

On Time: Giving Form to the Fleeting and Mansion Displays

Label and Display Information for Volunteers

On view: February 14- June 14, 2026

The exhibition, *On Time: Giving Form to the Fleeting*, opens to the public in the dacha on Saturday, February 14, 2026. The mansion rotations are also being updated, with some displays designed to reflect and reinforce the exhibition's themes. These changes are expected to be completed by Tuesday, February 3, 2026, unless otherwise noted.

To better equip volunteers in answering questions and promoting the exhibition and mansion displays, this document is provided in advance of the exhibition opening. It includes the text visitors will see in the mansion. Minor edits may be made to the label text featured in this document. Thumbnail images included here are not featured on the labels unless otherwise noted.

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Dining Room

PRINCELY DINING

The colorful setting of this table evokes the lavish lifestyle of the European aristocracy during the 1800s.

The blue, pink, and green borders on the porcelain are adorned with fruits, flowers, animals, and painting attributes against a white background. The design reinterprets the naturalistic and multicolored decorations in fashion during the 1700s, especially those created by the Sèvres Porcelain Manufactory in France.

The service was originally used at Remplin, a German castle in Mecklenburg-Strelitz (present-day Germany). It served since 1851 as the residence of Duke Georg August of Mecklenburg-Strelitz (1824–1876) and his wife, Grand Duchess Ekaterina Mikhailovna (1827–1894). The set was probably a wedding gift from her uncle, Emperor Nicholas I of Russia (r. 1825–55). The service remained with the family until 1952, when Marjorie Post acquired ninety-four pieces of it. A portrait of Ekaterina's mother, Grand Duchess Elena Pavlovna, who played a key role in the liberal reforms undertaken in the Russian Empire during the reign of Alexander II (r. 1855–81), is displayed in the second-floor landing near the English bedroom entrance.

The flatware belonged to Ekaterina's father, Grand Duke Mikhail Pavlovich (1798–1849), and bears his monogram. The table's centerpiece depicts porcelain figures of huntsmen, a theme commonly found in period dining rooms.



Pieces from Grand Duchess Ekaterina Mikhailovna's Dowry Service

Imperial Porcelain Factory (Russian, 1744–present)

St. Petersburg, ca. 1850

Hard-paste porcelain

Bequest of Marjorie Merriweather Post, 1973 (25.303–310)



Silverware from Grand Duke Mikhail Pavlovich's Service

Martin-Guillaume Biennais (French, 1764–1843)

François-Dominique Naudin (French, 1788–1840), silversmith

Paris, ca. 1819

Silver gilt

Bequest of Marjorie Merriweather Post, 1973 (12.289)

Museum purchase, 2021 (2021.1)

The cutlery is set in the French manner with tines down, showcasing the grand duke's monogram.



Glassware from the Country Service

Imperial Glass Factory (Russian, 1777–1917)

St. Petersburg, after 1823

Lead glass

Bequest of Marjorie Merriweather Post, 1973 (23.58, 23.59, 23.60, 23.63)



Vase

Russia, 1800s

Glass

Gift of Eleanor Close Barzin, 1996 (23.496.1–2)



Two figures of huntsmen with dogs

After Pierre Blondeau (French, active 1752–76), sculptor

After a model by Jean-Baptiste Oudry (French, 1686–1755), painter

Western Europe, 1900s

Hard-paste porcelain

Bequest of Marjorie Merriweather Post, 1973 (26.67.1–4)



Two candelabra vases

Aucoc (French, 1821–after 1960)

André Aucoc (French, 1856–1911), silversmith

Paris, ca. 1889

Silver gilt, glass

Bequest of Marjorie Merriweather Post, 1973 (12.308)

Napkins

Probably St. Petersburg, late 1800s

Cotton

Museum purchase, 2022 (2022.2.31)

Hillwood thanks D. Porthault for the generous contribution of this tablecloth.

Breakfast Room

DINING DURING THE FIRST FRENCH REPUBLIC

This rare porcelain yellow service with birds was produced during the French Revolution. The former French royal Sèvres Porcelain Manufactory was considered worth preserving and kept running throughout the Revolution. A new system of marking was introduced using RF for République Française (French Republic), which is reflected on a few pieces from the set. The new regime's spirit is illustrated by the simple design and the absence of gold decoration and aristocratic symbols such as coats of arms or crowned monograms. A new interest in science is reflected in the birds featured, all specific specimens deriving from the comte de Buffon's *Natural History*, a multivolume encyclopedic collection of knowledge published between 1749 and 1804. Each bird is carefully identified on the reverse of its respective piece based on Buffon's descriptions and plates.

Hillwood's late curator Liana Paredes identified two elegant "Etruscan" cups that matched two saucers from the set that Marjorie Post had acquired. The museum then acquired the cups in 2005. They are displayed here with the rest of the service.

The setting is completed with French glassware and silverware. The pair of silver candlesticks by Fabergé are designed in a perfectly matching French Neoclassical Revival style from the late 1800s.



Pieces from the yellow service with birds and "Etruscan" borders

Sèvres Porcelain Manufactory (French 1740–present)

Geneviève Julie Boitel (French, active 1786–1822), Edme-François Bouillat père (French, active 1758–1810), Etienne Evans (French, active 1752–1806), Jean-Pierre Fumez (French, active 1777–1804), Pierre Massy (French, active 1779–1802), Jean-Baptiste Tandar l'ainé (French, active 1754–1800), painters
Pierre-Jean-Baptiste Vandé (French, active 1779–1800), gilder

Sèvres, France, 1793–94

Soft-paste and hard-paste porcelain

Bequest of Marjorie Merriweather Post, 1973 (24.130)

Museum purchase, 2005 (24.242–243)



Pair of candlesticks

Fabergé (Russian, 1842–1918)

Moscow, 1887–98

Silver

Bequest of Marjorie Merriweather Post, 1973 (12.156)



Glassware

France, 1700s

Glass, gilded decoration

Gift of Eleanor Close Barzin, 1975 (23.312–315)



Silverware from Grand Duke Mikhail Pavlovich's Service

Martin-Guillaume Biennais (French, 1764–1843)

François-Dominique Naudin (French, 1788–1840), silversmith

Paris, ca. 1819

Silver gilt

Bequest of Marjorie Merriweather Post, 1973 (12.289)

The cutlery is set in the French manner with tines down, showcasing the grand duke's monogram.

Marjorie Post's Bedroom Suite

Small Closet



Coat

Probably Bergdorf Goodman (American, 1899–present)

1960

Wool blend, acetate crepe, fur

Bequest of Marjorie Merriweather Post, 1973 (48.125)

Marjorie Post enjoyed spending spring and fall at Hillwood, perhaps covering up in this lightweight coat trimmed with a pointed fur collar and geometric enamel buttons. Its mint green hue, coupled with the double-breasted silhouette, aligns it with the early 1960s. The date is further confirmed by an interior label, where it is identified as a garment produced in the United States under the auspices of the International Ladies' Garment Workers' Union (ILGWU). The ILGWU was established in 1900 in response to the dire conditions in factories producing women's clothing. Most of its members then were Jewish immigrants escaping Eastern European pogroms. As a General Foods director, Post honored and advocated for the rights of American workers.

Large Closet



Dress

Oldric Royce, Inc. (American, active 1941–65)

New York, ca. 1958

Silk organza, acetate net

Gift of Diane Hull Viall, goddaughter of Marjorie Merriweather Post, 2001 (48.151.1–2)

In her sixties and seventies, Marjorie Post worked with the Czech-born fashion designer Oldric Royce (1896–1991, born Oldřich Rosenbaum) to create custom dresses and gowns aligned with her taste and preferred silhouettes. This tea-length dress is suitable for a springtime afternoon or cocktail reception. Its fine net pleats, round neck, short puffed sleeves, and thin belt were design features also seen in the pale blue dress made by Royce that Post wore for her June 1958 wedding to Herbert May. Post often asked Royce to copy a favorite that she enjoyed in a different color or style, just as today's savvy fashion consumers seek silhouettes similar to their favorite garments.



(Image is on label)

Marjorie Post wears her pale blue dress, a similar style to the one seen here, for her June 1958 marriage to Herbert May (left).

Jewelry Case Installation

Marjorie Post was one of Cartier's most dedicated clients during the 1920s and beyond. She appreciated the firm's finesse for merging historical elements with exquisite, innovative materials and craftsmanship. The pendant brooch at the center exemplifies this tradition. The brooch's historic emerald is engraved with an inscription referencing its previous owner, a servant of Shah Abbas II (r. 1642–66) of Persia who probably received it as a gift or plunder from the Mughals.

Post often mined her collection for dramatic precious stones that she then provided to jewelers for commissions. In 1936, she instructed Cartier to combine two of her sapphire and diamond bracelets to create the necklace on the left. To great effect, the firm designed a necklace of cascading diamonds surrounding a bold centerpiece—a large, 40-carat cushion cut Burmese sapphire—which could be detached and worn separately as a brooch. The resulting design showcases a new classicism and restraint yet manages to remain imposing

in character.

Post commissioned Cartier New York in 1936 to create this impressive arrow-shaped clasp with dangling tassels of diamonds for her magnificent strands of pearls, seen here on the right with their 1963 replacement pearls. Clasps like this one paired beautifully with the low-cut backs of 1930s evening gowns.

Ever the connoisseur, Post added to her parures, or suites, of complimentary pieces throughout her life. Her acquisitions of these glimmering earrings from Van Cleef & Arpels and magnificent brooch and ring from Harry Winston emphasized her statement pieces.



(Image is on label)

Post wearing her sapphire and diamond necklace, 1940s
Hillwood Estate Museum & Gardens Archives

Left Panel



Earrings

Van Cleef & Arpels (French, 1906–present), attributed
Paris, mid-1930s; altered, 1950s
Sapphires, diamonds, platinum
Gift of Nina Rumbough (2021.6.6.1–2)



Necklace

Cartier (French, 1847–present)
New York, 1937
Sapphires, diamonds, platinum
Bequest of Marjorie Merriweather Post, 1973 (17.68)

Center Panel



Pendant brooch

Cartier (French, 1847–present)
London, 1923; purchased, New York, 1925; remounted, 1928
Emeralds, diamonds, platinum, enamel
Bequest of Marjorie Merriweather Post, 1973 (17.75)



Ring

Harry Winston (American, 1932–present)
New York, 1966
Emerald, diamonds, platinum
Bequest of Marjorie Merriweather Post, 1973 (17.78)

Right Panel



Earrings

Van Cleef & Arpels (French, 1906–present)
New York, 1948
Briolette diamonds, platinum
Bequest of Marjorie Merriweather Post, 1973 (17.77.1–2)



Necklace

Cartier (French, 1847–present): clasp
Caro Yamaoka (American, 1911–1991): necklace
New York, 1936: clasp
New York, 1963: necklace
Diamonds, platinum: clasp
Pearls: necklace
Bequest of Marjorie Merriweather Post, 1973 (17.69)



Brooch

Harry Winston (American, 1932–present)
New York, 1959
Diamonds, platinum
Bequest of Marjorie Merriweather Post, 1973 (17.76)

Second Floor Library

In the introduction to *The Art of Karl Fabergé and His Contemporaries*, Marjorie Post states that she was taken by the “beauty, marvelous design, exquisite color and superb craftsmanship” of the Catherine the Great “Easter Egg” of 1914. She was so enamored of Fabergé’s work that she collaborated with her chief curator, Marvin Ross, on the aforementioned book, adding that “my delight in Fabergé objects has never diminished.” Another object of great pride was a Louis XV clock, which was acquired in 1956 and served as the cover image of the book. The object, once a gift to the Dowager Empress Maria Fedorovna from her husband, Emperor Alexander III, is on display in *On Time: Giving Form to the Fleeting*, Hillwood’s special exhibition located in the dacha.



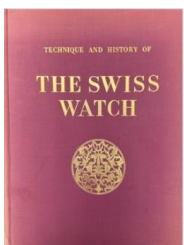
The Art of Karl Fabergé and His Contemporaries

By Marvin C. Ross

Norman: University of
Oklahoma Press, 1965

In October 1968, Marjorie Post invited U.S. Marine Corporal Charles E. “Butch” Joeckel Jr., his wife Jeanne, and James E. Merna, county commandant, Marine Corps League in Maryland, to Hillwood for lunch. Joeckel was a Vietnam veteran and double amputee, whom Merna praised as inspiring “all those who come into contact with him.” Here Joeckel (leaning on cane), his wife, and the commandant look on as Post shows them one of her priceless Fabergé treasures, a Louis XV clock that she acquired in 1956. Merna described the visit as a “momentous and thoroughly enjoyable occasion.” Post stayed in touch with the Joeckels, sending a gift when their first child was born a few years later.

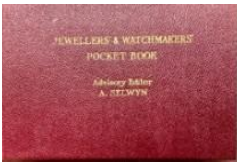
Marjorie Post and her chief curator, Marvin Ross, assembled a small library of reference books during her time at Hillwood, which helped Ross in researching her collections. Two of those books, focusing on clocks and watches, are on display here. It was their acquisition of reference books that formed the core of what eventually became Hillwood’s art library, now located in the Collections and Research Center. The purchase of books on Swiss watches was done with good reason: a number of Swiss watches are present in Hillwood’s collections, and several can be viewed in *On Time: Giving Form to the Fleeting*, Hillwood’s special exhibition located in the dacha.



Technique and History of the Swiss Watch

By Eugène Jaquet and Alfred Chapuis, with the cooperation of G. Albert Berner
English translation by D. S. Torrens and C. Jenkins

Olten, Switz.: Otto Walter Ltd., 1953



Jewellers' and Watchmakers' Pocket Book

Edited by Arnold Selwyn

London: Heywood & Company, 1951



(Image is on label)

Second Floor Gallery



Vestment (felon)

Russia, mid- to late 1800s

Silk, linen, gold- and silver-wrapped
threads, silver gilt

Gift of Dina Merrill Robertson, 1977 (44.38)

During the late 1930s, when Marjorie Post was married to Joseph Davies, the US ambassador to the Soviet Union, the Communist government in Moscow was in the process of selling off vestments and altar cloths confiscated from the nation's churches and monasteries to help fund the country's industrialization. A collector of textiles and lace, Post set out to save beautiful examples of ecclesiastical attire and wares dating to imperial Russia.

In the Russian Orthodox Church, priests and other higher-ranking members of the clergy traditionally wear a sleeveless conical vestment, or *felon* (phelonion), like the one displayed here.

Dacha

On Time: Giving Form to the Fleeting

On View: February 14, 2026 to June 7, 2026

Thumbnail images are NOT on labels, unless otherwise noted.

Donor Panel

ON TIME: GIVING FORM TO THE FLEETING

Lead support is provided by

The Marjorie Merriweather Post Foundation
Ellen MacNeille Charles
Martha R. Johnston
Jess and Clayton Kratz
The Cheremeteff Richardson Philanthropic Fund
Ms. Nedenia Rumbough and Mr. Jan Roosenburg
Linda and Bill Goldman

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Introduction Panel

ON TIME GIVING: FORM TO THE FLEETING

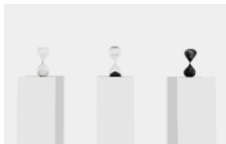
Time is simultaneously an abstract concept and a real phenomenon, an inexorable but shapeless force of progression from the past into the future. *On Time: Giving Form to the Fleeting* explores the notion of time through Hillwood Estate, Museum & Gardens founder Marjorie Merriweather Post's (1887–1973) collection of about sixty timepieces. These objects are presented in a broader historical and cultural context with the addition of generous loans including contemporary pieces from various collectors and institutions.

Unless otherwise noted, objects on display were bequeathed to Hillwood by Marjorie Post in 1973. All images and archival documents are from Hillwood's Archives and Special Collections unless otherwise cited.



Photography without flash is welcome.

Wall Panel



Three Instances

Alexandra Rafael Martínez (Puerto Rican, b. 1990)
New York City, 2012
Hand-blown glass, white sand, black sand, ash
Alexandra Rafael Martínez

The first two hourglasses contain white and black sand while the third one is filled with the real ashes of the artist's collected bodily residues for a year. They represent her own past, present, and future. This piece can be associated with the traditional representation of the three stages of life: childhood, adulthood, and

old age. They have been part of various cultural myths such as the Fates in the Greco-Roman culture, three personifications of destiny unwinding the thread of life.

Section Panel

PERCEPTION OF TIME

Human societies have been structured by the cycle of time based on their perception of its progression. One of the most common observations of the effect of time is aging, often illustrated as an elderly person who is associated in various cultures with longevity, wisdom, and the end of life.

Wall Case Panel



Statuette of Father Time (Chronos)

Meissen Porcelain Manufactory (German, 1710–present)
Germany, ca. 1840
Hard-paste porcelain
(26.88)

In Western cultures, the personification of time is often depicted as an old man holding a harvesting scythe, a symbol of the progression of time and its devastating effects leading to death. Father Time is frequently associated with a putto (a young child) as an allegory of the new year. The iconography of Father Time derives from the ancient Greek mythological figure of Chronos.



Fan

Japan (Meiji period), late 1800s
Ivory, lacquer, mother-of-pearl, abalone, silk, metal
(49.2.1)

The fan depicts (left to right) the Three Star Gods popular in Far Eastern cultures: Shoulao, the god of longevity; Luxing, the god of rank and emoluments; and Fuxing, the god of blessings. Together, these three gods protect households and make wishes, such as long life through successive generations of children, wealth, and social standing, come true. Accordingly, the fan is decorated with chrysanthemums and butterflies, symbols of beauty and longevity.



Pair of figurines featuring a boy riding a deer

China, late 1800s–mid-1900s
Jade, wood

(62.75.1–2)

In Chinese culture, these figurines are a visual wish for long life, riches, and other blessings. The deer are symbolic of riches and longevity, while the fruit that the boys hold symbolizes “the Three Plenties,” an allegory of immortality (peach), offspring (pomegranate), and blessings (Buddha-hand citron).



Cup
China, 1800s
Jade
(62.32)

Likely used on a Chinese scholar’s desk to hold water for cleaning ink from brushes, this beautiful cup is carved in the shape of a peach resting on branches that also serve as its handle. The decorations of lotus flower and bud (symbols of purity), lingzhi (a mushroom representing immortality), and peach (symbolizing longevity) illustrate a harmonious wish for purity and long life.

Section Panel

PERCEPTION OF TIME

Humans have perceived the passing of time in the cycles of nature, through changes from one day to the next and one season to the next, even long before anyone understood the earth’s rotation on its axis and the planet’s revolution around the sun.



Fall
Redeat Wondemu (Ethiopian American, b. 1984)
Washington, DC, 2024–25
Archival Canson Edition Etching Rag paper
Courtesy of the artist



Winter
Redeat Wondemu (Ethiopian American, b. 1984)
Washington, DC, 2024–25
Wet plate
Courtesy of the artist



Spring

Redeat Wondemu (Ethiopian American, b. 1984)
Washington, DC, 2024–25
Silver gelatin print
Courtesy of the artist



Summer

Redeat Wondemu (Ethiopian American, b. 1984)
Washington, DC, 2024–25
Archival Canson Edition Etching Rag paper
Courtesy of the artist

2024 Liana Paredes Program Fellow Redeat Wondemu, a lens-based artist in Washington, DC, photographed Hillwood's gardens throughout the year. The selection here highlights multiple areas in the gardens during all four seasons, using different printing techniques.

Wall Panel

[\[Link to video\]](#)

Time-Lapse Video of Orchids in Hillwood's Greenhouse

4 minutes, on repeat

This time-lapse video captures the opening of orchid flowers in Hillwood's greenhouse from last fall. It cleverly illustrates how even though plants move differently than animals, they are quite busy. Each day, they are producing their own food, communicating with their neighbors, and preparing to create the next generation of plants. In Hillwood's greenhouse, orchids are forming flowers right now to attract pollinators in hopes of giving rise to seeds, a process that easily takes several weeks.

Wall Panel



Night Scene of Sviatagorsk Monastery

Konrat Maksimov (Russian, 1894–1981)
Russia, ca. 1937
Oil on canvas
Gift of Eleanor Close Barzin, 1974 (51.93)

This painting illustrates how seasons impact nature, especially the reflective aspects of snow during winter, as well as the evolution of light and shadow from day to night.

Wall Case Panel

Artists and artisans have traditionally personified the four seasons with various attributes and depictions of human activities associated with cycles within each season. These themes are beautifully illustrated on the silver and porcelain objects displayed here.



Allegorical figures of Summer and Autumn

Meissen Porcelain Manufactory (German, 1710–present)
Friedrich Elias Meyer (German, 1723–1785), modeler
Germany, ca. 1760
Hard-paste porcelain
(26.81.1–2)



Ornamental vase representing Winter

Meissen Porcelain Manufactory (German, 1710–present)
Meissen, early 1800s
Hard-paste porcelain
(26.71)



Tankard

Moscow, early 1800s
Silver gilt, niello
(13.20)



Music box

Fabergé (Russian, 1842–1918)
Henrik Wigström (Finnish, 1862–1923, active in the Russian Empire), workmaster

Gold, enamel, diamonds, rubies
(11.80.1–2)

The precious box is decorated with enameled panels depicting six of the Yusupov family palaces. As one of the most prominent noble families in the Russian Empire, the Yusupovs owned multiple estates that they lived in during different times of the year. This thought-to-be-immutable lifestyle came to an end for the family with the Russian Revolution. Similarly, Marjorie Post seasonally adapted her routine, spending spring and autumn at Hillwood, winter at Mar-A-Lago, and summer at Camp Topridge.



[QR code appears on label]

To learn more about the box and listen to the sound of its musical mechanism, please scan the nearby QR code.

Section Panel

MEASURING TIME

For millennia, human societies have devised methods and systems to quantify and measure time constructed on their perception of it. Based in part on astronomical movements, a numerical system for measuring time evolved in the ancient Mediterranean world, later predominated in Europe, and is used throughout the world today. The International Meridian Conference in 1884 in Washington, DC, marked the beginning of the establishment of Universal Time, which is still in use. Within this global standardization, various instruments for measuring time were developed. These tools became an integral element of material culture and, like any functional object, conformed to the style of a given period. Designers in Germany in the 1400s developed the first portable timepieces following the invention of the mainspring as a power source for the intricate clock and watch mechanisms.

Case Panel



Shadow clock

Egypt, 306–30 BCE

Marble

Lent by The Metropolitan Museum of Art, Rogers Fund, 1912 (12.181.307)

This fragment of a shadow clock, one of the oldest timepieces in the world, kept time by measuring the length of the sun's shadow. The oldest known Egyptian examples date to about 1500 BCE.



Bowl

Solvychegodsk, Russia, late 1600s

Silver gilt, enamel

Museum purchase, 1990 (15.213)

The back of this richly ornate bowl is decorated with representations of the four seasons and the twelve signs of the zodiac. Celestial observations and astrology have been essential in the establishment of calendars and the measurement of time, and they have often been used as decorative elements.



Beaker with sundial

Jacob Fröhlich (German, active 1500s), clockmaker

After Virgil Solis (German, 1514–1562), artist

Nuremberg, Germany, ca. 1560

Gilded copper alloy, glass, colored resin, paint, gold and silver leaf

The Walters Art Museum, Baltimore, Maryland, 58.220

The inside of this German Renaissance scientific instrument reveals an elaborate and precise sundial that measures time in two different ways: the twenty-four-hour system with Arabic numbers and the planetary hours in Roman numerals. Planetary hours constituted an ancient astrological system associating the seven classical planets with each hour of the day. Based on this system, the days of the week appear on the outside of the beaker in seven personifications derived from prints by Virgil Solis.

Case Panel



Spherical table watch (Melanchthon's watch)

Peter Henlein (German, 1480/85–1542), clockmaker

Nuremberg, Germany, ca. 1530

Gilded brass case, gilded brass dial, iron movement

The Walters Art Museum, Baltimore, Maryland, 58.17

This table watch, one of a few from the period, is the oldest known piece that can be dated. Historians consider Peter Henlein the inventor of the watch, which is defined as a portable timepiece that could be worn as a pendant. The openwork of the case allowed the owner to read the time without removing the watch from the case. With this invention, watches entered the world of fashion. This watch was commissioned by (or was a gift for) Philip Melanchthon (1497–1560), a German Lutheran reformer.



Clock supported by Hercules

Antoine Arlaud (French, active ca. 1580–1610), clockmaker

France, ca. 1580–1600

Gilded brass, silver, steel and brass movement

The Walters Art Museum, Baltimore, Maryland, 58.239

This elaborate table clock speaks to the culture of erudition and thirst for science of the Renaissance period. Its design refers to the ancient myth of Hercules holding up the universe (the clock) in place of Atlas during one of Hercules's Twelve Labors. The intricate mechanism includes the clock, an alarm, the indication of the months, the zodiac signs, and the phases of the moon.



Portable drum watch

Germany, ca. 1520–50

Gilded brass case, gilded brass dial, iron movement

The Walters Art Museum, Baltimore, Maryland, 58.68

On this early watch, the Roman numerals have small raised dots above them called "touch pieces." These raised dots functioned much like Braille today, allowing an individual who is visually impaired to read the time and a sighted owner to easily check the time through touch in the dark.



Portal

Brittany Nicole Cox (American, b. 1985)

United States, 2018

Brass, steel, silver

Brittany Nicole Cox

Hillwood hired antiquarian horologist Brittany Nicole Cox, who specializes in conserving and restoring antique mechanical objects, to assess and preserve some of the museum's timepieces. Cox is also a renowned maker of watches, clocks, automatons, and other such objects, using the expertise and instruments she employs in her restoration work. This piece is one of her creations. Its shape pays tribute to the design of early Renaissance table clocks like the one on view nearby.

To learn more about Cox's work, explore the display of her tools and listen to her interview in this exhibition.

Section Panel

CLOCKS AND THE BUILT INTERIOR

Technological advances in the 1600s contributed to the evolution of clocks and watches in Western cultures. The pendulum clock, using a swinging weight for timekeeping, became an essential part of the built interior. Placed in private and public spaces, the clock was the primary source for timekeeping in everyday life. As a functional and decorative object, clocks and their cases reflect the evolution of design trends. In the 1900s, the traditional mechanical clocks were progressively replaced by electric clocks.

Wall Panel



Longcase clock

David Rough (Scottish, active 1800s), clockmaker

Kirriemuir, Scotland, early 1800s

Mahogany, metal, brass

(16.40)

Decorating the top of this pendulum clock, above the dial, is a medallion engraved with the figure of Father Time holding a scythe, traditional iconography for clocks and watches.

To see Hillwood's beautiful French longcase clock from the 1700s by French clockmaker Ferdinand Berthoud, please visit the mansion.



[Image appears on label]

Photographed by Alex Braun

Wall Panel

Above:



Mantel clock with vestals carrying the sacred fire

Pierre-Philippe Thomire (French, 1751–1843), bronzier

Robert Robin (French, 1741–1799), clockmaker

Paris, 1789

Gilded, patinated, and painted bronze, Sèvres porcelain, enamel on copper, marble

National Gallery of Art, Corcoran Collection (William A. Clark Collection. Restored through funds given in memory of Alice Withington Clement, member of the Women's Committee of the Corcoran Gallery of Art), 2015.19.4089

This exceptional clock is a prime example of French Neoclassical design inspired by ancient Greco-Roman motifs and culture. It once adorned the boudoir of Queen Marie Antoinette of France in the Tuileries Palace in Paris.



Clock

Sèvres Porcelain Manufactory (French, 1740–present)

Charles-Guillaume Manière (French, active 1778–1812), clockmaker

Paris, ca. 1795

Gilt bronze, biscuit porcelain, steel

(16.2)

Case Panel



Clock

Cassan (French, active ca. 1800)

Perpignan, France, ca. 1800

Biscuit porcelain, gilt bronze

(16.35)

This clock speaks to Marjorie Post's passion for collecting French Neoclassical objects of the late 1700s. The use of biscuit (unglazed porcelain) figurines is typical of the period, and their specific finish evokes the white marble of antique sculptures. Post selected this clock and the one nearby (with sitting and kneeling figurines in conversation with Cupid) to adorn the mantels in the mansion's Adam bedroom suite as well as her own.

To see additional mantel clocks from Marjorie Post's collection, please visit the second floor of the mansion.



Clock

Edward F. Caldwell & Company (American, 1895– 1959)
New York City, early 1900s
Bronze, ivory
(16.39)

This electric clock was made by Edward F. Caldwell & Company, a leading American manufacturer in the early 1900s. Caldwell's bronze clocks and lighting fixtures furnished some of the wealthiest households of the period. Marjorie Post was a regular client, and she displayed many of the company's works at her different homes.

To see more timepieces by Caldwell, please visit the mansion's dining room and second-floor library.

Case Panel



Clock

Jean-Joseph de Saint-Germain (French, 1719– 1791), bronzier
Paris, ca. 1750
Copper alloy, gilding, steel, silver, glass, enamel, paint, wood, silk fabric, gut cord
The Walters Art Museum, Baltimore, Maryland, 58.247

Signed by one of the leading bronziers of the period, the elaborate case is an epitome of the French Rococo with its garden-inspired design populated by figurines, including musicians, in endless movement. Particularly rich, this clock is believed to have been part of the royal collection of Saxony, demonstrating that luxurious timekeeping devices have often been associated with power and privilege.

Case Panel



Regimental desk clock

Fabergé (Russian, 1842–1918)

Julius Rappoport (Lithuanian, 1851–1917, active in the Russian Empire), workmaster

St. Petersburg, Russia, ca. 1896

Silver gilt, enamel, copper, gilt metal, white onyx, marble
(12.153)

Grand Duke Paul of Russia received this Empire-style desk clock and inkwell adorned with his monogram from the Officers of the Horse Guards Regiment in 1896 to mark the end of his command. When Marjorie Post acquired it in 1957, she placed it with her other Fabergé treasures in the mansion's Icon Room. This impressive presentation clock includes a music mechanism in its case.



[QR code appears on label]

To listen to the music, please scan the QR code.

Wall Case Panel

PRESENTATION CLOCKS

Clocks were often displayed prominently within interior spaces, a visual reminder of time. As clocks became an essential part of home furnishings, clockmakers and manufacturers designed extremely elaborate, rich, and fashionable models to be displayed at fairs and exhibitions to demonstrate and market their skills. The makers of the three clocks in this case displayed them at the Great Exhibition in London in 1851, the Centennial Exposition in Philadelphia in 1876, and the Exposition Universelle in Paris in 1900.



Clock and inkwell

James Ferguson Cole (British, 1799– 1880), clockmaker
London, ca. 1850
Gilt bronze, malachite, silver
(16.47)

This combination clock and inkwell, which also showed the day of the week and the month, was made by a British clockmaker for display at London's Great Exhibition in 1851. But it was in the Soviet Union where Marjorie Post's daughter Eleanor acquired it in the 1930s. Malachite is often associated with the Russian Empire because famous deposits of the green stone are located in the Ural Mountains. This association may have been appealing to a Russian client at the time of the clock's creation.



Mantel clock

Hoessrich & Woerffel (Russian, active 1842–1920s)
St. Petersburg, Russia, ca. 1876
Malachite, gilt bronze, brass, enamel
Gift of Colonel Katherine E. Manchester, USA (Ret.), 2006
(16.53.1-2)

This clock inlaid with malachite, a semiprecious green stone praised for its deep color and elaborate pattern, was shown at the world's fair in Philadelphia in 1876 (officially the Centennial Exposition). Hoessrich & Woerffel specialized in making hardstone decorative objects using the seemingly endless mineral resources of the Ural Mountains. The model of the clock can be seen in this photograph taken during the fair.



[Image appears on label]

Courtesy of the Free Library of Philadelphia, Print and Picture Collection



Clock

Fabergé (Russian, 1842–1918)
Julius Rappoport (Lithuanian, 1851– 1917, active in the Russian Empire), workmaster
Henry Moser & Cie (Swiss, 1828– present), clockmaker
St. Petersburg, 1893
Silver gilt, bowenite, emerald, ruby, pearl, watercolor, ivory
(12.155)

This precious table clock was probably the last major gift of Emperor Alexander III to his wife, Empress Maria Feodorovna, in December 1893. He passed away a few months later, and Maria Feodorovna displayed it in her personal quarters thereafter. Despite her emotional attachment, she lent the piece to Fabergé for display at the Exposition Universelle in Paris in 1900, where the jeweler's exhibit made the headlines.

Wall Case Panel

TABLE AND DESK CLOCKS

Timekeeping is frequently associated with work and deadlines. Clocks of various shapes and forms became regular accessories to studies and desks. They were often small in size to keep them close and allow an eye on the fleeting time. Marjorie Post used the clocks here in different areas of the mansion. Her pink enameled, table-shaped Fabergé clock stood on her dressing table. She probably used her Cartier pencil holder with a clock on her desk or while traveling. Family members and friends presented Post with the Abercrombie and Fitch clock and the Tiffany & Co. rotating world clock for Christmas in 1967.

Top:



Clock

Abercrombie & Fitch (American, 1892–present)

New York City, 1930s: case

Switzerland, 1930s: clock

Brass

(16.51)



Clock

Jaeger-LeCoultre (Swiss, 1833–present)

Le Sentier, Switzerland, 1930s

Brass, glass

(16.49)



Clock and barometer

Tiffany & Co. (American, 1853–present)
New York City, mid-1900s
Metal, glass, enamel
(16.33)

Bottom from left to right:



Table clock

Fabergé (Russian, 1842–1918)
Henrik Wigström (Finnish, 1862–1923), workmaster
St. Petersburg, Russia, 1908–17
Silver gilt, gold, enamel, pearls
(11.89)



Clock

Cartier (French, 1847–present)
Switzerland, ca. 1955
Brass, enamel, glass, metal, leather, fabric
(16.44)



Pencil holder with clock

Cartier (French, 1847–present)
Switzerland, 1935–55: clock
New York City, 1935–55: pencil holder
Gold, enamel, glass
(11.191)



Clock

Tiffany & Co. (American, 1853–present)
Switzerland, mid-1900s: clock
New York City, mid-1900s: case

Brass, glass, enamel
(16.52)

Section Panel



[Image appears on label]

Dimitrios Kambouris/Getty Images for The Met Museum/Vogue

Influencer Khaby Lame attends the 2025 Met Gala, celebrating the exhibition *Superfine: Tailoring Black Style*, at the Metropolitan Museum of Art on May 5, 2025, in New York City.

WATCHES: PORTABLE TIME AND PERSONAL ADORNMENT

Pocket watches became the most common portable timepiece over the course of the 1600s and remained a symbol of extreme luxury until the 1800s, when they were produced on a larger scale. Watch cases, dials, and backs, often richly decorated, illustrate the design trends of their time. Attached to the watch fob or to the chatelaine, when used as a pendant worn from the waist, watches were a symbol of social status. Crafted in precious materials and set with stones, some became show pieces as precious as jewels. Their beautiful decor and intricate mechanisms were appealing to collectors such as Anatole Demidov, prince of San Donato, and Marjorie Post.

Section Panel

WATCHES: PORTABLE TIME AND PERSONAL ADORNMENT

Today, the most common watch is the wristwatch. Originally worn primarily by women, wristwatches became more popular in the 1800s, and men wore them during wartime or while playing sports. They were more practical than precious and fragile pocket watches. Wristwatches progressively replaced pocket watches after the First World War.



[Image appears on label]

Marjorie Post wearing her onyx and diamond Cartier bracelet watch. Photographed by Brandenburg Studios.

Case Panel

Top row:



1 Chatelaine and watch with garden scenes

Daniel de St. Leu (French, active 1753–97), watchmaker
England, ca. 1775

Gold, enamel, steel, copper alloy, silver, diamond, gilding, silk
The Walters Art Museum, Baltimore, Maryland, 58.152



2 Pendant watch with cipher of Catherine II

D. T. Mussard (active in Russia ca. 1800)

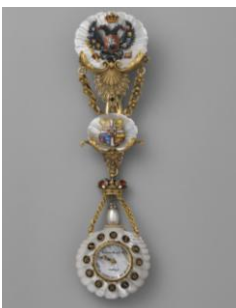
St. Petersburg, 1786–96

Gold, diamonds, rubies, glass
(16.10)

Precious watches are among the various items suspended from a chatelaine, a decorative adornment worn at the waist featuring a series of chains, maintained by a hook, to hold different objects including keys, seals, and watches. While such accessories have been worn for centuries, they progressively lost their practical use to become fashionable jewelry with social and gender status symbolism.



[Icon appears on label]



3 Pendant watch

Charpentier Oudin (French, 1797–present), watchmaker

Lafon de Camarsac (French, 1821–1905), photographer
Paris, 1866
Gold, enamel, mother-of-pearl, pearl, photographs, glass
(16.13)



4 Watch

Attributed to Pavel Buhre (Russian, 1815–1917)
St. Petersburg, Russia, 1901
Gold, diamonds, enamel
(16.18.1–2)

The Russian government presented this watch to the French actress Marguerite Boret, probably after a benefit performance for the actor Valbel held on February 23, 1901, at the Mikhailovsky Theatre, St. Petersburg.



5 Watch

Georges Le Saché (French, 1849–1920), designer
Boucheron (French, 1858–present), jeweler
Vacheron Constantin (Swiss, 1755–present), watchmaker
Paris, 1890
Gold, diamonds, rubies, enamel, glass
(16.14)

This watch was acquired from Boucheron by the Paris Opera dancer Emilia Laus in October 1890. The double L in rubies stands for her surname. About a month before her purchase, Laus published a note in a French newspaper offering a reward for anyone who could provide information about her missing diamond watch. The notice must have remained unanswered as she purchased this new watch a few weeks later.



6 Watch for Napoleon's mother, Letizia Bonaparte

Basile Charles Le Roy (French, 1765–1839), clockmaker

Pierre Benjamin Tavernier (French, 1758–ca. 1820), jeweler
France, 1805–9
Gold, silver, enamel, copper alloy, steel, pearls, diamonds
The Walters Art Museum, Baltimore, Maryland, 58.33

This watch, a real piece of jewelry, does not have numbers and as such is called a discrete watch. The arrow, decorated with diamonds, points to the time, with diamonds at the 12, 3, 6, and 9 positions and pearls around the rest of the enameled medallion indicating the other hours—all easy to discern by touch. The watch was originally made for Emperor Napoleon's mother, who lost her vision later in life.

Bottom row:



7 Watch with floral decoration

François Gervais (French, active 1700s), casemaker
Alexandre Le Faucheur (French, active 1700s), watchmaker
France, 1750–51
Gold, enamel
The Walters Art Museum, Baltimore, Maryland, 58.182



8 Ring watch

France, ca. 1780
Gold, silver, copper alloy, steel, diamonds, glass
The Walters Art Museum, Baltimore, Maryland, 58.50



[Icon appears on label]

To learn more about this watch, please see the nearby screen.

The flower-enameled watch bears the name of Alexandre Le Faucheur, who was appointed watchmaker to King Louis XV of France in 1746. The ring speaks to the various shapes that watches could take and to the innovativeness of the watchmaker and jeweler. Both came from the collection of Anatole Demidov (1813–1870), prince of San Donato, a Russian industrialist who amassed one of the largest art collections in the 1800s, which included many unique timepieces.



[Image appears on label]



9 Watch with double case depicting Adonis and Venus

Hallifax (British, active 1700s), watchmaker

Britain, ca. 1760

Gold, gilt metal, shagreen, glass

The Walters Art Museum, Baltimore, Maryland, 58.37

This watch is a good example of the different materials used to adorn cases, in this instance, shagreen, a leather made from shark or ray skin. This water-resistant and robust material was often applied on the surface of watches and other frequently handled portable objects.



[Image appears on label]

Photographed by Brian Searby



10 Watch

Jean-Antoine Lépine (French, 1720–1814)

Paris, ca. 1765

Gold, enamel, diamonds, glass

(16.4)



11 Watch

Esquivillon Frères & De Choudens (French, 1775–1830)

Paris, ca. 1780
Gold, enamel, diamonds, glass
(16.5)



[Image appears on label]

Photographed by Brian Searby



12 Watch

Antoine Moilliet & Cie (Swiss, 1790–1810)
Geneva, late 1700s
Gold, enamel, diamonds
(16.19.1–2)

These three very similar watches were probably tokens of affection, as suggested by the enameled image of a couple set in a heart of diamonds on one of them. The Esquivillon Frères & De Choudens watch is displayed separated from its precious case.



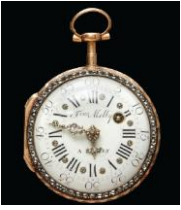
[Image appears on label]

Photographed by Alex Braun



13 Watch

Switzerland, ca. 1770
Gold, enamel, pearls
(16.7)



[Image appears on label]

Photographed by Alex Braun



14 Watch

Melly Frères (French, 1791–1844)

Paris, 1790s

Gold, diamonds, enamel, glass

(16.8)

Case Panel



[Icon appears on label]

Top row:



15 Watch with miniature portrait of Empress Catherine I

Gregory Musikisky (Russian, 1670–1740), miniaturist

After Johann Gottfried Tannauer (German, 1680–1733/37, active in the Russian Empire), painter

Abraham Heydrich (Swiss, before 1725), watchmaker

St. Petersburg, 1725: miniature London, early 1700s: watch

Gold, silver, diamonds, enamel, copper

(16.45.1–2)



[Icon appears on label]



16 Watch with miniature portrait of Nicholas I Antide Janvier

(French, 1751–1835), watchmaker

After Franz Krüger

(German, 1797–1857), artist

Paris, ca. 1845

Gold, enamel, glass

(16.11)



[Icon appears on label]



17 Watch with miniature portrait of Grand Duke Alexander (Alexander II)

Henry Moser & Cie

(Swiss, 1828–present) watchmaker Miniature after Franz Krüger

(German, 1797–1857), artist

Russia, ca. 1850

Gold, enamel

(16.12)



18 Watch

Pavel Buhre (Russian, 1815–1917) St. Petersburg, 1904

Gold, enamel, glass

(16.17)



19 Watch

Pavel Buhre (Russian, 1815–1917) St. Petersburg, 1900–1917

Gold, enamel, glass

(16.16)



[Icon appears on label]



20 Watch

Eppner Brothers

(Swiss, active mid-1800s) Switzerland, mid-1800s: watch Odessa, Ukraine, 1840s: gold setting

Gold, enamel, glass

(16.46)



21 Cricket wristwatch

Vulcain (Swiss, 1858–present)

La Chaux-de-Fonds, Switzerland, ca. 1952

14K yellow gold, glass, metal, leather

Eric Wind of Wind Vintage

The Vulcain cricket watch was released in 1947. Its mechanical alarm system won a prize the following year, making it an immediate success. The White House News Photographers Association presented one gold model to President Harry Truman at the end of his term in 1953. Since then, it is known as the President's Watch, as several presidents have received or shown an interest in the prestigious timepiece.



22 Cosmograph Daytona reference

16528 wristwatch

Rolex (Swiss, 1905–present)

Switzerland, ca. 1995

18K yellow gold with gold bezel, glass, metal

Eric Wind of Wind Vintage

First released in 1963, the Cosmograph Daytona wristwatch is an iconic model from Rolex originally meant to be used by race car drivers. Its name is associated with the Daytona International Speedway in Daytona Beach, Florida. One of the famous owners of such a watch was the actor Paul Newman (1925–2008).

POST FAMILY WATCHES

Because of their materials as well as their emotional connection to loved ones, watches are often considered family heirlooms and passed on to the next generations. Here is a selection of watches from the Post family. Marjorie Post owned at least eleven personal watches, including wristwatches by Bulgari, Cartier, and Van Cleef & Arpels. Only a few are at Hillwood and displayed in this case. The whereabouts of the others remain unknown.



[Icon appears on label]

To learn more about this watch, please see the nearby screen.

Bottom row:



23 Bracelet watch

Tiffany & Co. (American, 1853–present) New York City, 1960s

Gold, enamel, glass

Gift of Ellen MacNeille Charles (2025.24)

A Post family member donated this watch that came from Marjorie Post for Hillwood's permanent collection right on time to be included in the exhibition.



[Image appears on label]

Photographed by Brian Searby



24 Watch

Theodore A. Kohn and Son (American, active early 1900s)

New York City, ca. 1900

Gold, enamel, glass

(16.25)

This watch belonged to Marjorie Post's father, C. W. Post (1854–1914), the visionary entrepreneur who founded the family company, originally known as Postum Cereals, in 1895 in Battle Creek, Michigan. His blue enameled monogram, CWP, adorns the case.



25 Watch with locket

Waltham Watch Company (American, 1850–1957)

United States, 1901–4

Gold, silk, enamel

(16.30.1–2)

This watch bears Marjorie Post's monogram MP. She used it when she studied at Mount Vernon Seminary in Washington, DC, between 1901 and 1904.



[Image appears on label]

Photographed by Brian Searby



26 Watch with locket

A. S. Tower and Company (American, active ca. 1900) United States, ca. 1900
Gold, photograph, diamonds, glass
(16.31.1–2)

The locket includes a photograph portrait of Marjorie Post.



[Icon appears on label]



27 Bracelet watch

Van Cleef & Arpels (French, 1906–present)
New York City, 1941
Gold, diamonds, sapphires, platinum, enamel
Gift of Dina Merrill in memory of her grandniece Nedenia Dye
(2014.2.1)

Bottom row, right:



[Image appears on label]

Photographed by Alex Braun
Detail of the figure of Father Time.



28 Watch

Breguet (Swiss, 1775–present) Paris, ca. 1830
Gold, enamel, glass
(16.9)



29 Watch

Switzerland, first half of the 1800s

Gold, enamel, glass

(16.22.1-2)

These two watches feature an elaborate striking mechanism. When the Breguet watch, with the figure of Father Time holding two scythes at center, strikes, a figure on either side, holding a hammer and hidden by columns, emerges as if striking a bell. When the second watch strikes, the two gold figurines hit the bell with their mallets.



[QR code appears on label]

To see the two figurines in action, please scan the QR code.



[Icon appears on label]



30 Watch

Switzerland, early 1800s

Gold, enamel, pearls, turquoise, glass

(16.15)



[Icon appears on label]



31 Watch

Switzerland, early 1800s

Gold, enamel, pearls, turquoise, glass

(16.20)



32 Watch

Perret, Bouisse & Girard (Swiss, active 1800s) Switzerland, ca. 1830

Gold, glass

(16.32)



[Image appears on label]

Photographed by Alex Braun



33 Watch

Switzerland, ca. 1845

Gold, enamel, diamonds, pearls

(16.26)

Case Panel



Clock case

Paris, 1785

Bronze, gilt bronze, marble

(16.3)

The movements in the head that would have activated the digits in the eyes, as well as the music chimes, are missing. Thus, this object is an unfinished piece. One of the other examples, which is finished, was made for the French court (private collection). The aesthetic contrast of the Black figure, often referred to as an “African Princess,” with the gilt bronze is particularly striking. Beginning in the Renaissance, Europeans personified the African continent as a Moorish woman (dark-skinned Muslim from North Africa). During the late 1600s, the figure of the Blackamoor, a term stemming from “Black Moors,” was regularly used as a decorative element in exoticized forms, as well as in positions of servitude, alluding to the racial hierarchy and reality of the enslavement of African people of the time. Hillwood’s sculptural figure merges these traditions with Western European iconography in which allegories of women bearing a bow and arrows refer to the Roman goddess of the hunt, Diana. In this context, these attributes also refer to the cycle of life, birth and death, a perfect decorative element for a clock.

Section Panel

EUROPEAN HOROLOGY AND THE NON-WESTERN WORLD

Water clocks and other timepieces have been documented for millennia in many cultures. Gradually, different methods evolved in various parts of the world to measure the passage of time. The mechanical clocks developed in Germany during the 1400s began to be exported to other places in Europe and beyond. A wide variety of activities including exploration, exploitation, and colonization of lands previously unknown to Europeans also provided new sources of inspiration to Western design applied to decoration on clocks and watches.

Wall Case Panel

Top:



Watch

China, ca. 1735–95

Gilded brass, black leather, fish skin, gold studs, blue steel

Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.1447)

While this watch looks European, its engraved inscription indicates that the piece was made in China during the long reign of Emperor Qianlong (r. 1735–96) in the Qing dynasty. It speaks to the introduction of European mechanical clocks into China by Catholic missionaries during the 1500s. Such objects became particularly prized and were imported and produced locally from the 1600s onward.



Watch with Japanese motifs

Jacques de Lafeuille (French, active 1700s), jeweler

John Russell (English, 1745–1806), watchmaker

France, 1754–55: case

England, 1800s: movement

Gold, imitation lacquer, enamel, copper, silver, steel, diamonds, glass

The Walters Art Museum, Baltimore, Maryland, 58.44

This watch is decorated with a European lacquer imitating the precious lacquers that had been traditionally imported from Japan.



Table clock with the Twelve Earthly Branches

Miyake Masatoshi (Japanese, active 1825–75), clockmaker

Japan, 1854

Brass, steel, silver, gilding, glass

The Walters Art Museum, Baltimore, Maryland, 58.253

This particularly rare Japanese table clock uses Western mechanical innovations to express a unique Far East method of timekeeping.

Bottom:



Watch for the Turkish market

Nikolai (possibly Greek, active 1700s), watchmaker

Possibly Istanbul, 1700s

Niello, resin, gilt silver, pearls, basse-taille enamel, brass, steel

The Walters Art Museum, Baltimore, Maryland, 58.81

Mechanical watches were highly praised in the Ottoman Empire from the 1600s onward. To answer the needs of the sultans and their court, Western European artists and artisans designed watches for this immense market and established workshops in Constantinople (present-day Istanbul). Thousands of richly decorated watches like this one were produced for the Turkish market. The pearls set on the dial allow an individual who is visually impaired to read time and also make the object easy to check in the dark.



Chatelaine

Ybbs, Austria, 1867–72

Silver, enamel, turquoises, pearls, amethysts
(16.24)



Clock

Edward F. Caldwell & Company (American, 1895–1959)

New York City, 1900s

Bronze, jade

(16.29)

Designed in New York City in the early 1900s, this clock is an epitome of Western societies' fascination with and appropriation of Far Eastern architectural and design motifs. The pagoda-shaped case is adorned with intricate gilt openwork. The jade decorative elements add to the Far Eastern look of the piece.



Portable writing set (yatate) with rabbit's head

Jokatsusai Yasukazu (Japanese, active 1800s), artist

Japan, 1800s (Meiji period, 1868–1912)

Silver, gold, copper alloy, glass, iron, ink, silk fiber

The Walters Art Museum, Baltimore, Maryland 57.1339

This portable writing set includes spaces for ink and a brush, a letter opener, a compass, a sundial, and a calendar.

Case Panel

ART AND CONSERVATION PROJECT WITH BRITTANY NICOLE COX

The exhibition *On Time: Giving Form to the Fleeting* benefited from collaboration with antiquarian horologist Brittany Nicole Cox, who assessed and conserved many of the museum's timepieces. Cox is also a renowned maker of watches, clocks, automatons, and other mechanical objects. Cochlea is another of her creations. It is displayed with a selection of her tools used while restoring antique mechanical pieces.

Please watch this interview to learn more about Brittany Nicole Cox's work and several objects she has conserved.

[\[Link to video\]](#)

3 minutes 27 seconds, on repeat



Cochlea

Brittany Nicole Cox (American, b. 1985)

United States, 2019

Brass, steel, silver, cocobolo, shagreen

Brittany Nicole Cox

Selection of Brittany Nicole Cox's tools



This collection of tools shows the diversity of specialized instruments made from a variety of materials Cox uses to conserve, restore, and create mechanical objects. The devices displayed include a compass, a balance wheel truing tool, a deburring tool set, hand vises, a mirror, a movement holder, a roller jewel setting table, a screwdriver, and a wheel poising tool.

Section Panel

THE END OF TIME

Many cultures predict and imagine the end of time in an apocalyptic way. The concept of the end of time is part of numerous religions, myths, and legends that have inspired literature, art, and movies. Contributing to such catastrophic visions was the increasing presence of nuclear weapons on earth since 1945. It prompted increased anxiety over the prospect of global devastation from a nuclear war. Before and after the heightened tension of the Cuban Missile Crisis in October 1962, the US government promoted the creation of public and private "fallout shelters" with the aim of protecting Americans from radiation. Marjorie Post had several such shelters built at Hillwood (which are not open to the public). While nuclear apocalypse is still a threat, many people have turned their focus more to the effects of climate change, now widely considered another significant danger to human civilization.

At right:



Time Stopped at 11:02, August 9, 1945, Nagasaki

Shomei Tomatsu (Japanese, 1930-2012)

1961

Print (2026 reprint)

© *The Metropolitan Museum of Art. Image source: Art Resource, NY*

The powerful photography of Shomei Tomatsu, one of the leading twentieth-century Japanese photographers, documents the tragic impact of the atomic bombing of Nagasaki by American forces on August 9, 1945. It features a watch, now preserved at the Nagasaki Atomic Bomb Museum, that stopped when the bomb detonated over the city and killed tens of thousands of people, with thousands more injured or exposed to radiation, mainly civilians.

Wall Panel



Last Judgment

Russia, late 1600s–early 1700s

Tempera on wood

Museum purchase, 1999 (54.90)

This large icon represents the Last Judgment. The scenes show the righteous in line waiting to enter the Gates of Paradise, with God the Father featured at the top. The figure of Christ underneath separates the righteous from the wicked, who are threatened by a monster ready to devour the damned.

Wall Panel



Quartz Eroded Wrist Watch, 2, 2023

Daniel Arsham (American, b. 1980)

New York City, 2023

Quartz, selenite, Hydro-Stone, clock

Courtesy of the artist and Perrotin

Daniel Arsham's work often depicts symbols of our modern societies designed to appear in an eroded form as if in a postapocalyptic future. This striking sculpture of a wristwatch, an epitome of our consumerist and time-dependent societies, is featured as an archaeological relic form embodying the passage of time.

Mansion Label: Located on the Second Floor



Floor clock

Ferdinand Berthoud (Swiss, 1727–1807), clockmaker

Balthazar Lieutaud (French, d. 1780), cabinetmaker

Paris, ca. 1760

Wood marquetry, gilt bronze, enamel

(16.1)

Bought for Hillwood in 1956, this extremely rare floor clock was conserved in conjunction with the exhibition *On Time: Giving Form to the Fleeting* (February 14–June 14, 2026). The case, veneered in tulipwood and kingwood, protects the pendulum visible through the front glass door. An encircled serpent, a traditional representation of time, forms the frame for the glass covering the dial, and the clock's works are held in a square case behind it.

To learn more about clocks and watches, please visit the exhibition in the dacha.



[Image appears on label]