



**ADOPT A CLOCK FROM
THE PETIT TRIANON
OR THE GRAND TRIANON**



CHÂTEAU DE VERSAILLES

THE TRIANON CLOCKS,



MASTERPIECES TO BE
REPAIRED

This winter, the Palace of Versailles is launching a new adoption campaign for the clocks of the Petit Trianon and Grand Trianon. This campaign is divided into three phases including the simultaneous launch on the Palace of Versailles app, of a virtual explanatory visit around those remarkable clocks. Intended for Marie Antoinette in the Petit Trianon or offered to Napoleon I

and the Empress to furnish the apartments of the Grand Trianon, these clocks are now undergoing comprehensive restoration. The selection of material and their ornamental sophistication bear witness to the exceptional savoir-faire required for the creation of these clocks, marrying the greatest scientific rigor with aesthetic care to turn these pieces into true *objets d'art*.

At Versailles, every moment in the King's day set the pace for the life of the court. At 8:00 a.m. was the ceremony of Wakening, 10:00 a.m. was mass, 11:00 a.m. was the Council meeting, 1:00 p.m. the *dîner au petit couvert*, or small luncheon, followed by hunting or a stroll in the afternoon, and at 10:00 p.m. dinner at the Royal Table, then the going-to-bed ceremony shortly before midnight. During the Empire, clocks remained present in the apartments, as works of art and prestigious timekeeping tools. Even today, these masterpieces are the focus of special attention and are maintained and wound each week by a watchmaker.

Yet, what is a clock? A clock is a device that transfers a driving force (supplied by the pull of a weight or the unwinding of a spring) to a series of cogs. The distribution of the energy into the cogs is done through a system of 'escapement', this energy being then controlled by a system of regulations, such as a balance or pendulum. By extension, this mechanism also describes the clock itself: thus, the pendulum (*le pendule*) becomes the clock (*la pendule*). At first a purely scientific instrument, the clock gradually became an essential part of *décor à la française*.

**BY ADOPTING A CLOCK, YOU ENABLE
THE RESTORATION OF UNIQUE PIECES
AND TAKE PART IN PRESERVING UNIQUE
TECHNICAL KNOW-HOW.**

The Clocks of the Grand and Petit Trianon are currently the focus of a large restoration campaign. Their creation bears witness to the close collaboration between different fields of expertise, which collaborate today to restore the clocks. The restoration will be carried out by the four following fields:

THE MOVEMENTS

The Movements bear the names of true watchmaking dynasties: names like Lepaute, Lépine or Bailly echo through the centuries. Their precise yet sensitive mechanism must be restored so that the clocks can function and tell time correctly.

THE CASES

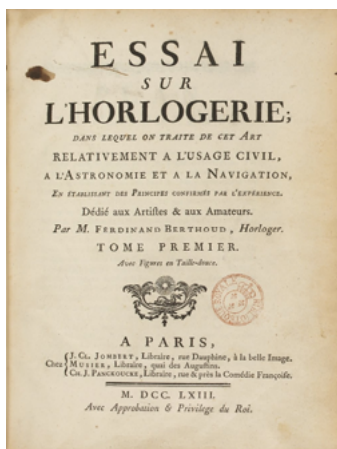
The watchmakers worked in tandem with the best artisans of their time in order to create cases in bronze, crystal, and colored marble, whose restoration will accentuate the brilliance of the clocks and assure their longevity.

ENAMEL DIALS

Worn over the years by impacts and the movement of the winding keys the dials will regain their original appearance.

PROTECTIVE BELL COVERS

Certain clocks have to be protected from dust and accidents by bell covers, specially designed so as to allow for their winding and thus allowing them to fill the Trianon domain with the rhythms of their chimes and their ticking.



Essay on Watchmaking
by M. Ferdinand Berthoud

I WANT TO PARTICIPATE

HOW MUCH DOES AN ADOPTION COST?

It costs €10,000 to adopt a clock, which helps finance its restoration as well as the development of a virtual explanatory visit on the Palace of Versailles app. It will allow visitors to discover the remarkable clocks of the Petit Trianon and the Grand Trianon through historical, artistic, and technical explanations.

After deductions, the adoption of a clock will only cost €3,400 if you're an individual or €4,000 as a business (the gift amount benefitting from a tax reduction of 66% or 60%, respectively).

Whether an individual or a company, you can make a donation to adopt one or several clocks. The donation can be made by wire transfer. After selecting your clock, you must contact the Patronage Department before continuing to payment.

For guidance, contact the patronage department:

By telephone: + 33 (0)1 30 83 77 40

By email: mecenat@chateauversailles.fr

More information at:

www.chateauversailles.fr/soutenir-versailles

WHAT WILL YOU RECEIVE AS THANKS FOR YOUR DONATION?

YOU'RE AN INDIVIDUAL

Adoption Certificate

You will receive an adoption certificate made out in your name or the name of the person to whom you wish to dedicate it.

A "One Year in Versailles" card

You will receive an "A Year at Versailles" pass, offering a year of unlimited access to the Palace.

A photo of your restored clock

We will send you a photo of your adopted clock once the restoration is complete.

YOU'RE A COMPANY

Adoption certificate:

You will receive an adoption certificate made out in your name or the name of the person to whom you wish to dedicate it.

Passes

Your company can benefit from the complementary use of passes to visit the Palace and Estate of Versailles during public opening hours.

A "One Year in Versailles" card

You will receive an "A Year at Versailles" pass, offering a year of unlimited access to the Palace may be awarded in counterpart.



A photo of your restored clock

We will send you a photo of your adopted clock once the restoration is complete.

These counterparts are awarded at up to 25% of the total amount of the donation.

CHOOSE YOUR CLOCK

1 EAGLET
CLOCK



2 PYRAMID
CLOCK



5 URANIA
CLOCK



6 PENDULUM
CAGE CLOCK



3 ANCIENT
ALTAR CLOCK



4 SPHINX
CLOCK



7 CRYSTAL
CLOCK



8 LE POINT
DU JOUR



AT THE GRAND TRIANON

AT THE PETIT TRIANON

1

EAGLET CLOCK

QUEEN'S APARTMENT, PETIT TRIANON

In 1787, Marie Antoinette decided to overhaul the décor of her apartments in the Petit Trianon, which had already been redone to the tastes of the former tenant, Madame Du Barry. Jean-Démosthène Dugourc (1749-1825), designer of the Garde-Meuble de la Couronne, was most likely the mind behind the ensemble delivered the following year. These pieces of furniture were inspired by basket-making patterns, and inspired some to nickname the space “the latticework room.” The “Eaglet” clock was created by Pierre-Philippe Thomire (1751-1843), along with the sconces and matching fireplace decoration. It stands on a

latticed base, raised on four feet imitating woven wicker baskets, and adorned in the center by a pastoral cornucopia. Two eaglets, emblems of the family of the Archduchess of Austria, support the chiming mechanism, around which climb fine rose branches. The dial is signed by Robert Robin (1742-1799), the Queen's Watchmaker. It was originally flanked by two white-marble cupids, one holding a wicker basket, the other a medallion with the Queen's cipher. After disappearing in 1837, the company Thomire et Cie replaced them with the two currently visible bouquets.



2

PYRAMID CLOCK

ÉLISABETH OF FRANCE'S CHAMBER, PETIT TRIANON

This clock bears witness to the craze for enameled clocks during the final quarter of the 18th century. Richly ornamented with grapevines and borders of zirconium beads, this portico pendulum clock stands on a white-marble base on four rounded feet of gilded bronze. Its face features a miniature of Selene, watching a sleeping Endymion.

Its suspended dial, created by the watchmaker Bausse, functions as a pendulum in the center of a row of zirconium beads. The four vase-topped columns support a truncated obelisk, adorned with low-relief translucent blue enamel, the work of Joseph Coteau (1740-1812). The obelisk bears a glass-covered miniature on each of its faces, representing the four seasons, and is topped with a gilded bronze sphere.



3

ANCIENT ALTAR CLOCK

EMPRESS MARIE-LOUISE'S BEDROOM,
PETIT TRIANON

This small mantel clock was commissioned from the famous watchmaker Lepaute for the bedroom of the Empress at the Petit Trianon. It was placed there on November 20th, 1810 and there stood there until 1837. In its form and its ornamentation, the clock draws from the bank of imperial and neo-classical icons. It takes the shape of an ancient altar whose frontispiece is adorned with palm leaves and stylized acroterion. These ornaments stand out in sharp

bas-relief on a case made entirely of gilded bronze, with the exception of the dial. The dial seems to be supported by a large-winged cupid who stands on a globe atop a pedestal, and offers his hands to two butterflies. Each lateral face features a vase and a laurel branch set on a horizontal bar, all accompanied by interlacing palm fronds. Finally, the presence of torches and stars take up the theme of fire, a symbol of light and progress during the Empire.



4

SPHINX CLOCK

THE RECEPTION ROOM, PETIT TRIANON

When François-Joseph Bélanger (1744-1818) was designing the décor for the Pavillon de Bagatelle, residence of the Count of Artois, he chose to populate it with sphinx. He even designed a sphinx clock, created in 1781 by Jean-Baptiste Lepaute, a model that found great success and inspired numberless variations.

The clock at the Petit Trianon resembles this original closely and is also signed by Jean-Baptiste Lepaute. Two winged sphinxes, wearing Egyptian "Nemes," hold up the enamel dial, crested with clouds. They are positioned back-to-back, their lion's tails intertwined, lying on a pedestal with rounded ends, painted in a sea-green marble and standing on four bronze feet.



5

URANIA CLOCK

BELGIAN QUEEN'S APARTMENT,
GRAND TRIANON

At 88 by 60 centimeters (35 x 24 in) large and weighing 60 kilograms (130 lbs), the Urania Clock—or *L'Astronomie*—is one of the enormous clocks that appeared during the Empire. The master clockmaker François Bailly conceived of it in 1811 for the Salon des Princes in the Emperor's Private Chambers, but it was moved in 1845 to the Belgian Queen's Apartment right after it was finished. The figure of the muse Urania had already been present on the Louis XVI style clocks, but the Egyptian iconography here alludes to the Empire and Bonaparte's expedition there in 1798. The marble

base in Italian red Griotte marble is adorned with a bas-relief representing an astronomy lesson given by Urania in Egypt, a place symbolized by a pyramid, a sphinx, and an old man holding a cornucopia--the Nile. The pedestal, in the shape of a *naos*, holds the mechanism and dial, and is topped with four resting sphinxes, which support a celestial sphere girded with the signs of zodiac in patinaed bronze. Urania, dressed classically, "looks at the stars," and takes measurements on the sphere with the help of a compass.



6

PENDULUM CAGE CLOCK

BEDCHAMBER, EMPEROR'S PRIVATE CHAMBERS,
GRAND TRIANON

The purity of shapes and the transparency of this clock's case accentuate the timekeeping mechanism there enclosed. In fact, it contains the movement of an extremely precise mechanism, called a regulator, a full-blown masterpiece crafted in 1810 for the Emperor's Private Chambers at the Grand Trianon. In the 18th century, a "regulator" meant a grandfather clock precise enough to provide a referent time to regulate the time of other clocks.

As watchmaking advanced, the term gradually came to designate a particularly precise mechanism, endowed with the latest technical innovations. The mechanism of this clock, crafted by Bailly, not only marks the hours and minutes, but also the seconds, months, and even the day of the month. The months of the year are differentiated by signs of the zodiac delicately painted on the enamel.



7

CRYSTAL CLOCK

LOUIS-PHILIPPE'S APARTMENTS,
SON OF THE KING'S ROOM, GRAND TRIANON

This clock, in crystal carved with diamond shapes, is a rare public example of the Restoration craze for objects and furniture in bronze-mounted crystal. These fashionable pieces were not generally part of official commissions. However, one commission, for four vases and two clocks from the widowed *marchande-mercière* Désarnaud-Charpentier, was an exception. This clock was part of that order, intended to adorn the boudoir of Marie-Thérèse, Duchess of Angoulême, at Tuileries, as well as the toilette of Duchess of Berry at the Elysée, as part of a New Years' gift in 1818.

The clock, currently on display in the private chamber of the son of Louis-Philippe at the Grand Trianon, was restored in 1838 and sent to the Petit Trianon, for the bathroom of the Duchess of Orleans, who had just married the heir to the throne. A crystal base, edged with gilded bronze in laurel and rose patterns, supports four columns made from a single crystal. Doric bases and capitals in gilded bronze allow one to rank this piece highly among architectural clocks. The entablature supports the case holding Robin's chiming mechanism and the circular enamel dial. An elegant crystal cup tops the piece.



8

LE POINT DU JOUR

BELGIAN QUEEN'S OFFICE,
GRAND TRIANON

Clocks ornamented with painted porcelain plaques are a product of true luxury, created for the royal family by the Manufacture de Sèvres. This one was created in 1824 and arrived at the Grand Trianon in 1839, for the bedchamber of Queen Marie-Amélie. The upper plate describes the theme of the painted scene: *Le Point du Jour* (*Daybreak*). The figure painter Étienne-Charles Leguay (active 1808-1840) transferred a design of Jean-Charles-François Leloy's (artist from 1816-1844) onto a porcelain plate: at the crowing of the rooster, Aurora, surrounded by cherubs,

tosses flowers over the farmer preparing to leave and the maiden waking up. The lower and lateral ornamental plaques, arabesques in *faux* agate, are the work of Pierre Riton (active from 1821 to 1860). The enamel dial is circled by a ring of gilded bronze. The porcelain plaques are set in a case of engraved and gilded bronze made by Louis-Honoré Boquet, bronzeworker at the Manufacture de Sèvres from 1815 to 1860. The fluted-column uprights, the bearded Greek faces, and the bust of Apollo, for their part, call to mind the shape of an ancient altar.



