Clocks

82. TALL CASE CLOCK

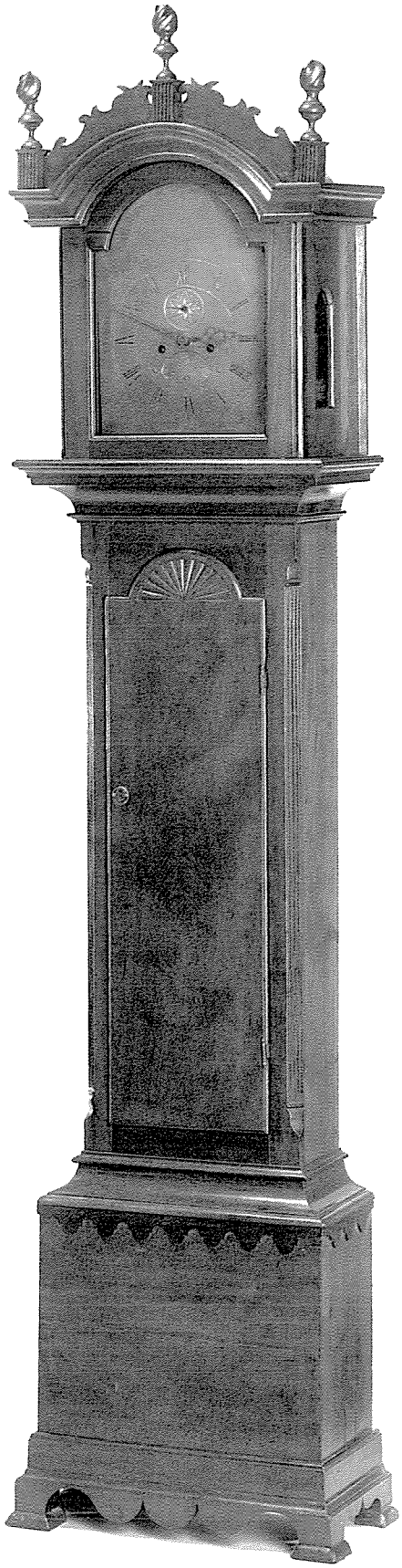
Stephen Sibley, Sutton, Massachusetts, ca. 1783
Cherry; brass, steel, glass
H. 91½" W. 20¾" D. 10½"
N-102

DESCRIPTION: (CASE): Plain bonnet without columns. Rectangular glazed door with arched top; no keylock. Glazed sidelights, rectangular with arched tops. Arch in center of pediment articulated by bold cove molding; above pediment, three urn-and-flame finials on fluted plinths; fretwork between finials cut with scrolls and sprigs; arched roof. Molded cornice at bottom of bonnet sits on bold cove molding attached to the waist. Beveled front corners of waist carved in fluted pilasters terminating top and bottom in a lamb's tongue. Rectangular opening with arched top covered by conforming door hinged on right by brass strap hinges; carved fan in door arch; keylock in door has a circular brass escutcheon. Transition between waist and base is accomplished by means of a small step molding over a large cove molding that curves out to full width of base. Upper front of base has applied strip cut in a pattern of seven drops. Plain molding applied to bottom of base over bracket feet and boldly scalloped skirt; feet stand on square pads.

DESCRIPTION: (WORKS): Brass face, rectangular with arched top, engraving filled with asphaltum; hours in roman numerals I–XII, minutes in arabic numerals 5–60, no numbers for seconds dial; date dial in arabic numerals . . . 24, 27, 31 etc.; crossed leafy tendrils in spandrels, six-petalled florets on seconds dial and below date ring; "Step^{n} Sibley" in script, within a circle of leafy tendrils, in the arch. Eight-day movement with anchor escapement; one bell for striking hours. Brass covered lead pendulum bob on a hickory pendulum rod.

COMMENTS: According to family tradition, the clock was owned by Col. Jeremiah D. Kingsbury (1735–1816), an ancestor.

ACCOMPANYING DOCUMENTS:
(1) Jeremiah D. Kingsbury was "a prominent figure at Fort Ticonderoga and throughout the Revolutionary War. He was born in Oxford, Mass., 1735, and married Ruth Ballard May 31, 1758. He was son of Josiah Kingsbury [and Mary



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Smith] who was born in Needham, Mass, November. 15, 1705, and died April 15, 1774.

"While serving in the Revolutionary War he became very intimate with Col. Timothy Sibley of Sutton, Mass. Col. Sibley had been married to Anne Waite on Oct. 16, 1753, and they had 14 children, a pair of twins named Stephen and John born May 19, 1757.

"In 1783 at the close of the Revolution, Col. Jeremiah D. Kingsbury 'roade from Oxford to Sutton and engaged the services of said Stephen Sibley, sone of my beloved friend, to make and deliver unto me, a tall case clock of my choosing. . . .' [from diary of Col. Kingsbury].

"Stephen Sibley was a goldsmith and clockmaker in Sutton, Mass. He spent much time in Norwich, Conn., and later moved there. In 1782 he moved to Great Barrington, Mass., where his twin brother was doctoring. In 1785 his shop was located in the northeast corner of the new Town Hall grounds, the corner of Main and Castle streets, the same site that was occupied by the law office of Gen. John Whiting. In 1789, Sibley purchased the Benjamin June house on Castle Street. He, in connection with Abel Sherman of Rhode Island, first improved the water power at Housatonic in the northern part of Great Barrington. In 1810, Stephen Sibley removed to West Stockbridge, Mass., thence to Grafton, Ohio. One of his sons was the Honorable Mark H. Sibley, a prominent lawyer in Canandaigus, New York, and another, John Sibley, lived in Illinois.

"John Sibley, twin brother of Stephen, was a physician during the Revolution and settled in Great Barrington prior to Stephen. He married a daughter of the Rev. Samuel Hopkins of Newport, R.I. He later moved to Fayetteville, N.C., then to Natchitochez, La. His son, George C. Sibley, was appointed Indian agent by Thomas Jefferson.

"Owners of this clock: Col. Jeremy D. Kingsbury (b. Oxford 1735, d. Oxford, April 23, 1816); Jeremy B. Kingsbury (b. Oxford 8-21-63, d. 2-8-1841); Davie B. Kingsbury (b. 6-19-1795, d. 11-28-82); Jeremiah D. Kingsbury (b. 8-15-1827, d. 2-4-83); Agnes Palmer Kingsbury (b. 6-10-1876, d. 8-6-1959); Russell Ward Nadeau (b. 1-13-1920 -)."

(2) "Timothy Sibley married Anne Waite Oct. 16, 1753. Children born:

1. Timothy b. June 19, 1754
2. Joshua b. Nov 16 1755—d Sept 29, 1774
3. John and
4. Stephen Twins May 19, 1757
   John Married Betsey Hopkins. He d. 1837
   Stephen d. June 20, 1759
5. Stephen b. Oct 10, 1759 d. Apr 21, 1829
6. Ebenezer b. Apr 7, 1761 d. Sept. 10, 1839
7. Anne b. De. 15, 1762 d. Apr. 2 1784
8. Asa b. Mar 29, 1764 d. Feb. 25, 1829
9. Jonathan b. May 8, 1766 d. 1823
10. Benjamin b. Apr 29, 1768 d. Ot 2, 1829
11. Solomon b Nov 17, 1769
12. Polly b Dec 4, 1771 married Abner Cummings
13. Artemas b July 9, 1773 d. Aug 10, 1777
14. Nahum b Sept 11, 1775 d. Sept. 11, 1775
15. Sally b June 6, 1777 Married Amasa Cummings

Taken from the *History of Sutton, Mass*
Russell Ward Nadeau"

COMMENTS: Stephen Sibley is absent from horological literature, and so the documents accompanying the clock are reproduced in full. Charles Parsons identified Asa Sibley as a clockmaker in Walpole, N.H., who was clearly Stephen Sibley's brother. Asa is said to have served his apprenticeship under Peregrine White in Woodstock, Connecticut (maker

of the surveyor's compass in this catalogue) and to have worked in both Woodstock and Norwich. Given these connections, Stephen may also have served his apprenticeship in Connecticut.

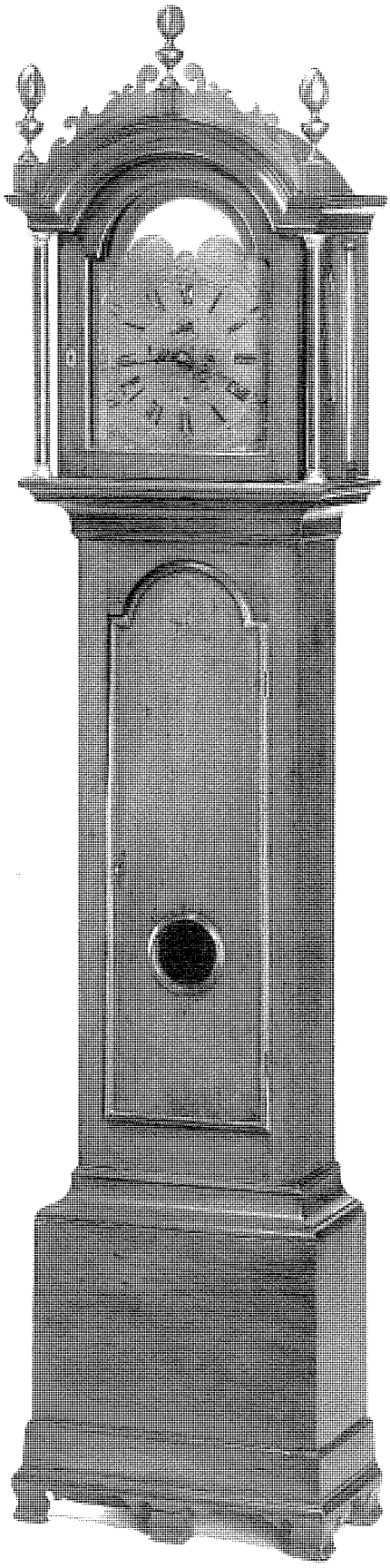
REFERENCES: Parsons, "New Hampshire Clockmakers," p. 144. "Oldest Home Goes Way Back," *Webster Times*, Dec. 28, 1988, for article on Kingsbury homestead and history of settlement of Oxford. "An Architectural and Historical Survey of Webster, Massachusetts," unpublished report, Webster Historical Commission, 1979.

83. TALL CASE CLOCK

Isaiah Eaton, Walpole, New Hampshire, 1790–1810
Cherry; brass, steel, glass
H. 93" W. 20" D. 10⅛"
N-613

DESCRIPTION: (CASE): Bonnet has two plain-turned columns with brass bases and capitals; quarter columns at rear. Rectangular glazed door with keylock and escutcheon (but lock missing). Glazed sidelights, rectangular with arched tops. Arch in center of pediment is articulated by a bold cove molding; above pediment, three carved flame finials on urn bases supported by fluted plinths; fretwork between finials cut with sprigs and scrolls; arched roof. Molded cornice at bottom of bonnet sits on a cove molding attached to the waist. Solid back panel runs full length of clock. Waist has a rectangular door with arched top and a small circular glazed window at pendulum level; door and window outlined with moldings; two brass hinges on right; keylock (no escutcheon); solid side panels. Transition between waist and base is accomplished by means of cove molding that curves out to meet plain rectangular base; raised panel around lower part of base; rounded skirt with sprigs and five ogee feet (one in front center).

DESCRIPTION: (WORKS): Brass face, rectangular with arched top, cut out to reveal phases-of-moon dial; engraving on face, filled with asphaltum: hours in roman numerals I–XII, minutes in arabic numerals 5–60, seconds in arabic numerals 10–60; "ISAIAH EATON" in large and small roman capitals and "WALPOLE" in roman capitals; at top



of arch: "ABI TRANSIT HORA AMBULA IN LUCE" (Go on, the hour passes, walk in the light); moon ring graduated into 29 days with arabic numerals at 1, 7, 21, 29; two hemispheres (which enable the moon to be seen in phases) engraved with latitudes in arabic numerals 10–90 degrees; floral engraving in spandrels. Eight-day movement with anchor escapement; one bell for striking the hours. Brass covered lead pendulum bob on a hickory pendulum. Two weights.

PROVENANCE: Ward, Shumway, Nadeau

COMMENTS: Isaiah Eaton does not appear in the horological literature. According to the owner, the clock is from Walpole, N.H.

REFERENCE: Eaton is not listed in Parsons, "New Hampshire Clockmakers."

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84. TALL CASE CLOCK

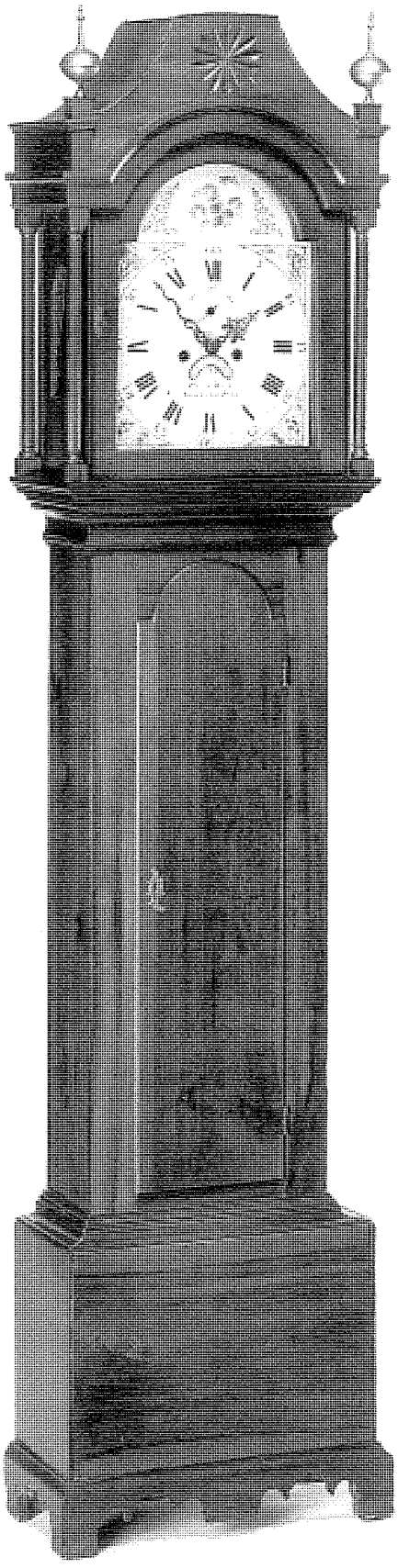
David Wood, Newburyport, Massachusetts, ca. 1800
Cherry, pine; brass, iron, glass
H. 85" W. 19⅜" D. 10"
N-204

DESCRIPTION: (CASE): Bonnet has four plain-turned wood columns with rudimentary capitals and bases, blocks above and below; arch in center of pediment articulated by bold cove molding; flat-topped pediment with incurved sides and pinwheel carved in center; one ball-and-steeple brass finial mounted on wooden plinth at each front corner. Glazed sidelights, rectangular with arched tops. Rectangular glazed door with arched top; keylock with escutcheon. Molded cornice at bottom of bonnet sits on a cove molding attached to waist. Back: a single arch-topped board running full length; shelf for works supported by extensions of side panels. Plain waist has a rectangular door with arched top, two brass strap hinges on right, and keylock with asymmetrical rococo-style brass escutcheon. Plain base with applied bracket feet and a curvilinear skirt.

DESCRIPTION: (WORKS): White enameled iron dial painted with pink flowers and gold trim in spandrels; clover leaves and blossoms, and many gold curlecues in arch; hours painted in black in roman numerals I–XII, minutes in arabic numerals 5–60, seconds in arabic numerals 10–60 (last on a smaller dial). Holes for two winding posts and crescent-shaped opening for days of months in arabic numerals. Signed on face: "David Wood / Newbury Port". Eight-day anchor escapement; one bell for striking hours. Cast into falseplate in large and small roman capitals: "WILSON". Two weights; hand-wrought flat brass pendulum rod, exceptionally large brass-covered lead pendulum bob.

PROVENANCE: Shumway, Nadeau; Lucinda Shumway, whose father inherited this clock, was a Congregational missionary to China. In the late 1800s, while home on a visit she took this clock back to China. It remained in China some forty years and after finishing her missionary duties she returned to the United States bringing the clock with her.

COMMENTS: James Wilson manufactured clock dials in Birmingham, England, from the 1770s until shortly after the turn of the century. Biography of David Wood pasted inside



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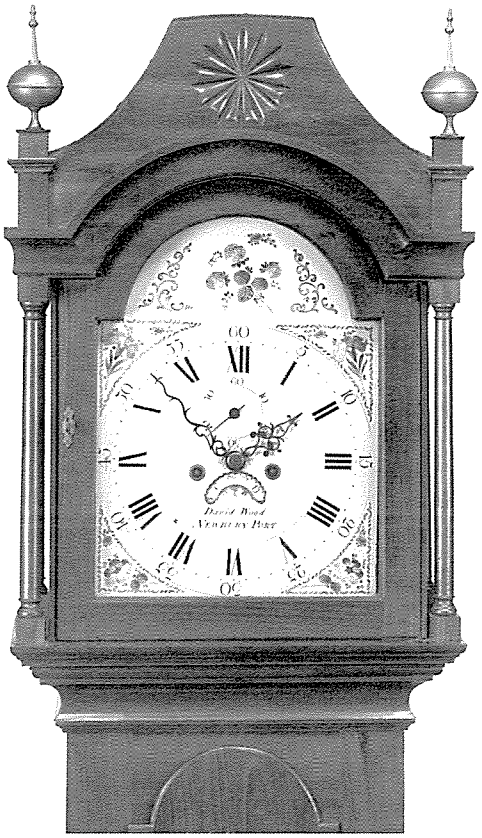
door of case. Deed dated Sept. 30, 1730, to property where clock was housed: Daniel Little, Haverhill, to Cutting Moody of Newbury, witnessed by Richard and Abigail Saltonstall. David Wood (1766–1850) set up shop in Newburyport in 1792. He worked there for many years.

Unidentified article from a magazine inside clock: "David Wood of Newburyport, Mass., was the son of John and Emmie Wood and was born in 1766 and died in 1850. He set up a shop in Market Square, near Rev. Andrews Meeting House, where he made and sold clocks (tall case, banjo and Mass. shelf clocks). In 1795 he married Elizabeth Bird. In 1824 he advertised new and second hand clocks for sale at the shop to which he had recently moved on the westerly side of Market Street opposite the Market House."

REFERENCE: Bailey, *Two Hundred Years of American Clocks and Watches*, p. 48. Brian Loomes, *Painted Dial Clocks*, pp. 19–22.



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85. TALL CASE CLOCK

Daniel Porter, Williamstown, Massachusetts,
1800–1810
Cherry, pine; brass, steel, glass
H. 92" W. 21⅜" D. 10½"
N-304

DESCRIPTION: (CASE): Bonnet has two free-standing fluted columns with brass bases and capitals; glazed rectangular door with arched top, hinged on right side; keylock with brass escutcheon on left. Glazed sidelights arched top and bottom. Arch in center of pediment articulated by a bold cove molding. Brass ball-and-steeple finials each side; urn-and-finial in center; all standing on fluted plinths; open fretwork between each plinth. Top of bonnet: flat on sides, arched in center, covered with paper to seal against dust. Molding at bottom of bonnet sits on a cove molding that connects to waist. Fluted quarter columns with brass capitals and bases on upper 80 percent of waist. Rectangular door with molded edges hung by two brass hinges on right; keylock with brass escutcheon on left. Cover molding between waist and plain base with cyma-curved skirt and French feet.

DESCRIPTION: (WORKS): White enamel (on iron) face, square with arch above, painted with floral sprays in the spandrels, two birds in the arch; chapter ring painted in black roman numerals I–XII and arabic numerals 5–60; in script in center: "Daniel Porter / Williamstown"; small ring for second hand has numerals 10–60; date ring has numbers 1–31; arrow-shaped, pierced hour and minute hands; two circular holes for winding posts; dial attached to movement by steel false plate. Molded into false plate: "WILSON". Eight-day movement with anchor escapement and rack-and-snail striking mechanism. Steel pendulum rod and brass-covered lead pendulum bob.

PROVENANCE: John Perkins of Deerfield, Shumway, Nadeau

COMMENTS: The recent discovery of Daniel Porter's indenture of apprenticeship to Daniel Burnap enables us to speak with certainty about this craftsman. The indenture is dated February 18, 1793, and was signed on Porter's behalf by Ezekial Loomis of East Windsor, Conn. (presumably his guardian because Porter was under age). Among the witnesses signing was Sally Porter, perhaps Daniel's mother.

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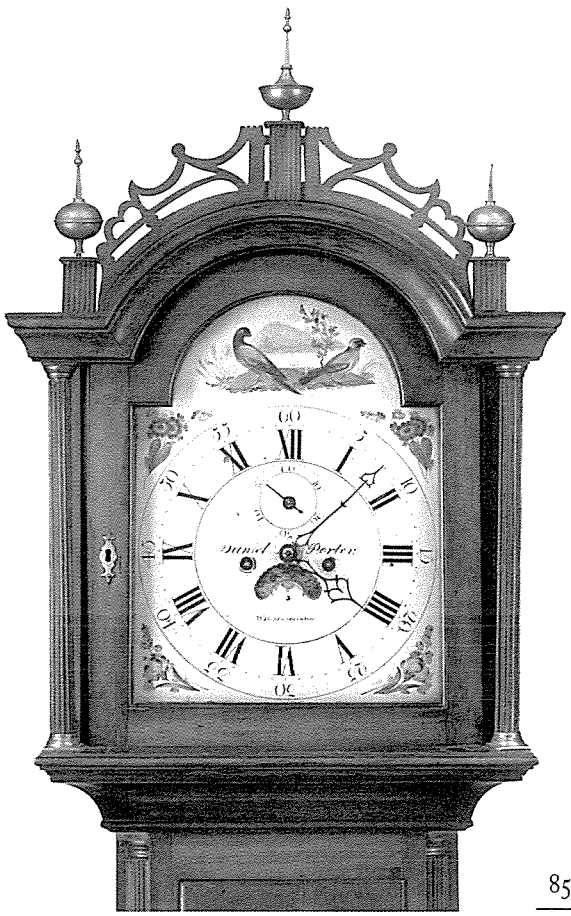
Porter had turned seventeen the previous July, and his apprenticeship would last until he was twenty-one. Burnap is a well-known clockmaker who trained a number of other clockmakers, including the well-known Eli Terry. The indenture called for Porter to be trained in clockmaking, silversmithing, and watch repairing. Porter purchased a house and lot on Main Street in Williamstown February 14, 1799. According to one source he sold movements to casemakers in Bennington, Vt., among others, and bought his own cases from local cabinetmakers. The indenture is owned by Bernard and S. Dean Levy, New York City.

REFERENCES: David A. Sperling, "Daniel Porter: Apprentice of Daniel Burnap," *Maine Antique Digest*, April 1996, 13-F. Loomes, *Painted Dial Clocks*, pp. 19–22, for Wilson.



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86. TALL CASE CLOCK

John Bailey, Hanover, Massachusetts, 1780–1790
Cherry, pine; brass, iron, glass
H. 94" W. 20¼" D. 12"
N-600

DESCRIPTION: (CASE): Bonnet has two free-standing turned columns resembling balusters: plain-turned and tapered toward top, a ring turning on the upper portion, and a reel turning near the base. Glazed door is square with arched top, hinged on right, one brass pull on left. Glazed rectangular sidelights. Arched lower pediment with a simple molding defining the arch, plain front above; upper pediment has S-scrolls with carved rosettes and three urn-and-steeple wooden finials on short square plinths; bonnet flat on top. Molded edge around lower portion of bonnet fits over cove molding that meets waist. Quarter columns on waist with capitals and bases are not true columns: square in section with a coved corner leaving ridges on each side which, together with the edges of the side and front panels, create the visual effect of a quarter column. Rectangular door with arched top has molded edge; keylock with brass escutcheon on left; two brass hinges on right. Cove molding at bottom of waist flares to meet rectangular base with applied panel in front: rectangular with molded edge and slightly coved corners; quarter columns as above. Molded upper edge on skirt which has ogee cutouts on sides; bracket feet with sprigs. Mortise and tenon construction obvious from pegs visible on finished surfaces; see especially door to face which has three pegs at each corner. Wooden switch in bonnett locks it in place.

PROVENANCE: Ward, Shumway, Nadeau

DESCRIPTION: (WORKS): White enameled iron dial with cutout in top to show phases of the moon. Painted in black: John Bailey [Hanover]. Hours painted in black roman numerals I–XII, minutes in arabic numerals 5–60, seconds in arabic numerals 10–60, date in arabic numerals 5, 10, 15, 25, 31 (on the face, not behind it); gold beaded border encircles chapter ring; urns and leafy scrolls painted in gold and black in spandrels; old world and new world depicted in hemisphere with degrees of latitude 10–90; top of arch, graduated into days of month, has painted numbers 5, 10, 15, 20, 25, 29; multicolor moon dial behind has landscape as well as the

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moon. Eight-day movement with anchor escapement; one bell for striking hours; steel pendulum rod; brass covered lead pendulum bob; two weights.

COMMENTS: John Bailey (1730–1810) worked in Hanover, Plymouth County, Mass., after 1750 until the early 1780s. His son John (1751–1823) worked in Hanover and Lynn, and John II's son John III (1787–1883) worked in Hanover and North Bridgewater, later moving to New Bedford. It seems likely that this clock was made by John I. John I is probably the Col. John Bailey of Hanover who had four sons, three of whom became clockmakers. Two of the sons, Calvin and John, had their shop on Curtis Street (later Main Street) in Hanover.

REFERENCES: Bailey, *Two Hundred Years of American Clocks and Watches*, p. 48. Berry, *A Historical Sketch of the Town of Hanover, Massachusetts*, n.p.

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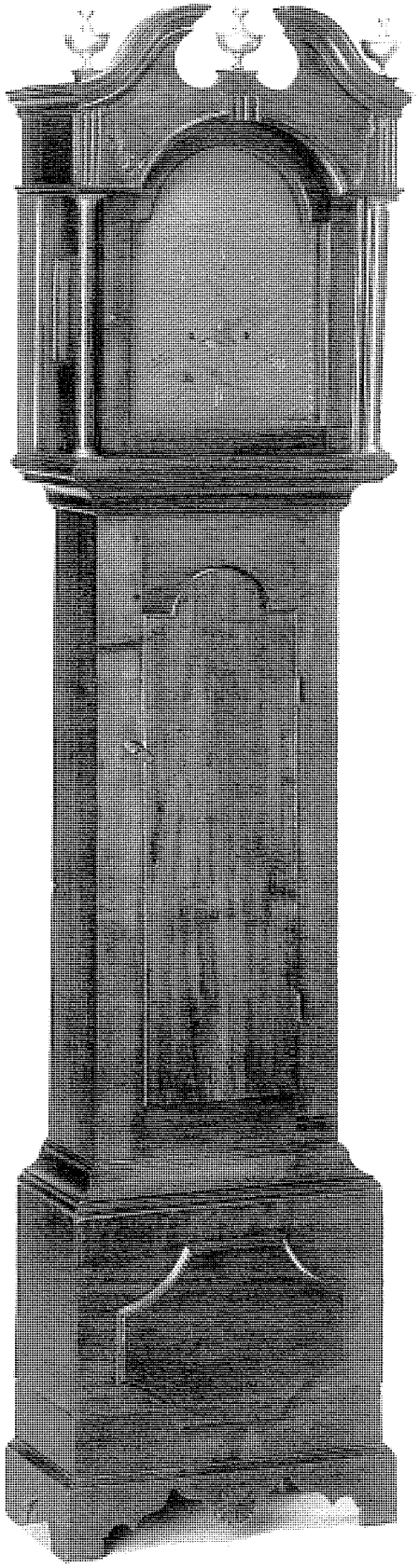

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87. TALL CASE CLOCK

Levi and Abel Hutchins (works), Concord, New Hampshire, and David Young (case), Hopkinton, New Hampshire, *1780–1795

Applewood, pine; brass, iron, glass

H. 88¾" W. 21" D. 10⅞"

N-421

DESCRIPTION: (CASE): Bonnet has two plain free-standing columns with brass bases and capitals; quarter round moldings in rear. Glazed door, square with arched top, is hinged on the right and has one brass pull on the left. Arch in pediment defined with a small molding with an open-book keystone; fluted pilaster and fretwork on each side; broken scroll pediment above with three brass finials mounted on short plinths, each finial in the shape of a squat urn with a knob-like finial above (these are very heavy for their size because the bowl forms were cast as clock bells). Flat bonnet top. Rectangular glazed sidelights. Platform with molded edge at bottom of bonnet supports columns and sits over ogee molding that meets waist. Plain waist has a rectangular door with arched top; no keylock. Rectangular base has an applied panel in center in the shape of a square with incurved molded corners; elaborately cut out skirt has a carved pinwheel in center and bracket feet. Printed paper label inside case: "MADE / by / David Young, JOINER, Hopkinton New Hamp- / shire".

DESCRIPTION: (WORKS): Seven-piece brass face consisting of dial plate, decorative strips applied to each side, arch, and date ring. Dial plate engraved with hours in roman numerals I–XII, minutes in arabic numerals 5–60, seconds in arabic numerals 10–60, date ring with arabic numerals . . . 10, 13, 16 . . . ; decorative border engraved (or etched) on square part of dial in a feather-edged dart pattern; spandrels engraved with tendrils; arch engraved: "Levi & Abel Hutchins / CONCORD" in an oval surround consisting of the feather-edged dart pattern, all flanked by C-scrolls. Hour, minute, and second hands. Eight-day movement with anchor escapement; one bell for tolling the hour. Wooden pendulum rod, brass covered lead pendulum bob; two weights.

COMMENTS: Levi (1761–1855) and Abel (1763–1853) Hutchins were apprentices of Simon Willard in Roxbury, Mass., before starting their own business in Concord, N.H., in 1788.

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They remained partners until 1807 and thereafter carried on the business separately until about 1819. A list of their apprentices in modern writing is attached to the inside of the long door: "Nathaniel Munroe, Concord, N.H., 1800–17, Baltimore, Md., 1817– , apprenticed under Abel. Elisha Smith Jr. 1800 in Sanbornton, N.H., appre. under Abel; Jesse Smith, Concord, Mass., 1800s, appr. under Levi." Levi's autobiography, written when he was ninety-two, provides most of the pertinent details of his and brother's life. They were born in Harvard, Mass., and in 1772 the family moved to Concord, N.H., where his father opened a store. In Levi's words: "My brother Abel and I . . . commenced our apprenticeship, at clock-making. . . . The name of the ingenious man of whom we learned this business was Simon Willard, of Roxbury, Mass. . . . After three years' apprenticeship under Mr. Willard, I went to Abington, Ct., where I served eight months to acquire some knowledge of the art of repairing watches. Shortly afterward I returned to Concord, hired a shop on Main Street, purchased materials, and established the business of brass clock-making, no person having before undertaken this enterprise in New Hampshire." Following Abel's marriage in 1786, "my brother Abel became my partner in the clock-making business, and our shop stood a little in the rear of a large well finished dwelling-house, three stories high, which we jointly purchased and occupied with our families." They dissolved the partnership in 1807.

David Young was born in Kingston, N.H., in 1746. His marriage to Sarah Eastman in 1773 is documented by the certificate inside the case of tall clock no. 88 (works by Aaron Willard). The surviving accounts of Edmund Currier, clockmaker and silversmith of Hopkinton, show that Young supplied him with clock cases and hardware between 1816 and 1822. A number of Young's clock cases survive, at least four of which bear his label. In addition to the one in this entry, at least one other clock case with Young's label and works by the Hutchins brothers is known. One Young case contains works by Timothy Chandler. David Young had a son of the same name who followed the same craft.

PROVENANCE: John Perkins of Deerfield, Shumway, Nadeau. Clarence Brigham, Director of the American Antiquarian Society (Worcester, Mass.), saw receipts showing that Paul Revere engraved the decorative borders used on Hutchinses' clock faces.

REFERENCES: Bailey, *Two Hundred Years of American Clocks and Watches*, p. 85. *The Autobiography of Levi Hutchins*, one of which is owned by RWN. Parsons, "New Hampshire Clockmakers," pp. 353–404. *Plain and Elegant, Rich and Common: Documented New Hampsire Furniture, 1750–1850*, no. 32 and p. 153. *The Decorative Arts of New Hampshire, 1725–1825*, no. 87, for a Young case, and no. 92 for a Hutchins clock in an unusually fancy case of unknown origin. See also advertisement of Peter Sawyer Antiques, *Maine Antiques Digest*, Aug. 1989, p. 21-C, for tall clock by Levi and Abel Hutchins with same case. See also Lord, *Life and Times in Hopkinton, New Hampshire*, for information on David Young.

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88. TALL CASE CLOCK

Aaron Willard (works), Boston, and David Young (case), Hopkinton, New Hampshire, ca. 1792
Maple, pine; brass, iron, glass
H. 85½" W. 20¾" D. 10¾"
N-1094

DESCRIPTION: (CASE): Bonnet supported in front by plain-turned free-standing columns with brass bases and capitals; plain quarter moldings at rear. Glazed rectangular door with arch in center; case behind door unfinished; plain lower pediment with shallow arch; broken scroll upper pediment has rosettes and central plinth flanked by circular voids; three brass urn finials with steeples stand on short wooden plinths; flat top; glazed sidelights rectangular with arched top. Cornice molding below columns fits over a large cove molding that meets the top of the waist. Plain waist with rectangular door with molded overlapping edge; keylock with brass escutcheon on left, two brass hinges on right. Cove molding at bottom of waist makes transition to plain base. Molded skirt with sprigs and bracket feet. Pegs and nails that hold the wooden parts together are visible on exterior surface. Printed paper label inside waist: "Made / by / David Young, / Joiner, / Hopkinton, Newhamp- / shire".

DESCRIPTION: (WORKS): Enameled iron face with multicolor overpainting on white ground: hours in black roman numerals I–XII, minutes in arabic numerals 5–60, seconds in arabic numerals 10–60; date dial (showing through crescent-shaped slot) . . . 27, 31, 3, 6 . . . ; flowers on reddish background in spandrels; "Aaron Willard / BOSTON" in black; blossoms and leaves in arch; two holes for winding posts; elaborate pierced hour and minute hands; simple second hand. Cast into false plate: "Osborne's [italic] / MANUFACTORY / BIRMINGHAM". Eight-day movement with anchor escapement; one bell for striking hour. Steel rod pendulum and brass covered lead pendulum bob. Two weights.

DOCUMENT: Hand written letter pasted inside door: "My Dear Friend Abel Hutchins and sister Polly. At long last I have moved on the Neck in Boston. The location will adapt well for my manufactory of my clocks as it fronts on Washington St. I hope to apprentice six more hands to enable me to warehouse my clocks vs. selling direct to the public.

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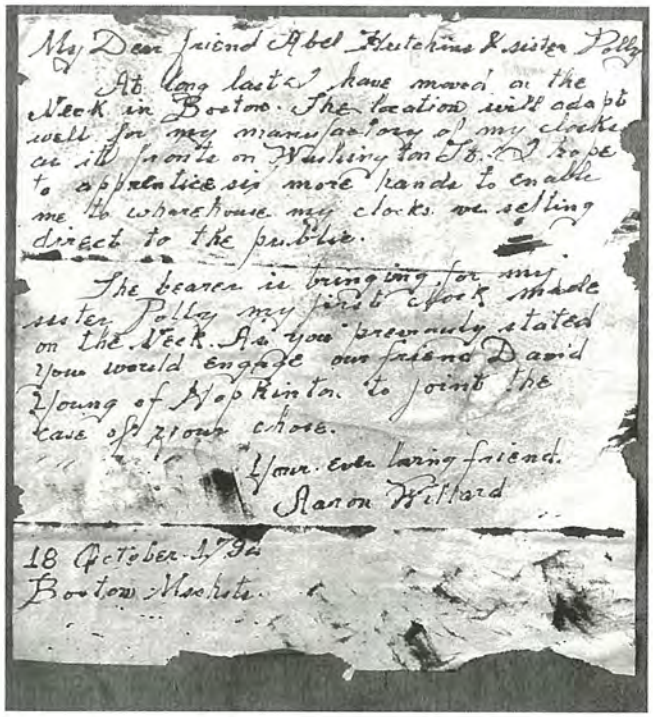


My Dear Friend Abel Hutchins & sister Polly

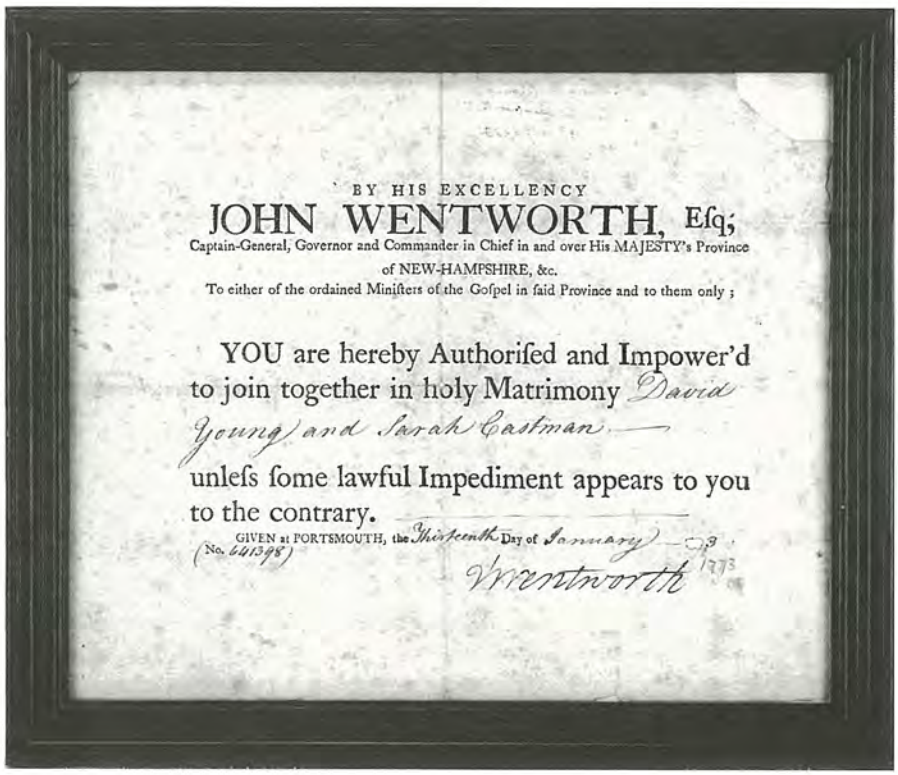
At long last I have moved on the Neck in Boston. The location will adapt well for my manufactory of my clocks as it fronts on Washington St. I hope to apprentice six more hands to enable me to wharehouse my clocks we selling direct to the public.

The bearer is bringing for my sister Polly my first clock made on the Neck. As you previously stated You would engage our friend David Young of Hopkinton to joint the case of your chose.

Your ever loving friend.
Aaron Willard

18 October 1796
Boston Mashts.

88B



BY HIS EXCELLENCY

JOHN WENTWORTH, Eſq;

Captain-General, Governor and Commander in Chief in and over His MAJESTY's Province of NEW-HAMPSHIRE, &c.

To either of the ordained Miniſters of the Goſpel in ſaid Province and to them only ;

YOU are hereby Authoriſed and Impower'd to join together in holy Matrimony *David Young* and *Sarah Eastman*

unleſs ſome lawful Impediment appears to you to the contrary.

GIVEN at PORTSMOUTH, the *Thirteenth* Day of *January* 1773.

(No. 641398)

Wentworth

88C

"The bearer is bringing for my sister Polly my first clock made on the Neck. As you previously stated you would engage our friend David Young of Hopkinton to joint the case of your chose [sic]. Your ever loving friend. Aaron Willard 18 October 1792 Boston, Maschets"

The clock is accompanied by the certificate of marriage of David Young and Sarah Eastman, January 13, 1773, signed by Gov. John Wentworth of New Hampshire.

COMMENTS: Aaron Willard (1757–1844), the youngest brother of Simon Willard, opened a factory in Boston in the 1790s. By 1800 his clock production was greater than all other Boston makers. His clocks often look stylistically later than Simon's. Aaron retired ca. 1823, and his son, Aaron Jr., took over the business. The letter confirms the usual pattern of craft relations. Abel Hutchins had been trained by Simon Willard. Traditionally apprentices were regarded as part of the master's family, and these kin-like relations carried over into the apprentice's majority. Abel Hutchins had married Elizabeth Partridge of Roxbury in 1786. In all likelihood Aaron had come to know David Young through the Hutchinses. It makes sense for the urban clockmaker to know country cabinetmakers who could make relatively inexpensive cases, thus enabling Willard to exploit rural markets.

An advertisement by Aaron Willard, engraved in a rococo frame, gives directions for setting up a clock: "First plum up the case in the place where it is to stand, and secure it; then put the Clock in the case, and hang on the pendulum and weights, observing that the heaviest weight be put on the pulley marked S. Wind up the lines on the barrels, taking care that they run regularly in the grooves, then put the pendulum in motion."

Thomas Osborne had been in partnership for many years with James Wilson in Birmingham, England, manufacturing painted clock dials. The partnership ended in 1777 when they set up separate businesses.

REFERENCES: Bailey, *Two Hundred Years of American Clocks and Watches*, pp. 57, 85. *Maine Antiques Digest*, March 1990, p. 13-D, for advertisement by Peter Sawyer Antiques for a clock with case labeled by David Young and works by Levi and Abel Hutchins. Husher and Welch, *A Study of Simon Willard's Clocks*, p. 241 for the advertisement. Loomes, *Painted Dial Clocks*, pp. 19–22. See previous entry for Hutchinses and Young.

89. TALL CASE CLOCK

Eliphalet Chapin, East Windsor, Connecticut, ca. 1792
Cherry, pine; brass, iron, glass
H. 100" W. 20" D. 11"
N-502

DESCRIPTION: (CASE): Bonnet has two free-standing partially fluted columns with carved capitals and bases and square plinths above and below. Lower portion of pediment articulated by an arched cove molding; attenuated scroll upper pediment with characteristic Chapin spirals in scrolls; front of pediment plain except for flanking fluted pilasters; three pagoda-type (two graduated rings below a steeple) finials mounted on square plinths. Glazed arch-topped sidelights. Glazed door, square with arched top, has diamond-shape ivory escutcheon over keylock. Single back panel runs entire length of clock. Bonnet sits on a cove molding that meets the waist just above a frieze of matched-grain cherry veneer. Waist has fluted quarter columns with carved capitals and bases. Rectangular door with curvilinear top is veneered with matched grain cherry; brass hinges on right side, keylock on left has inlaid diamond-shape escutcheon of ivory. Cove molding below door flares to meet base which is veneered on front with two matched-grain pieces of cherry and has a border of cross-grained cherry and corner segments of matched-grain cherry. Molding around lower part of base over molded skirt and four ogee feet; lower part of base swells to meet feet. Hand-written label (ink on paper) inside bonnet: "Made by Eliph^{t} Chapin / for / John Pease / 1792". Illegible inscription on seat.

DESCRIPTION: (WORKS): Rectangular face with arched top painted in white enamel over iron; hours painted in black roman numerals I–XII; minutes painted in arabic numerals 5–60; seconds painted in arabic numerals 10–60; calendar dial (visible through crescent-shaped opening in dial) has days in arabic numerals . . . 18, 21, 24, 27 . . . ; decorative painting in red, gold, and black in spandrels; painted medallion in arch has two doves, each standing on a scrolled document with illegible inscriptions (possibly "Peace" on right one), all in red and gold. Holes for two winding posts; very elaborate pierced hour and minute hands; simple second hand. Eight-day anchor escapement, one bell for striking hour.

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89B

89A

DOCUMENT: Typewritten note inside door: "My grandfather, Charles Lyman Shumway, [mother was Acshah Ward Shumway] received this clock from Julia Pease Ward, [b. March 15, 1849] was [sic] wife of Levi Ward of Meriden, Conn. Julia Pease Ward was a descendant of John Pease, the maker of Hadley chests. Chapin's mother was Elizabeth Pease [b. Sept. 18, 1741]. Julia Pease Ward received this clock from her mother and said the clock was made in 1792 by Eliphalet Chapin as a wedding present for her grandfather. See Chapin's label inside bonnet of clock.—Very few of Chapin's pieces of furniture bear his signature. Russell Ward Nadeau"

COMMENTS: The use of cherry veneer over solid cherry is unusual and, along with the fine decorative details, indicates an elegant—and more expensive—piece of cabinetry. Eliphalet Chapin (1741–1807) established himself in East Windsor, Conn., in 1771, after serving an apprenticeship (probably in Enfield, Conn.) and working for four years in Philadelphia. The carved quarter columns on this case reflect Chapin's sojourn in Philadelphia.

REFERENCES: Bjerkoe, *Cabinetmakers of America*, pp. 59–62. Alice and Thomas Kugelman and Robert Lionetti, "The Chapin School of East Windsor, Connecticut," *Maine Antiques Digest*, Jan. 1994, section D.

90. TALL CASE CLOCK

John Hamilton, Glasgow, Scotland, 1765–1785
Mahogany, unknown secondary wood;
brass; iron, glass
H. 90" W. (cornice) 21¾" D. (feet) 11¼"
N-1147

DESCRIPTION: (CASE): Bonnet has two free-standing, spiral-turned columns with brass bases and capitals; spiral-turned quarter columns at rear. Sidelights are blind pointed arches covered with fretwork. Glazed rectangular door with arched top and small brass bail pull. Flat top with molded cornice with dentilwork on front and sides; fretwork in spandrels below; open fretwork scroll pediment with small rosettes. Cove molding at bottom of bonnet meets waist which has full-length spiral-turned quarter columns with Corinthian capitals and plain bases; rectangular door hinged on right with two brass hinges; keylock escutcheon on left; door outlined in double-string inlay with incurved corners. Cove molding flares to meet base which is plain except for figured wood; bottom molding and ogee bracket feet.

DESCRIPTION (WORKS): Face is a rectangular brass plate with an arched top. Applied chapter ring silver etched with hours in roman numerals I–XII, minutes in arabic numerals 5–60; at three o'clock: "4 Bells / 8 Bells"; engraved at nine o'clock: "Chime / Silent"; engraved on boss in arch: "John Hamilton / Glasgow"; silver-etched seconds dial has arabic numerals 10, 20 . . . 60 with a compass rose in center; two applied dolphin spandrels in arch; four applied rococo-style spandrels with c-scrolls and shells around chapter ring; stippled and gilded iron plate in center of brass face plate (applied from back); three holes for winding posts. Steel hour, minute, and second hands with openwork and C-scrolls. Eight-day movement with anchor escapement. Westminster (four) and Withington (eight) chimes. Chiming pattern determined by drum with pins that trip strike mechanism (as in a music box). Can be set to strike 8 bells at 15 past the hour, 16 bells at 30 past the hour, 24 bells at 45 past the hour, and 32 bells on the hour. Brass-covered lead pendulum bob; hand-wrought iron pendulum rod. Three brass-covered lead weights: smaller one on left for striking the hour, second (larger one) for time, third one for chimes.

PROVENANCE: According to family tradition, the clock was

owned by John MacGregor (1743–1820) who is said to have ordered the clock from Scotland. He was born in Dundee, Scotland, and died in Coventry, R.I. He married Betsey Sheppard (1757–1815), daughter of Simon Sheppard, of Plainfield, Conn.

COMMENTS: This is a very sophisticated clock with its elegant cabinetry and chimes. Surely it would have been considered a marvel in small-town New England in the 1780s when it is said to have arrived. Stylistically, however, it is old-fashioned for this date and the dial especially reflects much older clockmaking traditions. Spiral-turned columns appear on another Hamilton clock shown at a Glasgow exhibition in 1911. John Hamilton worked in Glasgow, Scotland, from the 1750s through the mid-1780s, although his exact dates are not reflected in the literature.

REFERENCES: MacGregor, *Life and Deeds of Dr. John MacGregor* for information on Col. John MacGregor. Smith, *Old Scottish Clockmakers*, pp. 140–41, for Hamilton, and pl. opp. p. 182 for illustration of one of his tall clocks.

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90A

91. WALL CLOCK

Simon Willard, Roxbury, Massachusetts, 1800–1810
Mahogany, pine, satinwood; brass, steel, glass
H. 34¼" W. 10⅝" D. 4"
N-208

DESCRIPTION: (CASE): Banjo-type clock with mahogany case. Drum-shaped dial case with brass door frame, latch, and convex glass. Spread-winged cast-brass eagle finial mounted on a square plinth. Pylon-type waist framed in inlay pattern of strips of light and dark wood separated by satinwood string inlay; tablet reverse painted on glass with red and gold cross-hatch design in center flanked by saw-tooth and lunette gold borders. Curved brass brackets flank waist from dial case to base: parallel bars with scrolls at ends and three diamond-shaped spacers between. Rectangular base has a door with a reverse-painted glass tablet: seated male figure with wings holding a scythe in his left hand (Father Time [Chronos]), holding a clock face in his right hand, a globe behind, a broken Ionic column below, and an hour glass, all in gilt on a white oval ground surrounded by red and gold cross-hatch design and borders as above. In one of borders: "S WILLARD'S / PATENT". The center glass tablet is fastened by screws through the front. The back board is very thin. Gilded shelf bracket below attached to base of clock: flares up and out, from acorn-like drop, with three large flutes to a shelf with applied gilded balls: six across front, one each side.

DESCRIPTION: (WORKS): Circular white-enameled iron dial plate with painted roman numerals I–XII; one hole for winding post; barbed steel minute and hour hands. Eight-day movement with anchor escapement and T-bridge; works held in place by screws; steel pendulum rod and an exceptionally large brass covered pendulum bob; device for holding pendulum rod in place when clock is moved; lead weight; case for weight covered with metal plate.

COMMENTS: One of the four clockmaking sons of Benjamin and Sarah Willard of Grafton, Massachusetts, Simon Willard (1753–1848) started his own shop in Roxbury, Mass., in 1783 where he made tall clocks, thirty-hour wall clocks, and eight-day shelf clocks which he usually marked "Simon Willard / Grafton." Before 1800 he had developed a new eight-day timepiece for a stylish wall clock. His banjo

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clock was patented in 1802 as "Willard's Improved Timepiece." Willard filed nine additional patent claims for improvements to his basic banjo clock: eight for the works plus one for design of the case. His gilded cases were probably made by Boston cabinetmaker William Fish and the ornamental glasses by John Ritto Penniman (w. 1806–28) and Charles Bullard (w. 1816–44). The decorative glasses made for the lower door usually carried the term "S. Willard's Patent," as on the clock in this entry, but "Willard's Patent" was widely used by other clockmakers. Carol Andrews attributes many tablets on Willard clocks to Penniman on the basis of the iconography on the bottom tablet. It is the same as that found on the trade card of Nolen & Curtis (1809–16), clock dial makers in Boston, and on the seal of the American Antiquarian Society (1815), both by Penniman. (RWN has photos of both and receipt for seal signed by Penniman.) The same cross-hatched design is found on other Penniman work.

PROVENANCE: Mary Shumway, Charles Shumway, Nadeau

REFERENCES: Bailey, *Two Hundred Years of American Clocks and Watches*, pp. 54–58. Carol Damon Andrews, "John Ritto Penniman (1782–1841), an Ingenious New England Artist," *Antiques* 120, no. 1 (July 1981), pp. 147–70.

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92. WALL CLOCK

Aaron Willard (attributed), Boston,
Massachusetts, ca. 1820
Mahogany, pine; brass, steel, glass
H. 34¼" W. 10 1/16" D. 3¾"
N-1008

DESCRIPTION: (CASE): Banjo-type clock with mahogany case. Drum-shaped dial case with a hinged door consisting of a glazed brass frame with a latch. Atop drum is a brass ball-and-steeple finial mounted on a wooden plinth. Pylon-like waist with a framed glass tablet painted in gold on reverse: a tall stalk of blossoms and leaves growing out of an urn, all framed in gold; frame veneered in cross-grained mahogany and held in place by two screws. Rectangular base with a hinged door with glass tablet painted on reverse in black, gold, and yellow: an eagle in an oval in a yellow field framed in gold and black; tablet door frame veneered as above; stamped inside door frame: "738". Brass open-work brackets on both sides where waist and base intersect.

DESCRIPTION: (WORKS): White-enameled dial painted with roman numerals I–XII; hole for one winding post. Eight-day movement with dead-beat escapement and t-bridge; movement fastened to case with screws; single lead weight; steel pendulum rod, brass covered pendulum bob; case for weights covered with a metal plate; tie-down device for pendulum bob.

PROVENANCE: Mary Shumway to Charles Shumway, Nadeau

COMMENTS: Attributed to Aaron Willard (1757–1844) because of similarities to documented examples. See no. 88 for biographical information and references.

93. CALENDAR CLOCK

Ithaca Calendar Clock Co., Ithaca, New York,
1865–1900
Unknown wood, cast iron, steel, brass, paperboard
H. 21 1/16" W. 9½" D. 4"
N-505

DESCRIPTION: Double-faced wall clock with time dial above and larger calendar dial below. Case has wood back, sheet metal (painted black) sides, and cast iron front; the cast iron provides structural rigidity and decorative elements: floral decoration on sides and top and a floral and leaf design below. Between the two dials is an opening with a removable cover plate; the plate is sheet metal painted black and overpainted with two purple dahlias, green leaves, and a gold border.

DESCRIPTION: (WORKS): Upper dial is paperboard imprinted with roman numerals I–XII; two holes for winding posts. Bottom dial is paperboard imprinted with numbers 1–31, and in center "H. B. HORTON'S / PATENT / APRIL 18, 1865. // ITHACA CALENDAR CLOCK CO. / ITHACA, N. Y."; two rectangular openings: on left for day of week, on right for month; crescent-shaped opening on upper portion to view pendulum. Both dials framed in a thin brass molding; both have glazed doors framed in brass. Spring-driven eight-day movement with anchor escapement and pendulum. No strike mechanism.

PROVENANCE: For many years the clock hung in Leon Jepson's harness shop, on Chase Avenue, in Webster, Mass. It was given to RWN by Norman Brunner in 1970.

COMMENTS: The Ithaca Calendar Clock Company produced these clocks from 1865 until 1917. The movements were purchased from Connecticut. The cases and calendars were produced in Ithaca. The patentee was Henry B. Horton of Ithaca, who improved on earlier designs by John H. H. Hawes, William H. Akins, Joseph C. Burritt, and James and Eugene Mix.

REFERENCES: Gibbs, *The Life and Death of the Ithaca Calendar Clock Company*. Miller and Dalia, *Survey of American Clocks: Calendar Clocks*. Bailey, *Two Hundred Years of American Clocks and Watches*, pp. 161–62.


H. B. HORTON'S
PATENT.
APRIL 28, 1863.
MONDAY
FEBRUARY
ITHACA CALENDAR CLOCK CO.
ITHACA N.Y.

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94. WALL CLOCK*

E. Howard Company, Boston, Massachusetts, *1860
Rosewood, pine; brass, steel, glass
H. 49⅝" W. 19¾" D. 5⅝"
N-503
*Model #1

DESCRIPTION: (CASE): Oversize banjo-type industrial clock with circular dial, pylon waist, and rounded box bottom (flat top and bottom, semicircular sides). Circular dial case with a door of conforming shape, glazed, and heavily framed; door hinged on right; brass latching mechanism on left. Pylon-like waist has flat sides; heavy rounded molding on fixed front frames glass reverse painted in black and gold with clear glass in center. Bottom section has door of conforming shape, also in heavy rounded molding, hinged on right, brass latching mechanism on left; most of glass is reverse painted in black, with a clear horizontal oval in center framed by bands of reverse painted gold and black.

DESCRIPTION: (WORKS): White enamel dial painted in black: hours in roman numerals I–XII, minute dial in arabic numerals 10–60; in lower center: "E. Howard & Co./ BOSTON"; hole for one winding post. Weight-driven eight-day movement with dead-beat escapement; very heavy brass movement; wooden pendulum rod (covered in gold leaf) in front of movement; oversize brass-covered lead pendulum bob; separate weight box inside clock; on front of weight box, near bottom, is a brass device for locking the pendulum in place when the clock is moved.

PROVENANCE: This clock hung in the gate house of the Samuel Slater cotton mill in North Village, Webster, Mass. It was used to time the start and end of the work day. Russell Nadeau retrieved it in the late 1940s or early 1950s when the building was scheduled for demolition.

COMMENTS: Edward Howard (1813–1904) was a watch and clock manufacturer. In December 1858, after being associated with the Boston Watch Company, Edward Howard and his cousin Albert Howard formed the E. Howard Company. In 1861 it became the Howard Clock and Watch Co. Two years later the firm was insolvent, but Edward Howard revived it and by 1869 had built a clock factory. A new company was formed in 1881 called the E. Howard Watch and Clock Company. Edward retired in 1881, but the company continued manufacturing clocks and watches until 1903.

REFERENCE: Bailey, *Two Hundred Years of American Clocks and Watches*, pp. 198–200.