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contains much basic information to assist the beginning collector. Criss includes a list of, "23 do's and don'ts of pocket watch collecting," as well as, "21 ways to collect American pocket watches." Brief histories of many firms are given with black and white illustrations of their products. A section is also included on the watch collector's basic maintenance program.

For those interested in American pocket watches, George Townsend's three volumes are a tremendous source of information. These volumes include: *Almost Everything You Wanted to Know About American Watches and Didn't Know Who to Ask; American Railroad Watches;* and *The Watch That Made the Dollar Famous: Encyclopedia of Dollar Watches.* Serial number information is given as well as historical data and hundreds of line drawings done by Townsend himself. The longest of these volumes is 87 pages in length and each contains a great deal of information concisely presented.

M. Cutmore's *The Pocket Watch Handbook* traces the history and development of the watch, primarily those produced from 1750 to 1900. Illustrations are used to show how different movements work. For those interested in collecting watches, information is included on repairing, buying and selling, and basic research. Museums with watch collections are listed in the final chapter and a glossary, bibliography, and reference list is given for each chapter.

M. Cutmore's *Watches 1850–1980* traces the history of the watch from 1850 to modern times. This time period covers the machine-made watch. This is a companion volume to the previously discussed book, bringing the history of the development of the watch up to modern times and including electrical and electronic watches. Histories of firms are included and many illustrations, both line drawings showing workings of various components and black and white photographs, highlight the text. Collecting and repairing are briefly discussed.

Paul Chamberlain's *It's About Time,* published in 1941 after his death, has become a classic in the field of horology. The book is divided into two sections, the first being a discussion of escapements. This section includes line drawings and photographs as well as a discussion of the merits and demerits of various escapements. The second part of the book consists of biographies of many horologists.

Videotape #507, "What to Watch for in Buying a Watch" is aimed at the beginning collector of pocket watches. Done by Joe Shaffer and Bill Meggers, this 33-minute tape shows how to take the movement from the case, and how to take the dial and hands off to inspect for rust, replacements, and faulty parts.

These books, BULLETINs, and videotapes provide the beginner with the terminology and basic information crucial to a successful and enjoyable hobby.

Once these basic books have been studied, and the terminology is familiar to the collector, numerous other books on the history of watches (both pocket and wrist) are also available from the Library. As the beginning collector becomes more familiar with the subject and focuses on an area of interest, the library staff can suggest additional reading material.

BE SURE TO USE THE LIBRARY! IT IS A BENEFIT OF MEMBERSHIP!

The Willard House and Clock Museum

11 Willard Street, North Grafton, MA 01536. Phone: 508-839-3500
Museum Hours: Tuesday–Saturday, 10–4; Sunday, 1–5; closed Mondays

SIMON WILLARD'S CAPITOL CLOCKS

by John R. Stephens, Curator

Included among the sights seen by the thousands of tourists who visit Washington, D.C., every year are two of three gallery clocks that Simon Willard made for the United States Capitol. While many visitors do not realize that the clocks were made by Simon, these clocks have been keeping time in the nation's capitol beginning in the early nineteenth century.

Simon made the first capitol clock for the Senate chambers in 1801. This clock was made in the manner of the Improved Timepiece which Simon patented in 1802. Simon traveled to Washington to install the clock himself. Unfortunately, this clock was destroyed in 1814 when the British army burned Washington. According to John Ware Willard's book, *Simon Willard and His Clocks,* it was at this time that Simon met President Thomas Jefferson. The friendship grew over the years, and led to Simon's construction and installation of the tower clock for the Rotunda at the University of Virginia in Charlottesville in 1826. The clock and the Rotunda were destroyed by fire in 1895.

The United States Government again commissioned Simon to make two additional clocks for the Capitol in 1837. As documented in *Simon Willard and His Clocks,* the gallery clocks Simon made for the House of Representatives and for the Supreme Court were set up and tested in Simon Willard, Jr.'s shop located at 9 Congress Street in Boston. Simon accompanied the clocks to the Capitol and set them up himself.

The gallery clock made for the Supreme Court, then located in the United States Senate Chambers, was ordered by Associate Justice Story. When the Supreme Court erected its own building in 1859, the clock was moved across the street and installed in the Chief Clerk's office. The clock can still be seen today in the Office of the Clerk of the Supreme Court.

At the same time Simon installed the House of Representatives' clock. The movement was fabricated especially for a case designed and made in 1819 by sculptor Carlo Franzoni. The famous Franzoni case depicts the allegorical figure, Clio, the muse of history. This clock can be seen today in Statuary Hall in the Capitol.

While many Americans may not have the opportunity to see the variety of Willard clocks located in New England town halls, churches and museums, a visit to the Capitol and the Supreme Court in Washington, D.C. will afford them the opportunity to see two of the clocks commissioned by the federal government and made by Simon Willard for all the citizens of the United States. See photos of the clocks next page.

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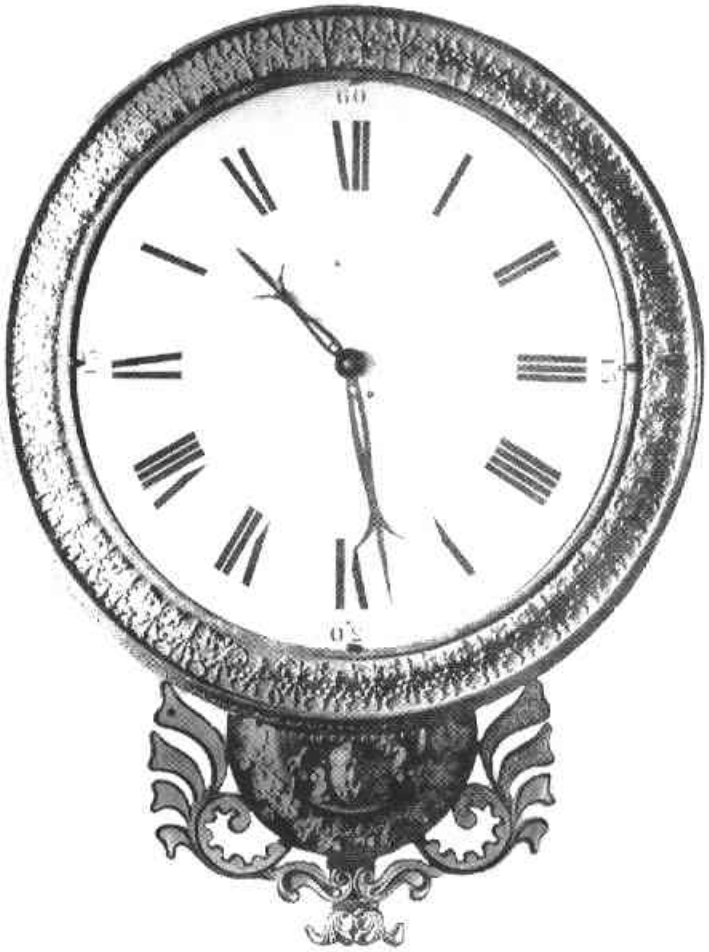
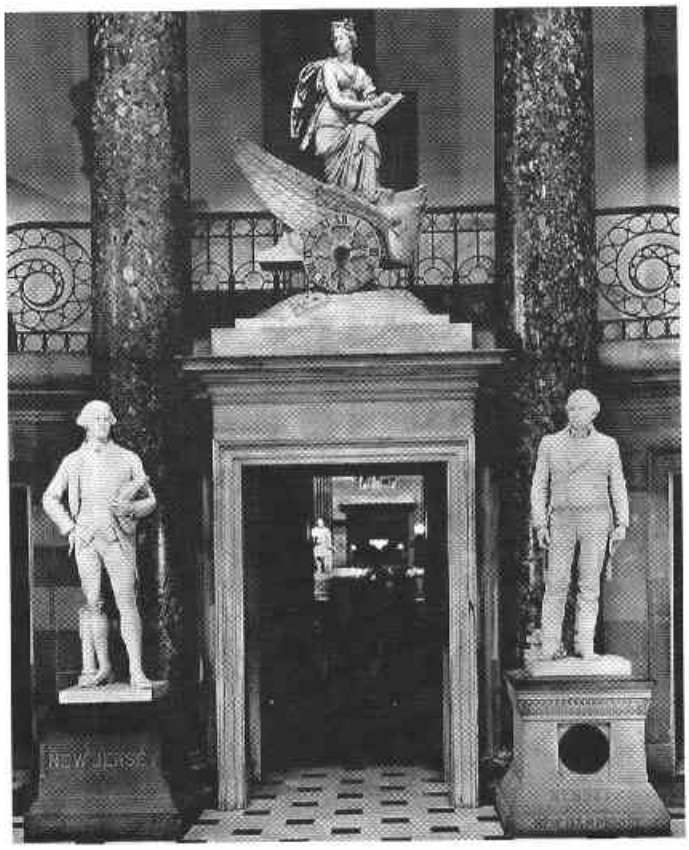
Right, the Simon Willard clock in the office of the Clerk of the Supreme Court, Washington, DC.



Below, two views of the Simon Willard clock especially made for a case designed and made by sculptor Carlos Franzoni, now in Statuary Hall, U.S. Capitol, Washington, DC.