part where I needed to add some parts that were not original to the clock. I do not propose that this process is something that anyone should use to make something look antique, although you may want to give it a try.

Before I delve into the process I need to address the issues presented by a more strict approach to conservation of an historic clock. First, you don't want to add anything to the clock that might be mistaken as original. There will be no concern here for two reasons: (1) you will be able to determine by the type of materials used and the advanced technology, for example the limit switches used are clearly from a later time than was available in 1920s, and (2) the documentation that I will leave with the Courthouse will make it clear what was added to the original. A second point of discussion is that while it should be clear what is added is not original, I don't want to make it look so obvious that it sticks out like a sore thumb. In my opinion, part of the value of the restoration is to intrigue and attract the viewer so as to hopefully encourage further participation and/or education into horological activities/knowledge. Any feature of the clock that detracts from that is undesirable. Hence, to the casual observer, I do want to make new parts “look old” while, at the same time, not obscuring the true facts of the originality of the clock.

With all that said, let me move on to the point of the article. How do you make a new part “fit in” with the look of an old clock? I have read articles on doing this for wood parts and veneering but never anything for metal or plastic parts. Primarily, for the point of this article, I will be talking about color and texture. The first thing to do is to match the color. In this case, I was lucky, Seth Thomas green is virtually identical to Rustoleum's Hunter Green. Many of you probably already know this but I was still amazed to find out how close a match it really is.

The second characteristic is texture. New paint often looks very even and perhaps shiny as compared to old paint. Even a flat paint often looks so clean and even that it is obvious. To avoid this look, I used what I call a “dry-brush dobbling” technique. First paint a coat or two as necessary to get reasonable coverage over the new surface. Note: it does not have to be 100% coverage – sometimes the gaps in coverage can add to the aged look. Then, apply a final coat by putting a very small amount of paint on your brush and removing as much of that as you can – that's the “dry-brush” part. I do this by just slightly dipping my brush in the paint and then wiping a

few times across the lip of the paint can, both sides. Then I “dob” the brush onto the item. “Dobbing” means lightly stabbing the brush, end first, against the part, don't use strokes like normal painting. I dob and dob, first more heavily in order to cover the whole part with fresh paint. Then I wait for it to nearly dry. When still tacky, but not wet, I dob the whole part more lightly, just enough to “mess up” the surface of the paint. If the paint is dry enough it will stay in roughly this same “messed up” condition giving a rough, somewhat dull surface. Several passes may be in order depending on how dry the paint was and your satisfaction with the look.

Well, that's enough talk, take a look at the results and see what you think. ■



Conduit painted, but before dobbling.

Conduit after dobbling.



Limit switch as purchased.

Limit switch after painting and dobbling.



EDUCATIONAL OPPORTUNITIES

The next Meeting & Mart for Chapter 190
is February 19, 2012

Sellers may start setting up at 11:30

The Mart is open from 12:00 til 1:15

The Meeting starts at 1:15

PROGRAM

**"My 1830 English floor Clock" &
"Up-date on the current restorations
of the Santa Paula Tower Clock"**

Presented by Paul Skeels

SHOW & TELL

Any item you would like to share"

The "*Clock Repair Boot Camp*", taught by Lex Rooker at the Dudley House on Saturday, January 21, was well attended.



The following workshops
will also be scheduled for 2012:

Sherline Lathe Workshop - Advanced tool making. (Date to be determined)

F510 Clock Camp I- This is 2 day course for students who have completed the F101 and 102 and want a Refresher course of that material

F511 Clock Camp II- This is a 2 day course for students who have completed the 103 and 104 and want a refresher course for that material

FSW 102-Time & Strike with spring Barrels and rack/snail striking

The following FSW Workshops are scheduled for the
NAWCC NATIONAL in Pasadena:

FSW 101 Introduction to Basic Time & Strike-The
American Kitchen Clock- 4 day workshop
June 11-14

FSW 301 Introduction to Basic Pocket Watch Repair
The American Pocket Watch
4 Day workshop June 11-14

FSW 501 The Repair & Replacement of an American
Strip Recoil Escapement
2 day workshop June 13-14

FSW 502 The Atmos Repair Course-
3 day workshop June 12-14

Contact Pam Tischler FSWprogram@verizon.net for
registration or information.

*Suggestions for chapter 190 workshops,
demonstrations, or programs are always welcome.
Contact any board member with your ideas.*

This Month's Mini-Workshop

At 10:30AM,

"Repair and Adjustment of 400 day clocks"

This will be an open forum,
moderated by George Antinarelli

THE WORKSHOPS ARE ALWAYS FREE!

Welcome New Members



**David Potts
from Hermosa Beach,**

**Chris, Joyce and Kyle Martin
from Palm Desert,**

**Tom & Sarah Gaither
from Ventura**

CLASSIFIED PAGE

This page is dedicated to advertising for Chapter 190 members. It is, of course, free to members.

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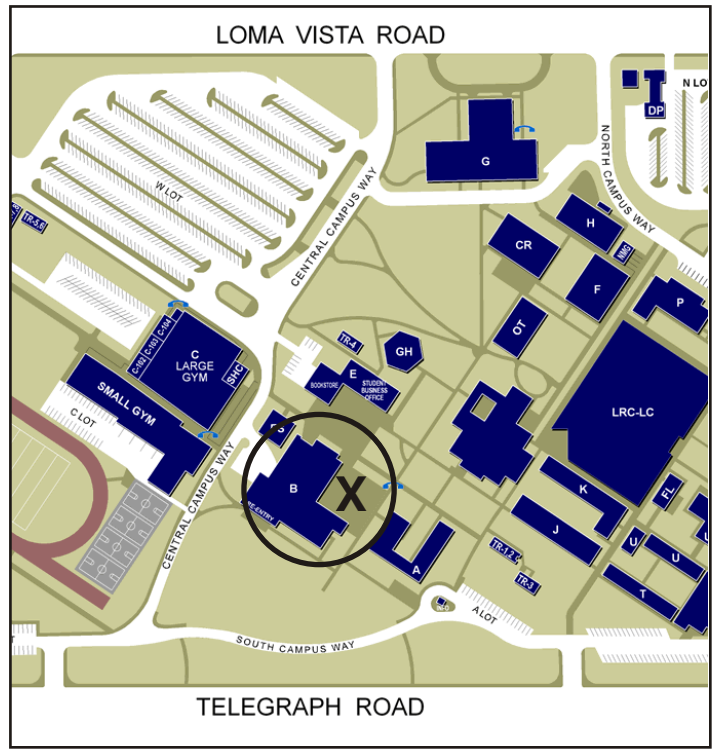
- Chronometer -

Hamilton 21 Marine Chronometer in running condition, with
inner box and gimbals; outer box not essential.

Please contact: Giorgio Perissinotto

E-mail: giorgio@spanport.ucsb.edu

The Chapter 190 meetings are held the third Sunday of each month. (No meeting in December)
 We will meet in the cafeteria on the Ventura College campus. The cafeteria is located in building "B", east of the gym and athletic field.



February 2012 Issue

**NEXT MEETING
 FEB 19**



Chrono Times
 If Undeliverable return To:
 17738 Superior St. Unit 21
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MEMBERSHIP APPLICATION

For Ventura & Santa Barbara Counties Chapter 190 of the NAWCC

NEW **RENEWAL**

PLEASE PRINT CLEARLY

Date: _____

Name: (First) _____ (Last) _____ Phone: _____

Street address: _____ City: _____ State: _____ Zip: _____

E-mail: _____ Birth Day: (Month) _____ (Day) _____ NAWCC # _____
Membership in the NAWCC is required

Person to contact in the event of an emergency: Name: _____ Phone: _____

What is your clock/watch interest? (Check all that apply)

- I collect clocks I collect watches I have a basic understanding of clocks watches and have repaired a few as a hobby.
- I have studied clock watch repair via books, videos, or by attending classes. I repair clocks mostly as a hobby. I have been repairing clocks for over 5 years and am familiar with many types of movements. I repair clocks for pay and as a hobby.
- I have a well equipped shop and can repair most clocks watches. I have an extensive knowledge of clock/watch design, function and repair techniques. Most repairs are for pay. I am a serious collector of clocks watches and have a very good knowledge of their history, models and value.

Why do you want to be a member of Chapter 190? _____

Would you like to volunteer in helping Chapter 190 achieve its goals? Yes, how can I help? No, not at this time

Membership in Ventura chapter 190 of the NAWCC requires that you also be a member of the parent organization, The National Association of Watch and Clock Collectors. If you are not a member, you may join online by going to their website at www.nawcc.org, or you can contact us and we will send you an application.

Chapter dues run from January 1st to December 31st. Annual dues are \$25.00 for immediate family.

Please make checks payable to;

Chapter 190 NAWCC

Mail this form & check to:

Ernie Jenson

25 Norma Ct, Camarillo CA 93010

Family membership dues \$25.00 _____
Membership includes spouse and other family members.
Other members names.

NOTE: Spouse or family members do not have to be a NAWCC member when accompanying the primary member to chapter events.

Signature _____

FOR CHAPTER USE

Date received _____ Amount received \$ _____ Member ID number;

Added to mailing list. Date _____ Membership card sent. Date _____

Notes: _____