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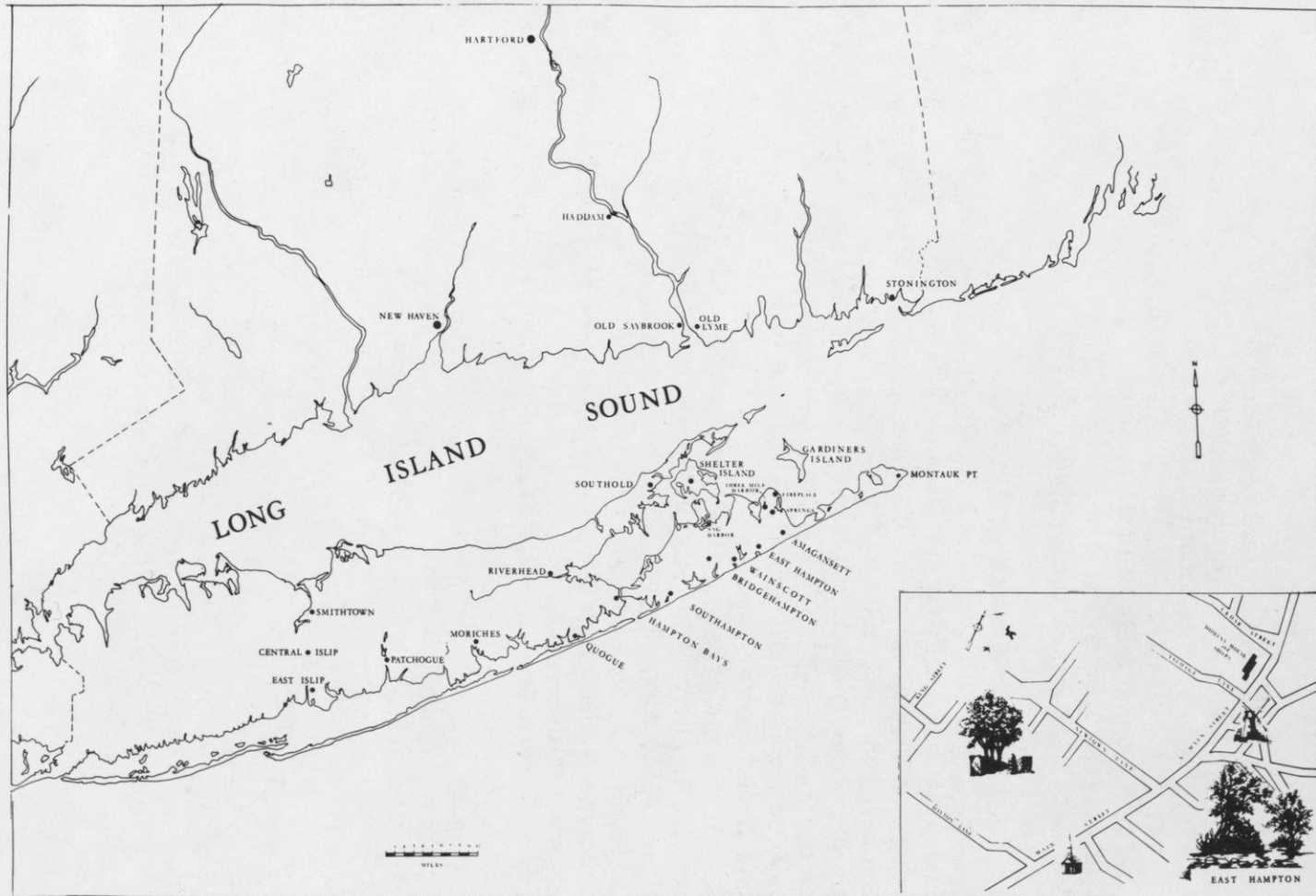


Fig. 1. Long Island and Connecticut towns and villages served by the Dominy craftsmen, with an inset of East Hampton, New York.

## THE DOMINYS OF EAST HAMPTON, LONG ISLAND, AND THEIR FURNITURE

Charles F. Hummel

THE Dominy family of East Hampton, New York, produced three generations of artisans who made furniture and clocks during the late eighteenth and early nineteenth centuries. Five questions are of central concern: who were the Dominy craftsmen and what was the nature of their training; where did they perform their work and what area did they serve; what kind of clocks and furniture did they make; who purchased these objects; and, finally, what conclusions may be drawn?

Three members of the Dominy family deserve the name of craftsmen. They are Nathaniel Dominy IV (1737-1812), Nathaniel Dominy V (1770-1852), and Felix Dominy (1800-1868), father, son, and grandson. Their active careers extended from about 1760 to about 1840, or from the height of the handcraft system into the era of its rapid decline. Their legacy of over two hundred manuscript items, most of which are housed in the Joseph Downs Manuscript and Microfilm Collection of The Henry Francis du Pont Winterthur Museum, includes accounts from the 1760s through the 1840s. Also preserved are approximately eleven hundred of their tools, all in Winterthur's collection, and almost one hundred objects made by the Dominys, several of which belong to Winterthur.

It is almost certain that each of these craftsmen received his training as part of a family apprenticeship system. Unlike the city craftsman, who was apprenticed to a specialist, the rural craftsman usually received his training from his father or another closely related member of the family. Unfortunately, almost no documents survive to prove exactly where or how each of the Dominys was trained. Surviving

members of the Dominy family have stated that Nathaniel Dominy IV received his training from his father, Nathaniel III (1714-1778). Cited as evidence is the fact that Nathaniel III is twice described as a "carponder [carpenter]" in land-sale deeds, which would account for Nathaniel IV's skill as a woodworker.<sup>1</sup> Another suggestion is that Nathaniel IV may have learned the "art and mystery" of the clockmaker from his mother's family: Nathaniel Dominy III married Elizabeth Eyres in 1736, and there were a number of English clockmakers of that name.<sup>2</sup> Nathaniel IV's grandfather, Nathaniel Dominy II (1684-1768), possessed surveyor's skills, and it is recorded that he "looked after" the town clock in 1735.<sup>3</sup> However, no clocks are known to have been made by him, and it is likely that the service he performed for the town was that of a caretaker. Another possible clue to Nathaniel IV's training as a clockmaker is an inscription inside the cover of his copy of Nathaniel Colson's The Mariner's New Calendar, published in London in 1761. In this book the craftsman wrote that he had purchased it from the shop of Mr. Bird at Newport on June 29, 1762. As a matter of fact, however, neither the works nor the cases of clocks produced by the Dominys resemble Newport, Rhode Island, examples. It is clear, however, that Nathaniel Dominy IV preferred to be called a clockmaker rather than a carpenter or cabinet-maker, as his watchpaper proclaims "Watches / Repaired / By / Nathaniel Dominy / Clockmaker / E[ast]. Hampton," and the few advertisements of his business activity refer only to his work with clocks.

Nathaniel IV's emphasis on clockmaking may have led to the intensive training in woodworking he provided for his son Nathaniel Dominy V. Nathaniel V concentrated his activities in house and mill carpentry, wheelwrighting, cabinetmaking, and turning from the time that he was nineteen until about 1844 when he was seventy-four. The large account book kept by the Dominys has an increasing number of entries "From Nat's book" after 1789.<sup>4</sup> A number of furniture forms not previously entered into the ledger appear after 1789 or 1790, providing additional evidence of Nathaniel Dominy V's training as a woodworker. The family apprentice



system, then, allowed Nathaniel IV to concentrate on clockmaking and the repair of watches and clocks while his son performed the tasks necessary for their woodworking business.

Some evidence does exist that Nathaniel V was given training in clockwork by his father. Between Nathaniel Dominy IV's death in October 1812 and the making of Felix Dominy's first clock in December 1817, four clocks are entered into Nathaniel V's accounts. They were made in 1813 and 1814.<sup>5</sup> Unfortunately, none of these four clocks has survived. This training could not have been very extensive, for the last of the craftsmen, Felix Dominy, was given no training in clock- or watchmaking by his father, Nathaniel V, but was instead apprenticed to a craftsman in New York City. A notation in Felix's hand states: "Had this in [18]15 / Name in my first Watch J Day [L]ondon. Owned three other watches while working in N York."<sup>6</sup> Again, although Felix apparently preferred to do metalwork, and his father, woodwork, these roles were occasionally switched. In 1832, for example, James C. Horton (Norton) wrote from Quogue, New York, asking Felix to make him a "3 ft 6 in--in the clear" gunbox of "oak stuff" and Nathaniel V to prepare some "good stuff . . . 7 ft 6 in long" for some wagon shafts.<sup>7</sup>

The family apprenticeship training system was important to rural craftsmen because the more varied their products and craft activities, the greater would be the potential number of customers to serve. It was logical and practical, therefore, for the Dominys to train their children in a number of different craft skills. Because of the artificial separation of crafts, primarily economic in origin in most colonial American cities, the basic relationship and overlapping of tools and techniques needed to perform adequately in various craft pursuits is frequently overlooked. Because of their varied training, the Dominys could complete skillfully almost any tasks they were asked to perform by their neighbors. Clockmaking, watch and clock repair, gunsmithing, coppersmithing, and blacksmithing are all functions within the broad category of metalwork. The woodworking field, similarly, encompasses

cabinetwork, carpentry, and turner's and wheelwright's work. To determine what single craft practice or activity provided the most income for the Dominys is not easy and could be misleading. Any separation or classification of their work would be arbitrary, because almost everything they produced involved more than one craft. For example, a clock was made in their clock shop, and its case prepared in the woodworking shop. An order for a "woolen" wheel would require the production of metal parts in the clock shop forge and the turning and joining of parts of the wheel in the woodworking shop. There is no evidence in the vast number of documents that have survived to show that any of the Dominy craftsmen ever thought, "Now I am a cabinet-maker," "Now I am a carpenter," or "Now I am a wheelwright."

During the years when the Dominy craftsmen were active, East Hampton Village was the center of the predominantly agricultural community of East Hampton Township. Located near the easternmost tip of Long Island, it was described in 1813 as "a Post-Township of Suffolk County, 35 E. of Riverhead, 112 miles E. of New York, and 272 S. of Albany."<sup>8</sup> These were forbidding distances by land transportation, and even with improved roads in the late 1820s it took six days for a letter sent from Islip to reach East Hampton.<sup>9</sup> As late as 1840, there were almost five times as many farmers as craftsmen in this township.<sup>10</sup> Even the Dominys were a perfect example of the rural artisans described by Tench Coxe between 1787 and 1794 as men "who live in the country, generally reside on small lots and farms, of one acre to twenty, and not a few upon farms of twenty to one hundred and fifty acres, which they cultivate at leisure times, with their own hands . . . or by letting out fields, for part of the produce."<sup>11</sup> East Hampton tax records show that in 1814, two years after his father's death, Nathaniel Dominy V and his son Felix were living on a 100-acre property.<sup>12</sup>

In analyzing the products of the Dominy craftsmen, these two factors--an isolated community and a predominantly agricultural one--must be kept in the foreground. At least two prominent figures of the late eighteenth and early

nineteenth century emphasized the isolation of East Hampton. The comments of Lyman Beecher and Timothy Dwight give us a picture of the physical setting in which the Dominy's worked.<sup>13</sup> At the same time, their comments provide a measure of insight into the character of the people whom these artisans served. From 1799 to 1810 Lyman Beecher served as pastor of the Presbyterian church in East Hampton. According to Beecher, the village consisted of "the plainest farm houses" standing on its main street. Wood was piled near the front door of all houses, and the barns were close by, also standing on the street. Beecher commented further that:

There was so little traveling that the road consisted of two ruts worn through the green turf for the wheels, and two narrow paths for the horses. The wide green street was generally covered with flocks of white geese. On Sunday, all the families from the villages . . . came riding to meeting in great two-horse, uncovered wagons, with three seats, carrying nine persons. It is probable that more than half the inhabitants of these retired villages made no other journey during their whole lives. There was not a store in town and all our purchases were made in New York by a small schooner that ran once a week.<sup>14</sup>

About 1811, Timothy Dwight visited East Hampton while on a tour of Long Island. His incisive description reveals mixed feelings:

The town of East Hampton . . . is compactly built, and contains an ancient Presbyterian church, an academy, and about one hundred dwelling houses . . . . The houses are generally of long standing [the Dominy House, built in 1715, was almost one hundred years old at the time of Dwight's visit]. I saw but a single new one, and that was erected where another had been lately pulled down. Scarcely any of them are painted. In other respects they are generally in a tolerable state of repair. The passion for appearance, so far at least as building is concerned, seems hitherto to have fastened very little on the

inhabitants of East Hampton. A general air of equality, simplicity, and quiet, is visible here in a degree perhaps singular.<sup>15</sup>

Dwight dwelled at length upon the isolation of East Hampton and the sense of "stillness and sequestration from the world." The rural character of East Hampton helped to preserve conservative traditions with a consequent demand for conservative-styled products. Dwight's observations on the old traditions prevalent in East Hampton are important in analyzing products made by the Dominy craftsmen:

There is . . . no want of the social character; but it is regulated rather by the long-continued customs of this single spot, than by the mutable fashions of a great city, or the powerful influence of an extensive country, intimately connected in all its parts, and controlling, by the general opinion and practice, the personal conduct of every inhabitant. Living by themselves more than the people of most other places, they became more attentive to whatever is their own, and less to the concern of others. Hence their own customs, especially those which have come down from their ancestors (and these are about all that exist among them), have a commanding influence on their conduct.<sup>16</sup>

Although there is much evidence that the Dominys' outlook was considerably broader than that of their fellow townsmen, they were born into this group of people, understood their preferences, and always remained part of them.

The communities within the area served by the Dominy craftsmen extended well beyond the confines of East Hampton Township, as can be seen on the map (fig. 1). Islip, Moriches, Quogue, Smithtown, and even Flushing were some of the Long Island villages and towns in which the Dominys had customers. They served people living a short sail across Gardiner's Bay and Long Island Sound in Hartford, Haddam, New Haven, Lyme, and Stonington, Connecticut. Most of their cabinetwork and clocks, however, were produced for customers in the immediate vicinity. Of 433 transactions



for furniture recorded in their accounts (see Appendix A), only 10 were clearly with customers who were nonresidents. Of 56 transactions for clocks (see Appendix B), only 5 were with people not living in, or near, East Hampton. Much of their work outside the township was in the nature of repairs.

Between 1768, when Aaron Isaacs was billed ten shillings for a "trundle" bedstead, and 1840, when Isaac Van Scoy, Jr., was charged 2s. 4d. for two "chairs" (see Appendix A), the Dominys produced at least 890 pieces of finished woodwork. This figure includes a few items like buttons and trenchers, but a substantial amount of furniture did come from their shop. From 1768 to about 1828 approximately 90 clocks were produced in their shop although only 54 are recorded in their accounts (see Appendix B). Clearly, production of an average of  $12 \frac{1}{3}$  pieces of furniture per year and  $1 \frac{1}{2}$  clocks per year was not enough to support these craftsmen. Those who have read With Hammer in Hand will recall that cabinetmaking and clockmaking were supplemented by agricultural labor, house and mill carpentry, production of domestic equipment, gun repairing, the sale of produce and merchandise, toolmaking, wheelwrighting, watch and clock repairs, metalworking, and whatever else would produce a shilling or a dollar.<sup>17</sup>

Lists of the furniture and clocks produced by the Dominys are included in Appendixes A and B. Each customer's rank, taken from the tax lists of real and personal property owned in East Hampton between 1802 and 1816, appears by his name.<sup>18</sup> Space does not permit inclusion of every surviving piece of furniture or clock made by these men; the guiding principle in selection for the lists has been to show a variety of forms and to illustrate them in descending order of cost.

The most expensive clock made by Nathaniel Dominy IV cost £38, almost twice as much as the costliest piece of furniture. It was made in 1797 for Miller Dayton, whose average ranking on the tax lists was ninth. The example illustrated (fig. 2) was made two years later for David Gardiner of Flushing, Long Island, whose average tax list ranking was sixteenth although he was a nonresident with landholdings and had no personal property to be taxed. It

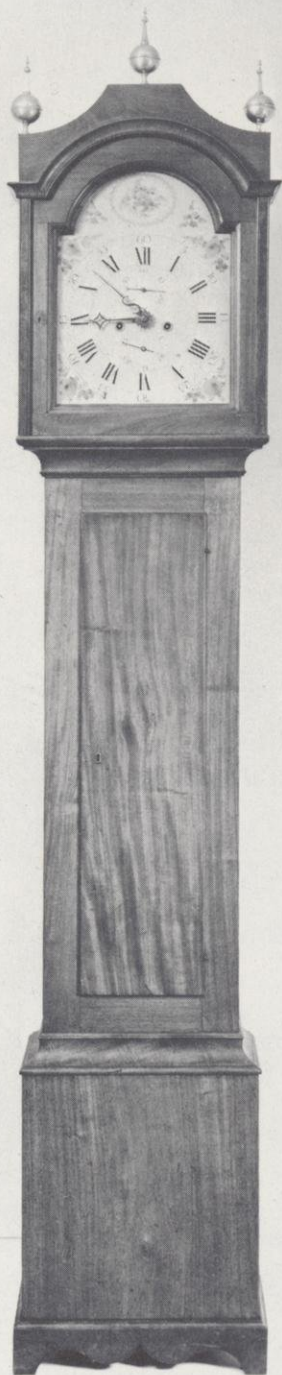


Fig. 2. Eight-day, strike, repeater, alarm clock. Made by Nathaniel Dominy IV for David Gardiner, East Hampton, New York, 1799. Mahogany case, white pine and cherry secondary woods, enameled sheet-iron dial, brass works. H. 92"; W. 17"; D. 9". Winterthur Museum (57.34.1)

is owned by Winterthur and is displayed in the Dominy clock shop. Only seven clocks of this type--featuring an eight-day and striking movement, repeater mechanism, and an alarm--were made. They were produced between 1791 and 1799 and ranged in price from £38 to £20 8s. None of the purchasers of these clocks ranked lower than twenty-eighth on the tax lists.

David Gardiner paid £36, or \$90, for his clock, which is described in an original bill as an "Horologiographical, Repeating, Alarm, Monition" clock. The mahogany used by Nathaniel Dominy V to make the case for this clock has a rich, handsome grain, but with two exceptions the case is a little different from others made by him in this period. Cyma-recta and reversa curves were cut on the applied molding to form a skirt and bracket feet for the clock. This is one of the few examples in which the case does not run behind this bracket to rest on the floor. Its pagoda-shaped pediment was copied from an earlier one on a clock made by the Dominys for David's brother, John Lyon Gardiner, in 1791. Nathaniel IV engraved his signature on the brass alarm dial, as he usually did for his most expensive clocks.

Two very informative letters relating to this clock have survived. One, from his brother, informed Gardiner that the clock was ready and that Nathaniel Dominy IV had stated that it could be put into a case to be shipped "safe by water." Gardiner was also advised to go to Yules Air Furnace in New York City for two cast-iron weights, each from twelve to fourteen pounds. The second letter, from Nathaniel Dominy IV, gave Gardiner detailed instructions for setting up the clock on its arrival in Flushing, New York, including the way the case was to be secured to the wall through the back and steadied at the base by the use of cleats on the floor.<sup>19</sup>

The Dominys' most elaborate clocks had enamel dials made in the Birmingham, England, "manufactory" of Thomas Osborne, and all of the surviving examples bear the firm's imprint on the back of the dial plate. These dials were often bought in New York City by the purchaser of a particular Dominy clock, who was then credited for its expense toward



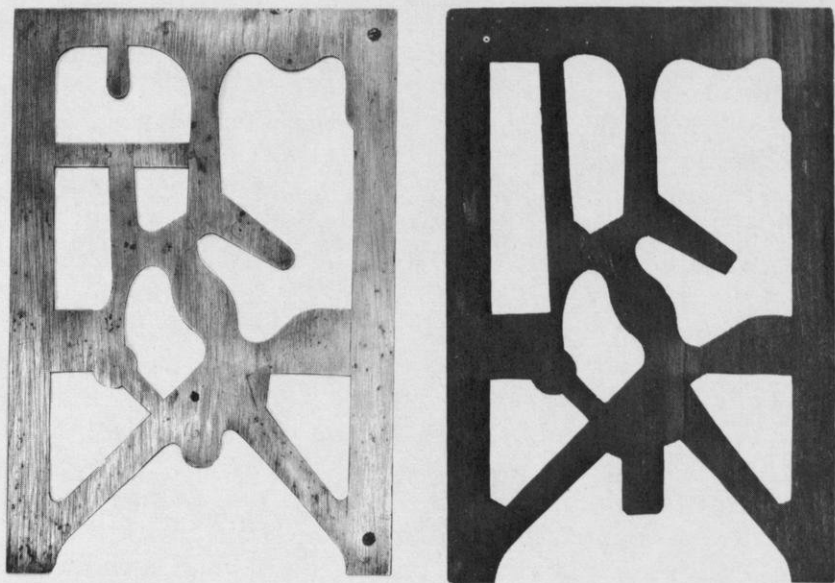


Fig. 3. Clock plate and wood-casting pattern, Nathaniel Dominy IV, East Hampton, New York, ca. 1785. Tulip wood, brass. H.  $7 \frac{11}{16}$ " ,  $7 \frac{13}{16}$ "; W.  $5 \frac{1}{4}$ " ,  $5 \frac{5}{16}$ "; D.  $\frac{1}{8}$ " ,  $\frac{1}{8}$ ". Winterthur Museum (57.26.502; 57.26.524)



the total cost of the clock. Both David and John Lyon Gardiner purchased the dials for their clocks in New York City.<sup>20</sup> This practice presents a concrete example of customer preference, rather than a craftsman's own choice, entering into the design of a clock.

A significant development in the production of Dominy clocks occurred in 1783. In that year, Nathaniel IV first made use of the intricately pierced plates shown in figure 3 to support his clock movements. They are as distinctive and reliable an identification of a Dominy clock as fingerprints would be. It may be that he developed these plates because of the extreme shortage of metal caused by the Revolutionary War. At any rate, no other clockmaker uses them, and they must be considered an example of Dominy ingenuity.

Another of the seven elaborate clocks made by the Dominys illustrates other characteristics of their work. This clock, purchased in 1791 by John Lyon Gardiner, cost him £28, or \$70. This was £8, or \$20, less than the sum paid by his brother David. However, the case of this clock had only a mahogany facing, its sides being constructed of cherry. Moreover, the bottom part of the case was not shaped like that of David's clock, and the sawed profile of the applied molding bracket at the base was much simpler. The design of its turned wooden ball and steeple finials (imitating the more common brass examples) was probably used for those now missing from David Gardiner's clock. John Lyon Gardiner, seventh proprietor of Gardiner's Island, always ranked first on the East Hampton tax lists. Between 1802 and 1815 his real and personal wealth increased from a value of \$52,110 to \$128,400. His financial worth was always six to eight times greater than that of Hunting Miller, for example, who consistently ranked second, and eighty times greater than the value of Nathaniel Dominy IV's property. It comes as no surprise, then, to find that John Lyon Gardiner is the only one of the Dominys' customers who purchased more than one clock (see Appendix B). Both were bought in the same year, 1791, and both were eight-day, strike, repeater, alarm clocks.

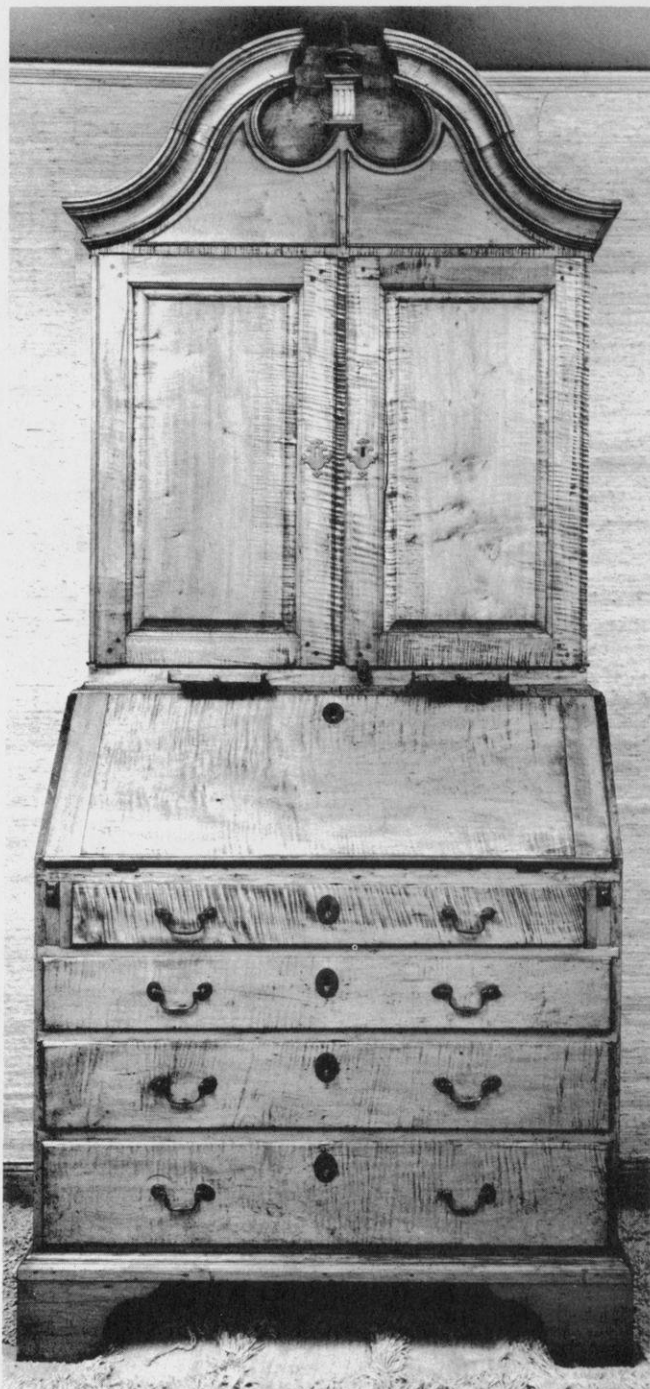


Fig. 4. Desk and bookcase. Made by Nathaniel Dominy V for John Lyon Gardiner, East Hampton, New York, 1800. Maple; cherry and white pine secondary woods. H. 87 1/4"; W. 37 3/4"; D. 20 5/8".  
Winthrop Gardiner, Jr., Collection

In order to determine how long it took the Dominys to make their most expensive clocks, one can use a formula which gives equal weight to labor, materials, and profit.<sup>21</sup> That formula produces an allocation of £12, or \$30, for the labor involved in the clock made for David Gardiner and slightly more than £9, or \$23.33, for producing one of John Lyon Gardiner's clocks. Nathaniel Dominy IV consistently valued his daily labor at 7s. 6d., or about \$1.00, in this period. Therefore, it can be estimated that about 30 days' labor went into the making of David Gardiner's clock and approximately 23 1/3 days' work was needed to make John Lyon Gardiner's. The Dominy accounts, however, indicate that the latter transaction continued over a period of ten months. From February to November 1791, when the clock was finally delivered, John Lyon Gardiner was credited toward the purchase price with two clock faces "got at N. York," glass for the hoods, a small bed bought at a vendue sale, twenty feet of mahogany, cash, and a 33 1/2 pound cheese.<sup>22</sup>

Although the dials of their clocks are frequently well marked, only three pieces of surviving cabinetwork made by the Dominys bear some indication of their authorship. The back of the pendulum case door of John Lyon Gardiner's clock bears the inscription "N. Dominie fecit 1791 Novr for John Lyon Gardiner \$70."

The most expensive piece of furniture produced by Nathaniel Dominy V was probably his most ambitious example of cabinetmaking (fig. 4). On May 5, 1800, he billed John Lyon Gardiner £20 8s. for making a "desk-bookcase" and for carting it to Fireplace, just opposite Gardiner's Island. There it was undoubtedly loaded aboard a sloop and carried over the water to the island. The present owner, Winthrop Gardiner, Jr., inherited the desk about 1933 and brought it back to the mainland village where it was originally made.

Only one desk and bookcase is listed in the Dominy accounts, but three other examples, one more for John Lyon Gardiner and two made for Dominy family use, have survived. That only four of these pieces were made and that they were produced for their wealthiest customer or for the craftsmen's

personal use are indications of the expense involved in production. About twenty days' labor was required to make this desk and bookcase, with much of the time spent on its thirteen drawers.

The desk is of maple, with cherry drawer sides and white pine drawer bottoms and backboards. It provides a fair summary of the Dominys' talent for design--a curious mixture of sophistication and naivete--and their unquestionable skill in handling materials. Its bonnet top has a broken-arch pediment with applied strips of bold and handsome curved molding. Fielded panels under its pediment repeat its shape in a technique similar to that of eastern Connecticut or Rhode Island cabinetmakers. The pediment of the Dominy desk may have been copied from a handsome Rhode Island high chest of drawers that once belonged to John Lyon Gardiner and is now owned by Robert Gardiner. The sliding shelves provided for candles are an indication of unusual quality. Another detail that shows Nathaniel V's careful planning is the use of a nicely shaped bracket applied to the rear of the desk. This enabled the piece to be pushed flush against a chair rail so that both bookcase and desk sections fit snugly against the wall.

The turned finial was thought to be a replacement until a similar turning, used as a drop under the shaft of a candlestand made by Nathaniel V, was discovered. All but one of the cyma-curved dividers in the bookcase section are missing. Many of the decorative patterns used for dividers or valances in this bookcase can be found on three other Dominy desk and bookcases that have survived. Its bracket feet are replacements.

As ambitious an undertaking as this piece is, it exhibits the use of tools on which rural craftsmen placed great reliance for their decorative techniques--molding planes and saws. Carving was not used to any great degree on the Dominys' cabinetwork or, to my knowledge, on other country furniture. When carving was used to decorate a surface, it was usually done without skill. Moldings and sawed ornament, however, provided beautiful decoration for furniture made in rural areas. An unresolved question is why John



Lyon Gardiner would accept this old-fashioned bookcase in 1800 when he could have purchased an up-to-date, fashionable piece of furniture.

In contrast, a desk and bookcase made for family use by Nathaniel V was evidently designed to handle the needs of a flourishing family business. Its plain interior in the desk section contains a number of cabinetmaking tricks. A sliding panel in front of the drawers gives access to a hidden well. At the center is a locked door, which pivots on pintle hinges at its base and falls forward when unlocked. Behind it is a series of three drawers, one of which conceals a secret drawer at the rear. The lower left- and right-hand drawers also conceal secret drawers. Four more drawers are located in the lower part of the bookcase. Above them, dividers provide space for eight large ledgers. Sixteen compartments in the top section give ample storage for bills, receipts, and correspondence.

The Dominys painted much of their furniture, not having the respect for a natural cherry or maple wood finish that people have today. Their own cherry desk and bookcase was covered with black paint, which is being removed by its present owner, W. Tyson Dominy. From 1765 to 1818, Dominy accounts list purchases of "linseed oil, Rosin, Coperas, bees-wax, chalk, Varnish, lacker, White lead, red lead, Lamp Black, [and] Spanish Brown."<sup>23</sup> Two alterations have changed the appearance of the family desk and bookcase. Originally its bookcase doors consisted of large, individual recessed panels outlined by heavy quarter-round molding. In an effort to repair large cracks in the panels, stiles and rails apparently were added in this century as reinforcement. A heavy rail with a molded edge was tacked to the front edge of the bottom of the bookcase section probably at the same time.

Between 1770 and 1811 at least six "desks" were entered into the Dominy accounts at prices ranging from £5 10s. to £11. John Lyon Gardiner paid the latter price for the mahogany example in figure 5, the only one of its type known to the author to have survived.<sup>24</sup> Its large drawers are made of white pine, while the smaller drawers are made of cherry.

The surface of this desk is almost undecorated. A strip of ogee molding is applied to the base, and each of the drawer edges is finished with a slight thumbnail molding. On the drawer fronts are the original post-and-bail handles with circular backplates. The absence of sliding rests for the fall-front lid is explained when the lid is opened. It is supported by iron rods and chain links, a construction technique used on another case piece made by Nathaniel V.<sup>25</sup> The desk's interior is also plain, relieved only by the valance inserts in the letter holes, a double-bead molding on the edge of vertical dividers, and the brass ring-and-screw drawer pulls. The template used to produce the bracket feet that support this desk, and those on other case pieces made by the Dominys, has survived in the Tool Collection. The desk is now owned by Winthrop Gardiner, Sr.

This desk is well documented. On the back of the upper left-hand drawer in the lower section is a pencil inscription that reads "Nathaniel Domine Junr fecit Jany-1802 / For John Lyon Gardiner Esqr - Price 27 \$ - 50 cts." It has been noted above that Nathaniel V's ledger book records a billing of £11 to John Lyon Gardiner for a desk. Throughout their account books, a constant exchange rate of \$2.50 to £1 was used after 1790. Perhaps the cost of this desk is a reflection of the slightly less than ten days spent in making it.

The survival of Dominy furniture and clocks among descendants of the Gardiner family can be misleading. It would be natural to suppose that only the wealthiest individual in East Hampton could afford to buy these expensive pieces of furniture in a wide variety of forms. Indeed, this writer made the flat statement in With Hammer in Hand that "affluence could be assumed in a purchaser [of furniture] when the wood used bore the notation 'mahogany.'"<sup>26</sup> On the basis of the list of furniture in descending order of cost, compared with the customer's tax list ranking, it is now possible to make a contradiction of that statement. For example, the only other purchaser of an £11 desk was Mulford Hand, who also bought his mahogany one in 1802 (see Appendix A). His average rank on the East Hampton Tax lists was 132. Further, although ranked first, John Lyon Gardiner bought twenty-one different



Fig. 5. Desk. Made by Nathaniel Dominy V for John Lyon Gardiner, East Hampton, New York, 1802. Mahogany; white pine and cherry secondary woods. H. 41"; W. 37 1/4"; D. 19 7/8". Winthrop Gardiner, Sr., Collection

furniture items from the Dominys; Thomas Baker, ranked eighty-fourth, purchased twenty different items. Baker's ranking was quite close to that of the Dominys.

The fact that affluence, or lack of it, did not always influence the selection of furniture or clocks is well illustrated by the only survival among twelve chest-on-chests made by Nathaniel Dominy V between 1791 and 1806 (fig. 6). It was made for family use in April 1796 at a cost of £10.<sup>27</sup> This may have been his standard price for a double chest made of cherry, because in 1793 a similar form made for Sineus Conkling at the same cost has the notation "cherry" in the Dominy accounts.<sup>28</sup>

It is startling to see a piece in a full-blown Queen Anne style and realize that it was made in 1796. There is a close relationship between this chest-on-chest and pieces made in eastern Connecticut or Rhode Island. Without documentation this chest probably would be described as a "cherry highboy" of Connecticut origin made about 1750. Indeed, as a result of an article illustrating the Dominy double chest in the March 1968 issue of Antiques, a fine chest-on-chest from eastern Connecticut or Rhode Island has been mistakenly attributed to the Dominys.<sup>29</sup> Surviving examples of Dominy case pieces indicate that they always used pad feet, claw-and-ball feet, or bracket feet--never a combination of two different types, which appears often in Rhode Island or eastern Connecticut.

At the rear of the base section of the Dominys' chest-on-chest is an extra-wide stile, a continuation of the rear cabriole leg, a construction technique which can be seen on other New York pieces.<sup>30</sup> It was employed in order to utilize the full depth of the chest and to enable the whole piece to be placed close to a wall without interference from the knees of the cabriole leg. Bead, ogee, and hollow moldings, all combined on one large block of wood, provide a decorative finish to the top section of the double chest. These moldings were used repeatedly by Nathaniel V, especially the deep hollow molding made by a round plane, which occurs frequently on his clock cases.





Fig. 6. Chest-on-chest. Made by Nathaniel Dominy V for family use, East Hampton, New York, 1796. Cherry; white pine and tulip secondary woods. H. 72 3/8"; W. 40 7/8"; D. 20 1/4". Mrs. George N. Ray Collection

The back of the double chest reveals problems encountered by country craftsmen and the ingenuity used to solve them. The bottom rail tapers from left to right in order to accommodate the uneven edge of the white pine board above it. That board is tenoned into the leg stiles, but the boards of the upper section are nailed in place. Although large boards were available (the uppermost is just over 17 inches wide), a small piece had to be fitted at the top. A strip of molding provided a decorative and useful barrier at the top of the base section.

In 1941 the present owner of this piece accompanied a dealer to the Dominy house to see a family "highboy" that Charles M. Dominy wanted to sell. To mark the purchase, the name DOMINY was stamped on several drawers with an original script branding iron in the possession of the dealer. This branding iron is now part of Winterthur's Dominy Tool Collection (57.26.255). Additional documentation for the double chest exists in the form of the template used to outline the pad foot, cabriole leg, and stile of the base section, which is also part of the Dominy Tool Collection.

Equivalent to the chest-on-chest in terms of cost was the Dominys' "silent clock," which was also referred to in their accounts as a "Timepiece" (fig. 7). Two of these clocks cost two members of the Hedges family £10 each although purchased thirteen years apart. Abraham Hedges, ranked forty-ninth on the tax lists, was billed for his clock in 1805, and Jacob Hedges, Jr., whose rank was 116, was billed in 1818 for his example (see Appendix B). The cases were made by Nathaniel Dominy V, and they are identical. The swanneck cresting on the domed pediment of the hood of Abraham Hedges's clock has been broken and lost, but it was identical to the cresting used on the one made for Jacob Hedges, Jr. About the only difference between the two cases is that a dark brown stain was used on the earlier case while a dark reddish-brown stain covers the later one.

The dials and movements of these two clocks reflect some stylistic differences in the work of Nathaniel Dominy IV and that of his grandson Felix. Nathaniel IV used an

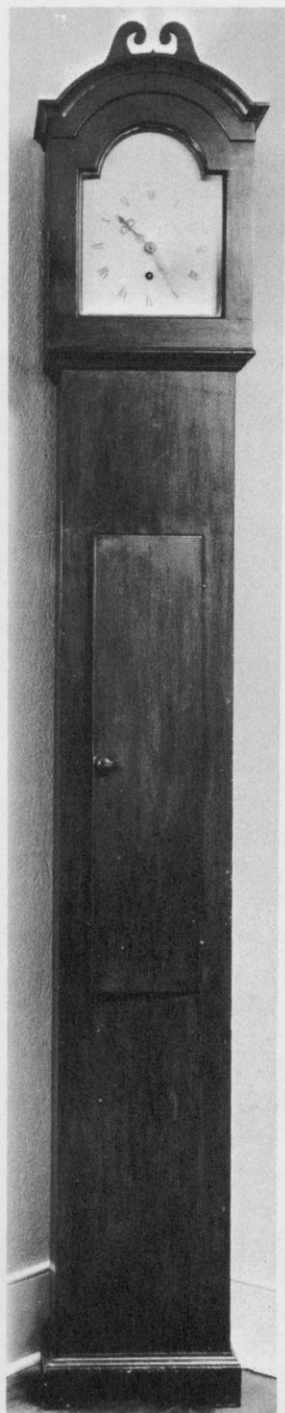
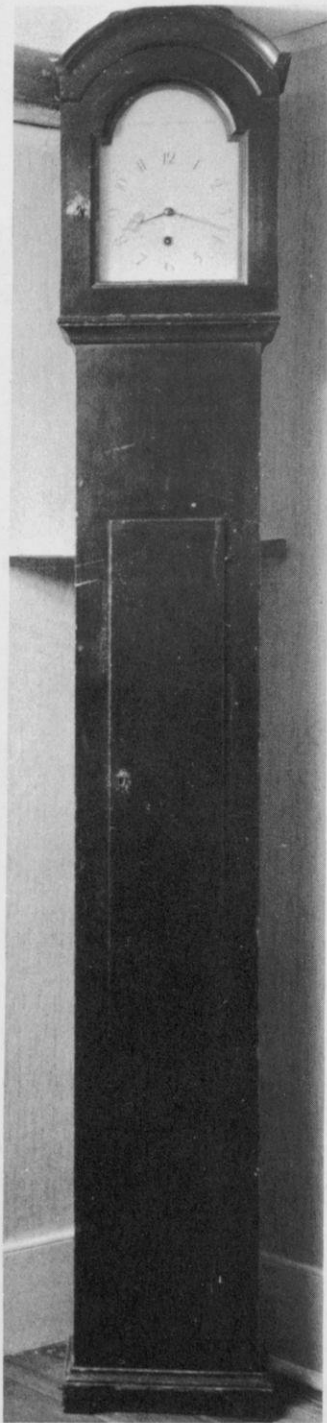


Fig. 7. Silent clocks. Made by Nathaniel Dominy IV for Abraham Hedges and by Felix Dominy for Jacob Hedges, Jr., East Hampton, New York, 1804; 1817-1818. Pine cases, enameled sheet-iron dial and pine dial, brass works. H. 83", 85½"; W. 13", 12 7/8"; D. 8", 7 3/4". Charles D. Talmage and Mrs. John D. Flannery Collection.

enameled sheet-iron dial for his clock, while Felix used a pine dial painted white. Nathaniel IV used a wood dial only occasionally, but, perhaps because of economic necessity, Felix Dominy used them on all but one of his surviving clocks. Arabic numerals appear on the earlier clock, but Roman numerals were used on the later one; this was probably an instance of customer preference as both clockmakers used both types of numerals on their dials. There are obvious differences in the pattern used for the hour and minute hands of both clocks. Nathaniel Dominy placed his name on the front of the dial, but Felix preferred to sign the back of his clock dials.

The movement of both clocks is again almost identical--an indication of the practicality of the design in use for almost twenty years when Abraham Hedges's clock was made in 1804, as well as the indebtedness of Felix to his grandfather for training in clockmaking. These simple movements consisted of andiron-shaped plates to hold six gear wheels and an anchor escapement. Felix made one innovation in the design of this clock movement. He eliminated the connecting section of the arms projecting from the right side of the plate, effecting a further saving of brass. Beautifully simple mechanisms, these clocks had a remarkable low repair rate.

One of the best examples of the lack of direct correlation between wealth and the purchase of certain types of objects from the Dominys is a timepiece made for Captain David Fithian in 1789 at a cost of £6 (fig. 8). Fithian ranked fifteenth on the East Hampton tax lists, but he chose to purchase one of the simplest and least expensive clocks made by Nathaniel Dominy IV. Other residents of East Hampton who ranked lower than Fithian purchased much more expensive clocks. It is difficult to conceive of a simpler tall-case clock. Its pine case is just under seven feet tall, a fraction over one foot wide, and less than a foot deep. Only an applied arched molding board on the base, a small thumbnail molding on the pendulum case door, a bold cove, rabbet, half-round, and cove molding finishing the case, and a flat-topped hood with dome-shaped glass panel provide decoration for the case.



Nathaniel IV used a single hand on the dial to indicate the passage of time. Between each Roman numeral engraved on the pewter dial are eleven marks to note five-minute intervals. The engraved motto on the dial, a distinctive feature of a number of Nathaniel IV's clocks, must have had a humbling effect, not only upon its original purchaser but on subsequent owners: "HARK! / WHAT'S THE CRY./ PREPARE, / TO MEET THY GOD, TO-DAY." It was an apt phrase for people familiar with death. Three of Captain Fithian's nine children died before the age of five.<sup>31</sup> As simple as this clock appears, it is difficult to believe that it was made in slightly more than five days.

From 1794 to 1823 Nathaniel Dominy V recorded a total of 13 "breakfast" tables in his accounts. I saw several breakfast tables during the course of research, but in the absence of family histories substantiated by Dominy accounts, and without patterns, it was impossible to link the tables definitely to the Dominys. If members of the Dominy family had not rescued the table shown in figure 9 from the Dominy house in East Hampton, no example could be illustrated.

This table was probably made for family use and its late-Sheraton design indicates that it must have been produced in the 1820s. It might have been a gift from Nathaniel IV to Felix Dominy for his marriage to Phebe Miller in 1826. It comes about as close to city-oriented furniture as anything the Dominys made and could easily pass for a breakfast table made by a New York City craftsman. It betrays its country origin, however, in the multiplicity of woods used in its construction. Mahogany was used for the table top, leaves, and ring-and-disc-turned legs. The table's apron and frame are made of white pine, the leaf supports are cherry, and the drawer is made of tulipwood.

The table is another example of the "good" furniture these craftsmen made for their own use because the usual charge for a breakfast table in their accounts is £1 10s. or £1 12s. (see Appendix A). In at least one instance a breakfast table sold at the latter price is designated as "cherry." The only mahogany breakfast table listed was sold in 1803 to Abraham Hand, ranked 116 on the tax lists, for £2 16s. Its cost

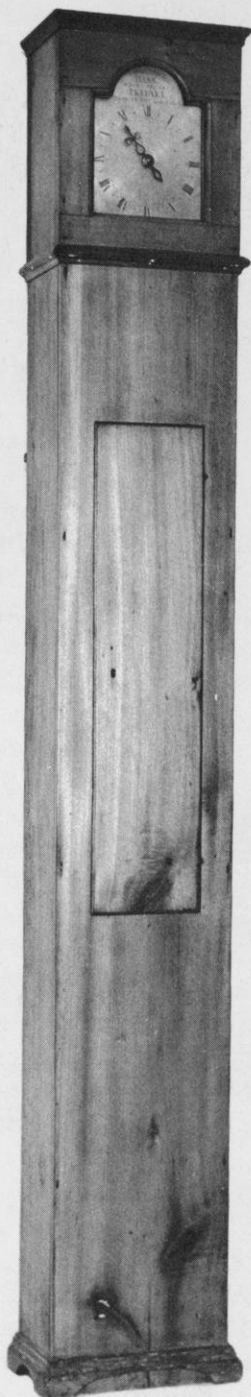


Fig. 8. Timepiece. Made by Nathaniel Dominy IV for Captain David Fithian, East Hampton, New York, 1789. Pine, pewter dial, brass works. H. 79 1/2"; W. 12 1/8"; D. 7 1/2". Frederick M. Selchow Collection



Fig. 9. Breakfast table. Made by Nathaniel Dominy V, probably for family use, East Hampton, New York, 1815-1830. Mahogany veneer on white pine frame; white pine, cherry, and tulip secondary woods. H.  $27 \frac{7}{8}$ "; W. (closed)  $18 \frac{11}{16}$ "; W. (open)  $40 \frac{1}{4}$ "; D.  $35 \frac{9}{16}$ ". Winterthur Museum (68.16)

indicates a manufacturing time of 2 1/2 days. This time is made more plausible by the fact that the legs of the Dominys' table have been turned. Turned work could be made more quickly and cheaply than almost anything else produced in the shop.

Tables and stands of every variety formed a large part of the Dominys' furniture production (see Appendix A). Between 1770 and 1833, 169 such pieces are listed in their accounts. Only three tea tables, however, are noted, and they were all made in 1792 at a cost of £1 4s. or £1 14s. for individuals with ranks of 102 and 77, respectively.

A dished, tilt-top, mahogany tea table is visible in an old photograph of the living room of the Dominy house.<sup>32</sup> This table was purchased by Winterthur from direct descendants of the Dominy craftsmen, and it is probably one of two tables made for family use by Nathaniel V in 1796. Valued at £1 16s., it took just under two days to complete, which seems incredible to modern observers. However, only the legs needed sawing and shaping. The top was turned on a special lathe arbor and puppet (which has survived in the Dominy Tool Collection) from a one-inch-thick board down to a thickness of 7/8 inch. After the top was dished, enough mahogany was removed from the edge to give the appearance of a half-round molding or bead. Its sturdy Doric column, decorated with circular rings, was also turned.

All of the circular-top tables and stands made in the Dominy shop were dished. A good example is the mahogany stand made for John Lyon Gardiner in 1799. The diameter of the tea table is about eight inches wider than that of the stand. At a cost of £1, this was the most expensive stand made by the Dominys, and only one other like it is entered into Dominy accounts. The other example was made for Abraham Baker, who ranked seventy-ninth on the tax lists. The Gardiner stand was brought to the mainland from Gardiner's Island by the present owner, Winthrop Gardiner, Sr., in 1936. Another stand was made of cherry for the same purchaser in 1809, and it cost only 12 shillings.<sup>33</sup> As can be seen in Appendix A, many of the stands made at a cost of 12 shillings bear the designation "cherry," but the larger number of stands made at a price of



ten shillings are not described. They were probably of maple, because a number of stands of that wood made by Nathaniel V have survived.

Chairs were by far the most common product of the Dominy woodworking shop. Between 1766 and 1840, their accounts list 1 closestool chair, 1 easy chair, 31 fiddleback chairs, 8 "great" chairs, 12 rocking chairs, 61 slat chairs, 29 small chairs, and 206 pieces simply described as "chairs," a total of 349 pieces. This is more than one-third the total output of their cabinetwork.

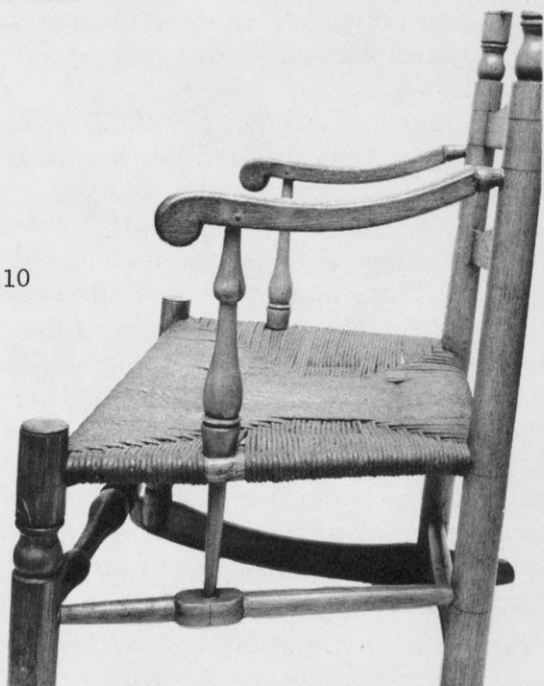
The Dominys' most expensive chair was an easy chair made, not for John Lyon Gardiner, as one might have expected, but for Thomas Baker, who ranked eighty-fourth on the tax lists (see Appendix A). The first reference to rocking chair manufacture by the Dominys was in 1804, when John Lyon Gardiner was billed sixteen shillings for each of two rocking chairs. Between that date and 1830, a total of twelve chairs were produced. Significantly, none of the entries refer to "attaching" rockers, indicating that the form illustrated (fig. 10) was originally intended as a rocking chair. This form was among the most expensive chairs produced by the Dominys and cost as much as a closestool chair or a "great" chair (see Appendix A).

On March 2, 1809, Nathaniel V billed Thomas Baker fourteen shillings for the rocking chair shown in figure 10. Made of hickory, oak, and maple, this chair would appear at first to be an early-eighteenth-century slat-back armchair with rockers added at a later date. But the urn-shaped, curved arched slats, and armrests with small turned tenons joining them to the post are all signs of late-eighteenth- and early-nineteenth-century chair design. The slats are made from a surviving pattern, and the armrests are similar to a template that is in the Dominy Tool Collection. It is the turning that provides excitement and movement for the ornamentation of this chair. Ball-and-disc turnings interrupt the plain cylindrical posts. An elongated baluster and a disc-turned stretcher help to strengthen the front posts of the chair. Double baluster and disc turnings support the plain



Fig. 10. Armchair with rockers, slat back. Made by Nathaniel Dominy V for Thomas Baker, East Hampton, New York, 1809. Hickory, oak, and maple. H. 41 3/8"; W. 24 1/2"; D. 16". Edward Mulford Baker Strong Collection

Fig. 11. Detail of Fig. 10



chamfered-edge armrests. It is obvious from a profile view of the chair that, while turning the posts, the craftsman carefully made incised lines wherever tenons were to join a mortise or drilled hole. Traces of the original dark green or black paint can still be found. The only color designation for chairs listed in the accounts is green.

"Great" chairs and rocking chairs were the only chair forms more expensive than a mahogany Windsor armchair made in 1794 for Captain William J. Rysam, who is consistently ranked sixth on local tax lists. A retired master mariner, by 1799 he had acquired a ropewalk, shipyard, and pier at the foot of Bay Street in Sag Harbor. In 1804 he signed an affidavit that he was sole owner of the 202-ton brig Merchant. Mahogany is not normally used for Windsor furniture, but a clue to its use here is found in the East Hampton Trustees' journals, where it was noted in 1807 that "great quantities of mahogany were brought from Capt. Rysam's Honduras grove."<sup>34</sup>

Under the seat of the chair a chiseled inscription offers proof of Nathaniel's production. It reads "NAT Dominy (script)/ making (script) 10 [shillings]/ Novr (script) 11 1794/WR." This chair's simple turnings and heavy, thick seat are similar to other chairs of this type made in the late eighteenth century. Some attempt was made to lighten the appearance of the chair by scooping the seat, chamfering its lower front edge, and using a quarter-round molding to outline the sides and back. The cost of this chair may have been as low as 10 shillings because of the likelihood that Rysam supplied the material for its construction. Family history says that Nathaniel V made a set of nine similar chairs for Captain Rysam, but only this example has been located. The craftsmen's accounts list Rysam as a customer, but not for chairs--a warning to researchers to avoid relying solely on ledgers and day books.

Fiddleback chairs are entered in Dominy accounts at a price of eight shillings. It is likely that "splat-back" chairs of the type illustrated (fig. 11) cost about the same price. These chairs are not separated by type in Dominy records, and they undoubtedly fall into the large category of the 206 "chairs." Patterns for the splat and cresting rail survive in the Dominy

Tool Collection. They seem to run to a consistent type although the craftsmen occasionally used a Cupid's-bow cresting rail or reversed the position of the splat. Basically, they are turned chairs, and it is in the turning that Nathaniel V used imagination and variety, to judge from surviving examples. Chairs priced from ten shillings or less were purchased in sets of nine, six, four, three, or two. They were purchased by clients who ranged in rank from one to 159. (See Appendix A). This type of chair has come to be known as the "Hudson Valley side chair." They were made, however, from eastern Suffolk County, Long Island, to the upper Hudson River Valley, including sections of New Jersey. A recent exhibition of New York furniture proved that this type of side chair was still being made in Albany in the early nineteenth century. <sup>35</sup>

Slat-back side chairs were among the least expensive furniture made by the Dominys. Between 1796 and 1818, 61 were entered in Dominy ledgers at prices ranging from four to six shillings apiece. Because surviving examples indicate that the craftsmen charged six shillings for a chair with three slats, it is likely that the chair in figure 12 sold at four or five shillings. Every part but the slats could be turned out quickly and easily on the wheel lathe. The slats were made from templates, some of which survive in the Dominy Tool Collection. Keeping in mind that the Dominys charged 7s. 6d. per day for their labor, it would seem that a chair of this kind could be produced in three or four hours. Anyone who has seen a skilled turner at work would agree that this was quite possible.

A few further observations are necessary to sum up the career and the products of this family of country craftsmen. Most of the objects illustrated, and indeed most of the Dominys' products, are not classic representatives of fashion or style. They are, in a very real sense, styleless. One will look in vain for the sources from which their clocks or furniture were copied. The fact that these craftsmen were able to make a distillation from the constant repetition of basic forms and shapes over a long period of time makes their products seem to be timeless. The conservative nature of the





Fig. 11. Side chair, splat back. Nathaniel Dominy V, East Hampton, New York, ca. 1790-1820. Maple, hickory, pine. H: 37"; W: 18"; D: 14½". George V. Schellinger Collection

Fig. 12. Side chair, slat back. Made by Nathaniel Dominy V probably for Captain Ezekiel Mulford, East Hampton, New York, 1790-1820. Maple, hickory, oak. H: 35 5/8"; W: 19½"; D: 13 3/8". Edward Mulford Baker Strong Collection



people they served no doubt contributed to this quality. As George Kubler has pointed out in The Shape of Time, it is extremely difficult to introduce a new design or plan when people derive satisfaction from the forms they already possess.<sup>36</sup>

The Dominys and their customers must have been satisfied with the furniture and clocks produced in East Hampton because, if not, they easily could have introduced ideas from Rhode Island and New York. As noted above, a schooner provided contact with New York at least once a week. Nathaniel Dominy IV and Nathaniel Dominy V purchased tools and other objects in New York City. Felix Dominy was trained in New York City as a watchmaker. John Lyon Gardiner was a wealthy and presumably sophisticated man--copies of German glass catalogues that he owned about 1800 are in Winterthur's library. As a former mariner and merchant, William Rysam certainly was aware of events outside of East Hampton or Sag Harbor. Because the opportunity for cultural contact was present, one must conclude that the furniture and clocks accepted from the Dominys' shops represent cultural choice and a rejection of values, ideas, and fashions in existence outside East Hampton.

It is clear that in East Hampton individual wealth had little correlation to the cost of objects purchased from the Dominys. Ranking on the tax lists (a reflection of real and personal property) meant very little in terms of the purchase of an object of quality. Ezekiel Mulford, ranked fifth on the tax list, bought a clock for £10 3s., while Jared Hand, ranked 99, purchased one for £20. Thomas Baker, ranked 84, is the only customer to have bought three chest-on-chests. Mulford Hand, whose rank was 132, purchased a mahogany desk at £11 that was probably identical to one bought at the same price in the same year by John Lyon Gardiner. One of the reasons for this circumstance should be obvious. The Dominys operated in a barter economy, and the only way they could pay for goods and services they obtained was to reciprocate with goods and services in a like amount. It is entirely possible that in order to pay off a debt, they had to talk Mulford Hand into accepting an £11 mahogany desk.

Finally, it must be noted that the kind of in-depth study

made possible by the wealth of material available about the Dominys has not been done for enough other craftsmen to generalize about how typical or untypical they were. It does give me some hope and satisfaction, however, to envision a day when we will be able to reply with conviction to those critics who assail museum collections as not representing the objects owned by a cross section of earlier Americans, by stating that "indeed they do."

## Appendix A

## FURNITURE MADE BY THE DOMINYS IN DESCENDING ORDER OF COST

Brackets enclose woods known from examination of surviving pieces but not described in the accounts. Letters NR denote nonresident. Letters NRWL denote nonresident with land.

Form	Cost	Description	Owner and date	Rank on tax list
Desk and bookcase	£20-8-0	Maple	John Lyon Gardiner May 5, 1800	1
		Cherry	Nathaniel Dominy	89
Chest of drawers	£18	Mahogany	Huntting Miller June 9, 1800	2
			Jemima Pain June 1770	-
Wardrobe	£13		Nathaniel Hand April 12, 1798	32
Chest-on-chest	£11		Nathaniel Baker (2) April 8, 1805 April 12, 1806	28
			John Havens Oct. 19, 1803	-
			Deacon David Hedges Oct. 11, 1800	10
Desk	£11	[Mahogany & cherry]	John Lyon Gardiner Jan. 15, 1802	1
		Mahogany	Mulford Hand June 26, 1802	132



Form	Cost	Description	Owner and date	Rank on tax list
Chest-on-chest	£10-16-0		Thomas Baker Oct. 1, 1799	84
	£0-10-0		Thomas Baker Feb. 26, 1798	84
Bureau	£10		Abigail Parsons March 11, 1802	-
Chest-on-chest	£10		Nathaniel Baker April 25, 1799	28
			Thomas Baker Sept. 12, 1795	84
		Cherry	Sineus Conkling Oct. 1793	-
			Joseph Dimon Jan. 7, 1801	98
		[Cherry]	Nathaniel Dominy V April 1796	108
Desk	£10		Jared Hand Jan. 3, 1810	99
Coffin	£10	Mahogany & pine	John Lyon Gardiner Nov. 23, 1816	1
Desk	£8		Nathaniel Hand Oct. 1811	32
Chest-on-chest	£7-12-6		John Parsons III Nov. 24, 1791	16
Desk	£6-16-0		David Rose Oct. 11, 1771	-

Form	Cost	Description	Owner and date	Rank on tax list
Bureau	£6		Abraham Edwards March 20, 1807	76
			John Edwards Dec. 12, 1804	54
			Jacob Hedges, Jr. March 22, 1817	116
		Cherry	Joel Miller May 17, 1816	100
			John Parsons Nov. 3, 1803	16
			Charles R. Hand April 14, 1818	-
Clockcase	£6		John White Nov. 25, 1806	NR
Bureau	£5-10-0		Mary Parsons Dec. 12, 1799	43
Desk	£5-10-0		Dr. Samuel Hutchinson May 1770	-
Bookcase	£5-0-0		Jonathan Dayton, Esq. Aug. 2, 1814	55
Bureau	£5-0-0		Thomas Baker June 3, 1807	84
			Joseph Dimon Nov. 3, 1804	98

Form	Cost	Description	Owner and date	Rank on tax list
Bureau ( <u>cont.</u> )	£5-0-0	Cherry	Joel Miller March 20, 1813	100
			Jonathan Osborn Feb. 20, 1809	79
			Jonathan Stratton Dec. 14, 1809	64
			Thomas Tillinghast June 1807	133
Clockcase	£5		Henry Dominy 1796	-
Bureau	£4-10-0		Thomas Baker May 1794	84
			Elnathan Parsons Oct. 1793	6
Table, dining	£4-8-0	Mahogany, large	David Baker July 16, 1800	50
Case with drawers	£4		Jacob Conkling	-
Table	£4	Mahogany 2 at £4 each	William Huntting May 1, 1810	23
Table	£3	Mahogany	Mulford Hand August 18, 1803	132
Bedstead, and "teasters"	£2-16-0		Jonathan B. Mulford Sept. 10, 1819	33
Press, clothes	£2-16-0		[Rev.] Lyman Beecher May 14, 1806 April 20, 1809	-

Form	Cost	Description	Owner and date	Rank on tax list
Table, breakfast	£2-16-0	Mahogany	Abraham Hand March 11, 1803	116
Chest, two-drawer	£2-12-0		Elizabeth King Feb. 28, 1807	133
Chest, two-drawer	£2-10-6		Mary Field Feb. 28, 1807	131
Bedsteads	£2-8-0		John Lyon Gardiner Jan. 1, 1799	1
		"teasters"	John Mulford May 1817	63
		"long, reeded posts & Teasters"	John Parsons March 16, 1818	16
			David Sherril Nov. 29, 1809	107
Table	£2-8-0		Jared Hand Sept. 6, 1779	99
			Nathaniel Baker April 25, 1799	28
Table, dining	£2-8-0	Cherry	Benjamin Miller April 3, 1819	42
		"teasters"	Jonathan Fithian August 13, 1818	70
		Cherry	Jonathan Osborn March 2, 1809	79
		Cherry	Elnathan Parsons Jan. 22, 1819	6



Form	Cost	Description	Owner and date	Rank on tax list
Table	£2-6-0		John Miller Oct. 26, 1793	28
Bedstead	£2-4-0		David Miller May 23, 1811	25
		"teasters"	Benjamin Miller Sept. 2, 1824	42
Bedstead	£2	"fluted posts"	Thomas Baker April 21, 1809	84
		"long posts"	May 16, 1816	
		"teasters"	Hunting Miller Sept. 8, 1809	2
		"teasters"	Recompense Sherril Oct. 4, 1809	40
Chest, two-drawer	£2		Puah Cuff March 27, 1798	-
			Abraham Edwards Feb. 3, 1800	76
			John Hunting June 26, 1812	52
			Stephen Stratton Sept. 12, 1793	38
Table	£2		Thomas Baker May, 1794	84
			Sylvester Dearing July 9, 1792	-

Form	Cost	Description	Owner and date	Rank on tax list
Table (cont.)	£2	"cherry trees"	John Huntting March 31, 1792	52
		cherry	Elnathan Parsons Dec. 12, 1793	6
			John Miller Oct. 26, 1793	28
Table, breakfast	£2		Abraham Edwards July 2, 1812	76
		cherry	Abraham Huntting March 7, 1810	100
Table, dining	£2		Abraham Baker August 14, 1794	79
			Deacon William Barnes August 14, 1792	29
		cherry	Nathan Mulford March 12, 1796	-
Table, large	£2		Nathaniel Baker Dec. 26, 1797	28
Table, round	£2	"large, maple"	John Lyon Gardiner Sept. 7, 1791	1
Table, dining	£1-18-0	"large"	Elisha Osborn August 23, 1792	77
Chest	£1-16-0		Thomas Filer Dec. 20, 1792	102

Form	Cost	Description	Owner and date	Rank on tax list
Chest ( <u>cont.</u> )	£1-16-0		John Lyon Gardiner Jan. 12, 1817	
Table	£1-16-0		Nathaniel Dominy family April 1796	108
Table, breakfast	£1-16-0		Jeremiah Dayton July 1, 1812	36
		"part of his stuff"	Jonathan Fithian Oct. 1, 1823	70
Table, oval	£1-16-0		John Dominy Sept. 14, 1792	-
Bedstead	£1-14-0	"part of his timber"	Joseph Barnes Nov. 12, 1821	88
Chest, one-drawer	£1-14-0		Abraham Edwards June 11, 1799	76
			Nathan Miller Feb. 3, 1800	139
Chest, two-drawer	£1-14-0		Dr. Samuel Hutchinson April 19, 1786	-
Table, breakfast	£1-14-0		Miller Dayton Nov. 8, 1804	9
Table, tea	£1-14-0		Elisha Osborn August 23, 1792	77

Form	Cost	Description	Owner and date	Rank on tax list
Chest	E1-12-0		David Talmage, Jr. Dec. 20, 1794	60
Chest, one-drawer	E1-12-0	"you found brasses"	David Talmage, Jr. Sept. 1790	60
Table	E1-12-0		John Havens Oct. 19, 1803	-
			Abraham Parsons July 1, 1809	95
Table, breakfast	E1-12-0		Thomas Baker Sept. 12, 1795	84
			Samuel Dayton May 25, 1804	41
		cherry	Samuel Stratton Dec. 20, 1794	NR
Table	E1-10-0		Thomas Baker May 1794	84
		"of his boards"	Jonathan Fithian May 1, 1815	70
			Jacob Sherril Oct. 15, 1789	[128]
			David Talmage, Jr. March 17, 1788	60
Table, breakfast	E1-10-0		Nathaniel Baker Jan. 8, 1799	28
			Thomas Baker Sept. 12, 1795	84
			Sineus Conkling March 11, 1795	-



Form	Cost	Description	Owner and date	Rank on tax list
Table, oval	E1-10-0		Cloe Loper Dec. 1791	-
Table, round	E1-10-0		Uriah Miller May 7, 1778	-
Bedsteads	E1-8-0	"part of his timber"	Jonathan Baker Nov. 12, 1824	79
		"all long posts"	Joseph Edwards Jan. 6, 1812	152
		"bedstead with a joint to turn up"	Abraham Sherril, Jr. June 1, 1818	42
Table	E1-8-0		John Lyon Gardiner July 2, 1803	1
		"part his stock"	Abraham Mulford Dec. 3, 1796	NR
			Josiah Mulford August 9, 1794	44
		"pine with 1 leaf"	Abraham Sherril, Jr. Jan. 4, 1819	42
Table, round	E1-8-0		Uriah Miller Dec. 13, 1773	-
Chest	E1-6-0	"a complicated chest"	John Parsons III Oct. 1792	16
Bedsteads	E1-4-0	"4 long posts"	Thomas Baker Dec. 11, 1801	84

Form	Cost	Description	Owner and date	Rank on tax list
Bedsteads <u>(cont.)</u>	E1-4-0		Betsey Burnham July 25, 1807	NR
		"4 long posts"	Nathaniel Hand Dec. 11, 1801	32
			Nathaniel Hand June 17, 1812	32
		"long posts"	Abraham Huntting June 5, 1811	100
		"teasters"	Huntting Miller June 7, 1800	2
		"2 long posts"	Thomas Tillinghast Nov. 14, 1810	133
Chair, easy	E1-4-0		Thomas Baker March 4, 1808	84
Chest	E1-4-0		Samuel Stratton Jan. 19, 1811	NR
			Benjamin Miller April 18, 1808	42
			Benjamin Miller June 1809	42
			Benjamin Miller May 28, 1813	42
			Abraham Mulford April 12, 1803	NR
		Edward Conkling April 8, 1802	76	

Form	Cost	Description	Owner and date	Rank on tax list
Chest ( <u>cont.</u> )	E1-4-0		Henry Conkling April 8, 1802	78
			Jonathan Edwards March 3, 1812	35
			Benjamin Miller March 20, 1807	42
			Ebenezer Hedges March 8, 1810	76
Clockcase	E1-4-0		William Parsons August 8, 1800	96
Desk, writing	E1-4-0	"bench"	Isaac Edwards Feb. 20, 1808	34
Frames, looking-glass	E1-4-0		N. Dominy family April 1796	108
Table	E1-4-0		Bethiah Hiks June 1770	-
Table, oval	E1-4-0		Henry Conkling Jan. 29, 1766	-
Table, tea	E1-4-0	"mahogany"	Sylvester Dearing July 9, 1792	NR
			Thomas Filer Dec. 20, 1792	102
Chest	E1-2-0		John Edwards Oct. 9, 1806	54
			"for Solon-- his lock and hinges"	Elnathan Parsons March 1814

Form	Cost	Description	Owner and date	Rank on tax list
Chest ( <u>cont.</u> )	E1-2-0	"for Jonah-- he found lock"	Phebe Terbil March 28, 1822	-
Desk, writing	E1-2-0	"bench"	Joseph Edwards Feb. 13, 1808	152
Bedstead	E1-1-6		Lyman Beecher Jan. 15, 1806	-
Bedstead	E1-0-0	"teasters"	Thomas Baker April 26, 1809	84
			Nathan Dayton April 9, 1798	NR
			Archibald Gracy Dec. 17, 1801	38
			Dr. Huntington Feb. 17, 1806	138
			Mary Parsons Dec. 12, 1799	43
			Robert Parsons Sept. 22, 1806	88
			Dr. Ebenezer Sage July 15, 1793	-
Chest	E1-0-0	"you found lock & hinges"	Nathaniel Baker Jan. 18, 1817	28
			Elnathan Parsons Sept. 27, 1802	6
Desk, writing	E1-0-0		Elnathan Parsons Dec. 10, 1795	6

Form	Cost	Description	Owner and date	Rank on tax list
Stand	£1-0-0	[mahogany]	John Lyon Gardiner March 30, 1799	1
			Abraham Baker Feb. 3, 1810	79
Desk, writing	£0-19-0	"his hinges"	Jeremiah Dayton Jan. 13, 1801	36
		"bench, screws & hinges found by you"	Timothy Miller Feb. 20, 1808	38
Bedstead	£0-18-0		Abraham Baker July 26, 1792	79
			Abraham Baker Feb. 3, 1810	79
		"2 long posts"	N. Dominy family April 1796	108
			Daniel Hedges July 11, 1792	15
		"2 long posts & painted"	Jeremiah Miller, Jr. May 9, 1792	49
			Amilia Parsons Sept. 22, 1806	-
		John Gardiner Dec. 8, 1789	1	
Chest	£0-18-0		David Leek Jan. 30, 1788	-



Form	Cost	Description	Owner and date	Rank on tax list
Chest ( <u>cont.</u> )			Collins Parsons April 25, 1799	-
Desk, writing	£0-18-0		Jonathan Osborn August 8, 1801	79
Table, kitchen	£0-18-0	"large"	Jonathan Tuthill Sept. 28, 1817	110
			Jonathan Mulford Jan. 16, 1804	82 [10]
Chest	£0-17-0		(2) Elnathan Parsons May 22, 1792 August 5, 1790	6
Bedstead	£0-16-0		David Hedges Sept. 29, 1801	10
		"short posts"	David Miller Dec. 24, 1804	25
			Elnathan Parsons May 2, 1799	6
			Dering Ranger Sept. 11, 1810	89
Chair, closestool	£0-16-0		John L. Gardiner March 29, 1809	1
Chair, great	£0-16-0		Elnathan Parsons August 1, 1793	6
Chairs, rocking	£0-16-0	[2]	John L. Gardiner June 8, 1804	1

Form	Cost	Description	Owner and date	Rank on tax list
Chest	£0-16-0		David Miller Oct. 3, 1796	25
			Thomas Owen Nov. 10, 1790	-
			"your stock" Abraham Parsons, Jr. March 16, 1822	90
Coffin	£0-16-0	"brother Isaacs corps - his stuff--my lining"	Abraham Hedges Dec. 3, 1814	49
Cradle, child's	£0-16-0		David Edwards Oct. 17, 1814	106
			John Mulford May 25, 1813	63
			Ambrose Parsons April 23, 1803	16
			Elnathan Parsons Jan. 8, 1824	6
			Jonathan Stratton Oct. 1803	64
			Thomas Tillinghast Jan. 4, 1806	133
Stand	£0-16-0	mahogany	Hunting Miller June 9, 1800	2
			Isaac Scoy, Jr. May 4, 1831	92

Form	Cost	Description	Owner and date	Rank on tax list
Table	£0-16-0	"with drawer"	David Miller Dec. 23, 1805	25
Table, kitchen	£0-16-0		Jonathan Tuthill June 6, 1814	110
Stand	£0-15-0		Eli Parsons May 25, 1802	24
Stand	£0-14-6	"mahogany top"	Thomas Baker April 1, 1807	84
Bedstead	£0-14-0		John Lyon Gardiner May 4, 1807	1
		"trundle bed- stead"	Jonathan Mulford April 22, 1802	82 [10]
		"painted"	William Mulford May 29, 1794	41
		"short posts & painted"	Elnathan Parsons Nov. 1794	6
		"bedstead painted"	Isaac Payne May 1792	128
		"short posts"	David Talmage II April 3, 1810	62
Chair, great	£0-14-0		Abraham Sherril, Jr. Nov. 2, 1822	42
Chairs, rocking	£0-14-0		Abraham Baker April 28, 1817	79

Form	Cost	Description	Owner and date	Rank on tax list
Chairs, rocking (cont.)	£0-14-0		Thomas Baker March 2, 1809	84
			David Conkling Nov. 15, 1809	75
			Nathaniel Hand April 20, 1811	32
			Dr. Abel Huntington May 1811	138
			William Huntting March 25, 1810	23
			Jonathan B. Mulford - 1830	-
			Eli Parsons July 7, 1817	24
			Elnathan Parsons April 1, 1823	6
Chest	£0-14-0		David Leek Jan. 30, 1788	-
Stand, candle	£0-14-0		Jonathan Osborn 3d Feb. 1833	107
Table, kitchen	£0-14-0	"part his stuff"	Jonathan Fithian Oct. 1, 1823	70
Bedsteads	£0-13-0	"trundle"	John Dominy Oct. 13, 1792	-

Form	Cost	Description	Owner and date	Rank on tax list
Bedsteads <u>(cont.)</u>	£0-13-0	"trundle"	Abraham Parsons August 30, 1807	90
		"trundle bed- stead"	Isaac Payne Oct. 13, 1790	128
Chairs, great	£0-13-0		Schoolhouse Jan. 23, 1804	-
Chest	£0-13-0		Abigail Baker Dec. 24, 1791	[28]
			Jeremiah Gardiner Jan. 9, 1790	57
			Timothy Miller Jan. 30, 1818	38
Bedsteads	£0-12-0	"short posts"	Puah Cuff Jan. 5, 1796	-
			John L. Gardiner July 2, 1793	1
			David Leek Nov. 28, 1792	-
Bottle case	£0-12-0		Abraham Sherril, Jr. April 27, 1802	42
Chairs, great	£0-12-0	[2]	Thomas Baker Nov. 8, 1792	84
			John Dominy August 7, 1790	-
			Elnathan Parsons August 5, 1790	6
			David Talmage, Jr. Dec. 7, 1805	60



Form	Cost	Description	Owner and date	Rank on tax list
Chairs, rocking	£0-12-0	"great"	Abraham Edwards March 15, 1809	76
Chest	£0-12-0		John Hunting June 1795	52
		"for Dan'l Conkling"	Nathan Dayton 1786	-
		"your boards"	Jonathan Osborn March 7, 1810	79
			Benjamin Parsons Dec. 7, 1792	137
Chest, plain	£0-12-0		Elnathan Parsons August 22, 1792	6
			Abraham Baker, Jr. May 30, 1792	79
Chest, plain	£0-12-0		Thomas Baker July 1792	84
			Nathan Conkling, Junr. Dec. 30, 1788	-
Reel	£0-12-0		Sylvester Field Oct. 2, 1818	-
			Jacob Hedges, Jr. Dec. 4, 1816	116
Stands	£0-12-0		Thomas Baker Dec. 25, 1813	84
		cherry	Isaac Barnes Feb. 21, 1818 July 20, 1818	130

Form	Cost	Description	Owner and date	Rank on tax list
Stands <u>(cont.)</u>	£0-12-0		Edward Conkling March 24, 1804	76
			Harvey Conkling July 3, 1816	100
			Zebulon Conkling 1820	-
			Miller Dayton Jan. 21, 1801	9
			[2] Jeremiah Miller Dec. 20, 1796	48
			cherry John Mulford May 1817	63
			cherry Sylvester Field Nov. 27, 1818	-
			Jonathan Fithian Dec. 11, 1811	70
			Jonathan Fithian Oct. 1, 1823	70
			cherry John L. Gardiner Oct. 25, 1809	1
			Samuel Mulford April 29, 1818	16
			cherry Jonathan Osborn July 18, 1818	79
			cherry Philetus Osborn Oct. 22, 1821	68

Form	Cost	Description	Owner and date	Rank on tax list
Stands (cont.)		cherry	Abraham Parsons June 1829	90
		cherry	Abraham Parsons, Jr. Jan. 25, 1820	90
			Isaac Plato Oct. 16, 1813	120
			Samuel Russell Dec. 18, 1817	-
			Samuel Stratton March 13, 1828	-
		cherry	Jonathan Tuthill May 21, 1814	110
Table	£0-12-0		Joseph & Isaac Dimon June 13, 1804	98
			Benjamin Miller March 4, 1807	42
			Mary Parsons Dec. 12, 1799	43
Table, kitchen	£0-12-0		Ambrose Parsons Nov. 4, 1802	16
Chest	£0-11-0	"for Joel"	Daniel Loper Sept. 30, 1788	-
Chest, plain	£0-11-0		Thomas Baker Dec. 21, 1793	84
Stands	£0-11-0		Jonathan Conkling Jan. 26, 1804	68

Form	Cost	Description	Owner and date	Rank on tax list
Chest	£0-10-6	"Luthur"	Jacob Conkling April 2, 1792	-
Bedsteads	£0-10-0		Nathaniel Baker June 21, 1768	28
		"trundle"	Henry Dayton July 2, 1784	-
		"trundle"	Aaron Isaacs August 17, 1768	91
		"trundle"	Abraham Miller Dec. 23, 1768	-
Chairs	£0-10-0	"6 green"	Elnathan Parsons Nov. 29, 1800	6
		"6 @ 10"	Nathan Miller Dec. 1802	139
		[6]	Nathaniel Dominy family April 1796	108
		"6 green chairs"	John L. Gardiner April 18, 1803	1
		"6 green"	Abraham Mulford April 14, 1801	NR
		[4]	John Huntting Nov. 24, 1803	52
Chest	£0-10-0	"Israel"	Jacob Conkling April 5, 1788	-
		"Isaac"	Jan. 3, 1791	
		"long"	N. Dominy family April 1796	108

Form	Cost	Description	Owner and date	Rank on tax list
Chest ( <u>cont.</u> )	£0-10-0		David Hedges April 24, 1799	10
		"large, his stock"	Stephen Hedges July 2, 1799	NRWL
		"for an Indian"	Aaron Isaacs March 15, 1760	91
Clotheshorse	£0-10-0		John L. Gardiner April 18, 1803	1
Reel	£0-10-0		Sineus Conkling Oct. 1793	-
			N. Dominy family April 1796	108
			Mary Parsons Dec. 12, 1799	43
			David Dimon June 8, 1795	-
Stands	£0-10-0		N. Dominy family April 1796	108
			Nathan Dayton April 9, 1798	-
			David Dimon March 18, 1802	-
			Nathaniel Baker Dec. 30, 1812	28
			Thomas Baker Sept. 12, 1795	84
			Abraham Bennet April 7, 1807	159



Form	Cost	Description	Owner and date	Rank on tax list
Stands <u>(cont.)</u>	£0-10-0		Henry Conkling March 13, 1813	78
			Benjamin Miller March 4, 1807	42
			Joel Miller July 26, 1803 May 26, 1812	100
			Timothy Miller Feb. 18, 1803 March 21, 1806	38
			"for your daughter Mary" July 1811	
			Abraham Mulford April 11, 1807	-
			Daniel Hedges July 11, 1792	15
			John Huntting July 14, 1810	52
			Jonathan Mulford Jan. 2, 1809	82
			Jonathan Osborn Dec. 16, 1808	79
			Chloe Parsons Sept. 19, 1801	67
			David Scoy June 11, 1800	98
			Isaac Scoy June 11, 1800	20

Form	Cost	Description	Owner and date	Rank on tax list
Stands ( <u>cont.</u> )	£0-10-0		David Talmage 3d Nov. 14, 1802	84
		"turned leaf stand"	John Terry April 25, 1793	-
Stand, candle	£0-10-0		Thomas Baker Oct. 1, 1799	84
			David Hedges Oct. 11, 1800	10
Table	£0-10-0	"plain"	Daniel Hedges Dec. 6, 1790	15
Stands	£0-9-0		Nathaniel Lester May 25, 1802	-
Bedsteads	£0-9-0	"small bedstead"	Joel Miller June 6, 1797	100
Chairs	£0-9-0	[6]	John L. Gardiner August 27, 1811	1
		[6]	Benjamin Miller June 14, 1810	42
		[6]	Joel Miller Sept. 2, 1811	100
		"6 for your mother"	Timothy Miller June 1, 1814	38
		[6]	Abraham Parsons, Jr. April 6, 1814	90
		[6]	David Talmage II August 28, 1811	62

Form	Cost	Description	Owner and date	Rank on tax list
Stands	£0-9-0		Matthew Stratton June 8, 1793	-
Stand, candle	£0-9-0		John Gan Jan. 8, 1796	139
		"for George"	Dr. Abel Huntington Feb. 20, 1819	138
Chairs	£0-8-0	[4]	Elnathan Parsons August 5, 1790	6
		[2]	David Talmage Jr. Dec. 3, 1790	60
		[4]	March 31, 1791	
Chairs, fiddleback	£0-8-0	[6]	Nathaniel Baker Nov. 2, 1797	84
		[6]	Edward Conkling March 24, 1804	76
		[4]	Nathaniel Dominy family April 1796	108
		[9]	Abraham Mulford Dec. 14, 1796	-
Chairs, small	£0-8-0		Dr. Abel Huntington April 8, 1802	138
Coffin	£0-8-0	"for Widow Russels Corps"	East Hampton May 24, 1789	-

<u>Form</u>	<u>Cost</u>	<u>Description</u>	<u>Owner and date</u>	<u>Rank on tax list</u>
Mortar & pestle (salt)	£0-8-0	"Lignum Vitae"	John L. Gardiner Sept. 22, 1814	1
		"Lignum Vitae"	Eli Parsons Dec. 21, 1809	24
Stands	£0-8-0		Thomas Baker Oct. 17, 1799	84
			David Dimon June 8, 1795	-
			Daniel Hedges Dec. 6, 1790	-
			Elnathan Parsons Dec. 12, 1793	6
Chairs, fiddleback	£0-7-9		Jonathan Stratton Nov. 18, 1808	64
Stand	£0-7-6		Jacob Sherril Oct. 15, 1789	-
Footstool	£0-7-0	[2]	Sarah Gardiner Jan. 1820	1
Platter	£0-6-6		John L. Gardiner April 19, 1806	1
Bedstead	£0-6-0	"cot"	Jonathan Osborn March 8, 1833	80
Chairs	£0-6-0	[3]	Abraham Bennet March 4, 1808	159
		[2]	Martha Bennet Sept. 10, 1803	-

Form	Cost	Description	Owner and date	Rank on tax list
Chairs <u>(cont.)</u>		[2]	Josiah Dayton Jan. 3, 1804	95
		[3]	Jonathan Fithian Oct. 1, 1823	70
		[6]	Aaron Isaacs August 17, 1768	91
		[6]	June 14, 1770	
		[6]	David Miller April 21, 1772	-
		[6]	Uriah Miller June 13, 1770	-
			Elnathan Parsons June 16, 1800	6
Chairs, slat	£0-6-0	[2]	Elisha Payne Dec. 17, 1808	148
Chairs, small	£0-6-0	"little chair for Jonathan"	Capt. David Nov. 1790	15
Knife box	£0-6-0		Jeremiah Miller Feb. 24, 1807	48
Chairs, small	£0-5-6		Jacob Conkling Nov. 11, 1789	-
Chairs	£0-5-0	[4]	Capt. Jonathan Barnes August 23, 1804	86
		[4]	Joseph and Isaac Dimon June 13, 1804	98



Form	Cost	Description	Owner and date	Rank on tax list
Chairs ( <u>cont.</u> )	£0-5-0	[3]	David Miller April 9, 1805	25
		"4 plain"	John Miller June 13, 1798	28
		[4]	William Mulford Jan. 30, 1805	41
		[6]	Ambrose Parsons Nov. 4, 1802	16
		[6]	William Parsons April 7, 1806	96
		[6]	Isaac Payne July 27, 1801	128
		[3]	David Talmage, Jr. June 3, 1806	60
Chairs, slat	£0-5-0	[4]	Jonathan Stratton May 25, 1818	64
		[6]	Jeremiah Talmage Dec. 12, 1809	139
Chairs, small	£0-5-0		John Hunting Jan. 26, 1796	52
		"little"	David Miller Dec. 28, 1793	25
Chairs, small	£0-4-6		John L. Gardiner Feb. 22, 1805	1
Cupboard	£0-4-6		Abraham Sherril June 19, 1800	112

Form	Cost	Description	Owner and date	Rank on tax list
Chairs	£0-4-0	[6]	Henry Conkling Jan. 29, 1766	-
Chairs, small	£0-4-0		Stafford Hedges April 20, 1815	-
			David Miller Dec. 23, 1805	25
			Ambrose Parsons Dec. 17, 1803	16
			Elnathan Parsons Feb. 19, 1824	6
			Nathaniel Sands April 1, 1807	-
			Joseph Barnes Feb. 17, 1832	88
		"little"	Deacon William Barnes Dec. 11, 1795	29
		[6]	Elnathan Parsons Feb. 1789	6
			Parker Bennett 1833	-
			William Bennett Dec. 19, 1806	118
			William Campbell [NR] Dec. 17, 1803	119
			Harvey Conkling Nov. 17, 1816	100

Form	Cost	Description	Owner and date	Rank on tax list
Chairs, small ( <u>cont.</u> )	£0-4-0		Josiah Dayton Nov. 15, 1830	95
			David Edwards April 5, 1815	106
			Joseph Edwards August 6, 1817	152
			Jeremiah Gardiner July 29, 1817	-
			Abraham Sherril, Jr. April 25, 1801 Dec. 29, 1829	42
Coffin	£0-4-0	"for a Negro child"	Aaron Isaacs May 12, 1768	91
Frame, looking-glass	£0-4-0		Philetus Osborn 1820	68
Server	£0-4-0		William Rysam Oct. 26, 1796	6
Chairs	£0-3-6	[4]	Jonathan Osborn June 14, 1802	80
		"6 plain"	John Parsons June 1, 1787	16
Chairs, small	£0-3-6	"little"	David Edwards Jan. 18, 1773	-
		"little"	Joel Miller Feb. 14, 1794	100
Chairs	£0-3-0	[4]	Josiah Dayton Jan. 3, 1804	95
		[2]	Thomas Filer 1792	102

Form	Cost	Description	Owner and date	Rank on tax list
Chairs, small	£0-3-0		David Conkling Feb. 19, 1803	73
			Philetus Osborn Jan. 28, 1806	68
			Hedges Parsons Oct. 22, 1812	120
Footstool	£0-3-0	[2]	John L. Gardiner May 18, 1804	1
		"plain"	Sarah Gardiner July 24, 1820	1
Frames, picture	£0-3-0	[2]	John L. Gardiner May 18, 1804	1
Footstool	£0-2-6	[2]	(2) Samuel Ranger July 28, 1825	46
Frame, looking-glass	£0-2-6	"small looking-glass"	Recompense Sherril Sept. 15, 1815	40
Frames, picture	£0-2-4	[3]	Daniel Dayton Feb. 18, 1767	-
Footstool	£0-2-0	[2]	Dr. Abel Huntington July 28, 1819	138
		[2]	Phebe Terbil Sept. 1825	-
Frames, looking-glass	£0-2-0		Abraham Parsons, Jr. Jan. 27, 1820	90
Frames, picture	£0-2-0	"Glass & ring to Do"	Elnathan Parsons Jan. 22, 1819	6

<u>Form</u>	<u>Cost</u>	<u>Description</u>	<u>Owner and date</u>	<u>Rank on tax list</u>
Candle box	£0-1-9		Joseph Robbins Sept. 16, 1790	-
Frames, looking-glass	£0-1-9		Uriah Miller Dec. 1790	-
Frames, looking-glass	£0-1-6		Isaac [Van] Scoy May 24, 1774	20
Frames, picture	£0-1-6	[2]	Abraham Parsons Dec. 15, 1809	90
Chairs	£0-1-3	[2]	Isaac [Van] Scoy, Jr. Nov. 14, 1840	92
Chairs	£0-1-2	[2]	Isaac [Van] Scoy, Jr. Nov. 18, 1840	92



Appendix B

CLOCKS MADE BY THE DOMINYS IN DESCENDING ORDER OF COST

Brackets indicate ranking is not certain. Letters NR denote non-resident. Letters NRWL denote nonresident with land.

Cost	Description	Owner and date	Rank on tax list
£38	"To a Repeating-Alarm Telltale Clock"	Miller Dayton June 8, 1797	9
	"To a Repeating, Alarm, Tell-tale Clock"	Joseph Hedges Oct. 5, 1797	NRWL
£36	"Horologiographical, Repeating, Alarm, Monition Clock"	David Gardiner Nov. 7, 1799	NR-16
£28	"To 1 Clock 70 Dolls" [repeating, alarm clock]	John L. Gardiner Nov. 1, 1791	1
£26-16-0	"To an Alarm, Repeating, Telltale Clock"	Abraham Gardiner July 7, 1792	13
£23	"To a repeating alarm clock"	John Gardiner April 5, 1791	1
£20-8-0	"To a Repeating, Alarm, Telltale Clock"	John Miller Sept. 28, 1792	28
£20	"To a Clock"	Thomas Baker Jan. 5, 1788	84
	"To a Clock"	Aaron Isaacs March 27, 1790	91

Cost	Description	Owner and date	Rank on tax list
£20	"To 1 Clock at £20-0-0 old way"	Jared Hand Oct. 21, 1808	99
£14	"To a clock put into an old case repaired"	Matthew Barnes Nov. 2, 1786	52 [heirs]
£11	"To a clock or Timepiece"	Abraham Edwards April 20, 1809	76
	"1 Timepiece"	Joseph Osborn May 26, 1812	85
	"To Timepiece with a Bell"	Jonathan Osborn March 13, 1813	79
£10-16-0	"To a one Stroke Clock"	Jeremiah Bennet, Jr. Oct. 15, 1807	62
\$26 [£10-8-0]	"To an eight day repeating Clock, 3 months credit, then Intrest at 6 per cent"	Samuel Ranger Dec. 21, 1818	46
£10-3-0	"to a clock"	Ezekial Mulford Feb. 14, 1772	5
£10-0-0	"To a Time Piece"	Nathan Mulford Jan. 9, 1785	-
	"To 1 Clock or Timepiece"	Dr. Ebenezer Sage Feb. 9, 1796	-
	"To 1 Time Piece or Small Clock"	Abraham Hedges April 24, 1805	49
	"To 1 Timepiece"	Josiah Dayton Jan. 30, 1806	95

Cost	Description	Owner and date	Rank on tax list
£10-0-0	"To 1 timepiece"	Deacon Silas Corwin Feb. 12, 1806	-
	"to 1 silent clock ready cash"	Jonathan Tuthill April 25, 1808	110
	"Timepiece"	Isaac Miller May 26, 1813	-
	"To a Timepiece with Minute Hand"	Jeremiah Dayton Oct. 18, 1814	36
[\$25]	"To Timepiece"	Jacob Hedges, Jr. August 8, 1818	116 [61]
[\$25]	"To Timepiece"	Mulford Parsons Nov. 1818	61
		Jonathan Osborn 3rd Oct. 8, 1825	80
£9-12-0	"To Silent Clock"	Mary Hopping August 9, 1800	-
£8-12-0	"To a one Stroak Clock (2 handed)"	Seth Parsons Feb. 28, 1793	[64]
£8-6-0	"To a Silent Clock"	Isaac Scallinger Dec. 1787	-
£8-0-0	"To a small Clock or Timepiece 20 Dollars"	Samuel H. Pierson April 21, 1798	92 [NRWL]
	"To 1 Silent Clock"	Dr. Ebenezer Sage June 11, 1803	-
£7-10-0	"To a clock"	John Davis Jr. 1768-1772	-

Cost	Description	Owner and date	Rank on tax list
£7-10-0	"to a clock"	William Hedges June 23, 1778	-
	"To a clock"	David Sayre August 7, 1779	-
	"To a Timepiece"	Matthew Osborn August 10, 1786	-
£7-0-0	"To a Small Clock"	Isaac Edwards Feb. 3, 1809	34
£6-10-0	"Two timepieces" £13	James Hazelton May 20, 1783	-
£6-5-0	"to a clock"	David Edwards July 4, 1775	-
	"To a Clock"	Jacob Conkling April 17, 1779	-
	"to Clock (in produce at cash price AD 1773)"	May 20, 1780	
£6-0-0	"To a clock"	Henry Dayton August 12, 1769	-
	"To a Timepiece"	William Hunting Jan. 19, 1788	23
	"To a Small Clock or Timepiece"	Cap't. David Fithian July 1, 1789	15
	"To a Timepiece"	Isaac [Van] Scoy Feb. 17, 1792	20
	"To 1 small clock or Time Piece"	Joel Miller August 26, 1794	100

Cost	Description	Owner and date	Rank on tax list
£6-0-0	"To 1 Timepiece"	Bethuel Edwards August 24, 1814	81
	"A Timepiece with hour hand"	Elisha Osborn Jun Dec. 19, 1817	74
£5-8-0	"to a timepiece which you got made for Sarah"	Abigail Baker Sept. 29, 1792	[28]
£5-0-0	"to a Clock"	Jacob Sheril Sept. 23, 1775	[128]
£4-16-0	"To a Timepiece"	Abraham Mulford Dec. 17, 1783	-
£4-8-0	"to a Clock"	Elisha Treet April 4, 1777	NR
£3-15-0	"to a Clock"	Cap't. Levi Riley [of Hartford] March 15, 1777	NR
£3-5-0	"To Repairing or, rather Remaking 1 Clock"	Payne & Ripley August 21, 1799	-
[£3-4-0] \$8.00	"To Timepiece To be paid in 6 months"	Matthew T. Hunting 1821	-



## Notes

1. Book B, Index of Grantors, Suffolk County Clerk's Office, Riverhead, N.Y. See also East Hampton Free Library (hereafter EHFL), MS (x) FH/117.
2. Newton J. Dominy, Genealogical History of the Dominy's Family (Dublin, Ohio, 1956), p. 82.
3. Records of the Town of East Hampton, Long Island, Suffolk County, New York (Sag Harbor, N.Y., 1889), III, 265-266, 460. See also Jeannette E. Rattray, East Hampton History (Garden City, N.Y., 1953), p. 289.
4. Nathaniel Dominy IV and V, Account Book B, 1762-1844, Joseph Downs Manuscript and Microfilm Collection (hereafter DMMC), MS 59x9a, Winterthur Museum.
5. Account Book and Day Book, Nathaniel Dominy V, 1798-1847, DMMC, MS 59x6, pp. 66, 114, 123. See also DMMC, M 310, p. 23.
6. Account Book, Felix Dominy, 1818-1827, DMMC, MS 59x9.21, p. 35.
7. Letter from James C. Horton, Quogue, N.Y., to Felix Dominy, East Hampton, Oct. 18, 1832, DMMC, MS 59x9.66.
8. Horatio G. Spafford, A Gazetteer of the State of New York (Albany, 1813), p. 180.
9. Letters from Sarah Nicoll, Islip, N.Y., to Felix Dominy, East Hampton, Sept. 22, 1828, and Nov. 3, 1828, DMMC, MSS 59x9.34, 59x9.35.
10. John Disturnell, A Gazetteer of the State of New York (Albany, 1842), p. 468.
11. Tench Coxe, A View of the United States of America (Philadelphia, 1794), p. 443.
12. "Assessment Roll of the Town of East Hampton. . .", EHFL, MS (x) KH18.
13. Lyman Beecher was the progenitor of the family that included Henry Ward Beecher and Harriet Beecher Stowe. Timothy Dwight served as a president of Yale College.
14. Barbara M. Cross, ed., The Autobiography of Lyman Beecher (Cambridge, Mass., 1961), I, 65-66, 86.
15. Travels in New England and New York (London, 1823), III, 297.

16. Ibid.
17. Charles F. Hummel, With Hammer in Hand (Charlottesville, Va., 1968), pp. 351-406.
18. Tax lists were used for the years 1802-3, 1805, 1806, 1810, 1814-16. These are located in EHFL, MSS (x) FH17, (x) KH18.
19. DMMC, MSS 57.34.2, 59x9a, p. 131.
20. DMMC, MS 57.34.2.
21. Charles F. Montgomery, American Furniture: The Federal Period (New York, 1966), pp. 23, 26.
22. DMMC, MS 59x9a, p. 131.
23. Ibid., pp. 100-01. See also DMMC, M 310, pp. 33, 38.
24. DMMC, MS 59x6, p. 27.
25. See No. 245 in Hummel, pp. 330-32.
26. Ibid., p. 235.
27. DMMC, MS 59x9.1.
28. DMMC, MS 59x9a, p. 57.
29. East Side Settlement House, Catalogue, Winter Antiques Show (New York, 1968), p. 62.
30. See Antiques, XC (July 1966), p. 25.
31. Rattray, pp. 331-32.
32. Newton J. Dominy, p. 64.
33. DMMC, MS 59x6, pp. 8, 147.
34. Rattray, pp. 113-14.
35. Norman S. Rice, New York Furniture before 1840 in the Collection of the Albany Institute of History and Art (Albany, 1962), p. 38.
36. (New Haven, 1962), p. 116.