



British Horology Times

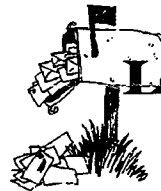
NAWCC CHAPTER 159

News FROM CHAPTER 159

Those of you who couldn't or didn't come to England with the British Horology tour missed a grand time. Member Betty Brown (OH) will show some pictures during the meeting at the Orlando Regional in late February. Speaking of Betty, she's running for the office of NAWCC Director, as is member Paul Degnan (PA). Please vote for these good folks. It takes about 150 votes to get elected and a solid 200 from our Chapter members would surely help them along the way.

The Chapter 159 project - - a slide/tape program covering English bracket clocks from the beginning to about 1900 is making slow progress because I had several others to finish first. However the good news is that most of the slides have been completed and at almost no cost to the Chapter. Now we need to script and record it. We mean Stu Kelley, Paul Odendahl and myself. I'm also starting to put a program together titled *The Rise and Fall of the English Keywind Watch*. Just don't know when to stop I guess.

-Doug Cowan



LETTERS

Ken Johnston (NY) writes:

"I came across a reference in *Seaby's Clockmakers of Warwick and Leamington** about clockwinders that may be of interest. It says Thomas Paine was paid 13s 4d per annum for winding it up and carrying out normal maintenance and had the job about 54 years from 1564."

*Clockmakers of Warwick and Leamington by Wilfred A. Seaby. Published by the Warwickshire Museum, Market Place, Warwick. 1981

MORE LETTERS on page 8

If we had the luxury of publishing your British Horology Times in color this flag would have the crosses of St. George and St. Andrew in red and the field would be blue and you would recognize it as the Australian flag.



**EDITOR'S
CORNER**

"Why print a picture of a flag?" you might ask. The answer is that Chapter 159 is proud to have members in this far away place and we want to make it clear that we are truly an international chapter.

Australia has a population of about 3 million and its size is about 80% of the size of the USA. One big difference is that Australia is a continent unto itself (the earth's smallest). Another is that its capital, Canberra, is just about as far south of the equator as Washington DC is north of it.

Wouldn't it be interesting to know more about Australia from a horological standpoint? Perhaps the mail will bring something for us to publish.

Oh - - yes. Canadian and British members be patient. You can see your flag here. It would help if we had a letter or article from you to go with it.

-Paul Odendahl

HENRY JONES AND THE THORN

Stuart Kelley (VA) examines the engraved signatures on Jones' clocks and includes fascinating information about the *thorn*.

This concludes an article begun in the previous issue of British Horology Times. That article noted that Henry Jones was an outstanding London clockmaker whose working career spanned 1663-1695. Henry Jones, his wife Hannah and their two sons, lived in Fleet Street near his workshop in the Temple area of the City of London, close to his church, St. Dunstan in the West. A monument to Henry Jones in that church describes him as industrious, honest and charitable. Henry Jones served the Clockmakers' Company in a variety of offices. He died a wealthy man. His wife continued his workshop for several years after his death, serving as master to her son, also named Henry, who has the distinction of being apprenticed to both his father and his mother.

Henry Jones had about two apprentices from 1664 to 1680; thereafter four to seven. His career seems to have consisted of two distinct phases. In his first phase, up to 1680, his work was individualistic, of high quality and of low production quantity. In his second phase, after 1680, he had a higher output of more commercially oriented wares. Jones was never a prolific maker but his clocks are always consistent, suggesting he had a strong hand in the production of each one.

PART 3 - SIGNATURES ON HENRY JONES CLOCKS

Henry Jones doesn't seem to have made many clocks bearing his signature during his working years, even though he had from one to seven apprentices at any one time. I found only seven clocks by him offered for sale by Christie's and Sotheby's London and New York showrooms between January, 1990 and June, 1996. (One of those clocks was sold a second

time in this period.) If Jones didn't sign many clocks, where did his wealth come from? As mentioned above, it appears that Jones was affluent when he established his own workshop in the Temple in 1672. Jeremy Evans speculates (Ref. 10) that as the years went by, Jones increasingly made movements for other clockmakers.

Apparently Henry Jones only began signing clocks with his own signature when he established his own workshop in the Temple in 1672 (Ref. 1). Over the twenty-three year period of

Henry Jones London
Henry Jones in Temple

FIGURE 11. RUBBINGS OF TWO DIFFERENT SIGNATURES ON HENRY JONES CLOCKS. COURTESY OF AUTHOR AND PUBLISHER, REF 14, P107.

1672 - 1695 when Henry Jones signed his clocks, he did so with at least six different signatures:

Henricus Jones
Henricus Jones Londini
Henry Jones in ye
Temple
Henry Jones in ye
Temple London
Henry Jones in the
Temple
Henry Jones London

Reference 14 has four pages of rubbings of signatures from a variety of clockmakers. Rubbings of Henry Jones' signature can be found on page 107 of Ref. 14, which are reproduced here as Fig. 11. Of the twenty five signatures by Henry Jones that I have seen referenced, eighteen are in script, only one signature is in block letters, and six signa-

See HENRY JONES, page 4

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FIGURE 5. SIGNATURE ON AN EARLY (CA 1675) PHASE ONE OLIVEWOOD BRACKET CLOCK. PHOTOGRAPH COURTESY OF JUSTICE SHEPRO. REF 13, P. 416, PLATE 591.



FIGURE 7. SIGNATURE ON A PHASE ONE (CA 1680) BRACKET CLOCK. PHOTOGRAPH COURTESY OF AUTHORS AND PUBLISHER OF REF. 13.

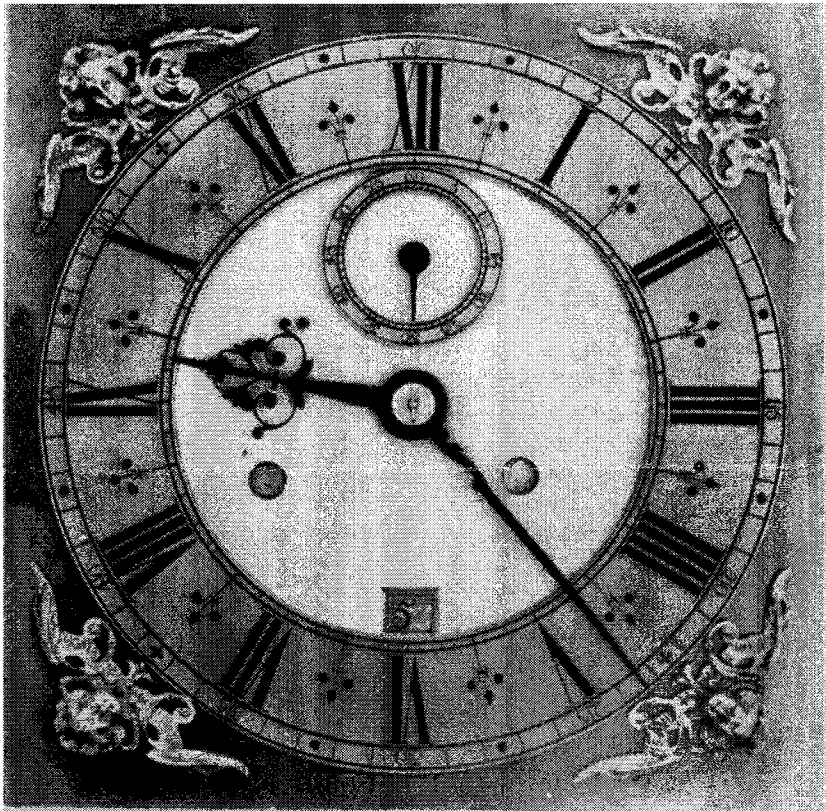


FIGURE 10B. DIAL OF AN EARLY (CA 1680) PHASE TWO LONGCASE CLOCK BY HENRY JONES. JONES' PHASE ONE BOLDNESS IS SOFTENED IN THIS DIAL BUT DOTS PERSIST IN THE MINUTE RING. THE CLOCK IS SHOWN IN FIG. 10A AT RIGHT. PHOTOGRAPH COURTESY OF AUTHOR AND PUBLISHER OF REF. 1.

FIGS. 10A AND 10B ARE REFERRED TO IN BHT16, PAGE 8.



FIGURE 10A. AN EARLY (CA 1680) PHASE TWO LONGCASE CLOCK BY HENRY JONES IN A WALNUT CASE WITH MARQUETRY. PHOTOGRAPH COURTESY OF AUTHOR AND PUBLISHER OF REF. 1

HENRY JONES, from page 2

ture types are unknown to me.

Figures 5 and 7 show photographs of Jones' signature. Henry Jones wasn't the only clockmaker whose signature varied. Thomas Tompion signed his work in a variety of ways, too.

I find it interesting to see such a diversity of signatures, and I wonder about possible reasons for this diversity. It has been written of Henry Jones that he was notoriously varied and experimental. I drew Fig. 12 to show the time line of 24 signatures and I wondered if Jones' signature changed from his phase one work to phase two. Unfortunately, Jones' style of workmanship does not evolve to any marked extent so it is difficult to date his clocks.

Figure 12 does not support my initial guess that Henry Jones's signature transitioned from one type to another as the years went by. Henry Jones used two signatures throughout his career: "in the Temple" and "in ye Temple". He doesn't seem to favor one signature over the other for his longcase clocks, or for his bracket clocks either.

Perhaps he used different engravers on different occasions. George Dean, an engraver and a member of the Clockmakers' Company, is reported (Ref. 20) to have in all probability undertaken work for Henry Jones in the middle 1670s. Dean was born circa 1650, was apprenticed in 1662 to Charles Bonner, and freed in 1671. He was a member of the Clock-

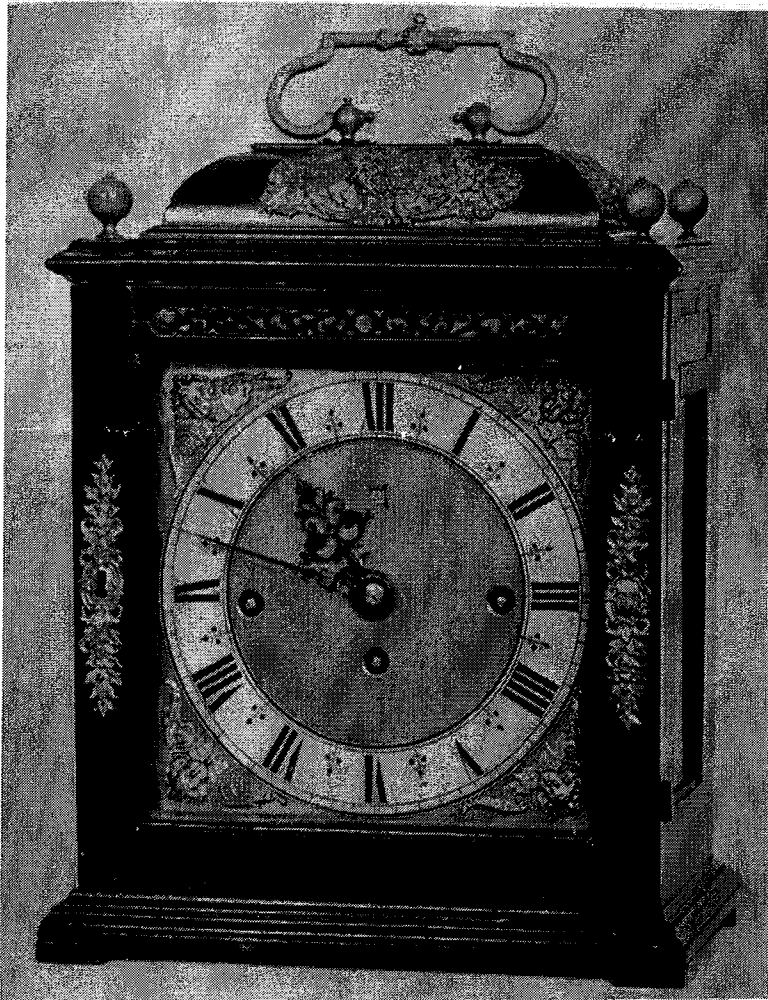


FIGURE 8A. AN EARLY (CA 1680 PHASE TWO HENRY JONES BRACKET CLOCK WITH GRAND SONNERIE STRIKING (REF. 15).

SIGNATURE TYPE	DATE OF CLOCK					
	1670	1675	1680	1685	1690	1695
Henry Jones in the Temple	•	• • •	•	• •	•	
Henry Jones in ye Temple	•	• • • •	•	• • • •	•	•
Henricus Jones Londini	•	•				
Henricus Jones			•			
Henry Jones London			•	•		

FIGURE 12. ESTIMATED DATES OF 24 CLOCK SIGNATURES BY HENRY JONES. THERE DOES NOT SEEM TO BE A TRANSITION FROM ONE TYPE OF SIGNATURE TO ANOTHER AS TIME PROGRESSES.



FIGURE 8B. THE BACKPLATE OF THE HENRY JONES GRAND SONNERIE CLOCK SHOWN AT LEFT (REF.15).

FIGS 8A AND 8B ARE REFERRED TO IN BHT16, PAGE 8.

makers' Company from 1671 to 1680. He died between 1688 and 1692.

Whoever Jones' in-ye-Temple man was, perhaps Jones relied on him (them?) most of the time and only called on in-the-Temple man when in-ye-Temple man was busy. Perhaps Jones called on other engravers when those two engravers were busy. If so, the "hand" of the engraver should be apparent from a detailed examination of the engraving of Jones' back plates. I haven't studied enough of Henry Jones's clocks to attempt this, or to support the hypothesis that the engraved signatures "in the Temple" in the various clocks are by one individual. Was in-the-Temple man a younger, more modern individ-

ual than in-ye-Temple man who used an increasingly archaic signature type? I don't know.

Could Henry Jones himself have been in-ye-Temple man? I don't know. Henry Jones didn't give the engravers consistent, detailed guidance on how he wanted his signature done, or if he did, the engravers ignored him. Did the engravers of the day do pretty much as they pleased? What guidance did they get from their clockmakers that they did follow?

I can imagine the following hypothetical discussion as Henry Jones picks up a back plate he left with George Dean.

Henry Jones: "You signed it 'in the Temple'!"

George Dean: "So?"

Henry: "I intentionally make my clocks to have a certain timelessness. It's a shame to deface them with a trendy signature."

George Dean: "Oh, don't be so old fashioned. You must move with the times. Ye is fast becoming archaic. The young crowd don't like it. I've just given you a back plate that will sell faster than the ones you engrave yourself."

Henry Jones: "The things I put up with from you young upstarts!"

One thing for sure is that Henry Jones's signatures "in ye Temple" and "in the Temple" dominate his other styles of signature. Was there a difference in meaning of these two signatures? What's their commonality? Why did "ye" fall from favor? These questions are more linguistic than horological, but let's pursue them.

PART 4 - THE THORN

The English language and the characters used for the written word evolved through the centuries. (The following summary is taken from excerpts from dictionaries and Refs. 21 and 22) In about the second or first century B. C., Latin, a written as well as a spoken language, became fixed throughout the Roman Empire. When the Romans conquered England around 100 A. D., they brought Latin with them. With the fall of the Roman Empire and the withdrawal of Romans from England in 410

A. D., the language in England transitioned from Latin to Old English, or Anglo Saxon, both mainly spoken languages rather than written. Teutonic influences based on Latin made Old English at first typically Germanic. Old English was in use from about 450 AD to about 1150 AD. By the time of the Norman Conquest of England by William the Conqueror in 1066, Old English had become a blend of West Germanic and Scandinavian influences, and the present English language began to develop. As it developed, it retained elements of Old English.

Very few works were written in English before 1400, but after 1450, records were written increasingly in English and, as a result, spelling became standardized in the course of the Fifteenth Century. Printed works increased substantially by 1640, which froze grammatical forms. The Sixteenth Century found people grappling with what they called "right writing," or correct spelling, with issues often being resolved by the printers.

Brian Barkworth (Ref. 22) has compiled some interesting characteristics involving the

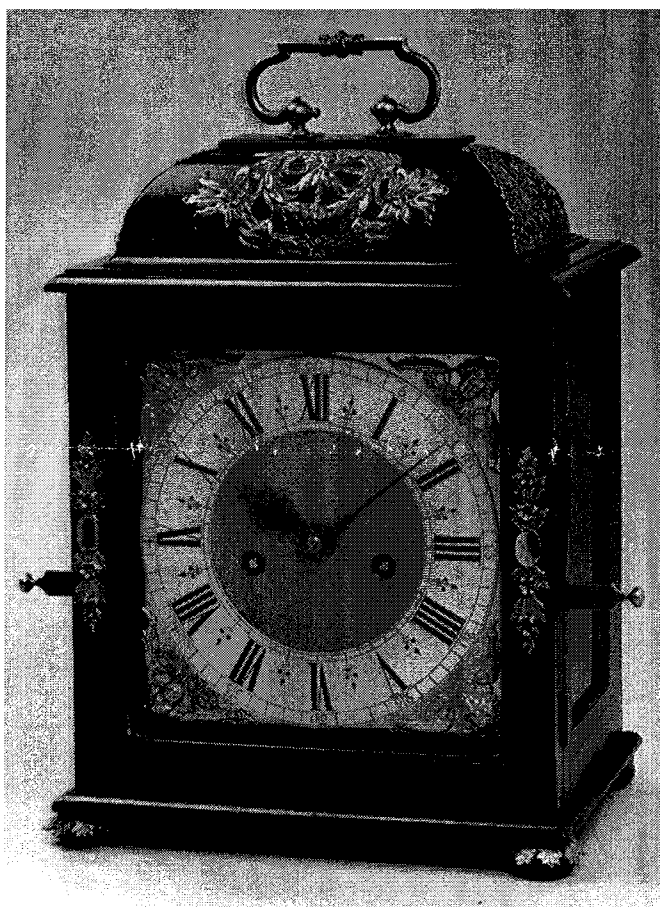


FIGURE 9. A SMALL PHASE TWO HENRY JONES BRACKET CLOCK, CA 1685. WITH PUSH-PULL QUARTER REPEATING. HEIGHT 11". OVERALL APPEARANCE IS TENDING TOWARDS NORM OF THE DAY. PHOTOGRAPH COURTESY OF ANTHONY WOODBURN, LEIGH, KENT (REF. 17).

FIG. 9 IS REFERRED TO IN BHT 16, PAGE 8

written word in the late Seventeenth Century. Because English was a spoken language rather than a written language (like Latin), its spelling was irregular and non-phonetic. The spelling of a written word was meant to convey the sounds of speech, and as such, any spelling of that word that conveyed those sounds was considered acceptable spelling. Different spellings of the same word were common and not necessarily indicative of a lack of education of the writer. In the late Seventeenth Century, more and more people began to read

and write, and they became influenced by spellings they saw (rather than sounds they heard), and so spelling tended towards standardization. I find myself that it is sometimes easier to understand the meaning of Seventeenth Century text by saying it aloud than it is by reading it silently.

During Henry Jones' life, the Anglo Saxon alphabet was the same as the Latin alphabet. It was modified for writing Old English by the addition of four characters: ash, eth, wen, and thorn.

The first of these four characters, the ash, is represented by the symbol æ , a vowel sounding like a in bad.

The second is eth, represented by the symbol ð , pronounced th, as in then.

The third is wen, which was replaced in the Thirteenth Century by the present letter w.

The fourth character, the thorn, is more interesting historically. The thorn is the runic character þ , representing the present letters th, pronounced as in the word thin. The thorn was borrowed into the Latin alphabet as used for Old English and Icelandic. The thorn appears to have become archaic in the second half of the Seventeenth Century.

The character for the thorn looks somewhat like the present character y, and as the years went by, the archaic "þ" came to be pronounced "y" rather than "th". Today, arguably the best chocolate brownies are being made in Shepherdstown, WV by Ye Olde Sweet Shoppe Bakery. Strictly speaking, we should be pronouncing "Ye" as "The", not "Ye", but I imagine everyone today pronounces it "Ye", and most probably think it means "Your".

One indication of the loss of favor of the thorn is the spelling on the engravings of English bracket clocks in general, and of Henry Jones' clocks in particular. During the second half of the Seventeenth century, the word "the" transitions from being spelled "þe" to being spelled "the", so it is not surprising that some authors make the statement that the back plates of Henry Jones's early bracket clocks were engraved, "In ye Temple", while later they were engraved with the more modern "th", replacing "þ". But this isn't so, Fig. 12 demonstrates.

Henry Jones produced his clocks during the transition away from the thorn. Because of this transition, it is tempting to infer that Jones' clocks engraved "in ye Temple" were engraved by someone older, more conservative, and more traditionally minded. Likewise, it is tempting to infer that the in-the-Temple signatures were engraved by a younger, more liberal, and more progressive minded individual. If so, both engravers worked for Henry Jones throughout Jones' working career, 1672 - 1695. The imagined discussion above between George Dean and Henry

Jones could in fact have taken place numerous times in a Publick House over a pint or two.

PART 5 - CONCLUDING REMARKS

Henry Jones' career, including his apprenticeship, spanned 1654 - 1695, a period crucial in the history of clockmaking. The pendulum was introduced during Jones' apprenticeship, and he learned his trade while the major clockmakers of the day grappled with how to produce a practical clock employing this new innovation. By the end of Jones' apprenticeship, the pendulum had been successfully adapted to clocks, but the clocks of this period are very individualistic, preceding a later trend towards standardization. Jones' career shows evidence of a trend away from the individualism of his early years to commercial standardization in his later years. Henry Jones was in the midst of this period of blossoming clockmakers' skills, and he was one of the pioneers. Early in his first phase of work, between 1672 and 1680, clockmakers were groping towards a standard, and Jones evinces a certain evolving maturation and elegance in both the movement and the case. Early in Jones' first phase, he emphasized what one might call the scientific development of the clock movement, while later in his first phase focusing on the production of clocks for sophisticated buyers of means, with clocks of high quality and showing unique innovations. I could call Jones'

second phase, between 1680 and 1695, his standardization phase. In his second phase, Jones' innovation is complete, his quality is still present, he has hit his manufacturing stride, his clocks show a certain commercialization, and in his final years, perhaps mediocrity. It is tempting to suggest that during Henry Jones' second phase he pioneered in, or certainly participated in, and capitalized on, the standardization of components.

In his first phase of work, Henry Jones' business began with him working alone, or with one or two apprentices, in a small-scale shop producing individual, almost one-of-a-kind, high-quality clocks. In his second phase, he took on more apprentices, and became increasingly devoted to assembling clocks from components made elsewhere, and providing assembled movements to other clockmakers, occasionally putting together a clock of his own.

The engraving of the back plates and dials of Jones' clocks shows various signature types, with no trend towards the standardization we see in his movements. Jones mainly signed his clocks "Henry Jones in ye Temple" and "Henry Jones in the Temple". Although "ye" was becoming linguistically archaic during Jones' career, his engravers continued to use it, along with "the" throughout this period. This individualism suggests it was the engravers who pretty much dictated what they engraved, rather than the clockmakers they serviced. Maybe the clockmakers were more attuned to change than were the engravers. ⌚

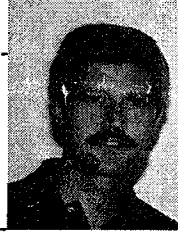
HENRY JONES AND THE THORN, by Stuart Kelley REFERENCES

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10. Jeremy Evans, British Museum, private discussion, September 18, 1996.
13. Percy G. Dawson, C.B. Drover and D.W. Parkes, *Early English Clocks*, Antique Collectors' Club, Baron Publishing, Woodbridge, Suffolk, 1982.
14. Herbert Cescinski, *The Old English Master Clockmakers and Their Clocks 1670-1820*, John Bale & Sons & Cumow, Ltd., London, 1938.
15. *Horological Dialogs, Vol. II*. A publication of the American Section of the Antiquarian Horological Society, 1986.
17. Catalog by Tony Woodburn, a993.
20. Ref. 13 above, p. 53, referring to the Clockmakers' Company Court Minute Books dated 24 September, 1677. MS 2710/1
21. Mario Pei, *The Story of the English Language*, J.B. Lippincott Company, Philadelphia, 1967.
22. Brian Barkworth, *Clocks*, Vol. 19, No. 6, p. 4, November 1996

The publisher apologizes for curtailing the caption under Fig. 4 on p. 5 of BHT16 (Nov. 1998) The complete caption should have read:

"FIG. 4: A BRACKET CLOCK FROM HENRY JONES EARLY FIRST PHASE (1672-80), WHOSE CASE IS VERY SIMILAR TO AN EARLY PHASE ONE SPECIAL BY JOSEPH KNIBB IN REF. 12. HEIGHT 15", REPRODUCED BY KIND PERMISSION OF SOTHEY'S."

Dr. C. Stuart Kelley's address is 1432 Greenmont Ct., Reston VA 20190. His horological interests concern the physics of the pendulum, English clocks in general, and English bracket clocks in particular. He enjoys repairing unsophisticated clocks and the buying and selling of clocks. His interest in Henry Jones was piqued by the diversity of Jones' signatures on the backplates of movements.



LETTERS

"I found the request for information on clock winders most interesting since a friend from an old jeweler family here in Chicago told me years ago that they offered such a service until sometime in the early 1930s. He said that they had a young clockmaker (apprentice?) who made regular weekly trips to the Lake Shore region to do just that in some of the larger estates and homes. A bicycle was stored in the Kenilworth station and the winder took the train there, picked up the bicycle, and rode to their clients.

"The reason given for the popularity of the service was that these homes were essentially

William F. Keller (IL) writes:

maintained by maids and other help who often moved the clocks in dusting and got them out of beat. Thus, the winder was not only expected to wind them but also to put them in beat if need be. Moreover, if there was something radically wrong with a clock or it needed a cleaning and oiling he was expected to note this and bring the clock into the shop for servicing.

"I don't know how many such services existed in Chicago but Matson (later Spaulding) had a hundred or so such clients according to my source. I suppose there must have been similar services in most of the other larger cities at that time."

VOTE! CHAPTER 159 MEMBERS STANDING FOR ELECTION ARE: **DOUG COWAN** FOR 1ST VICE PRESIDENT, **BETTY BROWN** FOR DIRECTOR AND **PAUL DEGNAN** FOR DIRECTOR. YOUR VOTE WILL HELP. BALLOTS ARE IN THE FEBRUARY 1999 BULLETIN.

MART

MART ADS are free to members and should pertain to British or Anglo-American horology.

FOR SALE Clocks magazines—about a hundred different ones from 1978 to 1994. Price is \$2.25 each, plus postage, exactly what I paid when I bought a collection to finish my set.

Several English bracket, chronometer, and lantern clocks for sale. No list — come and see or phone me with your interests and I'll describe or send photos.

WANTED TO BUY A pre-balance spring English watch (before 1675) and an Ormskirk watch with the double escape wheel, also called Debaufre escapement, circa 1820. Or movements for either of the above.

Doug Cowan,
phone 513-821-7569

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