

## Chapter 89 NAWCC

January 18, 2020

### Meeting Minutes

**Date and Location** Our first meeting of the year was held on January 18<sup>th</sup> at the Brunswick United Masonic Lodge #8. The Executive Council met in the conference room while others gathered to catch up on news during the coffee hour. There were some items on the Mart tables to peruse, and then at noon everyone headed to the lunch buffet for sandwiches, pickles, chips, cookies, and drinks.

**Call to Order, Attendees** President Tim VonReyn called the business meeting to order at 12:35. We had 27 members and guests present. Self-introductions were made around the room.

**Guests and New Members** Guests this time included Joanne Fournier (with Paul), Marilyn Karl (Roger), Tina Christopherson (Mike Brown), and our speaker Kathi Seiwert (guest of Sam Ogilvie).

**Secretary's Report** The minutes from the November meeting were accepted as mailed out. Mark announced that we will try to update the mailing list this spring by contacting many names on the list to weed out inactive and former members. A letter is ready to send out, and then follow-up phone calls may be needed to contact everyone and ask about keeping dues up to date. He occasionally sends out letters of invitation to 'new' NAWCC members in our region whose info is mailed to us by the national office.

**Treasurer's Report** Bruce reported that our current bank balance is \$4647.88. Dues for the calendar year 2020 had become due after last November's meeting, and can be sent to Bruce for recording. He also discussed a template for printing annual membership cards. Jim Powers mentioned that when he was Treasurer the Chapter had a large number of stock membership cards printed – he will check to see if any are left.

### **Old Business**

1. Tim asked for feedback on the new electronic registration option that was sent with e-mailed announcements. Generally it seemed to be easy to use. Bruce asked that anyone replying either yes or no should please type in their name(s) so that he can keep a checklist. And don't forget to bring payment to the meeting. With multiple registration options, we should be able to plan meals more effectively and avoid the confusion of at-the-door walk-in registrations.
2. The progress on the Portland Street Clock project was briefly discussed; the movement was displayed on a stand to show the current assembly status.

### **New Business**

1. Jim Bryant has a full collection of NAWCC Bulletins that he would like to donate for Chapter use. As he and Margaret are starting to downsize, he would like to find someone in the Chapter who could take the journals and keep them available as a permanent resource for Chapter 89, NOT to sell or break up the collection. Tim asked for members to consider this project and see if anyone has room to store the collection.
2. Phil and Mary Carthage are looking into the possibility of ordering some permanent nametags for Chapter members to use at each meeting. Once we have a list of paid-up members, we can find out the cost involved for the initial batch, and then make up additional ones as new members come in.

**50:50 Drawing** Harry Hepburn won the first prize drawing, and Tony Accardi had the second drawn ticket.

### **Announcements**

1. Jim Powers commented on the quality of the recent Bulletin article on the reverse painting, stenciling, and lithography of clock tablets. He suggested that we could use that theme for one of our meetings, either through displays or photographs.

V.P. Tony Accardi is working on other ideas for meeting themes, as well.

2. Paul Fournier announced the dates for the continuing workshops for the American kitchen-clock-type movements. These will happen on Feb 15<sup>th</sup> (pivots and bushings), April 18<sup>th</sup> (assembly), and then on the third Saturday in October.
3. Harry Hepburn encouraged everyone to take advantage of an exhibit at the Bowdoin College Museum of Art this spring. Part of the display on itinerant artists focuses on Rufus Porter. Porter is well known for his miniature portraits and silhouettes, and especially his large decorative wall murals in 19<sup>th</sup> century homes, but he also was an inventive genius. He held many patents for improvements in machinery and tools, was one of the first to envision 'hot air' balloon flight, and he also made clocks. Harry noted that Chapter 8 member Bob Frishman recently bought a Rufus Porter tall clock at an auction and has graciously loaned it for the museum display. He had already presented a program about it at the Rufus Porter Museum in Bridgton. *{Secretary's note: Bob explained his "fantastic find" at a Chapter 8 meeting – he had bid on the tall clock because the town written on the dial is right next door to Bob's hometown, but he later realized that the name Rufus Porter was the same person as the mural painter and inventor, and also the founder of Scientific American magazine. }*
4. The Schmitt-Horan auction this spring is scheduled for June 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup>.

### Show and Tell

1. Dave Smith showed a strap brass movement made in New York by Marshall and Adams.
2. He also had a miniature New Hampshire mirror clock with a banjo-style movement. This movement has unusually large-diameter winding barrels, and a compounded weight system on the right side with only 3 to 4 lb weight. The pendulum hangs from the left side, and the winding hole is at 2 o'clock.
3. George Collord gave an update on his project of restoring the old Biddeford Mill clock tower. The bell, E. Howard movement, cupola, and weathervane had been taken down from the Lincoln Mill in 2007. The clock tower sat between the building and the street for many years until George got permission to save it with the goal of finding a permanent home and restoring the clock. Recently, the Cote Rigging Company set up a crane to move the four-dial cupola to a safer location, and it will eventually be set up on the Riverwalk as a free-standing tower.
4. On a slightly smaller scale, George also showed a very nice Waltham 37-size chronometer which was made for display in a jeweler's cabinet.
5. Tom Zimmerman had a large gallery-style wall clock with no markings. He thought it might be of British origin, but the face was not held with cleats and pins. The odd movement appeared to have been made from one-half of a time and strike brass movement, cut vertically down the middle of the plates.
6. Tom also showed an 8-day Jerome brass movement with a solid back plate. It had a rack-and-snail strike system and runs for 8 days; it was specifically made for a Virginia clock case, but there are no identification marks.
7. He also brought an Atkins and Porter weight-driven OG movement. The countwheel had extra-wide deep slots which allowed a strike on each half-hour.
8. Sam Ogilvie brought in a very unique movement from a round gallery-style clock with a flat glass in the bezel. It was made by Charles Kirk (1842 – 1848), and there are two escape wheels with a pivoting bar for a verge alternately engaging the escape wheel teeth. There is a large hairspring rotating horizontally underneath the movement, and Sam said the action is quite sensitive.
9. Jim Powers showed a shelf clock that looked like a "black mantle" style, made by J. C. Brown around 1853 to 1856. This had an operculum in the lower front to see the pendulum. The clock had the appearance of an iron case from a distance, but it was actually quite light-weight. The entire case had been made of a laminated paperboard material, with some mother-of-pearl inlay on the front, and still is in excellent condition.

**Presentation** Our guest speaker was Kathi Seiwert, owner of The Dial House II in Georgia. Her mother, Martha Smallwood, had started The Dial House which is now run by Kathi's sister, and that shop works mainly on complete dial re-painting. Kathi's business at The Dial House II specializes in touch-ups and restorations of dials with only partial loss or damage. She presented a wonderful slide show with plenty of commentary on The History of Painted Dials.

Kathi began with descriptions of English brass and silvered dials of the early 18<sup>th</sup> century. After 1750 in the Industrial Age, solid one-piece painted dials started to appear.

She described the progression of painted designs on moon dials, and the improvements in paints and colors.

During the Age of Enlightenment in the late 1700's through the early 1800's, false plates appeared and these allowed painted dials to be attached to any movements. The three or four posts could be added to the false plate as needed, without disturbing the paint on the actual dial.

Importation of English dials stopped during the War of 1812, and for a while American dials were flimsy and thinly painted.

Kathi referred to the different periods of the 1800's as outlined in Brian Loomes's book as she described identifiable changes in the spandrels, chapter rings, numerals, floral patterns, and calligraphy + lettering.

She showed some close-up photos of examples and characteristics of American dials by Curtis + Nolan and Willard in the Boston area, by William Jones of Philadelphia, and Benjamin Whitman in Reading PA.

Kathi discussed some of her techniques in cleaning, matching colors, and expertly blending repairs to restore these works of art.



Photo of Kathi Seiwert by Phil Carthage

Draft of minutes submitted by Mark Beever, Secretary



Photo (courtesy of Phil Carthage) of Jim Powers and J.C. Brown clock with laminated fiberboard case