

went into receivership, and the factory was closed. He later repurchased his old factory, Birge, Peck and Company for \$5,000 and formed the Coding Manufacturing Company which made wood turnings, bicycle grips, and miscellaneous items. He remained active in the new company until his death in 1906.<sup>65</sup>

When the Welch, Spring and Company was dissolved in 1884, Elisha N. Welch was 74 years old and was finishing his last term as Senator from the Fourth District. At the end of his term in office, his health failed and he died August 2, 1887, at the age of 78.<sup>66</sup> He was a financier and to some he was a *tycoon*, for he died an extremely wealthy man; his estate was estimated at between three and five million dollars at a time when the average man made less than eight hundred dollars a year.

It is not known for sure if B. B. Lewis was still working for the Welch, Spring and Company when it was dissolved, but there are strong indications that he left the company around 1882, at the age of sixty-four and that he went into semi-retirement. Two years later, in 1884, when the Welch, Spring and Company was dissolved, B. B. Lewis received permission to continue to manufacture the V mechanism in the old Welch, Spring and Company Forestville plant. In return, the E. N. Welch Manufacturing Company received compensation for the use of its equipment, machinery, and tooling necessary to manufacture the Lewis' perpetual calendar mechanism. From 1884 to 1885, Lewis sold the V style mechanism to the E. Ingraham and Company of Bristol and the Jerome and Company of New Haven under an agreement, "manufactured under license by". They, in turn, manufactured and assembled the balance of the calendar. On December 3, 1885, the Forestville factory caught fire and the entire building, machinery, and tooling was destroyed.<sup>67</sup> This included the tooling for the V calendar mechanism which ended the production of the Lewis perpetual calendar clocks.

While in semi-retirement, the inventor, Mr. Lewis, applied for still another patent, "Machining Pinion

Leaves," in 1885. He died May 5, 1890, and is buried in the West Cemetery in Bristol, Connecticut.<sup>68</sup>

I quote from Mr. Lewis' obituary published in one of the local papers, May 8, 1890: "Mr. Lewis was a very intellectual man, and always a great reader, being especially fond of poetry . . . In appearance, Mr. Lewis was quite distinguished looking, having a noticeable wide and high forehead, plainly showing his remarkable powers of thought."<sup>69</sup>

## Transition

When the E. N. Welch Manufacturing Company purchased the Welch, Spring and Company in 1884, it found itself with a large inventory of clocks that had the former owners' labels attached. Without incurring additional expenses, they simply listed these clocks in their 1885 catalog as their own and left the old labels as they were. So, for a number of years, until the old inventory was depleted, the E. N. Welch Manufacturing Company was forced to sell many clocks made by the Welch, Spring and Company. For example, the Nilsson model was still listed in the 1889-1890 catalog but carried the Welch, Spring and Company's label. One of two conclusions can be drawn, either the Nilsson was a poor seller or the former company had a huge inventory on hand.

In this transition period when the E. N. Welch Manufacturing Company took over, Solomon Spring applied for a new design patent for a clock case. On October 28, 1884, he received design Patent No. 15,500 for a new "Clock Case Front" (Figure 115). This new design set the stage for the style and type of clock that the E. N. Welch Manufacturing Company would be producing for the next seven or eight years. This clock case patent covered a style or variation of it that had a similar base, side moldings, top, or door. All the Welch walnut Victorian style models, whether shelf or wall, were made from this patent, and all of them were made during this period. The Welch Company used musical names for almost all of the new walnut clocks. Using the same design Patent No. 15,500 the Welch

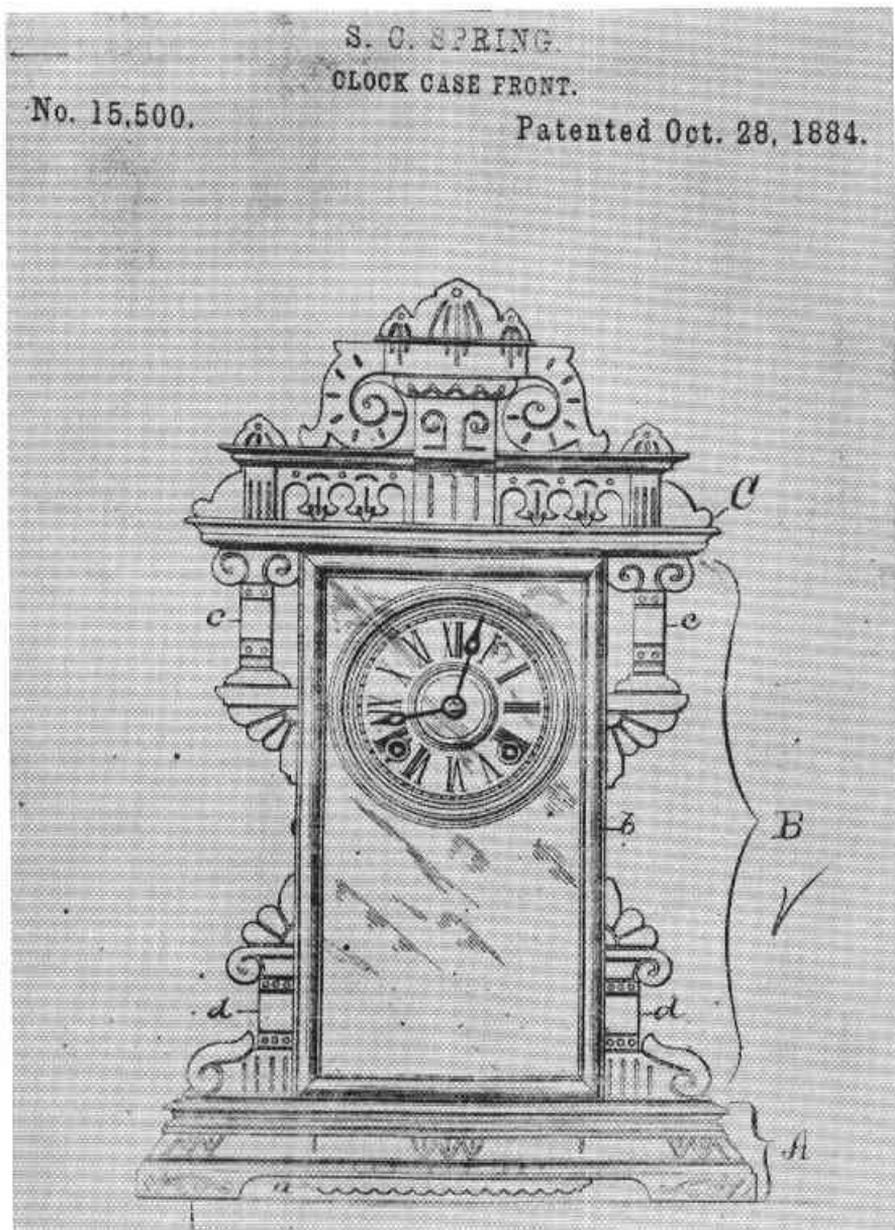


Fig. 115 Solomon Spring Clock Case Design Patent No. 15,500

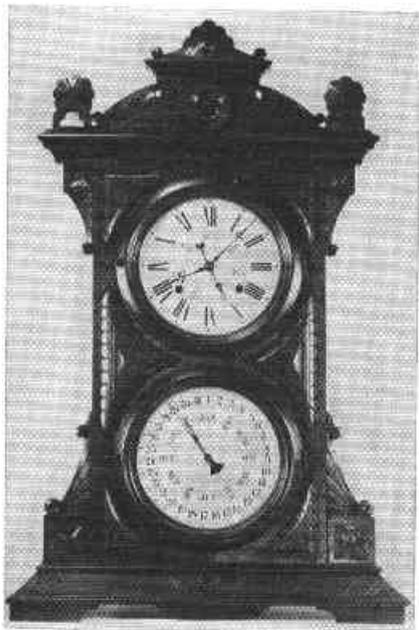


Fig. 116 E. N. Welch Calendar Clock

Company was able to produce a few calendar shelf models. This also allowed them to use up the surplus B. B. Lewis' perpetual calendar mechanisms. An example of one of these shelf calendars is shown in Figure 116. This model never had a name or a label on it except the standard blue and gold label of the Welch, Spring and Company on the calendar cover plate. The clock case is made of walnut, is 32 inches high and 20 inches wide, has an E. N. Welch eight-day time and strike movement, and 7 inch dials. After carefully studying these models, I would say that they were never made by the Welch, Spring and Company, per se, but were only made by the E. N. Welch Manufacturing Company during this transition period.

### Variations of the "Patti" (1889-1893)

In the closing years of the E. N. Welch Manufacturing Company, the management, in a desperate move to save the company, came out with a new line of clocks in their 1889-1890 catalog. Included in this new line were a number of clocks with the *Patti* style

movement. Since this group is often confused with the clocks made by the Welch, Spring and Company because they had a *Patti* style movement, let me positively identify them as clocks manufactured only by the E. N. Welch Manufacturing Company from 1889 to 1893. These new styles had all types of cases: some were wood, some were black enameled iron, and others were marble. Only five of the new wood cases that were introduced had *Patti* movements. They were called the Norma, the Khedive, the Judic, the Ernani, and the Cabinet No. 3. Nine black enameled cases were made with *Patti* movements. These were called No. 1 Iron through the No. 9 Iron. The four marble clocks that were added all had *Patti* style movements, and their names were the Paola, the Albani, the Sontang, and the Marchesi.

### THE NORMA

The Norma (Figure 117) was named after the grand opera *Norma* by Bellini, which was first produced in Milan in December, 1831.<sup>70</sup>

The Norma has a polished mahogany case, stands 16 inches high, is 13 inches wide, has a porcelain five inch dial, half hour strike, cathedral gong, visible escapement, jeweled pallets, and four corner columns.

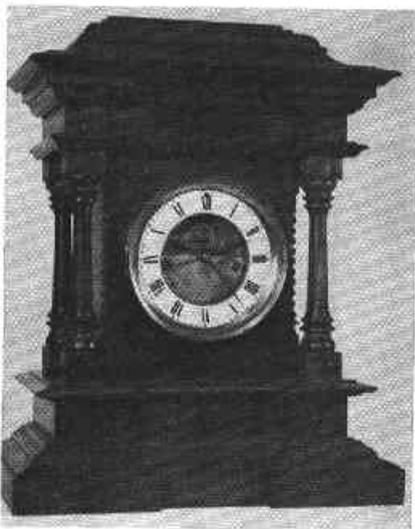


Fig. 117 Norma (1889-1893)



Fig. 118 Ernani (1889-1893)

### THE ERNANI

The Ernani (Figure 118) was named after the grand opera by the same name by Giuseppe Verdi which was first produced in Venice in 1844.<sup>71</sup> The Ernani is different from all the other *Patti* models in that it is a wall hanging clock. It comes in a polished mahogany case, is 18 inches long, 13 inches wide, has a porcelain dial with a visible escapement, jeweled pallets, etc., like the Norma and Khedive.

### THE KHEDIVE

Three clocks did not follow the musical pattern for names, the Khedive, the Judic, and the Cabinet No. 3. The Khedive (Figure 119) was named after the Turkish Khedive (Viceroy) of Egypt, Ismail Pasha, who was the ruler of Egypt at the time the Suez Canal was opened on November 9, 1869.

The Khedive comes in polished mahogany or antique oak, stands 17½ inches high, has a five inch porcelain dial, half hour strike, cathedral gong, visible escapement, jeweled pallets, two

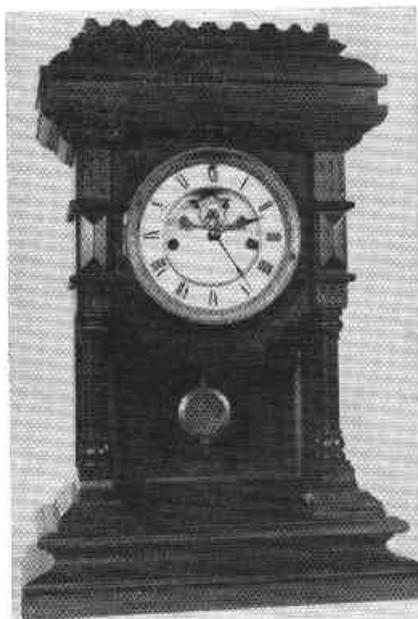


Fig. 119 Khedive (1889-1893)

corner columns, a gold leaf border on the lower beveled glass, and a special pendulum as shown in Figure 106.



Fig. 120 Judic (1889-1893)

## THE JUDIC

The Judic (Figure 120) is the mystery clock for up to now I have been unable to find out why it was given this name. The only close reference to the work judic stems from the word judex, meaning judge, or Judge, giving it a title like the Khedive.

The Judic stands 20 inches high, has a five inch dial, half hour strike and a cathedral gong. It is similar in appearance to the Scalchi.

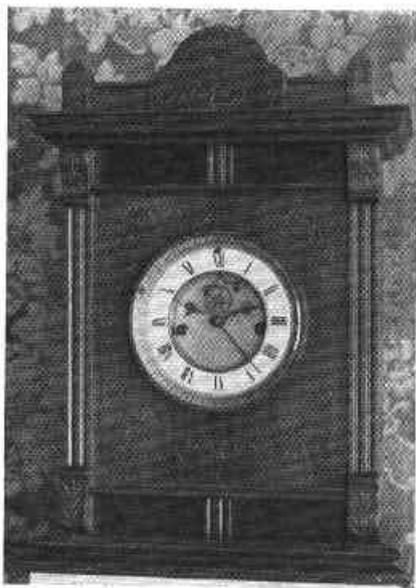


Fig. 121 Cabinet No. 3 (1889-1893)

### CABINET NO. 3

The Cabinet No. 3 (Figure 121) was another *Patti* style that failed to be named after someone in the musical field. The Cabinet No. 3 comes in a 17 inch high polished mahogany case and has a 5 inch painted dial. Some models had a porcelain dial, visible escapement, and jeweled pallets.

### THE NO. 1, IRON

The No. 1, Iron also had the name, *No. 1, Antique*. Although the case is made of iron, it has an alligator skin-like appearance and comes with a gold finish. The body of the case is mounted on four rams' heads, each being sup-



Fig. 122 No. 1 Antique (1889-1893)

ported by individual legs as shown in Figure 122. The No. 1, Antique stands 13 inches high, has a porcelain dial, a visible escapement with jeweled pallets, and a cathedral gong.

### THE PAOLA

The Paola (Figure 123) is an example of a marble *Patti* that was named after an Italian hornist and composer, Francesco Paoli, who was born in 1820, and died in 1870.<sup>12</sup> This marble clock stands 9½ inches high, is 12 inches wide, has a five inch porcelain dial with a French Sash, a visible escapement, jeweled pallets, and is a half hour strike with a cathedral gong.



Fig. 123 Paola (1889-1893)



Fig. 124 No. 9, Iron (1889-1893)

### THE NO. 9, IRON

An example of the black enameled iron clock with a *Baby Patti* movement is the *No. 9, Iron* shown in Figure 124. The *No. 9, Iron* is an eight-day time and strike miniature that stands  $7\frac{1}{2}$  inches high, is  $7\frac{1}{4}$  inches wide, has a  $3\frac{1}{2}$  inch porcelain dial, and comes with a cathedral gong. The *No. 9, Iron* has the *Baby Patti* time and strike movement as shown in Figure 90. The label is pasted to a brass dust cover as shown in Figure 125.



Fig. 125 No. 9, Iron Label