

*The*  
**PEWTER COLLECTORS CLUB**  
*of AMERICA INC.*

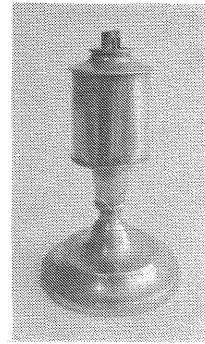
---

BULLETIN NO. 88

MARCH 1984

VOL. 8, NO. 9

---



A grouping of 19th Century American Fluid Lamps.



BULLETIN 88  
VOLUME 8  
NUMBER 9



OFFICERS

*President* . . . . . Burton L. Zempsky  
*First Vice-President* . . . Dr. Jack Kolaian  
*Second Vice-President* . . Ellen O'Flaherty  
*Treasurer* . . . . . Merrill G. Beede  
*Secretary* . . . . . Robert Horan

GOVERNING BOARD

GOVERNORS-AT-LARGE

Robert E. Asher, Term exp. Spring 1985  
Bernard B. Hillman, Term exp.  
Spring 1986  
Sherwin Herzog, Term exp.  
Spring 1987

STANDING-COMMITTEE CHAIRMEN

*Program* . . . . . Ellen O'Flaherty  
*Membership* . . . . . Daniel J. Walsh  
*Publications* . . . . . Webster Goodwin  
*Nomination* . . . . . Dr. Melvyn D. Wolf

REGIONAL GROUP PRESIDENTS

*New York* . . . . . Albert J. Phiebig  
*New England* . . . . . Charles E. Adams  
*Mid-Atlantic* . . . . . Jason J. Litton  
*Mid-West* . . . . . Bette Wolf

ADVISORY COMMITTEE  
OF PAST PRESIDENTS

Mrs. Henry W. Borntraeger . . . 1949-1951  
Mrs. Charles A. Holbrook . . . . 1951-1953  
Eric de Jonge . . . . . 1953-1955  
Dr. Robert Mallory III . . . . . 1955-1957  
John Carl Thomas . . . . . 1963-1965  
William O. Blaney . . . . . 1967-1969  
William F. Kayhoe . . . . . 1971-1973

Rev. Clare M. Ingham . . . . . 1973-1975  
Dr. Lola S. Reed . . . . . 1975-1977  
Dr. Melvyn D. Wolf . . . . . 1977-1979  
Bernard R. Carde . . . . . 1979-1981  
Dr. Donald M. Herr . . . . . 1981-1983

PUBLICATIONS COMMITTEE

Webster Goodwin, Chairman  
William O. Blaney  
Pro. Reginald F. French  
Celia Jacobs Stevenson  
John Carl Thomas

CORRESPONDENCE

PUBLICATIONS

Webster Goodwin  
730 Commonwealth Avenue  
Warwick, R.I. 02886

CHANGE OF ADDRESS AND DUES

Merrill G. Beede  
317 S. St. Asaph St.  
Alexandria, Va. 22314

MEMBERSHIP INFORMATION

Daniel J. Walsh  
P.O. Box 185  
Snow Hill Rd.  
Dublin, N.H. 03444

BACK ISSUES OF BULLETIN

(obtainable at \$4.00 each for members,  
\$4.00 each for non-members, postpaid).  
William F. Kayhoe  
7206 Impala Drive  
Richmond, Virginia 23228  
(Make checks payable to Pewter Collectors'  
Club of America, Inc.)

COMMITTEE ON AUTHENTICITY

John Carl Thomas  
Box 185  
Salt Rock Rd.  
Hanover, CT. 06350

CATALOGING COLLECTIONS

Dwain Pansing  
3104 Catalpa Drive  
Dayton, Ohio 45405

The Pewter Collectors' Club of America,  
Inc. and its Officers and its Board of Gov-  
ernors assume no responsibility for either  
the statements or opinions prepared by the  
contributors to the Bulletin.



## *The Presidents Letter*

The fall 1983 meeting was hosted by the Mid-Atlantic Group October 21-23, 1983 at the Presbyterian Historical Society and at Independence National Historic Park in Philadelphia, PA.

Curators Jane Kolter's and Doris Fanelli's companion talks "Pewter In The Park" and "Pewter That Should Be In The Park" set the stage for what must have been the most outstanding collections of Philadelphia pewter ever assembled and, it should be noted, was gathered from members' collections.

Saturday morning's tour of the Park Services Historic Houses, personally conducted by the curators with the invaluable leadership of Curator Emeritus Charles Dorman, was an absolute delight and the afternoon surprise walk through Parks Boyd's house together with the opportunity to see Franklin Court will never be forgotten. Mr. Dorman's concluding talk "Collecting Pewter For The Historic Houses In Penn's Park" was a fitting climax to a most wonderful weekend. We are all indebted to Elizabeth and Al Gamon and their committee.

Burton L. Zempsy  
President

Change of Meeting  
**FALL NATIONAL MEETING**  
Rochester, New York  
September 21, 22

## *Necrology*

ARTHUR A. MORSE, 69

The Pewter Collectors' Club of America lost one of its most enthusiastic members on Monday, April 9, 1984, in the person of Arthur A. Morse of Concord, Massachusetts. Although a relatively new member — he received his 5-year Master Members Badge in September, 1983 — he had

rapidly gained a considerable knowledge of pewter, especially that of the early English variety.

Born in Dorchester, Massachusetts, he was raised in Exeter, New Hampshire, and graduated from the University of New Hampshire in 1935. For most of his life he was connected with the insurance industry, joining the Boston firm of Obrion, Russell & Co. in 1958, and becoming a partner in 1963, where he managed the reinsurance department. When Obrion, Russell & Co. recently merged with the national organization of Alexander & Alexander, he became a vice president of the corporation.

For some six years of his business life prior to about 1969 he was located in Illinois and Michigan. His business also called for him to travel to England occasionally, where he more recently made connections with some London pewter dealers.

He was a member of the Algonquin Club and the Men's Business Club, both of Boston. The only other organization he belonged to was the Pewter Collectors' Club.

He was enthusiastically looking forward to retiring from business, scheduled for May 1, 1984, and had been making plans to take his wife, Barbara, traveling, as well as adding more pewter to his existing collection, in which his wife was almost as interested as he was.

He volunteered to work for the Club's 50th Anniversary Meeting Committee, where he was in charge of housing, food, and registrations. At the time of his passing he had just about completed every detail of his assigned work.

Arthur was a fine man, well liked, and will be greatly missed by those of us who became acquainted with him.

With sorrow in our hearts, we extend to his wife, son, two daughters, and sister, our deepest sympathy.

*W.O.B.*



# *A Marbelized Pewter Tankard*

*By Donald L. Fennimore*



Fig. A, Tankard, pewter, New York, 1760-1793. Attributed to William Kirby and said to have been originally owned by Franz Boehler (1722-1806).

While perusing the collections of the Moravian Historical Society on the second floor of the Whitefield House in Nazareth, Pennsylvania, Patricia Herr and I chanced on the most interesting and unusual pewter tankard, pictured in the accompanying photographs (Fig. A and B). A typed label which accompanies the tankard in its display case states that it was originally owned by Franz Boehler who was born in 1722 and died at Lititz, Pennsylvania in 1806. It goes on to say that Boehler was the superintendent of the church school at Maguntsche (Emmaus), Pennsylvania in 1755 and later a minister in the Moravian Church at Hope, New Jersey in the 1770's.

The tankard is a standard flat topped New York type, with crenate lip, scrolled thumbpiece and C-shaped handle with bud terminal. On the inside bottom is clearly struck the mark pictured in Fig. C, attributed to William Kirby, who Laughlin records as having worked in New York City from 1760 to 1793. The tankard is in excellent condition and, interestingly, retains a most unusual coat of paint. Its outer surface has been completely marbelized in tones of grey



Fig. B, Top view of the tankard in Fig A, showing the applied initial FB, said to be those of Franz Boehler.



Fig. C, View of interior of tankard in Fig. A, showing the mark WK in a circle, attributed to William Kirby.

and green. The anonymous artist was obviously quite accomplished, for the effect of the marbelizing is accurate and quite convincing. Over the painted surface decals of floral swags and pendants have been placed. In addition, a decal with the initials F B, presumably for Frans Boehler, is centered on the lid. The marbelized painting and decals were almost certainly a Victorian addition, done perhaps during the last quarter of the nineteenth century, or even the first few years of the twentieth.

New York flat topped, crenate lipped tankards always generate interest in the pewter collecting community. This example, bearing the mark of a scarce and desirable maker is no exception. It is doubly interesting by virtue of its eccentric decoration, which prompts one to ask if other American pewter objects were treated similarly in the past. It seems likely, though the evidence has long since vanished.



# *Marked Nineteenth Century American Pewter Fluid Lamps*

*By Melvyn D. Wolf, M.D.*

The most recent effort of the Midwest Regional Group of the PCCA was an attempt to organize the maze known as "Nineteenth Century American Fluid Lamps." The initial undertaking was made at a recent regional meeting in April of 1983. As a result of this effort, it became apparent that with further contributions from the general membership a much more comprehensive article could be written. With a great deal of help from everyone, the following material is being reported upon.

Despite the many photographs that follow, a number of additional lighting devices could have been included to complete this topic. The multitude of fluid lamps that have been created by the pewterer boggles the imagination. Since the parts were readily interchangeable, there are many lamps that have only the smallest variations from those that will be shown here, and it would not be feasible to show these slight differences.

It is not necessary to go through the general history of the rise and fall of the use of lighting devices, the shapes of the lamps, fonts, the types of burners and the multitude of different patents that were used in the development of this lighting form. Most of the material is well-described in many of the books on pewter.

The basic concept of this article is identification by visualization of the individual parts of the fluid lamp. It is through the comparison of parts or segments of the lamps shown here that attributions can be made. The basic parts of the lamp may include a base, shaft, font, and handle. It is not necessary for all lamps to have all parts, however, the font is a necessary portion of every lamp.

The multitude of combinations available to the pewterer lent itself to a tremendous variety of finished products. If one pays careful attention to some of

the smaller components, one will be able to identify enough of a specific manufacturer's characteristic features to readily identify an unmarked lamp.

A number of lamps or at least some that are signed probably may not have been made by the signatory. A significant number will be shown which are duplicates of those created by the more prolific makers but signed by an obscure maker. It is my opinion that some of the rarer signed lamps were probably made by some of the major manufacturers such as Gleason, Capen and Molineux, or Putnam. For example, J.G. Parker of Rochester, New York, circa 1840, it will be noted has created a lamp that is identical, including the number "14" to a frequently found Capen and Molineux lamp. (Also see W.H. Starr, Fig. 149A) It is my opinion that the lamp was certainly made by Capen and Molineux, sold to J.G. Parker who struck his own mark on the lamp and sold it. I feel that with a great number of Capen and Molineux lamps having been found and a paucity of Parker lamps, it is most logical to assume that Parker did not make and sell to Capen but Capen made and sold to Parker.

In an attempt to place the lamps in some form of order for the reader, I arbitrarily am breaking them down by maker and will show as many varieties as I have been able to accumulate by each of the individual pewterers. It will be necessary, unfortunately, for the reader to move back and forth from one maker and photograph to another when comparisons are made. I appreciate that this is somewhat unwieldy, but under the circumstances I could not think of a better method.

It is important to note that I have not inspected each of these lamps and have not had all of these lamps in hand. It is possible that some of these lamps have been altered during the course of their life. It is also possible that some of the marks are spurious or in some lamps such as Reed and Barton might be of Twentieth Century manufacture rather than the Nineteenth Century variety.



It is hoped that these discrepancies are kept to a minimum, however, one must be aware of the fact that not everything that is photographed and described is "chiseled in stone."

While most pewter books list more than 60 makers of fluid lamps. I doubt that examples have been found by all of these makers. This article shows examples of 33 American Pewterers.

The demensions given in the following photographs are the width at the base and the overall height. The width at the base is probably the more accurate of the two measurements. Overall height measurements do include the fact that some of the burners have been altered. In some lamps, camphene burners have been changed for whale oil burners and therefore the overall height may vary to a minor degree.

[1] *Boardman and Company, Hartford, Connecticut, circa 1825.*

While Boardman manufactured pewter longer than any American pewterer and was the most successful of all American pewterers, it is an enigma that a relatively small number of whale oil with this maker's mark have been found. There is no question that the capability was present and yet his output is represented in this article by only two forms. The lamps were most likely made in the period of 1820 to 1840, despite his working dates of 1804 to 1873.

Fig. 1, a saucer-based baluster-shaft barrel-font whale oil lamp, standing 7½" tall and 4½" wide. As far as can be determined, the only type of font produced by the Boardmans was the barrel-shaped font, the baluster shaft being that noted on their candlesticks.

Fig. 2, an 8" tall, 4½" wide Boardman lamp, identical to Fig. 1 with the exception of the raised base, typically seen on the Boardman candlestick. The entire configuration of Fig. 2 is that of the Boardman candlestick with the bobèche being replaced in this case by the barrel-shaped font.



Fig. 1 Boardman and Company Lamp, Courtesy of the Wadsworth Atheneum.



Fig. 2 Boardman and Company Lamp



[2] *Capen and Molineux, New York City, New York, 1848-1854.*

Undoubtedly one of the more prolific, if not the most prolific makers of all Nineteenth Century American fluid lamps are those appearing with the mark of Capen and Molineux. The following photographs represent a wide variety of Capen and Molineux lamps found to date. I originally thought when I started on this particular group that the numerical designations seen on most lamps would describe a variety of forms, in this case, 0 through 33. I had anticipated that each number would be characterized by a specific lamp and that no two different lamps would have the same number. I had also hoped that I would be able to obtain every lamp from 0 through 33. Unfortunately, both of these presumptions have been incorrect. Some lamps to be shown have the same number accompanying the Capen and Molineux diestrike and yet the lamps are completely different in form. I have had further discussion with the owners to verify that these numbers were correct and indeed they were. I therefore present the material, feeling that while, in general, the numbers do represent specific forms, in some cases the same number is shown on two lamp forms. Capen and Molineux did have two sizes of diestrikes. It is possible that the set of numbers may relate to the size of the diestrikes. In support of this hypothesis are Figs. 2A and 2B. Fig. 2A shows the large Capen and Molineux diestrike with



Fig. 2A Large Capen and Molineux Die with "20", Courtesy of the Brooklyn Museum.

the number "20" whereas Fig. 2B shows the small Capen and Molineux diestrike with the same number "20". The numbers themselves are the same size.

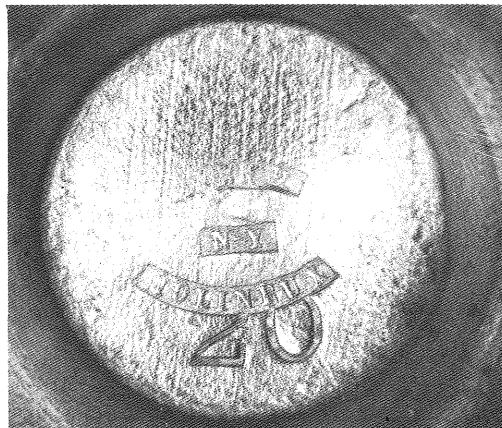


Fig. 2B Small Capen and Molineux Die with "20", Courtesy of the Brooklyn Museum.

These lamps will be shown later in the article and would further support the position that the numerical designations may have begun again when the company started using the other die. I had not taken this into consideration when I prepared this article. Suffice it to say, the following different lamps are all signed Capen and Molineux and to my knowledge do represent the largest collection of Capen and Molineux photographs to date. These makers probably sold a number of their finished products to merchants who subsequently had their own dies struck on the finished product. (See preceding re: J.G. Parker of Rochester, New York.)

Fig. 3 a  $9\frac{1}{2}$ " high camphene lamp with acorn font and double concave base,  $5\frac{1}{2}$ " in diameter marked "0".

Fig. 4, a marked Capen and Molineux "1". It stands 7" tall and has a  $4\frac{1}{2}$ " base. This is the only example of a sconce lamp found at this time by Capen and Molineux. This lamp and Fig. 3 show the same font as well as the same base.

Fig. 5, marked Capen and Molineux "1", is  $7\frac{7}{8}$ " tall and 4" wide at the base. The font is acorn-shaped and the shaft is similar to Fig. 3.

Fig. 6 also marked Capen and Molineux "1". It stands  $12\frac{3}{4}$ " tall and has a base diameter of  $5\frac{5}{16}$ ". It has a cylinder and lozenge-shaped font. I discussed this

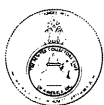




Fig. 3 Capen and Molineux Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 5 Capen and Molineux "1" Lamp, Collection of Dr. and Mrs. S. H. Johnson III.



Fig. 4 Capen and Molineux sconce Lamp, Collection of Dr. and Mrs. S. H. Johnson III.



Fig. 6 Capen and Molineux "1" Lamp, Collection of Dr. and Mrs. S. H. Johnson III.





lamp with the owner since it seemed that this photograph is much more typical of Taunton Britannia Manufacturing Company which also marked this base "1", but he assures me that the mark on the bottom is that of Capen and Molineux "1". Incidentally, this number is one that has been previously described.

Fig. 6A, a Capen and Molineux "20" lamp, standing 11" high and having a base diameter of  $5\frac{5}{16}$ ". Compare this lamp with Fig. 6. These lamps have the same base as well as the same spool portion beneath the font. The barrel-shaped font is infrequently seen but will be noted in a later lamp marked by William H. Starr.



Fig. 6A Capen and Molineux "20" Lamp, Courtesy of the Brooklyn Museum.

Fig. 7, Capen and Molineux "3", is  $4\frac{5}{8}$ " high with a 4" wide base, a fairly common type of short camphene lamp. It has a bell-shaped font, saucer base, and ring handle.

Fig. 8, one of the most common of the Capen and Molineux lamps. It is marked "4" on the bottom. It is  $3\frac{1}{2}$ " high and  $2\frac{5}{8}$ " wide at the base. It has a cylindrical font with scroll handle.



Fig. 7 Capen and Molineux "3" Lamp



Fig. 8 Capen and Molineux "4" Lamp



Fig. 9 and 10 are both Capen and Molineux "5". In one lamp the height is  $3\frac{1}{4}$ " and the other is  $2\frac{1}{2}$ " tall. In both lamps, the base is  $2\frac{3}{4}$ " in diameter. Twice during this article will two lamps that are identical be shown, in this case the fitting of the taller lamp with the camphene or burning fluid burner with snuffer cap and the shorter lamp being outfitted with the typical whale oil burner. This particular feature was frequently done and in many cases left to the wishes of the purchaser.



Fig. 9 Capen and Molineux "5" Lamp



Fig. 10 Capen and Molineux "5" Lamp

Fig. 11, a Capen and Molineux saucer base lamp, with double spool shaft and truncated cone font. It stands  $6\frac{5}{8}$ " tall and has a base diameter of  $4\frac{5}{8}$ ". Unfortunately, it does not have a base number to identify its numerical sequence.



Fig. 11 Capen and Molineux Lamp, Collection of Mr. and Mrs. Gordon Deming.

Fig. 12, a pair of Capen and Molineux lamps, standing  $6\frac{3}{4}$ " high with a  $4\frac{1}{2}$ " base. The lamps have an acorn font with ring handle, baluster shaft and double concave bases. Unfortunately, they do not have identification numbers.

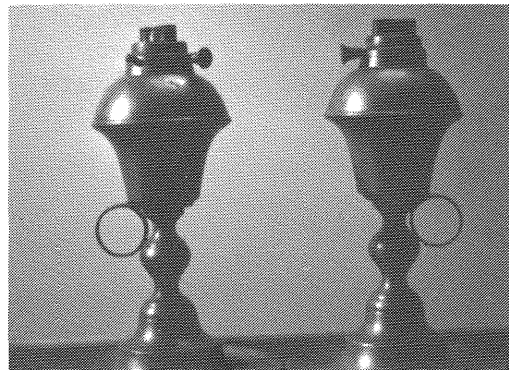


Fig. 12 Capen and Molineux Lamp, Collection of Mr. and Mrs. Abe Brooks.



Fig. 13, a Capen and Molineux lamp, "7", with the small Capen and Molineux mark. It stands  $4\frac{5}{8}$ " tall and has a 4" base diameter. Note the similarity of the handle to that pictured in Fig. 8. This lamp has a modified cylinder and lozenge font.



Fig. 13 Capen and Molineux "7" lamp

Fig. 14, Capen and Molineux lamp "9". The lamp is  $6\frac{3}{4}$ " tall and has a base diameter of  $3\frac{5}{8}$ ", having a cylindrical font, double concave base and modified baluster shaft.

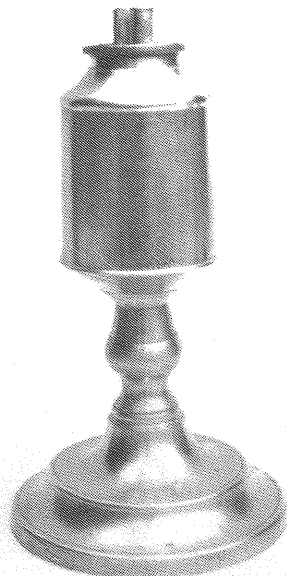


Fig. 14 Capen and Molineux "9" Lamp, Collection of Mr. and Mrs. Earl Patterson.

Fig. 15, Capen and Molineux "10" lamp, standing  $7\frac{1}{4}$ " tall and having a base diameter of  $3\frac{3}{8}$ ". It has an acorn font, shaft and base similar to the previous example.



Fig. 15 Capen and Molineux "10" Lamp, Collection of Mr. and Mrs. Bernard Esner.

Fig. 16, Capen and Molineux "11" lamp, standing  $7\frac{3}{8}$ " tall and 5" wide at the base. Notice the similarity to Capen and Molineux "0" and "1" (Figs. 3 and 4). These three lamps have the same shaped font.



Fig. 16 Capen and Molineux "11" Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 17, an extremely handsome Capen and Molineux lamp standing 10" tall with a 5" diameter base, with a cylinder and lozenge shaped font. The shaft shown in this figure probably represents the full casting of this type. It is shown in many of the other Capen and Molineux lamps in its abbreviated form.

Fig. 17A, a very handsome Capen and Molineux lamp "13", standing 10" tall with a 5 1/4" base diameter, with cylinder and lozenge-shaped font. The font and base have been seen in preceding and following lamps. The baluster shaped shaft in this lamp appears to be one of a very few of this form manufactured by Capen and Molineux. While not seen on other Capen and Molineux lamps, the baluster shaped shaft is shown in Fig. 84, a marked Hype lamp, which was most likely made by Capen and Molineux. The central portion of the baluster shaft of that lamp is the central portion of Fig. 17A.

Fig. 18, a Capen and Molineux lamp, marked "14". It stands 9 3/4" high and 5" in diameter. It is similar to the lamp in Fig. 17, with the font and base being the same. This one, however, is fitted with a whale oil burner and the other with a fluid lamp burner. The major modification is the extension of the shaft of the one shown in Fig. 17 which elongates that lamp.



Fig. 17A Capen and Molineux "13" Lamp



Fig. 17 Capen and Molineux "13" Lamp



Fig. 18 Capen and Molineux "14" Lamp



Fig. 19, also a Capen and Molineux "15" lamp which stands  $3\frac{7}{8}$ " tall and  $2\frac{3}{4}$ " in diameter. Note the similarity to Fig. 13. Both lamps demonstrate the use of the cylindrical font. Fig. 13, however, shows the beginning of the lozenge shaped font seen on other lamps (Figs. 17 and 18.) A scroll handle is present on this lamp and also on that shown in Fig. 13.

The next four lamps are, Capen and Molineux "17" (Fig. 19A), Capen and Molineux "18" (Fig. 20), Capen and Molineux "19" (Fig. 21) and Capen and Molineux "20" (Fig. 22).

Fig. 19A, a Capen and Molineux lamp "17" standing  $4\frac{1}{2}$ " high with a base diameter of 4". It has the same scroll



Fig. 20 Capen and Molineux "18" Lamp, Collection of Mr. and Mrs. William Lanphar.



Fig. 19 Capen and Molineux "19" Lamp



Fig. 21 Capen and Molineux "19" Lamp, Collection of Mr. Henry Kaufmann.



Fig. 19A Capen and Molineux "17" Lamp, Courtesy of the Brooklyn Museum.



handle as seen on other Capen and Molineux lamps and the wide base seen in Fig. 13. Fig. 20 stands 7½" tall and 5" wide at the base. Fig. 21 is 9" tall and 5" wide. Fig. 22 is 8½" tall and has the same 5" base diameter. These four lamps demonstrate the only major cast decorated or relief decorated fluid-burning lamps of Nineteenth Century American make. Note the similarity between the upper halves of the fonts of all four lamps as well as in their bases. The lower halves of the fonts (Figs. 21 and 22) are also the same.

Fig. 23, a 5½" high, 4" diameter cigar-type whale oil lamp. Other than those seen by Meriden Britannia Company, this form is exceptionally unique. An acorn font and shaped shaft are seen in Fig. 5.

Fig. 24 and 25 show a rare form of Capen and Molineux lamp which I do believe to be original. I once had previously seen a lamp with this same open base fitted with a hurricane type glass lighting device which appeared to have been a replacement. Based on the fitting of the two parts of this lamp, it would seem to me that this was probably the original form in which this lamp was manufactured. It is marked Capen and Molineux "21" and stands 7" tall and 4" wide. The font is cylindrical in shape, removable and handled, and, in my opinion, does appear to be original.

Fig. 26, a Capen and Molineux lamp, standing 8⅞" high with a 4¼" base diameter, also marked No. 21. Note that this lamp is identical to the one previously shown but with an intact cylindrical font. It is possible that the previous lamp was made up at a later date to replace the broken font, but I still feel that it is probably an original form.

Fig. 26A, a 6" tall Capen and Molineux lamp "24" with a 4½" wide base with cylinder font and double concave base. This cylindrical font has been seen in many of the other Capen lamps (Figs. 14 and 26). The base is also that seen in many of the other lamps (Figs. 14 and 15). The abbreviated baluster shaped shaft, however, appears to be only a very small part of the baluster form and not otherwise well identified.

Fig. 27, a 2⅞" tall, Capen and Molineux lamp, with a base diameter of 3⅞", marked "33". The cylindrical font, saucer base, ring handled-lamp is one of the more commonly found styles of Nineteenth Century fluid lamps.



Fig. 22 Capen and Molineux "20" Lamp, Courtesy of The St. Louis Art Museum.



Fig. 23 Capen and Molineux "20" Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



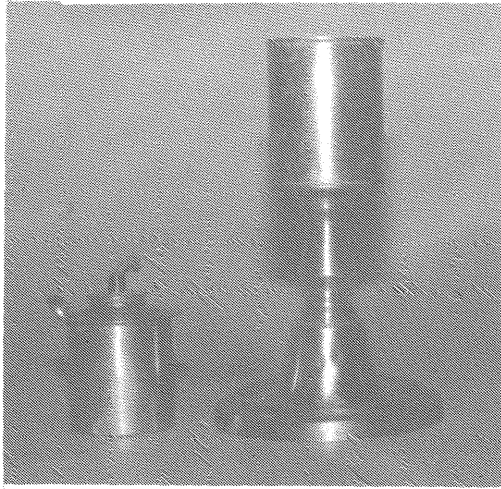


Fig. 24 Capen and Molineux "21" Lamp, Collection of Mr. and Mrs. James Parker.

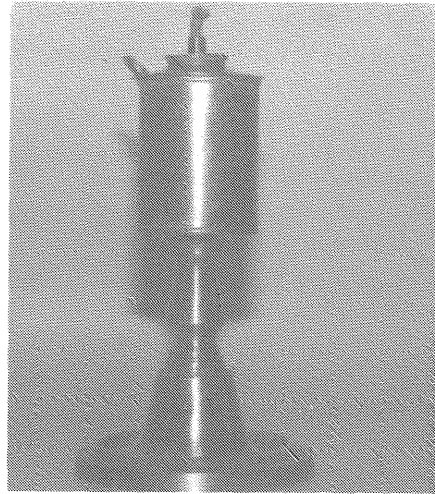


Fig. 25 Capen and Molineux "21" Lamp, Collection of Mr. and Mrs. James Parker.

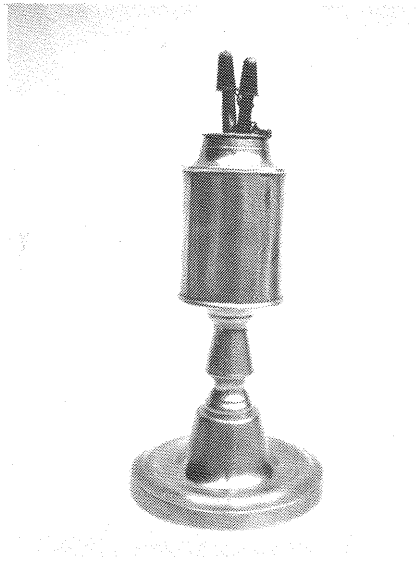


Fig. 26 Capen and Molineux "21" Lamp, Collection of Mr. and Mrs. Earl Patterson.

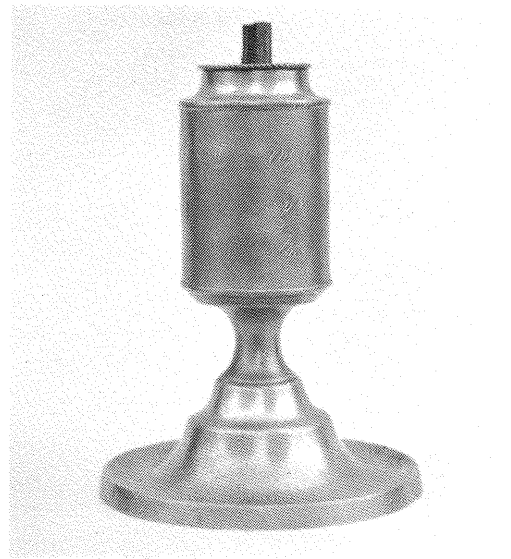


Fig. 26A Capen and Molineux "24" Lamp

A major section of this article has shown a variety of Capen and Molineux lamps. I am certain that there are a multitude of other lamps that have not been pictured, as well as minor variations obviously present throughout. If careful attention, however, is paid to the individual parts of these lamps, enough different parts are photographed so as to make identification of almost any Capen and Molineux lamp possible. I am unhappy that it was not feasible to straighten out the numerical designations in a more orderly fashion, although I still believe that, by and large, they did represent styles; the key to the duplication of some of the numbers on different forms may

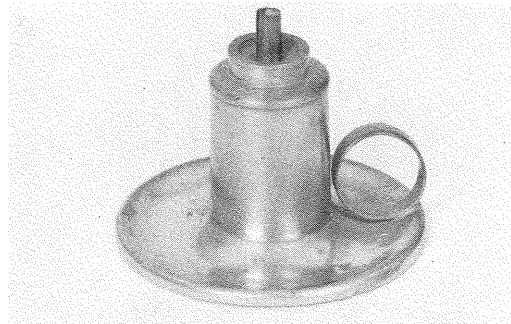


Fig. 27 Capen and Molineux "33" Lamp, Collection of Mr. Robert E. Purney, Jr.

relate to the size of the mark, as noted earlier, and/or therefore represent a different period of manufacture.



[3] *William Calder, Providence, Rhode Island, 1817-1856.*

An early Rhode Island pewterer who worked on into the age of lighting devices is represented by the seven different forms, all of which are quite attractive and demonstrate some similarities.

Fig. 28, a small sparking lamp, with saucer-base, truncated cone font, double spool shaft, and ring handle, overall height of 2½" and a base of 3⅞" in diameter.

Fig. 29, very similar at first glance to that in Fig. 28, until one notices that it stands 3⅞" tall and 3½" in diameter, a larger version of the preceding lamp.



Fig. 28 William Calder Lamp, Collection of Mr. and Mrs. Abe Brooks.



Fig. 29 William Calder Lamp

Fig. 30, a Calder lamp, 8½" wide with 9⅞" base, lemon font, raised base (similar to Trask), and shaped shaft.

Fig. 31, a Calder lamp, 6½" high and 5¼" base diameter lamp, again, a saucer-based, ring-handled, fluid lamp with a cylindrical font and double spool shaft.



Fig. 30 Calder sparking Lamp, Collection of Mr. and Mrs. Webster Goodwin.

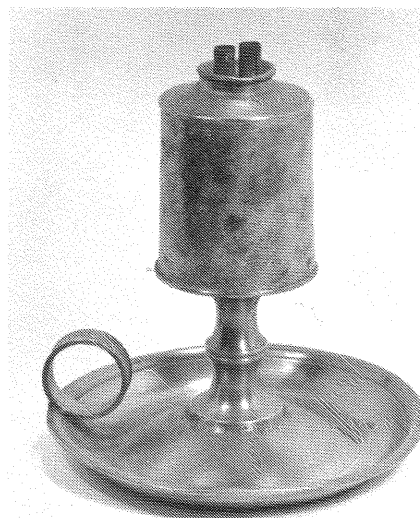


Fig. 31 William Calder Lamp.





Figs. 32 and 33 are very similar Calder lamps. Fig. 32 stands 8" tall and has a base diameter of  $4\frac{1}{16}$ ", with a "12". Fig. 33 is  $8\frac{5}{16}$ " tall,  $4\frac{3}{16}$ " wide at the base. The shafts are similar in both lamps. Fig. 32 having a truncated cone-shaped font, but Fig. 33 has a cylindrical font. The base of Fig. 32 is very similar to the Trask and Eben Smith type lamp bases. Both are similar to Fig. 30.



Fig. 32 William Calder Lamp, Collection of Mr. and Mrs. Webster Goodwin.



Fig. 33 William Calder Lamp, Collection of Dr. and Mrs. S. H. Johnson III.

The last Calder example, Fig. 34, a handsome  $9\frac{3}{4}$ " lamp with cylindrical font,  $4\frac{9}{16}$ " diameter base and is marked Calder "1" Providence, a very tall lamp as compared with the average 7-8" lamp. It has a shaft that is very typical of Taunton Britannia Manufacturing Company.

[4] *Crossman, West, and Leonard. Taunton, Massachusetts, 1828-1830.*

Crossman, West and Leonard are relatively uncommon pewterers who fit into the Taunton Britannia Manufacturing Co. and Reed and Barton sequence. Following their partnership break-up in 1830, Taunton Britannia Manufacturing Co. came into being until 1835 when Leonard, Reed and Barton again resumed manufacturing.

Fig. 34A, a Crossman, West and Leonard lamp, standing  $10\frac{3}{4}$ " tall with a base diameter of  $5\frac{3}{4}$ " is noted at first glance to be a typical T.B.M. and Co. lamp. The "12" which appears under the mark is of the same form and size as the numbers seen on the T.B.M. and Co. lamps. Compare this lamp with Fig. 150 which is the same lamp, exclusive of the handle and the saucer base. The saucer base, however, is shown in Fig. 151. It certainly must be appreciated, therefore, that when T.B.M. and Co. started business they merely changed their diestrike on some of the earlier Crossman, West and Leonard lamps.



Fig. 34 William Calder Lamp, Collection of Mr. and Mrs. Webster Goodwin.





Fig. 34A Crossman, West and Leonard Lamp, Courtesy of The Brooklyn Museum.

[5] *Rufus Dunham, Westbrook, Maine, 1837-1861*

Fig. 35, a short whale oil lamp of the sparking variety by Rufus Dunham. The lamp stands  $3\frac{7}{8}$ " tall and 3" in diameter and undoubtedly represents the base of other forms transected through the middle knop, threaded then to receive a small burner.

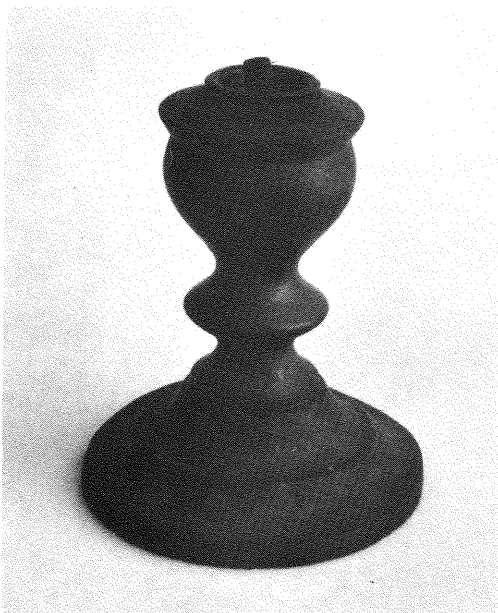


Fig. 35 Rufus Dunham Lamp

Fig. 36, Rufus Dunham, stands  $4\frac{3}{16}$ " tall and  $2\frac{7}{8}$ " in diameter, with a cylindrical font and a slightly domed base. This base is commonly seen on Dunham candlesticks.



Fig. 36 Rufus Dunham Lamp, Collection of Mr. and Mrs. Robert Cassens.

Fig. 37, a Rufus Dunham,  $6\frac{1}{4}$ " tall,  $3\frac{3}{4}$ " diameter base lamp, which is similar to Fig. 38 which is  $6\frac{3}{4}$ " tall and has a  $3\frac{3}{4}$ " base diameter. Notice the shaft and base configuration are identical in both lamps,



Fig. 37 Rufus Dunham Lamp





Fig. 38 Rufus Dunham Lamp

Fig. 37 having a cylindrical font but Fig. 38 has a truncated font. The base of both of these lamps is very like in manufacture to that of Gleason. (Demonstrated in later lamps.)

Fig. 39, an R. Dunham, 6 $\frac{3}{4}$ " tall and 3 $\frac{3}{4}$ " in diameter, another of the fluid lamps with the same truncated font as seen in the previous example but with a slightly different base.



Fig. 39 Rufus Dunham Lamp

Fig. 40, a most handsome 8" tall, Dunham lamp, with a 4 $\frac{3}{16}$ " width base, and the usual R. Dunham candlestick shaft and truncated font.

Fig. 41, a Dunham lamp, standing 7 $\frac{5}{16}$ " tall and 4 $\frac{3}{16}$ " in diameter. A cylindrical font and another type of Dunham candlestick shaft is noted.



Fig. 40 Rufus Dunham Lamp, Collection of Mr. William O. Blaney.

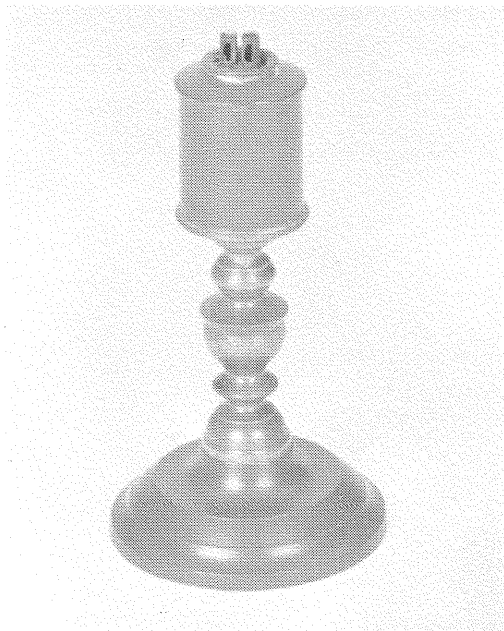


Fig. 41 Rufus Dunham Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 42, marked "R. Dunham and Son, Portland", would be the mark that was used after the company moved from Westbrook to Portland in 1861. It was from 1861 to 1882 that the business remained in that city. This lamp is  $3\frac{1}{2}$ " tall and  $3\frac{3}{4}$ " in diameter at the base and certainly is late in form but typical of the period in which it was made.

[6] *Endicott and Sumner, New York City, 1846-1851.*

A relatively uncommon maker of lamps and one that I suspect probably purchased a number of their lamps from other manufacturers, and then struck their own mark. Unfortunately, I do not have clearcut evidence to substantiate this position.



Fig. 42 R. Dunham and Sons Lamp



Fig. 43 Endicott and Sumner Lamp, Collection of Mr. and Mrs. James Parker.

Fig. 43, a 9" tall,  $4\frac{3}{4}$ " wide Endicott and Sumner camphene lamp.

Fig. 44, Endicott and Sumner,  $4\frac{1}{2}$ " high,  $3\frac{1}{2}$ " wide slightly tapered cylindrical font on saucer base with ring handle.

Fig. 45, a unique Endicott and Sumner lamp, standing  $3\frac{5}{8}$ " in height and  $4\frac{5}{8}$ " in diameter. The urn-shaped font is quite atypical and needs to be compared with the following photograph (Fig. 46).



Fig. 44 Endicott and Sumner Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

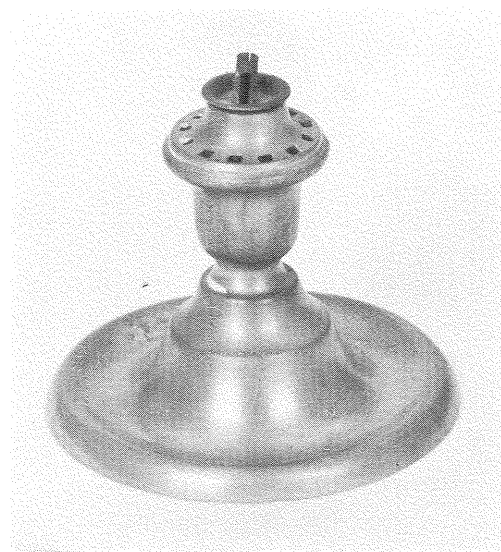


Fig. 45 Endicott and Sumner Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 46, a 9" tall, Endicott and Sumner lamp, with a  $4\frac{5}{8}$ " diameter base. It is obvious that the base of this lamp forms the complete lamp as noted in the preceding example. The font in this lamp (Fig. 46) is identical to the font seen in Fig. 43. This again brings out the similarity and frequent use of interchangeable parts in the formation of lamps.

Fig. 46A, an Endicott and Sumner sconce lamp, standing  $5\frac{1}{4}$ " tall and  $4\frac{5}{8}$ " wide at the base. This lamp is identical to the Yale and Curtis lamp shown in Fig. 177. It would again suggest that Endicott and Sumner probably purchased lamps from other makers.

[7] *Fuller and Smith, New London, Connecticut, circa 1850.*

Represented by five different lamps, Fuller and Smith are characteristically known for their candlesticks. Portions of their candlesticks can be seen in the shafts of their fluid lamps.

Fig. 47, a  $2\frac{1}{4}$ " high and  $2\frac{1}{4}$ " diameter based small cylindrical font camphene lamp with scrolled handle.



Fig. 46 Endicott and Sumner Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 46A Endicott and Sumner Lamp, Courtesy of The Brooklyn Museum.



Fig. 47 Fuller and Smith lamp, Collection of Mr. and Mrs. Abe Brooks.

Fig. 48, marked "Fuller", rather than Fuller and Smith, stands  $8\frac{1}{2}$ " tall and  $4\frac{1}{2}$ " wide at the base and does demonstrate the typical candlestick shaft, in this case accompanied by a high positioned scrolled handle which is the same as that seen in the previous example.





Fig. 48 Fuller Lamp



Fig. 49 Fuller and Smith Lamp

Fig. 49, a  $9\frac{1}{2}$ " tall,  $5\frac{1}{4}$ " wide camphene lamp with a typical candleholder type shaft. The presence of handles on these last two examples is infrequent on tall lamps.

Fig. 50, a Fuller and Smith  $7\frac{1}{16}$ " high and  $4\frac{1}{8}$ " diameter lamp, demonstrates the same font and a portion of the shaft seen in the previous example, this time, however, mounted on a saucer type base.

Fig. 50A, a Fuller and Smith lamp,  $5\frac{3}{4}$ " tall with a base diameter of  $4\frac{1}{8}$ ". The font is the same as seen in Figs. 49 and 50. The base is also identical to that seen in Fig. 50. The handle is the same as seen in Fig. 48, again revealing a significant alteration in the total form of a lamp, utilizing parts that have been shown in three previous examples.

[8] *Roswell Gleason, Dorchester, Massachusetts, 1822-1871.*

Undoubtedly one of the most prolific lighting device manufacturers of the Nineteenth Century was Roswell Gleason. A multitude of forms were created by this master craftsman utilizing interchanging of parts. The following

photographs include a great number of lamps, but many varieties are yet to be found. The use of the so-called Gleason shaft which was previously reported in the *Bulletin* is again demonstrated in a number of the lamps shown, as well as the repetitive use of the double spool and cylinder type shaft and the long "dumb-bell" shaft. A significant number of his characteristic base forms also repeat themselves.

Fig. 51, a saucer-based, ring-handled whale oil lamp with lemon font standing  $4\frac{7}{8}$ " high and having a base diameter of  $5\frac{1}{4}$ ". This characteristic lemon-shaped font as well as the saucer base is repeated throughout a number of the lamps to be shown. Some of the lamps are equipped with ring handles; others not. Note the double spool shaft.

Fig. 52, a  $5\frac{1}{4}$ " high,  $3\frac{3}{4}$ " diameter base whale oil lamp with the same previously-noted lemon font and shaft of double spool variety. The base here is a raised double concave base frequently seen and will be repeated in a number of other Gleason Lamps.





Fig. 50 Fuller and Smith Lamp, Collection of Mr. and Mrs. Earl Patterson.



Fig. 50A Fuller and Smith Lamp, Courtesy of The Brooklyn Museum.



Fig. 51 Roswell Gleason Lamp, Collection of Mr. William O. Blaney.



Fig. 52 Roswell Gleason Lamp



Fig. 53, a cylindrically fonted lamp by Gleason standing 6 $\frac{7}{8}$ " tall and having a 4" base diameter. The base shown here is that seen on the Gleason bulls-eye lamps and frequently seen on lamps with the "hose-nozzle" shaft so typical of Gleason.

Fig. 54, a 6 $\frac{7}{8}$ " high, 4" base cylindrical font whale oil lamp. There is a fine difference between this font and that previously shown, but again note the similarity of the bases.



Fig. 53 Roswell Gleason Lamp

Fig. 55, a whale oil lamp with the hose-nozzle shaft, truncated font, and base seen on the bulls-eye type lamps. This lamp stands 9 $\frac{1}{4}$ " tall and has a base diameter of 3 $\frac{7}{8}$ ".

Fig. 56 is the same as the previous lamp, standing 9" tall and having a 4" base but this time outfitted with a cylindrical font. Again, note the shaft and base are identical of the previous lamp.



Fig. 55 Roswell Gleason Lamp



Fig. 54 Roswell Gleason Lamp



Fig. 56 Roswell Gleason Lamp





Fig. 57, a double bulls-eye lamp with the same base as previously noted and the lower portion of the shaft the same as that previously shown. This lamp stands 8½" tall and has a base diameter of 4".

Fig. 58, a single bulls-eye lamp exactly the same as previously shown, this time, however, fitted with a single lens.

These bulls-eyes lamps are almost never marked. There has been an occasional lamp found with the Gleason straight line touch on the bottom of the weighed tin base. Generally, however, the word "Patent" on the hood of the lens is the only mark present.

Fig. 59, a typical Gleason hose-nozzle shaft, lamp standing 8" tall and has a 5⅞" diameter base. Notice the previously-described cylindrical font and saucer base. In this lamp a scrolled handle is applied to the shaft rather than a ring handle being applied to the base. The scroll handle will be again shown in other Gleason lamps.

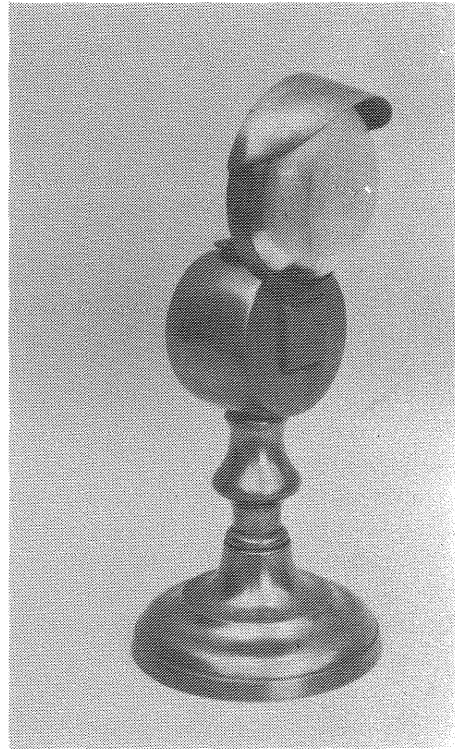


Fig. 58 Roswell Gleason Lamp



Fig. 57 Roswell Gleason Lamp



Fig. 59 Roswell Gleason Lamp



The following six lamps, Fig. 60 through 66, all demonstrate the so-called "spool and cylinder" shaft. Some of the bases are typical of the bulls-eye lamps, some saucered, and others with the raised double concave base. In most bases, the cylinder is the major portion. In some of the shorter lamps one or more of the spools has been excluded.

Fig. 60, a 5 $\frac{5}{8}$ " tall, 5 $\frac{1}{4}$ " wide saucer-based, ring-handled cylindrical font lamp showing the central cylinder with one of the spools above and below.

Fig. 61, on the other hand, demonstrates a 7 $\frac{1}{4}$ " tall, 5 $\frac{1}{4}$ " wide Gleason lamp, again with a cylindrical font with raised dome, the full double spool and cylinder shaft, saucer base and scroll handle. The scroll handle was previously seen in Fig. 59.

Fig. 62, a 7 $\frac{3}{4}$ " tall, 3 $\frac{3}{4}$ " wide lamp showing the previously-noted components, cylindrical font, the full double spool and cylinder shaft as well as the double concave base.



Fig. 61 Roswell Gleason Lamp, Collection of Mr. and Mrs. Gordon Deming



Fig. 60 Roswell Gleason Lamp



Fig. 62 Roswell Gleason Lamp, Collection of Mr. and Mrs. Bernard Esner.



Fig. 63, a pair of 8½" tall, 4" wide lamps, this time showing the acorn font with the complete double spool shaft and cylinder shaft and bulls-eye lamp-type base.

Fig. 64, a Gleason fat lamp, 7" tall, and 4" in diameter is exactly the same as Fig. 65, which was fitted as a whale oil lamp. The lower portion of the double spool and

cylinder shaft is noted. The base seen in the bulls-eye lamp is present and the truncated font is noted in both lamps.

Fig. 66, a 6½" tall lamp with a ¾" base has a typical cylindrical font with raised dome, portion of a double spool shaft and double concave base. All components have been previously described and shown in other lamps.

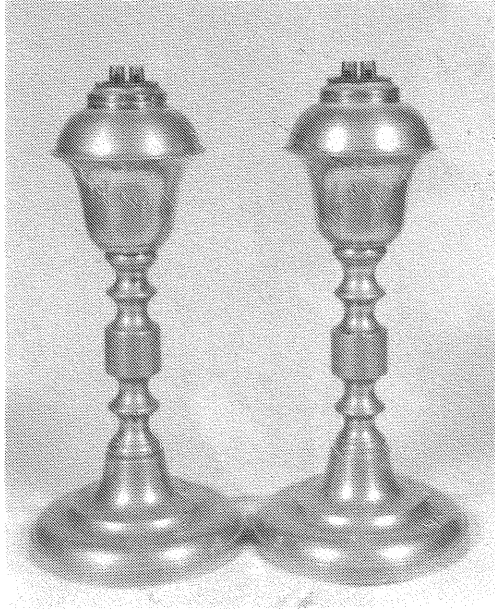


Fig. 63 Roswell Gleason Lamp, Collection of Mr. William O. Blaney.



Fig. 65 Roswell Gleason Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 64 Roswell Gleason Lamp



Fig. 66 Roswell Gleason Lamp, Collection of Mr. William O. Blaney.



The next group of Gleason lamps, Figs. 67 through 72, all demonstrate what I call the "dumb-bell" shape shaft. This is a convex shaft tapering slightly at both ends, fitted at either end with a small single spool and, on some occasions, a double spool at the upper end.

Fig. 67, an 8" tall,  $3\frac{3}{4}$ " diameter whale oil lamp with the shaft previously described as well as the raised double concave base. The lemon-shaped font in this lamp is slightly more globular and different from the usual Gleason lemon font and appears more typical of Taunton Britannia Manufacturing Co.

Fig. 68, the same type of lamp but with the saucer base and double spool application at the upper end of the shaft. The font is also the usual lemon-shaped font noted on the Gleason lamps, slightly more slender than the previous form. This lamp stands  $7\frac{3}{4}$ " tall and has a  $5\frac{1}{4}$ " diameter base.

Fig. 69, a lamp with the same font and shaft as Fig. 68, but with double concave raised base. This lamp stands  $7\frac{3}{4}$ " tall and has a base of  $3\frac{3}{4}$ ".



Fig. 68 Roswell Gleason Lamp



Fig. 67 Roswell Gleason Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 69 Roswell Gleason Lamp



Fig. 70 and 71 are essentially the same. Both measure  $8\frac{1}{2}$ " tall and  $3\frac{3}{4}$ " wide at the base and have the raised double concave base, the dumb-bell shaped shaft and the lozenge type font. Fig. 71 is unique in that it has tooling about the base.

Fig. 72, a camphine lamp, standing 7" tall with the same  $3\frac{3}{4}$ " base shows the typical lozenge-shaped font. The shaft

has been abbreviated in this lamp, but is obviously from the same mold as those previously shown. The raised double concave base is the same as that in Figs. 70 and 71.

Fig. 73, a Gleason whale oil lamp, standing  $5\frac{3}{16}$ " tall with a base diameter of  $5\frac{1}{4}$ ". The lamp is the same as the one shown in the previous example with the



Fig. 70 Roswell Gleason Lamp, Collection of Mr. William O. Blaney



Fig. 72 Roswell Gleason Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 71 Roswell Gleason Lamp



Fig. 73 Roswell Gleason Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



exception of the saucer base and ring handle, a typical form seen in previous lamps in this group (Fig. 60).

Fig. 74, the last Gleason lamp in this group, is extremely atypical but is marked "Roswell Gleason", standing  $7\frac{7}{8}$ " in height with a base diameter of 4". The shaft is very typical of the Taunton Britannia, Weekes, and Porter type of shaft. The font itself, an atypical form, and the raised base also does not conform to the usual Gleason type manufacture.



Fig. 74 Roswell Gleason Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

This completes the list of lamps available at this time which were marked by Gleason. The lamps do demonstrate the major components that were available to Gleason during his lampmaking days. The multitude of fonts, the different shafts, and handles as well as the different bases are readily interchangeable and, with the scrutiny of the parts photographed, a great number of unmarked lamps can unequivocally be attributed to this maker using the criteria previously described.

[9] *H. H. Graves, Middletown, Connecticut, circa 1850.*

Fig. 75 shows a lamp, measuring  $7\frac{3}{4}$ " tall and 4" wide at the base. It has a cylindrical font and if one carefully inspects the shaft of the lamp it appears as though the inverted trumpet portion of a candlestick shaft was used to form the midsection of this fluid lamp. The base is the usual one seen on Graves candlesticks. This singular lamp would tend to demonstrate the versatility of the New England pewterers and shows the interchangeability of parts for the manufacture of different forms.

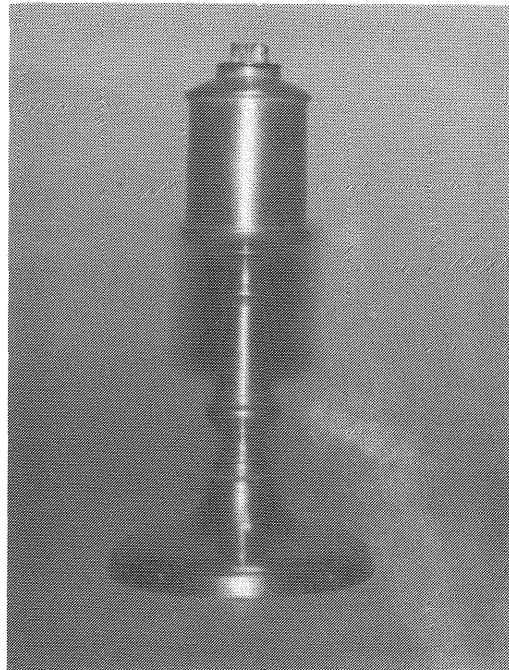


Fig. 75 H. H. Graves Lamp, Collection of Mr. and Mrs. James Parker.

[10] *Homan and Company, Cincinnati, Ohio, 1847-1854.*

Fig. 76, a Homan lamp, 8" tall with a 5" base. Note the trumpet-shaped shaft that was used in candleholders fashioned by this maker. The acorn font is quite unusual in that when one compares this with lamps that will be shown later by Sellew and Company, there appears to be more than a striking similarity between the fonts. This raises the question as to a common manufacturer of these lamps, either Sellew or Homan.





Fig. 76 Homan and Company Lamp

[11] *Henry Hopper, New York City, New York, 1842-1847.*

Figs. 77 through 82 show six lamps manufactured by Henry Hopper. Not only are these some of the most attractive to be described, but again demonstrate the remarkable interchangeability of parts so characteristic of these Nineteenth century pewterers. If one carefully inspects all six lamps, note that there are only two distinctive fonts, the acorn and cylindrical font. There is only one base form, a saucer base, and only one type of semi-open ring handle with thumb rest. A double spool type cylindrical shaft (very typical of Gleason type manufacture, a contemporary) is used on all six lamps. It should be noted, however, that while the double spool and cylinder shaft appear the same, Hopper apparently had three sizes, small, medium and large, not well appreciated from the photographs. He also demonstrates at least two diameter saucer bases, one approximately 5" in diameter and the other 6" in diameter and slight diameter variations in the cylindrical fonts.

Fig. 77, a saucer-based fluid lamp with ring handle and acorn font, 4½" high and 4¾" wide. It should be noted that most of the saucer-based, ring-handled chamber lamps are almost invariably wider than they are tall.

Fig. 78, an 8¾" tall, 5" wide lamp with similar features to that previously shown, including the saucer base, open ring handle and acorn font. This lamp differs in having the complete double spool and cylinder shaft.



Fig. 77 Henry Hopper Lamp



Fig. 78 Henry Hopper Lamp



Fig. 79, a 10¼" tall, 6" wide lamp. The base is similar to the two foregoing lamps, however, is about one inch larger in diameter. The shaft, while similar in nature, may very well be slightly larger. The cylindrical font is unusual in that there is engraving and tooling around the mid-section.

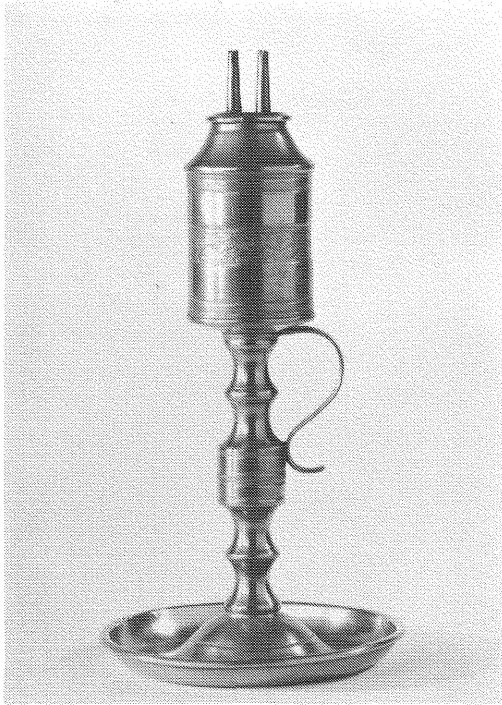


Fig. 79 Henry Hopper Lamp, Courtesy of The Brooklyn Museum.

Fig. 80, a saucer-based, ring-handled, cylindrical font lamp standing 5" tall and 4¾" wide at the base. Note the similarity to the previous bases and the cylindrical font noted also on the preceding examples.

Fig. 81, a 7¼" tall, 5" wide, lamp by Hopper again with saucer base, open ring handle with thumb rest, double spool and cylinder shaft, and cylindrical font, fitted with a fat lamp type burner.

The last example, Fig. 82, a 6" tall Hopper lamp with a diameter base of 4½". At first glance it appears similar to the previous example, as well as Fig. 79. It is important to note the difference, however, in dimensions which show this lamp to be considerably more slender than the previous two examples.



Fig. 80 Henry Hopper Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 81 Henry Hopper Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

[12] *Martin Hyde, New York City, 1857-1858.*

The rarity with which the following pewterer's work is found, the fact that he worked in the city of New York and the





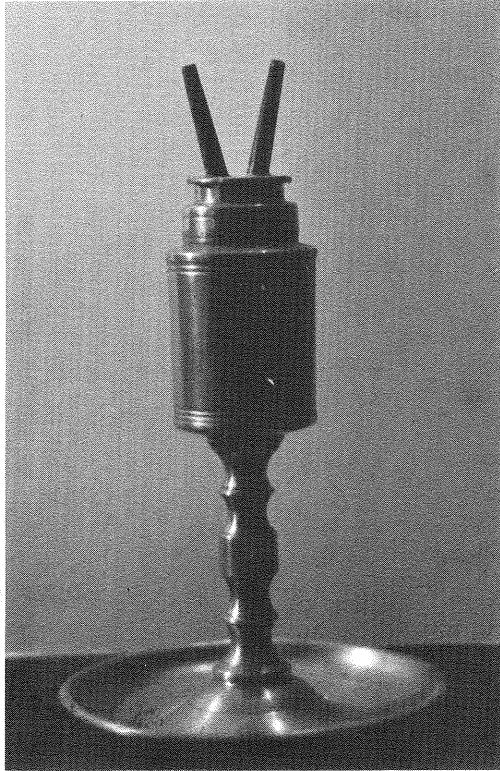


Fig. 82 Henry Hopper Lamp, Collection of Mr. and Mrs. Abe Brooks.

similarity of his forms to that of Capen and Molineux, suggests he purchased finished products from these pewterers. The working dates of Capen and Molineux end about three years before Hyde is recorded as having been in business and it is possible that he purchased some of their products when they ceased to operate, assuming that the working dates for both of the pewterers are accurate.

In any event, Fig. 83, an extremely handsome form, 11" tall with a base diameter of 5½", marked M. Hyde. Note the similarity to Capen and Molineux in Fig. 17 concerning the shape of the cylinder and lozenge font.

Fig. 84, a Hyde lamp, is 7⅞" tall and 4½" wide at the base, again having the same cylinder and font lozenge. Notice and compare the base of this lamp with Fig. 11, a Capen and Molineux lamp. The base appears to be identical.

Fig. 85, another Hyde lamp, 6⅝" tall with a base diameter of 4⅞" again reveals the similar font noted in the two preceding photographs.

It is certainly conjectural as to whether Hyde did indeed produce lamps of his own, but I suspect that based on the rarity of his lamps these were probably purchased from another maker, most likely Capen and Molineux, and struck for resale by this gentleman.

[13] *Edward Jones, New York City, 1837-1850.*

Jones is represented by a single lamp, Fig. 86. This extremely rare lamp stands 3⅜" tall and has a base diameter of 2⅝". The cylindrical font with scrolled handle is amazingly identical to Fig. 17 by Capen and Molineux. The base diameters are essentially the same and the overall height certainly is within reasonable discrepancy based on the variations in the length of the camphene burners.

The rarity of the Edward Jones lamp, the fact that he worked in the city of New York at the same time that Capen and Molineux were in business, the frequency with which Capen and Molineux lamps are found, suggests very strongly that Edward Jones was indeed a retailer, owning his own die and striking his mark to lamps otherwise manufactured by Capen and Molineux.



Fig. 83 Martin Hyde Lamp, Collection of Dr. and Mrs. Donald Herr.





Fig. 84 Martin Hyde Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 86 Edward Jones Lamp, Collection of Mr. and Mrs. Earl Patterson.

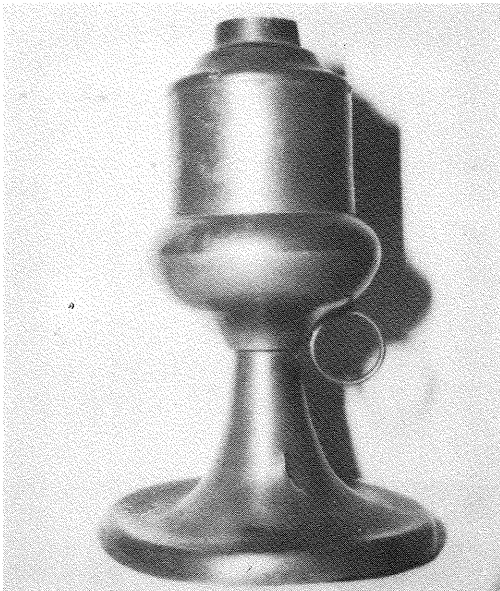


Fig. 85 Martin Hyde Lamp, Collection of Dr. Edward Micone.

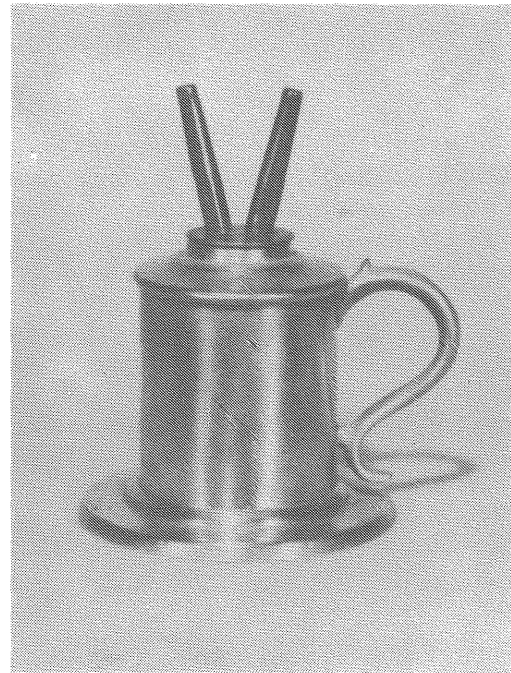


Fig. 87 William McQuilkin Lamp, Collection of Mr. William O. Blaney.

[14] *William McQuilkin, Philadelphia, Pennsylvania, 1845-1853.*

William McQuilkin was a moderately prolific pewterer, primarily, however, of teapots and water pitchers of the second quarter of the Nineteenth Century. Lamps

by this maker are relatively rare. Two forms are shown in this article.

Fig. 87, a cylindrical fonted camphene lamp with a scrolled handle and a disk base. The lamp is 4" tall and has a base diameter of 3".



Fig. 88, an 8½" tall whale oil lamp with a 4⅞" saucer base, and applied scroll handle with cylindrical font. It would appear as though this font and the preceding font are from the same mold.



Fig. 88 William McQuilkin Lamp

[15] *Charles Ostrander and George Norris, New York, N.Y., 1848-1854.*

Fig. 89, an 8¼" tall lamp with a 4⅞" base marked "Ostrander and Norris", with truncated font, candlestick shaft, and saucer base similar to Hopper.

Fig. 90, a 10¼" tall lamp with a 5⅞" base marked only "Charles Ostrander". Notice the similarity between the handle of this lamp and Fig. 89. It is also significant that this lamp is so closely sized to Fig. 79, a Hopper lamp. The cylindrical shaped font and double spool and cylinder shaped shaft are essentially the same.

Fig. 91, signed "George Norris", a camphene lamp 8½" tall with a 5⅞" diameter base, with acorn type font, saucer base similar to Capen and Molineux (Figs. 16,17 and 18).



Fig. 89 Ostrander and Norris Lamp, Collection of Dr. and Mrs. S. H. Johnson III.



Fig. 90 Charles Ostrander Lamp, Collection of Dr. and Mrs. S.H. Johnson III.





Fig. 91 George Norris Lamp, Collection of Dr. and Mrs. S. H. Johnson III.

Fig. 92, marked "Ostrander and Norris", a 6 $\frac{3}{4}$ " tall, 4 $\frac{3}{4}$ " wide saucer-based cylinder fonted camphene lamp, with open ring handle. Note the marked similarity between this lamp and other lamps of New York manufacturers, such as Hopper. (Fig. 89)

Fig. 93, a Norris lamp, 9 $\frac{1}{4}$ " tall with a base diameter of 5 $\frac{1}{8}$ " with double spool

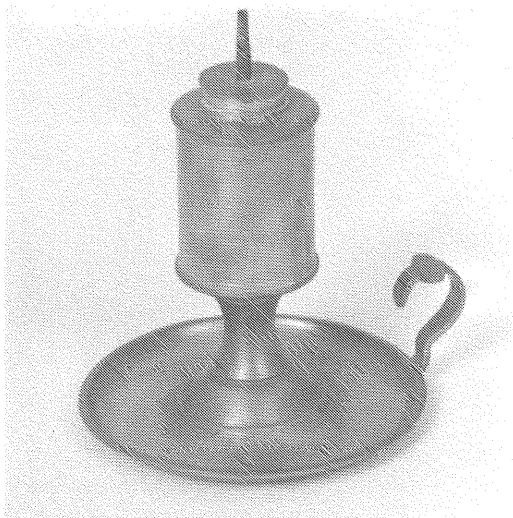


Fig. 92 Ostrander and Norris Lamp, Collection of Mr. Roberts E. Putney, Jr.

shaft, very similar to those produced by the Beverly manufacturers. The base is the same as that seen in Fig. 91 and has a cylinder and lozenge font, typical of New York manufacture, in particular Capen and Molineux.

It must be questioned as to whether a strong inter-relationship existed between the lamp makers of New York City in the 1840's. As to whether parts were shipped back and forth, apprenticeships were served, or indeed finished products were sold from the more prolific makers such as Capen and Molineux or Hopper to lesser knowns such as Martin Hyde, Ostrander and Norris, or Edward Jones is merely conjectural at this time. However, I am sure that a strong relationship did indeed exist and that total independence was not always the case.

[16] *J.G. Parker, Rochester, New York, circa 1840.*

Fig. 94 a 9 $\frac{3}{4}$ " tall, 5" wide lamp marked J.G. Parker, Rochester "14". It has a cylinder and lozenge-shaped font, camphene burner with saucer base. If one compares this photograph with Fig. 18, a marked Capen and Molineux lamp, it is obvious that these two lamps are identical. The "No. 14" which appears on the bottom of the Capen and Molineux lamp also appears and is of the same die-strike as on the Parker lamp. It can be assumed that J.G. Parker merely purchased the finished Capen and Molineux product and struck his own name, leaving their presumably stock "14" in place. This further reinforces my opinion that many lamps were manufactured by some of the more common makers for sale to retailers, who subsequently struck their own marks. Also note the similarity between the base of this lamp and that of the Norris lamp shown in Fig. 93.

[17] *Allen Porter, Westbrook, Maine, circa 1830.*

For the purposes of this article, Allen Porter marked lamps and Freeman Porter marked lamps are separated. There is no question that a business relationship existed between the two brothers. It is difficult to state when which lamp was made and by whom and I therefore have arbitrarily separated the two makers.





Fig. 93 Norris Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

Figs. 95-98 show four lamps by Allen Porter. Fig. 95 is  $8\frac{1}{2}$ " tall and has a  $4\frac{3}{8}$ " wide base with a cylindrical font whereas Fig. 96 is  $8\frac{3}{4}$ " tall with the same base diameter,  $4\frac{3}{8}$ " but has an acorn font. Both lamps have identical bases and shafts, but different fonts.



Fig. 95 Allen Porter Lamp, Collection of Mr. Charles V. Swain.



Fig. 94 J.G. Parker Lamp

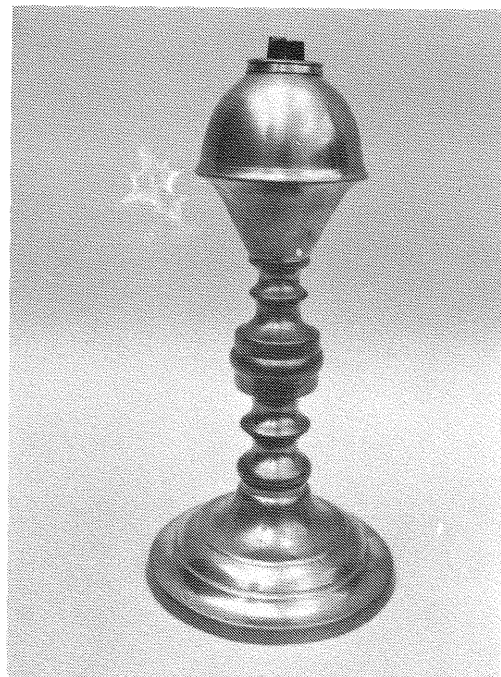


Fig. 96 Allen Porter Lamp



Fig. 97, a cylinder font whale oil lamp, the typical Porter type knop-shaped shaft. This lamp is  $6\frac{3}{8}$ " tall. Its base diameter is  $3\frac{15}{16}$ ", frequently seen on his short candlesticks.

Fig. 98, another A. Porter lamp,  $5\frac{1}{2}$ " tall with a  $4\frac{1}{2}$ " base diameter, the same as Fig. 97, the cylindrical font and knop-shaped shaft being noted, the saucer base and ring handle in Fig. 98 being the only difference.



Fig. 97 Allen Porter Lamp, Collection of Mr. William O. Blaney.

[18] *Freeman Porter, Westbrook, Maine, circa 1835-1840.*

Figs. 99 through 106 are eight lamps signed by Freeman Porter.

Figs. 99, 100, 101, and 102 are identical to Figs. 95 through 98. They are signed by F. Porter rather than A. Porter.



Fig. 99 Freeman Porter Lamp



Fig. 98 Allen Porter Lamp.



Fig. 100 Freeman Porter Lamp





Fig. 101 Freeman Porter Lamp



Fig. 102 Freeman Porter Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 103 Freeman Porter Lamp, Collection of Mr. and Mrs. Earl Patterson.



Fig. 104 Freeman Porter Lamp, Collection of Mr. William O. Blaney.

Fig. 103, a  $6\frac{1}{2}$ " tall,  $3\frac{7}{8}$ " wide whale oil lamp made by Freeman Porter. This lamp has an acorn font, the same knob-type shaft and typical candlestick base previously noted in Fig. 102 as well as Fig. 97.

Fig. 104, an  $8\frac{3}{8}$ " tall lamp that has a  $4\frac{1}{4}$ " diameter base. The same acorn font is noted. The same base seen in Fig. 95 and 96 is noted. The shaft is the typical Freeman Porter candlestick shaft.



Fig. 105, a Freeman Porter lamp, standing  $8\frac{3}{8}$ " tall with a  $4\frac{3}{8}$ " wide base demonstrates the previously shown base in Fig. 104 but has the acorn type font shown in Figs. 103 and 104.

Fig. 106, a Freeman Porter lamp, standing  $5\frac{1}{2}$ " tall with a base diameter of  $4\frac{3}{8}$ " again demonstrates the interchangeability of parts. This lamp is essentially the same as Fig. 101, however, the cylindrical font has been, in this case, replaced by the acorn font shown in the preceding three lamps.

It is obvious that both makers, Allen and Freeman Porter, had a working relationship that would have implied merely the different diestrike to the same lamp form. It is worthy, however, to note that the parts used by both brothers are typical of their manufacture, the interchangeability of parts being used in candlestick forms for shaft and base as well as the acorn and cylindrical fonted fluid lamps.



Fig. 106 Freeman Porter Lamp, Collection of Mr. Robert E. Putney, Jr.

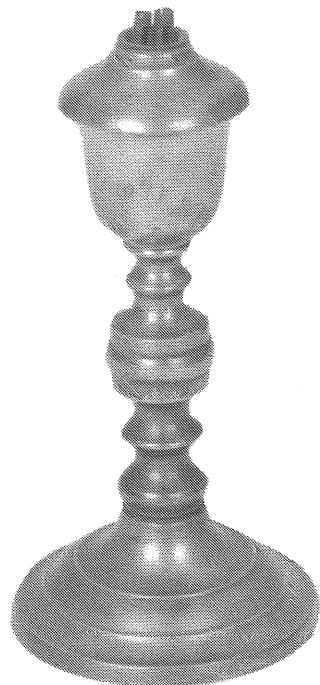


Fig. 105 Freeman Porter Lamp, Collection of Mr. Robert E. Putney, Jr.

[19] *J.H. Putnam, Bailey and Putnam, Malden, Massachusetts, 1830-1855.*

The following ten lamps are representative of the work of James Putnam. Note the interchangeability and the use of the same parts to create different forms.

Fig. 107, a 6" tall lamp with a  $5\frac{1}{4}$ " base. It has a truncated cone font, a saucer base, and open ring handle with applied thumbpiece. It has an inverted trumpet-shaped shaft which will be noted later as a modification of a different lamp form. (Fig. 111)

Fig. 108, a truncated cone font with raised dome base. This lamp measures  $6\frac{1}{2}$ " tall and has a  $3\frac{3}{4}$ " wide base. Note the shaft and that in Fig. 109 and compare them with Fig. 110. They are abbreviated forms of the baluster-shaped shaft noted in Fig. 110.

Fig. 109, a  $6\frac{1}{2}$ " tall lamp with a  $3\frac{3}{4}$ " base, similar to Fig. 110 as far as the base is concerned. The shaft is identical to the preceding lamp. The cylindrical font is the same as in Fig. 110.







Fig. 107 Putnam Lamp, Collection of Mr. and Mrs. Abe Brooks.

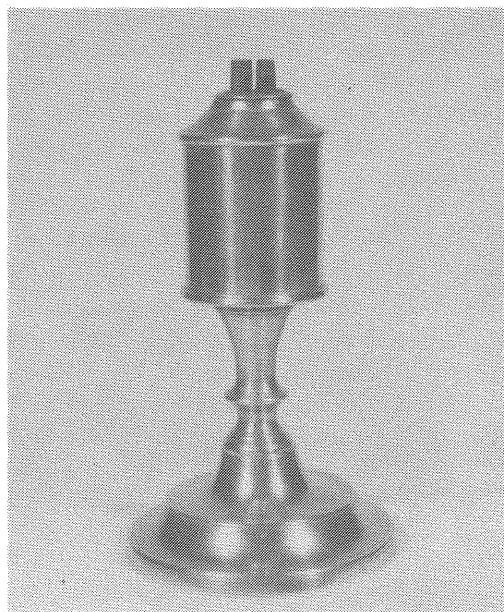


Fig. 109 Putnam Lamp, Collection of Mr. William O. Blaney.



Fig. 108 Putnam Lamp, Collection of Mr. and Mrs. Earl Patterson.

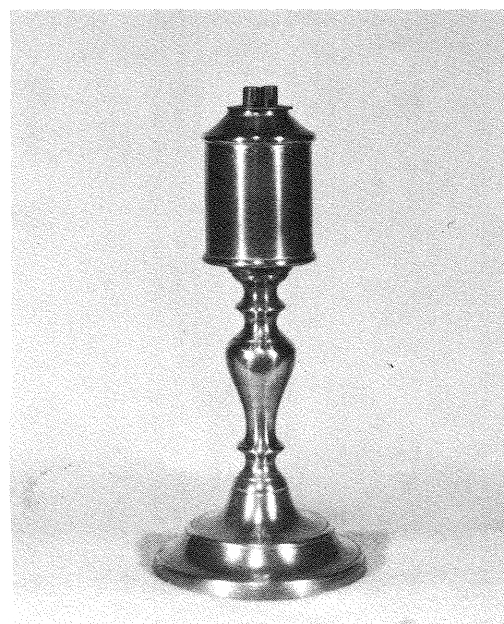


Fig. 110 Putnam Lamp, Collection of Mr. William O. Blaney.

Fig. 110 stands  $8\frac{3}{8}$ " tall with a  $3\frac{3}{4}$ " base and demonstrates the full baluster shaft used by Putnam. It has the same double concave base as the preceding lamp as well as the same cylindrical font. The double spool part of the upper end of the baluster is utilized as the entire shaft, as in a later lamp (Fig. 112).



Fig. 111, a  $2\frac{5}{8}$ " tall lamp with a  $2\frac{1}{2}$ " base, showing the font to be made from the inverted shaft of Fig. 107. This again reiterates the repeated use of the parts for different forms of lamps, and one needs to carefully inspect each segment of the lamp in an attempt to identify the makers, should the subject lamp be unmarked.

Fig. 112, a small urn-font, ring-handled, saucer-based sparking lamp by Putnam,  $3\frac{5}{8}$ " tall with a  $3\frac{1}{2}$ " diameter. The shaft of this lamp is the upper portion of the baluster shaft noted in Fig. 110.



Fig. 111 Putnam Lamp, Collection of Dr. and Mrs. S. H. Johnson III.

Fig. 113, another lamp by Putnam,  $4\frac{3}{8}$ " tall with a  $3\frac{5}{8}$ " base similar to the previous lamp, the ring handle is essentially the same, and the cylindrical shaped font similar to the following photograph (Fig. 114).

Fig. 114, a small cylinder type short lamp with ring handle. It measures  $3\frac{3}{4}$ " tall and has a base diameter of  $3\frac{1}{8}$ ". The cylindrically shaped font appears to be identical to the preceding lamp.



Fig. 113 Putnam Lamp, Courtesy of Sleepy Hollow Restorations.



Fig. 112 Putnam Lamp



Fig. 114 Putnam Lamp, Collection of Mr. William O. Blaney.



Fig. 115, a 9¼" tall lamp with 4¼" base, appears atypical for this maker. I have never seen this form of lamp before, but it does appear to be a reasonable interesting lamp with a lemon-shaped font and ornate urn-shaped double spool type shaft.

Fig. 116, a 5¼" tall Putnam lamp with a base diameter of 5⅞" with a lozenge-shaped font and again demonstrating a portion of his typical baluster shaft being utilized. Note also the saucer base and open ring handle on this lamp which is identical to that in Fig. 107.

Fig. 116A, a Bailey and Putnam lamp, standing 5¼" tall with a base diameter of 5⅞". It is the same lamp as Fig. 116 as far as the saucer base, abbreviated baluster shaft, and open ring handle. The font itself is similar to that seen in Figs. 109 and 110.

James Putnam was a prolific maker and worked in the same area and time as Roswell Gleason, as well as Morey and Smith. I am sure a relationship existed between these three makers, if not in actual transferring of parts, certainly in copying of forms. A great similarity of work is noted in the manufactured works of these Boston area pewterers.



Fig. 115 Putnam Lamp, Collection of Mr. and Mrs. William Lanphar.



Fig. 116 Putnam Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 116A Bailey and Putnam Lamp, Collection of Theresa Culbertson

[20] *Reed and Barton, Taunton, Massachusetts, circa 1845.*

One example is demonstrated in Fig. 117 by Reed and Barton. The lamp stands 7" tall and has a base diameter of 3¼". The writer has not specifically had this



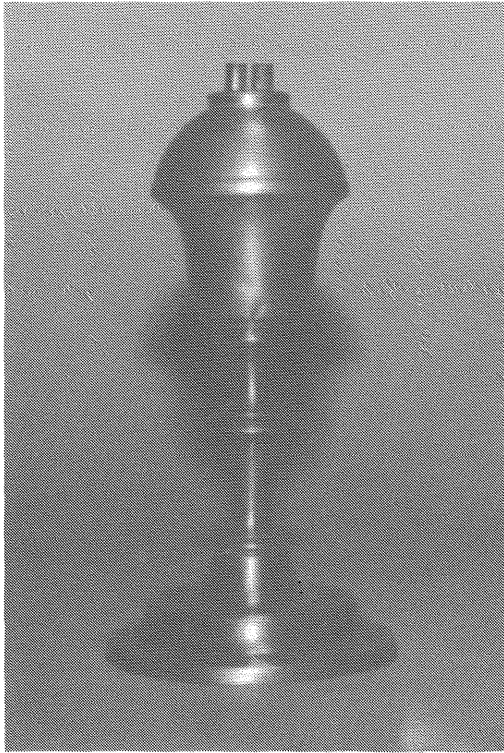


Fig. 117 Reed and Barton Lamp



Fig. 118 C.D.S. Warranted Lamp, Collection of Dr. and Mrs. S. H. Johnson III.

lamp in hand. Some Reed and Barton lamps are of early Twentieth Century manufacture in the form of the Nineteenth Century lamps. Without seeing this lamp it is difficult to state that this is of Nineteenth Century manufacture. It has a typical acorn-shaped font. The shaft is the form seen in their Nineteenth Century candleholder manufacture.

[21] *C.D.S. Warranted, location and working dates unknown.*

Fig. 118, a lamp with the mark, C.D.S. is unrecorded in available pewter literature. It is possible that this lamp is not even American, however, it has a generally American appearance, particularly when one compares the font with that of previously-described Endicott and Sumner fonts (Figs. 43 and 46). It is a camphene lamp measuring  $7\frac{1}{8}$ " in height and has a base width of  $4\frac{1}{16}$ ". The double spool shaped shaft is similar to that

utilized by the Porters of Maine. The slightly dome-shaped base is somewhat similar to that manufactured by the Beverly, Massachusetts group. It is merely conjectural, however, as to where this particular lamp was made and also as to whether the collar and burner are indeed original.

[22] *Sellew and Company, Cincinnati, Ohio, 1832-1865.*

Figs. 119 through 125 demonstrate the ability of a pewterer to make a multitude of forms from basically a very simple pattern. All of the fonts shown in the following seven lamps are acorn fonts. Some have concave domes, others are convex. In all cases, the basilar portion of the font is from the same mold. Saucer bases are noted in five of the lamps. The raised dome candleholder base is noted in two of the others. The baluster shaft repeats itself in four of the tall lamps.



Fig. 119, a saucer base Sellew and Company lamp with acorn font and ring handle. The lamp is 5" tall and has a 4 $\frac{3}{4}$ " wide base diameter. This font has the concave upper portion, still qualifying, however, as an acorn font.

Fig. 120, also 5" tall with a 4 $\frac{3}{4}$ " base, having been modified to form a sconce lamp. The same lower portion of the font is noted, the convex portion replacing the upper one-quarter. Again, the ring handle and saucer base, this time with a small loop for hanging the lamp.

Fig. 121, a lamp 5" tall and 4 $\frac{3}{4}$ " wide at the base, is a combination of the two preceding lamps except for the handle. It

has the small shaft above the saucer base which is the upper portion of the baluster shaft shown in the next four lamps. It has the acorn font with convex dome seen in the sconce lamp. It also has the reeded surface similar to the font seen in Fig. 124.

Fig. 122, an 8 $\frac{1}{2}$ " tall saucer-based lamp with a 5" diameter base. This has the acorn font, the concave upper dome, the baluster shaft on the saucer base.



Fig. 119 Sellew and Company Lamp



Fig. 121 Sellew and Company Lamp



Fig. 120 Sellew and Company Lamp

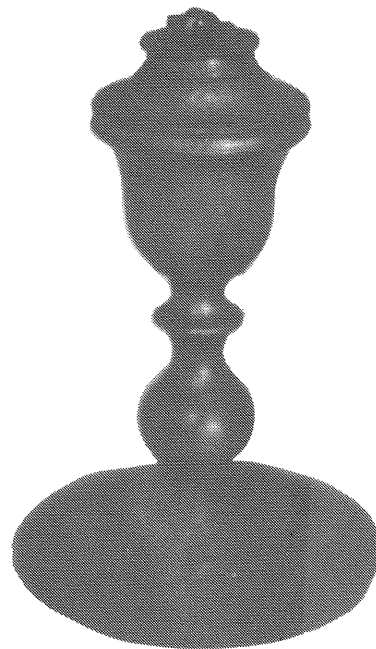


Fig. 122 Sellew and Company Lamp



Fig. 123, a 9" tall lamp with  $4\frac{5}{8}$ " base showing the same font, acorn variety, the full baluster shaft, with scroll handle, this time surmounted on the candleholder base.

Fig. 124, a  $9\frac{1}{2}$ " tall lamp with a  $4\frac{5}{8}$ " wide base, essentially the same as the preceding lamp with the convex dome, acorn font, reeding around the upper portion of the font, but without the scroll handle.

Fig. 125, the last Sellew lamp,  $8\frac{1}{4}$ " tall,  $5\frac{1}{4}$ " wide at the base, has the full baluster shaft, the saucer base typical of the first four Sellew lamps, the closed ring handle, and the acorn font with the upper concave surface.

Notice again that a multitude of forms were created with minor variations in the parts. The actual number of sections needed by the pewterer was far less than the vast variety of finished products that he could create.



Fig. 124 Sellew and Company Lamp



Fig. 123 Sellew and Company Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 125 Sellew and Company Lamp, Collection of Mr. and Mrs. William Lanphar.



[23] *Simpson and Benham, New York City, New York, 1845-1847.*

The following lamp is the only example I have found to date of a Simpson and Benham lamp.

Fig. 125A stands  $7\frac{3}{16}$ " tall and has a base diameter of  $4\frac{7}{8}$ ". It is a saucer-based, baluster-shafted cylindrical font whale oil lamp with scroll handle. The font portion with its waisted neck does not appear to be one previously demonstrated, however, the baluster-shaped shaft is identical to Fig. 75, that marked by H. H. Graves. The saucer base is also typically seen in lamps produced by some of the other New York makers.

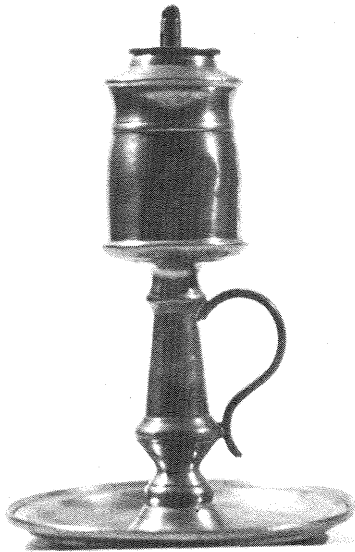


Fig. 125A Simpson and Benham Lamp, Collection of Mr. and Mrs. G.F. Seevers.

[24] *Eben Smith, Beverly, Massachusetts, 1813-1856.*

Eben Smith created some extremely handsome lamps. Unfortunately, we have only three to show and the lamps are essentially the same with the exception of the fonts.

Fig. 126, an Eben Smith lamp that is  $6\frac{3}{8}$ " tall with a  $3\frac{3}{4}$ " diameter base. It has a spool-shaped shaft and a high domed base. The base, unfortunately, has been

seriously depressed. It has an acorn-shaped font and otherwise is the same as Figs. 127 and 128.



Fig. 126 Eben Smith Lamp

Fig. 127 measures  $5\frac{3}{4}$ " tall and has a base diameter of  $3\frac{3}{4}$ ". The base and shaft of this lamp are the same as the previous example with this lamp having a cylindrical font.



Fig. 127 Eben Smith Lamp, Collection of Mr. and Mrs. Earl Patterson.



Fig. 128 measures  $6\frac{3}{4}$ " tall and has a base diameter of  $3\frac{3}{4}$ ". It has a similar high dome base with double spool shaped shaft, and a truncated cone font. It should be noted that all three lamps have different fonts mounted on the same base and shaft.



Fig. 128 Eben Smith Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

[25] *Smith and Company, Morey and Ober, Morey and Smith, Boston, Massachusetts, 1842-1855.*

This was a large pewtering concern operating under a great number of names during the 1840's and 1850's. For all intents and purposes, it is one continuum of pewterers. The lamps shown in the section following are made by this company. It was an extremely large business as demonstrated by the many examples of their lamps available at this time. Again, as with most of the pewterers of this era, a multitude of interchangeable parts was utilized in an attempt to create a diversity of forms, keeping the cost in parts and molds to a minimum. Great similarity is noted

between their finished products and those of Putnam and Gleason who worked in the same immediate area during the same time span.

Fig. 129, a Smith and Company lamp,  $8\frac{7}{16}$ " tall and a base diameter of  $3\frac{3}{4}$ ". The cylindrical font is surmounted on a baluster shaft, very typical of the Putnam type of manufacture (Fig. 110, inverted). The double concave base is similar to those created by Gleason and Putnam (Figs. 52 and 110).



Fig. 129 Smith and Company Lamp, Collection of Mr. William O. Blaney.

Fig. 130, a Smith and Company lamp,  $5\frac{1}{4}$ " tall, with a base diameter of  $3\frac{3}{4}$ ", essentially the same lamp as previously described, however, the shaft is reversed, plus a portion of the baluster has been removed, creating a totally different visual effect. Otherwise, the base and font are the same.

Fig. 131, Morey and Ober, 7" tall,  $4\frac{7}{8}$ " in diameter at the base, an acorn font on a saucer-based, ring-handled camphene lamp. The shaft portion is again the original baluster shaft, this time in the inverted position as in the previous example, creating a visual effect significantly different.







Fig. 130 Smith and Company Lamp, Collection of Mr. and Mrs. Robert Cassens.



Fig. 131 Morey and Ober Lamp.

Fig. 132, Morey and Smith, 6" tall lamp, saucer base, acorn font, whale oil type with a 5" diameter base. Similar indeed to the previous example, with a completely different shaft, this portion of the shaft was made from the lower portion of the original baluster shaft placed in an inverted position.

Fig. 133, Morey and Ober, a 8½" high, with a 4⅞" diameter base, a camphene lamp with a cylinder and lozenge-shaped font. Note when compared with Fig. 134, which is a Morey and Smith lamp, 7¼" tall with a base diameter 4⅞", that the base and shaft are identical. In this lamp, however, an acorn type font appears atop the shaft.



Fig. 132 Morey and Ober Lamp



Fig. 133 Morey and Ober Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.





Fig. 134 Morey and Smith Lamp, Collection of Mr. and Mrs. William Lanphar.



Fig. 135 Smith and Company Lamp, Collection of Dr. and Mrs. S. H. Johnson III.

Fig. 135, Smith and Company, a  $9\frac{3}{4}$ " tall lamp with a  $4\frac{3}{8}$ " base identical to the previous example with the insertion of a double segment of shaft in an inverted position, doubling the length of the shaft and giving an overall taller effect. The font is identical to the previous example.

Fig. 136, Smith and Company, 9" high,  $4\frac{1}{4}$ " in diameter, with acorn font on a dome base, the shaft identical to that pictured in Fig. 132, a segment of the original baluster shaft shown in Fig. 129.

Fig. 137, Smith and Company,  $7\frac{5}{8}$ " high,  $3\frac{3}{4}$ " in diameter, again showing the typical acorn font previously seen in Fig. 131 and 132. This lamp actually has a fairly significant depression in the base. This concavity is exaggerated. (See Fig. 130 for undamaged base)

Fig. 138, a bell-shaped lamp, Smith and Company,  $4\frac{3}{4}$ " high and  $3\frac{3}{8}$ " in diameter. A scroll handle is noted.

A very similar lamp is noted in Fig. 139. It is  $5\frac{1}{2}$ " tall, however, and  $4\frac{1}{4}$ " wide at the base, the same in style, but a larger version.

Fig. 140, a Smith and Company lamp,  $5\frac{1}{2}$ " tall, with a base diameter of  $3\frac{3}{4}$ ". The lozenge font and the double spooled shaft

and the double concave base are so reminiscent of lamps by Gleason that singular manufacture is suggested.



Fig. 136 Smith and Company Lamp





Fig. 137 Smith and Company Lamp

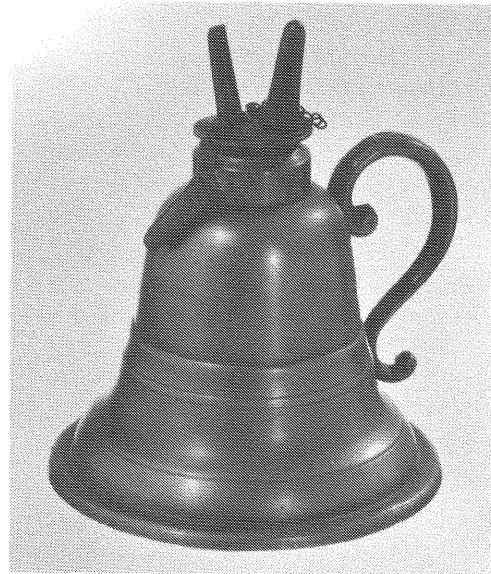


Fig. 139 Morey and Smith Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 138 Smith and Company Lamp.



Fig. 140 Smith and Company Lamp, Collection of Mr. and Mrs. Earl Patterson.

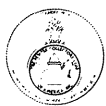


Fig. 141, a cone-shaped camphene lamp by Smith and Company on saucer base, with ring handle, with a height of  $4\frac{3}{4}$ " and base diameter of  $4\frac{5}{8}$ ".

Fig. 142, another lamp by Smith and Company, a camphene lamp of pewter and sandwich glass  $4\frac{7}{8}$ " high and 3" wide at the base. The cylindrical font is noted. The saucer base, ring-handled, straight-shafted pewter portion beneath the font is occasionally found without the font and sold as a Smith and Company chamberstick but in fact, is the base of the combination pewter and sandwich glass fluid type lamp.

Fig. 143, an 8" tall, Smith and Company lamp with a base diameter of  $3\frac{3}{4}$ ". Notice its complete similarity to Fig. 129 except for the presence of the acorn font.



Fig. 142 Smith and Company Lamp



Fig. 141 Smith and Company Lamp, Collection of Mr. William O. Blaney.



Fig. 143 Smith and Company Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 144, a Smith lamp standing  $5\frac{3}{4}$ " with a base diameter of  $3\frac{3}{4}$ " has the same shaft as that seen in Fig. 132, this time with the cylinder font, however.

Fig. 145, a Smith and Company lamp,  $6\frac{1}{4}$ " tall with a base diameter of  $3\frac{3}{4}$ " has the same base and shaft construction as Fig. 130, this time, however, accompanied by the acorn font.

The last example by Smith and Company, Fig. 146, a Morey and Ober lamp standing 7" tall with a base diameter of  $4\frac{1}{2}$ " is a fairly atypical form as compared with the previous examples. The globular font does not appear to be reminiscent of the other types seen on the usual Smith and Company variety and the base itself does not appear to have any counterpart in previously-described examples. The presence of engraving on the font might suggest a special order, therefore allowing for its singularity.

This completes the section on the Smith and Company and various associations. It is again worthy to note the vast selection of pewter lamps made by these manufacturers and the frequent interchanging of parts so as to give a multitude of forms from a minimum of different parts.



Fig. 145 Smith and Company Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 144 Smith and Company Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 146 Morey and Ober Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



[26] *W. J. Starr, New York City, New York 1843-1846.*

Fig. 147, a small cylindrical shaped lamp with ring handle marked W. H. Starr "4", has an overall height of  $4\frac{1}{8}$ " and a base diameter of  $2\frac{1}{16}$ ". If one compares this lamps with Fig. 8, a marked Capen and Molineux, which also is marked "4", it becomes apparent that these two lamps were indeed made by the same manufacturer.



Fig. 147 William H. Starr Lamp, Collection of Dr. and Mrs. S. H. Johnson III.

Fig. 148, W. H. Starr, New York "20", stands  $10\frac{3}{8}$ " tall and has a base diameter of  $4\frac{3}{8}$ ". It has a barrel-shaped font, somewhat reminiscent of Taunton Britannia Manufacturing Company, to follow, but has some portions of the shaft that are shown in a lamp by Capen and Molineux, marked Fig. 6 in this article. It is also identical to Fig. 6A.

Fig. 149, a W. H. Starr small cylinder lamp with ring handle and saucer base which stands  $3\frac{3}{8}$ " tall and has a base diameter of  $3\frac{7}{16}$ " is also accompanied by the mark "33". This is compared with Fig. 27, a Capen and Molineux lamp of identical measurement, also with the mark "33".



Fig. 148 William H. Starr Lamp, Collection of Dr. and Mrs. S. H. Johnson III.



Fig. 149 William H. Starr Lamp, Collection of Mr. and Mrs. Abe Brooks



The last lamp, Fig. 149A, signed W. H. Starr "14" lamp which undoubtedly is the same lamp as previously shown in Figs. 18 and 94.

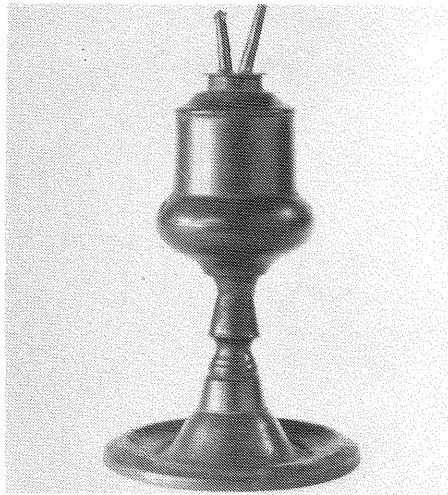


Fig. 149A William H. Starr "14" Lamp, Courtesy of the Brooklyn Museum.



Fig. 150 T.B.M. and Co. Lamp, Collection of Mr. and Mrs. Earl Patterson.

This again reinforces the fact that some of the New York lamps signed by obscure makers, who were, most likely, merchants having purchased their finished products from more prolific of the Nineteenth Century lampmakers.

[27] *Taunton Britannia Manufacturing Company, Taunton, Massachusetts, 1830-1835.*

Lamps manufactured by Taunton Britannia Manufacturing Company are some of the most attractive forms created. Based on the use of a numerical system along with the T.B.M. and Co. diestrike, it would appear as though a great variety of shapes was made by this company. The following photographs are numerically designated from "3" through "26" which would certainly suggest that only a few of their lamps have been found at the time of this writing.

Fig. 150, a handsome 10" tall camphene lamp with a  $4\frac{1}{4}$ " base. The lemon font is carried through a number of T.B.M. and Co. lamps. The shaft, which is cast in halves, and the base are identical with their marked candlesticks that are accompanied by a "2" on the bottom. In this case, however, the lamp carries the "9" on the bottom.

Fig. 151, a saucer-based, ring-handled whale oil lamp with lemon font. In this lamp the baluster-shaped shaft, also cast in halves, is the same as the shaft noted on the small T.B.M. and Co. candleholder. The candleholders are marked "3" while the lamp is marked "14". The lamp measures 6" tall and has a base diameter of  $5\frac{3}{4}$ ".

Fig. 152, T.B.M. and Co. "15", a  $7\frac{1}{4}$ " tall lamp with a base diameter of  $3\frac{7}{16}$ ". This lemon-fronted whale oil lamp is mounted on the typical small T.B.M. and Co. candleholder base and demonstrates the same shaft as in the previous picture.

Fig. 153, a pair of extremely uncommon shaped T.B.M. and Co. lamps. They measure  $9\frac{1}{4}$ " tall with a  $4\frac{1}{4}$ " base and are marked T.B.M. and Co. "17". The diamond-shaped fonts, as well as the hexagonal bases, are the only examples of this form of lamp that I have seen. The shafts are the same again as in Fig. 150 which, again, is the shaft seen frequently on marked T.B.M. and Co. candleholders.

Fig. 154, one of the smallest marked lamps known. It is marked T.B.M. and Co. "22". It stands 2" tall and has a base diameter of  $2\frac{3}{4}$ ". It has a saucer-based, open ring handle and small lemon-type font.





Fig. 151 T.B.M. and Co. Lamp, Collection of Mr. and Mrs. Earl Patterson.

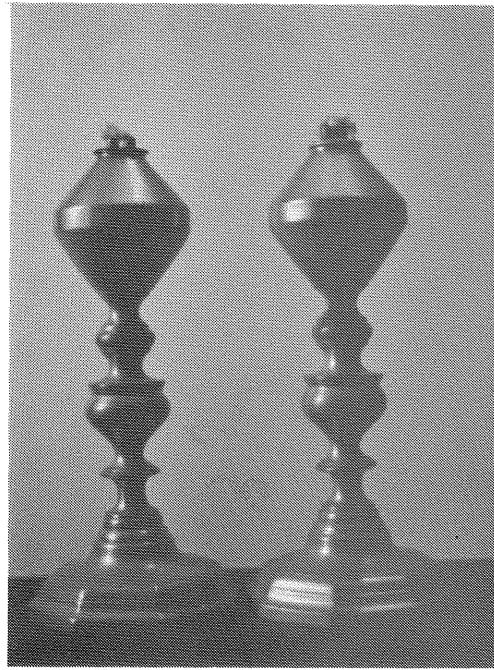


Fig. 153 T.B.M. and Co. Lamp, Collection of Mr. and Mrs. Abe Brooks.



Fig. 152 T.B.M. and Co. Lamp, Collection of Dr. and Mrs. S.H. Johnson III.



Fig. 154 T.B.M. and Co. Lamp

A similar lamp is shown in Fig. 155. marked T.B.M. and Co. "24". The lamp, however, is  $4\frac{1}{2}$ " in height and has a base diameter of  $4\frac{3}{4}$ " and while it is a saucer-based, lemon-fonted lamp, it is considerably larger than the previous example.

Fig. 156, another extremely small T.B.M. and Co. lamp "26". It stands  $2\frac{3}{4}$ " tall and has a base diameter of  $3\frac{3}{4}$ ", with acorn font; saucer base, and ring handle identical to Fig. 154.







Fig. 155 T.B.M. and Co. Lamp



Fig. 156 T.B.M. and Co. Lamp, Collection of Mr. and Mrs. Earl Patterson.

Fig. 157, a T.B.M. and Co. lamp, 9" tall, with a base diameter of  $5\frac{1}{4}$ " and a barrel-shaped font, similar to the next example. The base itself is the same as that seen on the smaller candleholder bases.

The last example of a T.B.M. and Co. lamp, Fig. 158, marked T.B.M. and Co. "3" is a tall, barrel-shaped camphene lamp, standing on the large candlestick shaft, also marked T.B.M. and Co. It is very similar, as far as the shaft is concerned, to Fig. 6 by Capen and Molineux. The barrel-shaped font in this example, however, is seen only in Fig. 157.



Fig. 157 T.B.M. and Co. Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

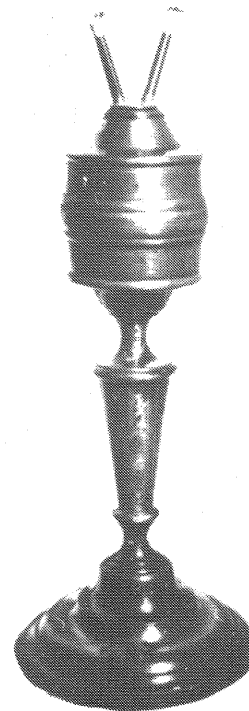


Fig. 158 T.B.M. and Co. Lamp, Collection of Mrs. Bernice Roberts.



[28] *Israel Trask, Beverly, Massachusetts, 1807-1856.*

Some of the taller and again more attractive lamps with very typical features noted have been made by Israel Trask as well as Eben Smith and probably Oliver Trask.

Fig. 159, an 8 $\frac{1}{4}$ " tall lamp with a 4 $\frac{1}{4}$ " base. It has a lozenge shaped font and a baluster-shaped shaft.

The lozenge font is repeated in Fig. 160 as well as in Fig. 164. Fig. 160, a 7" tall Israel Trask lamp with a base diameter of 4". The slightly domed base with a concave lower portion is typical of the Beverly, Massachusetts makers. (See Figs. 126-128 by Eben Smith) The double spool shaft is again another characteristic feature.

Fig. 161, an Israel Trask whale oil lamp, 6 $\frac{3}{4}$ " tall with the same base, measuring 4", with the double spool shaft as in the preceding example. The cylindrical font with the reeded type collar is also typical of Trask manufacture.



Fig. 160 Israel Trask Lamp, Collection of Dr. and Mrs. S. H. Johnson III.



Fig. 159 Israel Trask Lamp, Collection of Mr. and Mrs. William Lanphar.



Fig. 161 Israel Trask Lamp, Collection of Mr. and Mrs. Abe Brooks.





Fig. 162 Israel Trask Lamp, Collection of Mr. and Mrs. Abe Brooks.

Fig. 162, a pair of Israel Trask lamps, measuring  $6\frac{1}{2}$ " in height with the same base measuring 4" as in the previous two examples. In this case there is a truncated cone font, but still the reeded collar is present. Notice carefully that in the two preceding examples, there are the typical Beverly, Massachusetts bases. This lamp also has the double spool shaft.

Fig. 163, a Trask lamp, standing  $8\frac{1}{2}$ " in height, with a  $4\frac{1}{2}$ " base diameter again demonstrates the same base. In this lamp, however, the inverted acorn font and candleholder shaft are more typical of a Fuller and Smith type construction.

The last example by Israel Trask (Fig. 164), a  $9\frac{3}{8}$ " lamp with a 4" wide base, again reveals the lozenge-shaped font, with the reeded collar. Also notice the dome base, again typical of the Trask manufacture. In this lamp, however, the mid-shaft portion is of the Weekes, Dunham, T.B.M. and Co. shaft type.



Fig. 163 Israel Trask Lamp, Collection of Mr. Robert E. Putney, Jr.





Fig. 164 Israel Trask Lamp, Collection of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.



Fig. 165 Weekes and Company Lamp, Collection of Mr. Robert E. Putney, Jr.

[29] *James Weekes, New York City and Poughkeepsie, New York, 1820-1835.*

Fig. 165, a Weekes lamp, standing  $6\frac{7}{8}$ " tall with a base diameter of  $4\frac{1}{4}$ ". It has a raised dome base, baluster shaft and lemon font. Many of these features are noted in lamps by T.B.M. and Co., as well as Smith and Company.

[30] *James H. Whitlock, Troy, New York, 1836-1844.*

Many authors have described James Whitlock as having been a merchant rather than a maker of pewter items.

Suffice it to say, Fig. 166, an extremely rare lamp standing  $4\frac{5}{8}$ " in height and having a base diameter of  $3\frac{3}{8}$ ". It is a saucer-based sparking type camphene lamp with a cylindrical font. The shaft of the lamp has features characteristic of Meriden Britannia Manufacturing Company. The gadrooned is very similar to Meriden Britannia Manufacturing and Co. candlesticks.



Fig. 166 James Whitlock Lamp, Collection of Mr. and Mrs. Earl Patterson.



[31] *Thomas Wildes, New York City, New York, 1833-1840.*

Fig. 167, a saucer-based whale oil lamp with an acorn font, standing  $4\frac{3}{4}$ " in height with a base diameter of  $4\frac{3}{4}$ ". When compared with Fig. 77, a marked Hopper lamp, there is no difference.

Fig. 168, a lamp  $8\frac{3}{4}$ " tall with a base diameter of 5". It again is a saucer-based, open ring-handled camphene lamp with cylindrical font and double spool and cylinder shaft. This lamp is similar to Fig. 78, another Hopper lamp, the only

difference being in the font. The acorn font noted on Fig. 78 is the same as the font seen in Fig. 167.

Fig. 168A, a lamp 8" high and 5" wide. It is also a saucer based, open ring handled, whale oil lamp with acorn font and double spool and cylinder shaft. Compare with Fig. 78, an identical lamp, marked Hopper.

Fig. 169, a saucer-based, open ring-handled cylindrical short lamp marked Wildes, standing  $4\frac{3}{4}$ " in height and having a base diameter of  $4\frac{3}{4}$ " is again noted to be the same as Fig. 80, a Hopper lamp.



Fig. 167 Thomas Wildes Lamp, Collection of Mr. and Mrs. William Lanphar.



Fig. 168A Thomas Wildes Lamp, Collection of Dr. Edward Micone



Fig. 168 Thomas Wildes Lamp, Collection of Dr. and Mrs. S. H. Johnson III.



Fig. 169 Thomas Wildes Lamp, Collection of Mr. Robert E. Putney, Jr.



It seems that Thomas Wildes is another maker who fits into the category of having been in close proximity to Henry Hopper, a very prolific maker of lamps. There is a discrepancy, however, in the working dates, with Wildes being listed as having worked earlier than Hopper. I am sure, however, that a relationship did indeed exist between these two people and would still feel that Wildes bought the lamps from Hopper which he then sold under his own mark.

[32] *J.B. Woodbury, location unknown, probably eastern Massachusetts or Rhode Island, late 1820's and in early 1830's, Philadelphia, possibly on to 1835.*

The only example in this article by J.B. Woodbury is shown in Fig. 170. It is a whale oil lamp, with lozenge font, standing 8 $\frac{3}{8}$ " high, with a base diameter of 3 $\frac{3}{4}$ ", which would have been accepted as having been made by Gleason (see Fig. 70) if this lamp had been unmarked. It

seems that in view of the paucity of this maker's work, and in view of the eastern Massachusetts or Rhode Island working area at a time when Gleason was active in Dorchester, Massachusetts that, J.B. Woodbury was indeed a merchant who purchased finished products from Gleason and then sold them under his own diestrike.

[33] *Yale and Curtis, New York City, New York, 1858-1867.*

Nine examples of pewter lamps, Figs. 171 through 179, are represented by these makers. There are definite features in these lamps which tend to suggest the commonality of the New York makers. There are features characteristic of Wildes, Weekes, Hopper, as well as Capen and Molineux in lamps by Yale and Curtis.

Fig. 171, a 10" high camphene lamp, having a base diameter of 5". It has a cylinder and lozenge font, baluster shaft, and concave base, very similar to a lamp marked Capen and Molineux (see Fig. 15).



Fig. 170 J.B. Woodbury Lamp



Fig. 171 Yale and Curtis Lamp



Fig. 172, a Yale and Curtis Cardan lamp with double arms. This lamp stands 9" tall and has a base diameter of 5". It is identical to Fig. 171 as far as the base, shaft and font are concerned.

Fig. 173, another Yale and Curtis single cardan lamp with ring handle. It stands 8" tall and has a base diameter of 5". Again, it is the same as the two preceding lamps.



Fig. 172 Yale and Curtis Lamp, Courtesy of the Brooklyn Museum.

Fig. 174, a Yale and Curtis, saucer based, double spool shaft, acorn font camphene lamp, stands 6 $\frac{5}{16}$ " tall and is 4 $\frac{9}{16}$ " in diameter.

The next lamp, Fig. 175, a Yale and Curtis lamp, has the same font, ring handle and trumpet base. This lamp stands 6 $\frac{1}{2}$ " tall and has a base diameter of 4 $\frac{1}{2}$ ".



Fig. 174 Yale and Curtis Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 173 Yale and Curtis Lamp, Collection of Mr. Robert E. Putney, Jr.

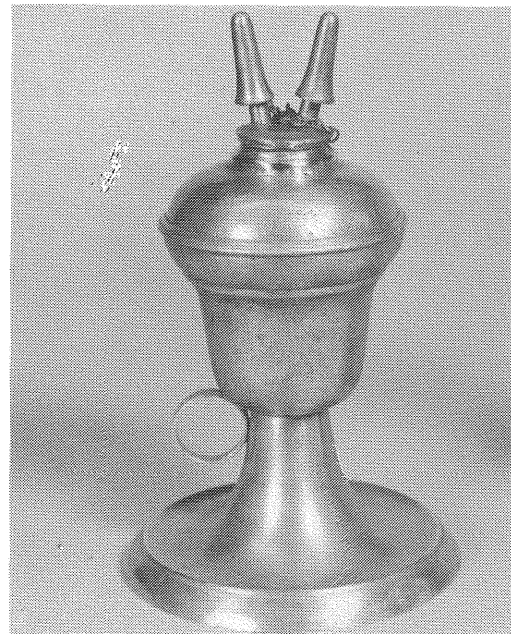


Fig. 175 Yale and Curtis Lamp, Collection of Mr. Charles V. Swain.



Fig. 176, a Yale and Curtis short camphene lamp with cylinder and abbreviated lozenge font with a small scroll handle. The lamp measures  $4\frac{1}{2}$ " in height and has a base diameter of  $4\frac{1}{8}$ ". It compares almost identically with Fig. 13, a marked Capen and Molineux lamp.

Fig. 177, a Yale and Curtis sconce lamp, with acorn font, saucer base and ring handle, stands  $3\frac{5}{8}$ " tall with a base diameter of  $4\frac{5}{8}$ ".

The next lamp, Fig. 178, a Yale and Curtis gimbal lamp, with essentially the same dimensions as that previously shown. The base diameter in this lamp is 5" and the height is  $4\frac{1}{2}$ ".

The last example by Yale and Curtis, Fig. 179, an extremely large gimbal lamp which stands 8" tall and has a base diameter of 6". It seems as though Yale and Curtis were one of the larger, more prolific makers of swing lamps as demonstrated by the three varieties in this article.



Fig. 176 Yale and Curtis Lamp.



Fig. 178 Yale and Curtis Lamp



Fig. 177 Yale and Curtis Lamp, Collection of Mr. Robert E. Putney, Jr.



Fig. 179 Yale and Curtis Lamp, Courtesy of the Metropolitan Museum of Art.





The striking similarity in these lamps would suggest a common background for the manufacture of these lighting devices. All of these makers whose work resemble one another's are from the New York area such as Yale and Curtis, Thomas Wildes, Henry Hopper, W.H. Starr, and Capen and Molineux. It is possible that because of the proximity to one another that these men all did, indeed, make their own wares but communicated so as to copy from one another or trade ideas and/or parts. I do feel that as new material comes to light it will more than likely show that at least some of their wares were purchased from one another and sold with the other's mark having been applied.

In attempting to write this article, a number of lamps were forwarded to me for inclusion. Many had the mark "Samuel Rust's Patent" on the lamps, but were otherwise unmarked. Samuel Rust had a variety of patents for lighting devices during the first half of the Nineteenth Century. These patents were primarily for burners or modifications of burners and appeared on a number of lamps. In almost all cases, the lamps themselves were made by known makers of the Nineteenth Century. They have not

been included in this article since in these lamps there are no marks other than the patent type.

The preceding article of some 190 photographs of fluid lighting devices is certainly a step forward in the identification of Nineteenth Century lamps. The inclusion of 33 different marks makes this article fairly extensive, but there are a significant number of lamps which are not included. Other of the major books on pewter have groups of lamps, some of which are not photographed here and can also be used to help fill in the blanks.

It is hoped that if the reader carefully looks at the parts that I have attempted to identify as being specifically characteristic of a maker or area of manufacture, then unmarked lamps can be identified by using the most characteristic features. I am sure that by the time this article gets into the **Bulletin** it will need to be updated since a number of additional lamps will come to light. I hope that we can add to it at a later date, again helping to broaden our knowledge of Nineteenth Century American lighting devices.



