19th Century Notes

by

Thomas A. Kenyon and Ian T. Kenyon

A Compendium of Notes from the *KEWA* (Newsletter of the London Chapter, Ontario Archaeological Society) 1980-1988.

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(with issue of Kewa specified by year)

Author is Tim Kenyon, unless otherwise noted.)

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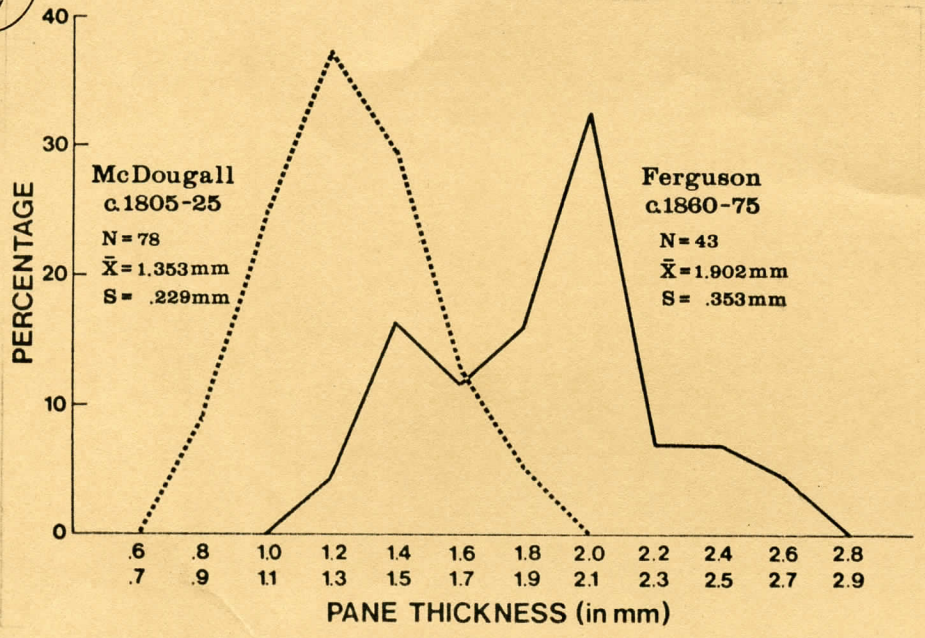
NINETEENTH CENTURY NOTES

WINDOW GLASS THICKNESS

IAN T. KENYON

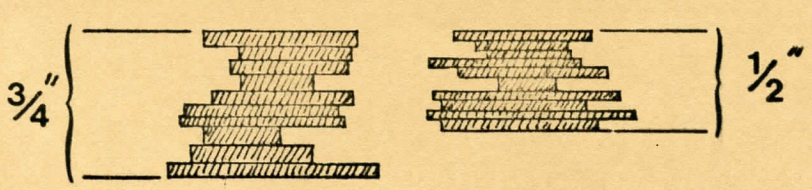
In pioneer days even the most primitive backwoods cabin would often have its glazed window; thus, window pane sherds are a common find on 19th century sites. One of the most striking changes in sheet glass technology in this period is the marked increase in pane thickness, this trend towards thicker and stronger glass is accompanied by a tendency to use larger pane sizes. Typically, early 19th C. houses are fitted with multipaned windows (often 12 or 24 panes) composed of small glass sheets (e.g. 8" by 10"). Later in the century windows often have fewer panes but larger individual sheets (e.g. 18" by 36").



The best method of analyzing archaeological specimens is to measure with vernier calipers the sherd thickness to the nearest 0.1mm. As shown by Demeter (Mich. Arch., Vol.23, No.2-3), sites earlier than c.1850 will have an average thickness below 1.6mm whereas on sites later than this the average will be greater, often close to 2.0mm. On the graph shown here the early McDougall site (Kent Co.) has window glass which is over 0.5mm thinner than the sherds from the post-1850 Ferguson site (Huron Co.). These statistics can be virtually duplicated from other southwestern Ontario sites. A site (AfHi-27) of c.1800-25 in Delaware Twp. has a mean thickness of 1.35mm (n=21, s=.24mm): a value identical to the contemporaneous McDougall sample. In Pinery Park a c.1880 site (AhHk-65) has a mean of 1.99mm(n=21, s=.37mm) which is within 0.1mm of the Ferguson average.

A simpler, if less precise, method of analysis is to determine the percentage of glass over and under 1/16" (1.55mm) in thickness. On sites before c.1850 about 80% or more of the glass will be thinner than 1/16"; on sites later than this about 80% or more will be thicker than 1/16". Obviously a site which has both early and late 19th C occupations will fall somewhere in between. An example of a mixed collection occurs at the Van Egmond house in Seaforth. This Classic Revival-influenced structure was built about 1846 and has 12-paned front windows. Stratigraphic excavations by MCR in the vicinity of a long vanished front porch revealed that in the lower level (10-20cm below surface) 56% (27 of 41) of the sherds were less than 1.6mm thick, but in the upper level (0-10cm) this figure drops to only 33% (18 of 43). Evidently the windows were originally glazed with the early thin glass but as the panes were broken they were replaced by the later thick glass.

A "quick-and-dirty" field test for dating window glass sherds is illustrated here. Randomly collect exactly ten sherds, these must be flat and not distorted or twisted by heat; pile them into a stack and measure its thickness. A site dating to the first half of the 19th C. will have a stack about 1/2" (13mm), or so, thick. A stack from the last half of the century will be about 3/4" (19mm) thick.



NINETEENTH CENTURY NOTES

SOME GENERAL NOTES ON 19TH CENTURY CERAMICS

IAN T. KENYON

Perhaps the most abundant find on 19th century sites is "china" and "crockery". Ceramics are an extremely useful artifact class for dating sites. There are several reasons for this: they are common and thus a large sample size can be secured (unlike coins which are rare); they change quickly through time not only because of the evolving ceramic technology in the 19th century but also because of the ever shifting taste of the public. The white "china" found on 19th century sites can be properly divided into two main classes: white earthenwares and porcelains. These terms are preferable to "china" since they convey more information about the nature of the artifacts. Porcelain is a ware which has been fired at so high a temperature that the clay has begun to vitrify (turn to glass); consequently, the ceramic is translucent when held up to a light. Porcelain was fairly expensive in the 19th century and is rare on most Ontario sites although by the early 1900's a cheap European porcelain (often from Holland or Bavaria) becomes relatively common. White earthenware is fired at a lower temperature than porcelain; it is opaque when held up to a light. Most of the "china" found on 19th century Ontario sites is a refined white earthenware.

The paste and glaze characteristics of white earthenwares change quite noticeably in the 19th century. Early 19th century wares tend to have a rather soft, porous paste but harder, more vitrified ceramics become more popular through time. In the 19th century these later, harder wares were often called "ironstone" or "graniteware". There are three major types of glaze colour. While at first glance the refined earthenwares from a 19th century site will all appear to have the same white colour, a closer examination may reveal that the "white" has a distinct cast or tint. On basal sherds the glaze colour can best be seen where it collects in thick bands inside the foot ring (the base which raises the ceramic piece off the table). On non-basal sherds the tint is most conspicuous when the specimens are placed on a pure white background, a sheet of paper for example. Each of the three major glaze colours is associated with a particular "ware":

GLAZE COLOUR	WARE	DATES OF COMMON USE
Blue to Blue-Green	Pearlware	1780 - 1850
Yellow to Yellow-Green	Creamware	1760 - 1830
Clear	Whiteware or Ironstone	after 1830

In practice it is often difficult to separate sherds into these three classes since the glaze types tend to intergrade.

There are a number of different methods used in decorating white earthenwares. These change through time and are very useful in dating sites. The commonest coloured decorative techniques found in 19th century Ontario are as follows: painted, transfer-printed, edged, banded, sponged and stamped. On a given site the proportion of these types will vary depending not only on the age of the site but also according to the taste and wealth of the occupants. These decorative techniques will be discussed in upcoming issues of 19TH CENTURY NOTES. At certain times ceramics without any coloured decoration were popular. In the first quarter of the 19th century, plain creamware plates and dishes were in common use. In the last half of the century, white granite or ironstone - a ware often decorated with moulded designs - was abundant.

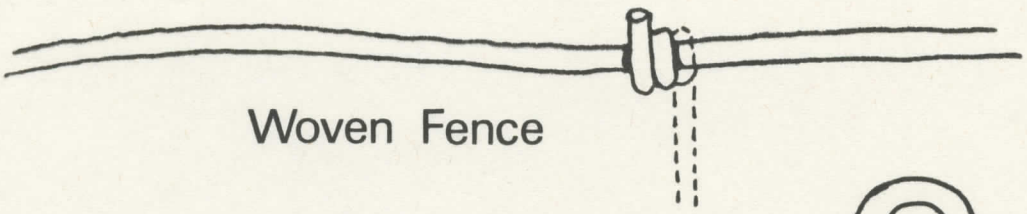
Almost all of the white earthenwares found in southwestern Ontario sites were made in Great Britain. In the 19th century only one Canadian firm, the St. Johns Stone Chinaware Company (1874-1899), produced whitewares. Among other things, they manufactured a white granite or ironstone identical to the products of the British potteries.

WIRE FENCING

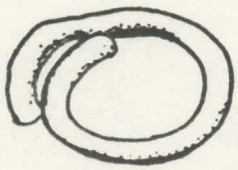
THOMAS KENYON

It has only been in the last 100 years that the wire fence has dissected Ontario's countryside, which is now strewn with the rusted remains of wire fencing and its associated hardware (e.g. connectors and staples). The specimens illustrated below are "intrusive" artifacts found in C. Garrad's dig at the Petun McEwen site. Barbed wire is a late comer; in the U.S.A., it was not until 1867 that the first barbed wire was patented.

Four-prong Barbed Wire

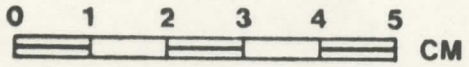


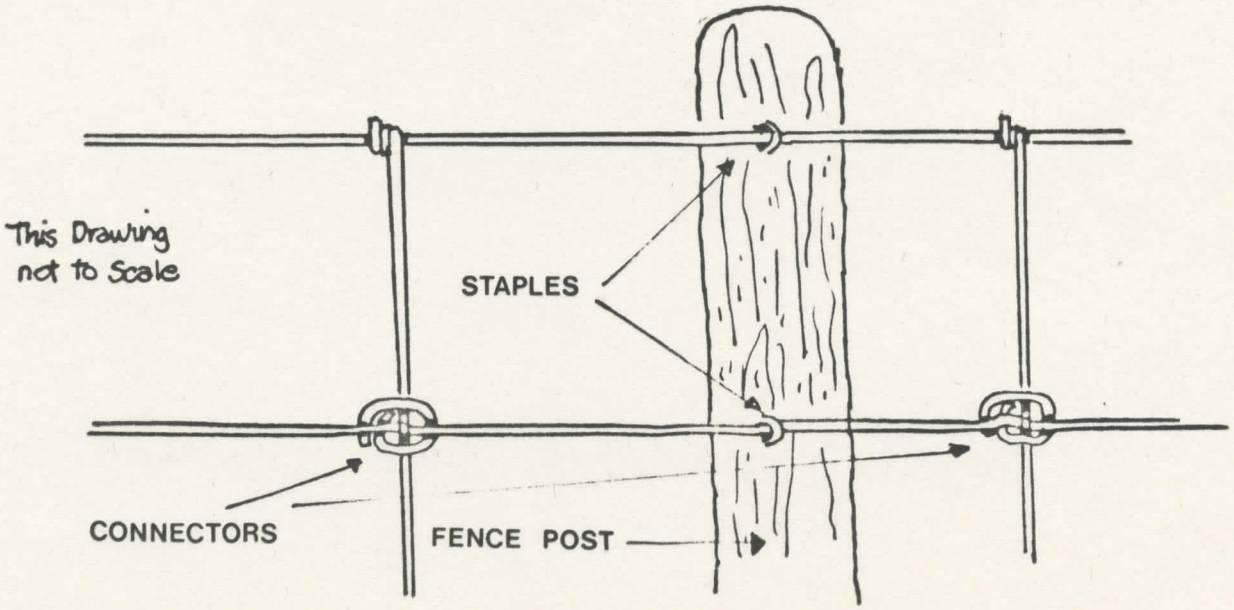
Woven Fence



Connector

Staple



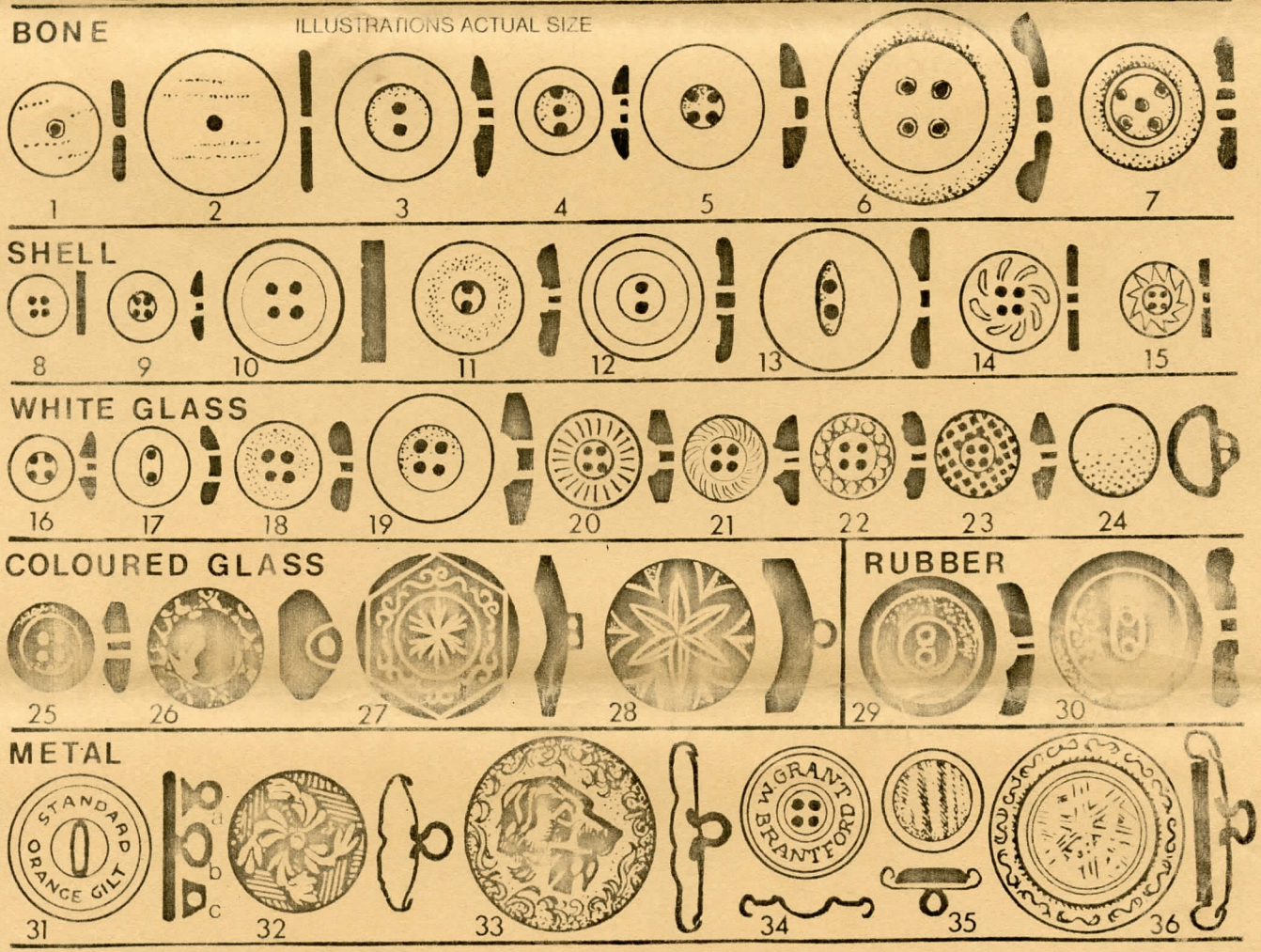


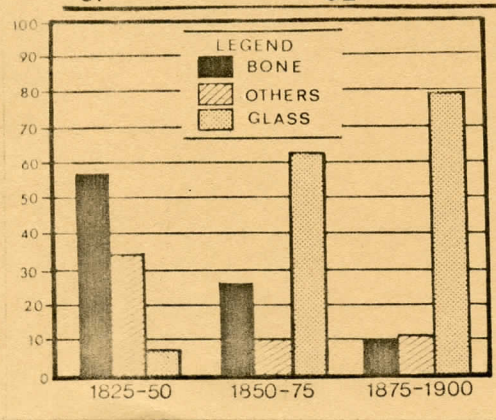
NINETEENTH CENTURY NOTES

BUTTONS FROM HOMESTEAD AND MILL SITES

THOMAS KENYON

The figure below illustrates non-military button types from sites on the Lower Grand River. Keep in mind this is a selection only; it is not intended to be a complete, formal typology. Buttons are here grouped according to their composition: bone, shell, glass, hard rubber and metal. BONE (1-7) buttons may have from 1 to 5 holed sew-thru fasteners. SHELL (8-15) buttons range in size from 7 mm to 25 mm; most are made from fresh water shells. WHITE GLASS (16-24) buttons are moulded from a white opal (or pearl) glass. Designs include "piecrust" (20), "sawtooth" (21), "beaded" (22), "china calico" (23). No. 24 has a brass "bird cage" fastener. COLOURED GLASS (25-28): 25 is in solid colours of black, blue, green, or pink; 26 is a black faceted button with a self fastener; 27 is black cut glass with a white enamel decoration and a brass eye fastener. HARD RUBBER (29-30) buttons were patented by Goodyear in 1851. METAL (31-36). No. 31 has plain fronts with lettered backs; they may be white metal or brass (often with a thin gold wash); fasteners may be of various styles.





Other metal buttons include: two piece stamped brass with metal eyes, the fronts having geometric, floral or pictorial designs (32, 33); one piece, stamped in brass or sheet iron (34); coloured glass face with brass back (35); shell face with stamped brass back (36). The graph (left) is based on collections from the Lower Grand River. Bone buttons are popular before c. 1850, but glass buttons predominate in the last half of the century.

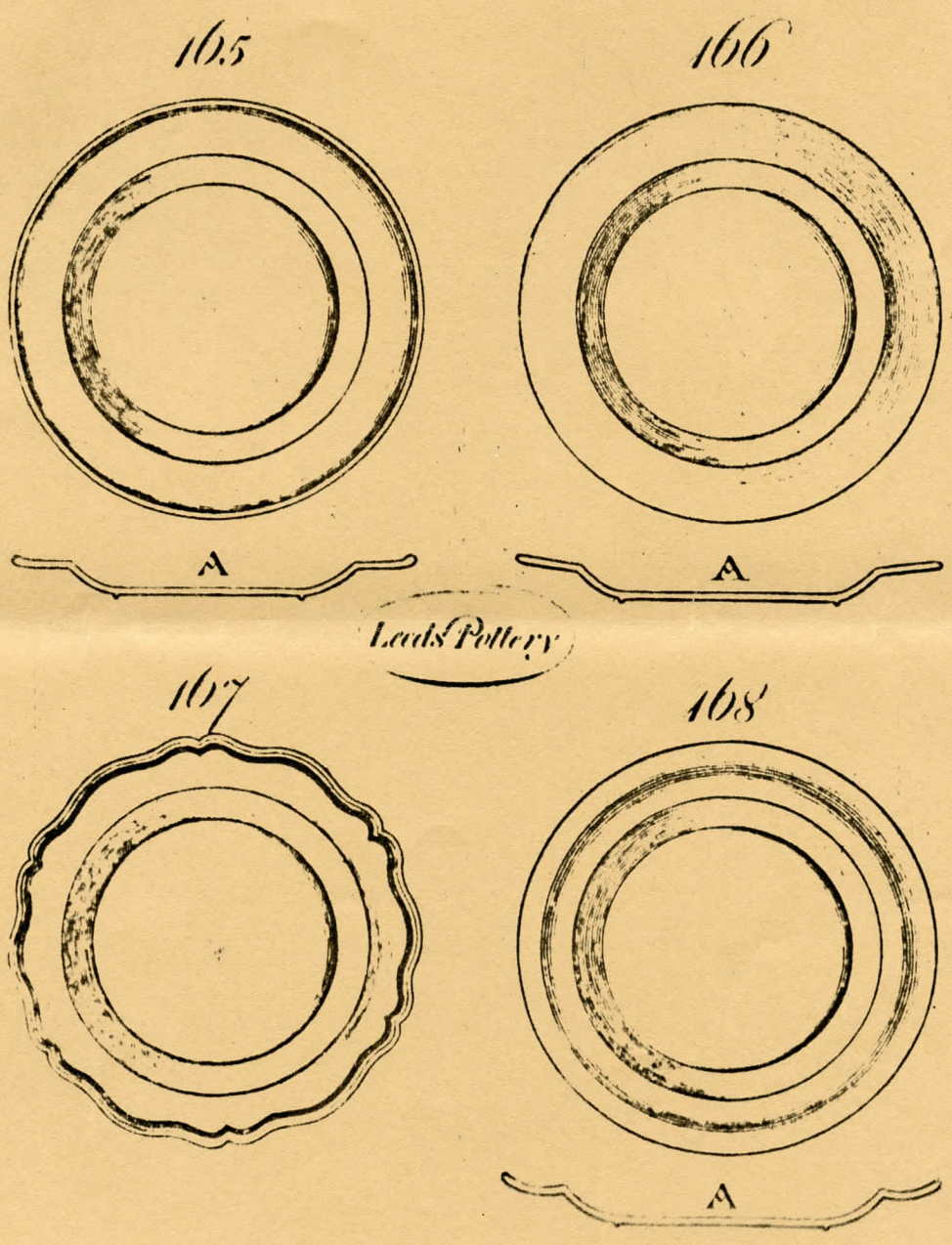
NINETEENTH CENTURY NOTES

PLAIN CREAMWARE

IAN KENYON

The outstanding characteristic of creamware is its yellowish or greenish-yellow glaze. In the last half of the 18th century creamware was a very common tableware and it was produced in a wide variety of forms which often had moulded border decorations. The creamware found in early 19th century Ontario is usually quite plain and consists mainly of plates and dishes that would have been used side by side with decorated pearlware pieces. The illustration below is taken from the Leeds Pattern Book (this edition first published in 1794). Patterns 165 (called "Bath") and 166 ("Paris" or "Plain") are typical of the simpler types of creamware found in early 19th century Ontario (pattern 167, "New Queen's", is a derivative of the more elaborate 18th century forms).

Most of the creamware sherds encountered in rural southwestern Ontario should date no later than circa. 1830 and they are usually from the plain, flatware forms discussed in the previous paragraph. Banded ceramics, however, are sometimes made of creamware and these appear to occur throughout the first half of the 19th century.

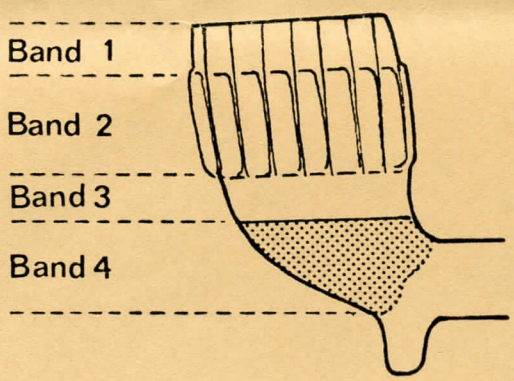


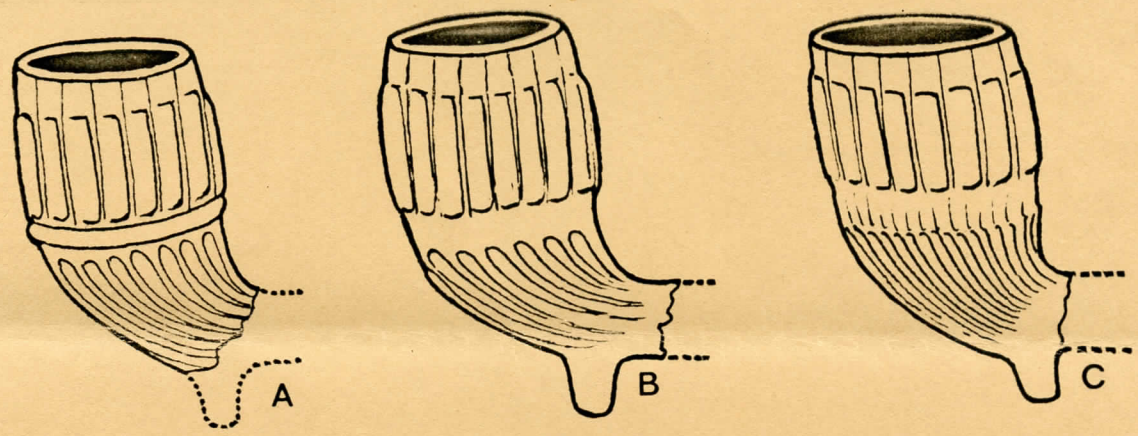
NINETEENTH CENTURY NOTES

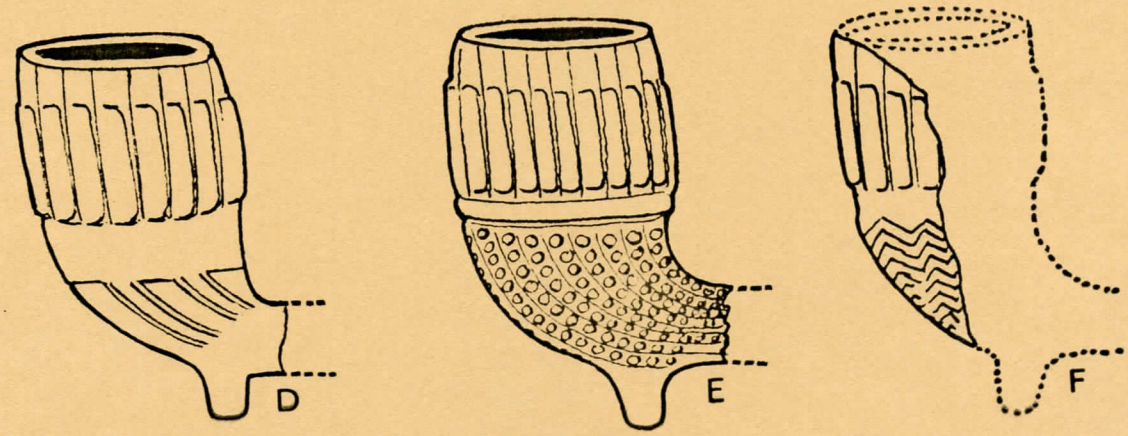
THE 4-BAND FLUTED PIPE

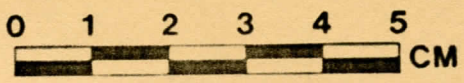
THOMAS KENYON

Among the many types of clay tobacco pipes found on 19th C. sites, pipes with fluted bowls are often the most popular. A style of fluted pipe that has a wide distribution in Canada and the U.S.A. is one with 4 bands, the motifs of the individual bands or decorative zones displaying certain variations within the 4-band theme. BAND 1, the uppermost zone, has thin vertical lines extending to the bottom of band 2. BAND 2 has thick vertical ribs alternating with the thin lines descending from band 1. The features on bands 1 and 2 are consistent in form but may vary in number from 16 to 20 ribs. BAND 3 may be plain (e.g. B) or may have a ridged collar (e.g. A). BAND 4 is the most variable: tapering ribs, either wide (A&B) or narrow (C); wide ribs with thin lines (D); beaded lines alternating with thin lines (E); thin chevron lines (F). The 4-band style appears to have been made by many different companies; for example, a site in Wentworth Co. produced a type C pipe marked BANNERMAN/MONTREAL, but a similar pipe found near Thunder Bay was marked HENDERSON/MONTREAL. Some localities where 4-band pipes have been found are:
TYPE A, Brant and Renfrew Counties:
TYPE B, Newfoundland, Fort Saunders (Wyoming);
TYPE C, Fort Lennox (Quebec), Sault St. Marie, Simcoe Co.;
TYPE D, Brant Co.; TYPE E, Western Ontario;
TYPE E, Haldimand Co.







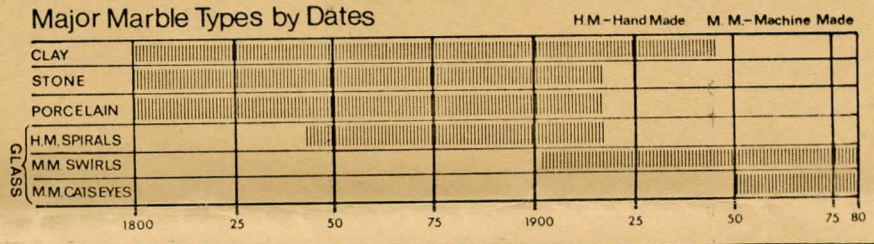


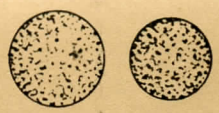
NINETEENTH CENTURY NOTES

MARBLES

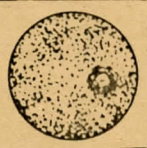
THOMAS KENYON

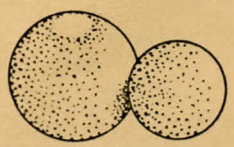
Although marbles have existed for thousands of years, it was not until the 19th and 20th centuries that they became plentiful. Marbles shown below are types generally found on 19th and 20th century sites in Ontario. In a series of 19th century sites in Brant and Haldimand Counties the most popular style was stone followed by porcelain, glass and clay. Chart on right is adapted from "Marbles as Historical Artifacts" by Mark E. Randall.



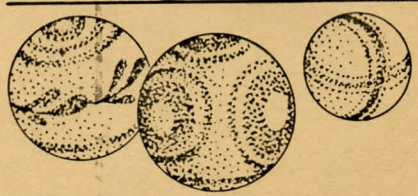


CLAY these range in size from 13 to 25mm in a variety of solid and speckled colors. "Crockery" marbles have a clay body with a heavy mottled brown or blue glaze. (ill. on right).

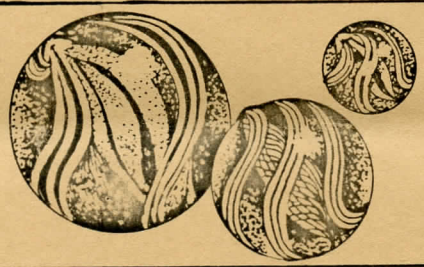




STONE manufactured from limestone, colors ranging from light brown to grey to bluish purple; diameters from 10 to 32mm. Smooth finish, some examples show a small flat facet. Occasionally made from semi-precious stones, eg. onyx, agate. (ill. on right).



PORCELAIN or china marbles were produced in Germany starting in the 18th c. (Baumann 1970). They range in size from 10 to 28mm; body opaque white, with various painted designs in colors of red, blue, green, brown and black. When found on sites, some of the designs appear faded.



GLASS HM SPIRALS hand made, ranging in size from 12 to at least 35mm. Clear glass body with fine lines and ribbons of various colors twisting from one pole to the other. At the poles are pontil and cut marks; these show as a slight depression or projection surrounded by a small area of rough or ground glass.

GLASS MM SWIRLS were machine made in a great variety of swirl designs and sizes from opaque and transparent colored glass. Early catalogues called these agates, onyx or cloudies.

GLASS MM CATS EYES machine made, these were developed first by the Japanese manufacturers. They have a clear body with interior designs of from 3 to 10 "vanes" (strips of colored glass) which extend from pole to pole.

References:

Baumann, P. 1970 — Collecting Antique Marbles. Des Moines, Iowa: Wallace-Homestead Book Co.

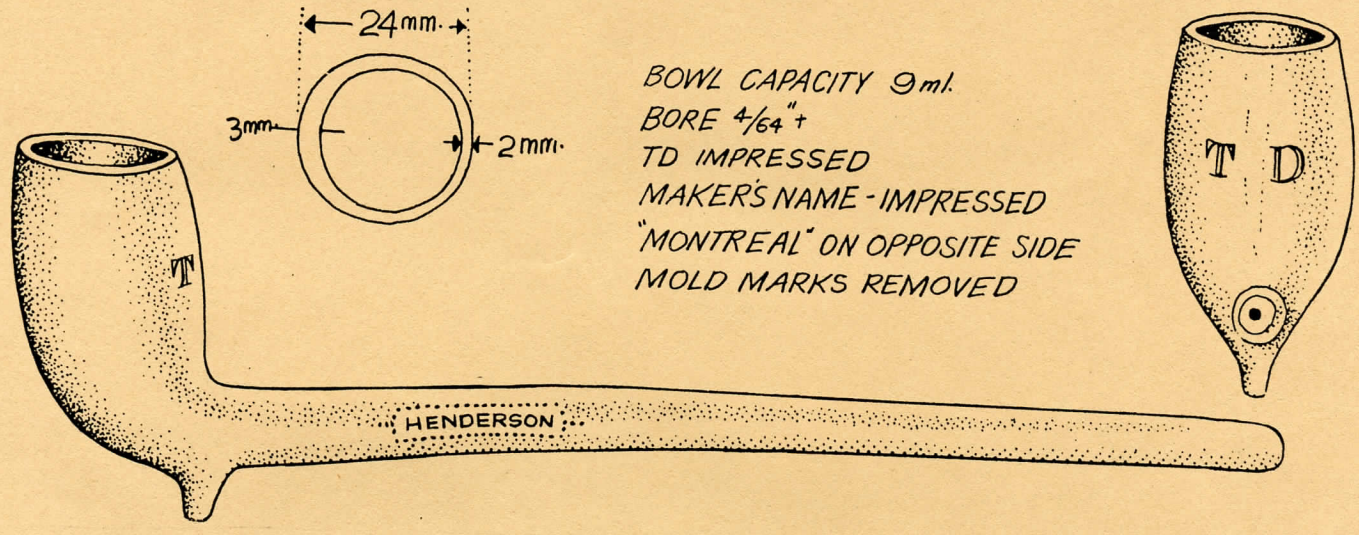
Randall, M.E. 1979 — Marbles as Historical Artifacts. Trumbull, Connecticut: Marble Collectors Society of America

NINETEENTH CENTURY NOTES

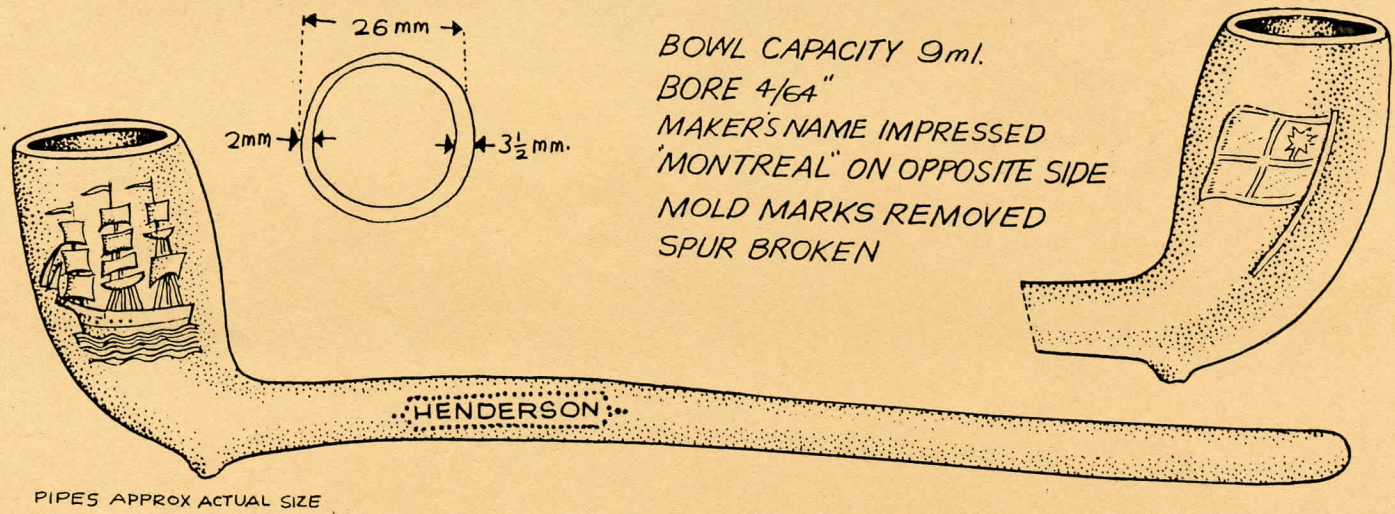
THREE HENDERSON PIPES

THOMAS KENYON

Clay tobacco pipes are fragile; consequently, they are rarely found intact. Three exceptions are the Henderson pipes (illustrated below) recovered from a Hudson Bay Co. trading post in Temagami, c. 1834-75. Henderson pipes were manufactured in Montreal between 1847 and 1876, when the business was taken over by W.H. Dixon and Co. Henderson pipes are, of course, common on sites in Eastern Canada, but also have been found in Maine, New York State, Michigan and Wyoming. The bottom pipe with the crown on one side and the Prince of Wales feathers on the other was possibly made to commemorate the Prince of Wales' visit to Canada in 1860.

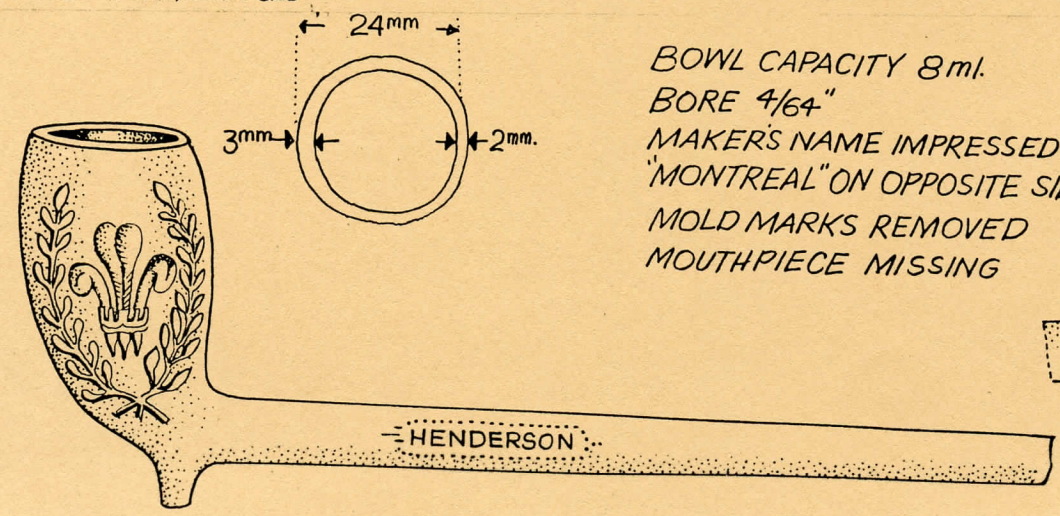


BOWL CAPACITY 9ml.
BORE 4/64"+
TD IMPRESSED
MAKER'S NAME - IMPRESSED
"MONTREAL" ON OPPOSITE SIDE
MOLD MARKS REMOVED



BOWL CAPACITY 9ml.
BORE 4/64"
MAKER'S NAME IMPRESSED
"MONTREAL" ON OPPOSITE SIDE
MOLD MARKS REMOVED
SPUR BROKEN

PIPES APPROX ACTUAL SIZE



BOWL CAPACITY 8ml.
BORE 4/64"
MAKER'S NAME IMPRESSED
"MONTREAL" ON OPPOSITE SIDE
MOLD MARKS REMOVED
MOUTHPIECE MISSING

NINETEENTH CENTURY NOTES

THE METAL JEW'S HARP

THOMAS KENYON

This ancient but enduring musical instrument is thought to have originated in Asia. By the twelfth century A.D. It had appeared in Europe, and was brought to American by 1650. Before 1590 it was known as a "Jew's Trump". Technically, the Jew's Harp is a plucked idiophone. When played it is capable of producing only one note ("idiophone"), but the harmonics of this note can be modified by altering the resonance patterns created by various shapings of the cavities of the mouth and tongue.

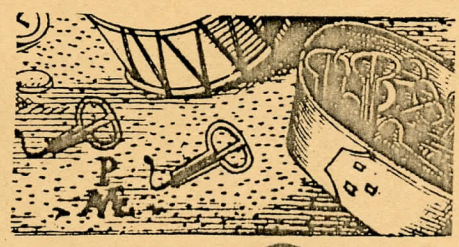


FIG.1

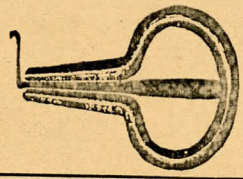
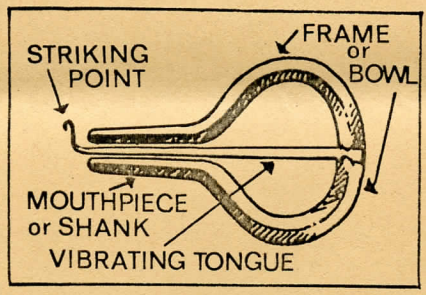


FIG.2



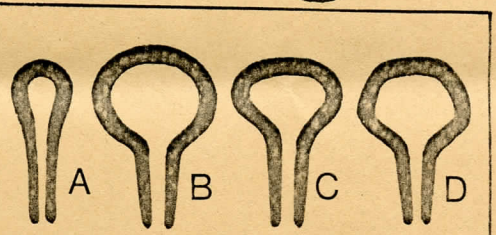
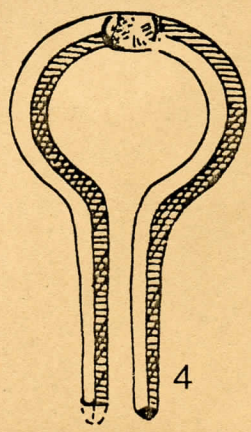


FIG.3



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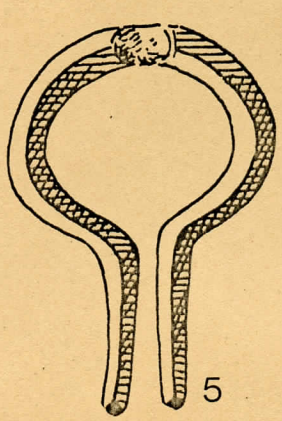

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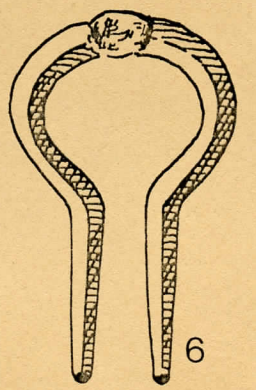

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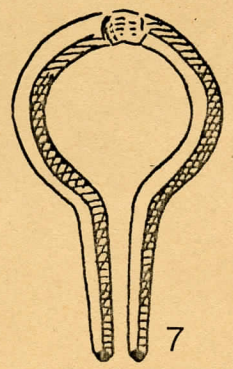

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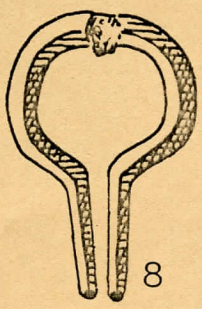

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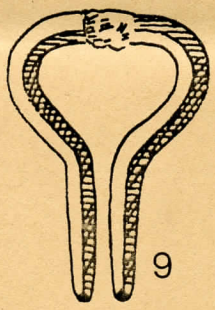

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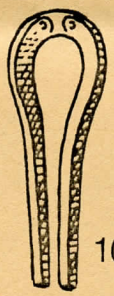


10

A detail from an 1590 Breughel engraving (Fig. 1) shows that the early form of the Jew's Harp was little different than that found in the 19th C. (Fig. 2). Seven Jew's Harps (Fig. 4-10) have been recorded for 19th C. sites in the Grand River. There are four basic shapes (Fig. 3).

TYPE A is cast brass with a small round frame;
TYPE B is iron with a round to oval frame;
TYPE C is iron with a trianguloid frame;
TYPE D is also iron and has a pentagonally shaped frame.

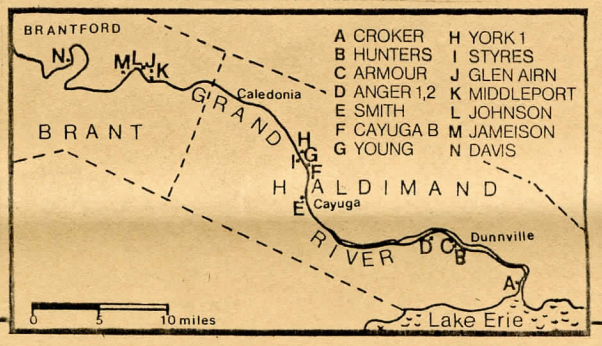
Illustrated specimens: 4 and 9 are from the John Young Jr. site near Cayuga, c.1830-1850; 5 and 8 are from the c.1850 Davis site, Brantford; 6 is from Anthony's Mills near Dunnville, c.1825-1840; 7 is from a well at the Hunter site near Byng, c.1825-1840; 10 is from the Glen Airn Sawmill near Middleport, c.1840-1880.

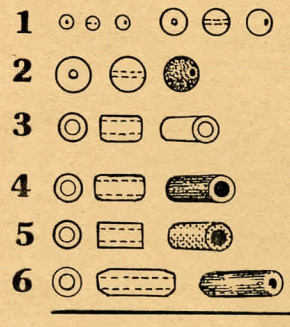
NINETEENTH CENTURY NOTES

GLASS BEADS/PART ONE

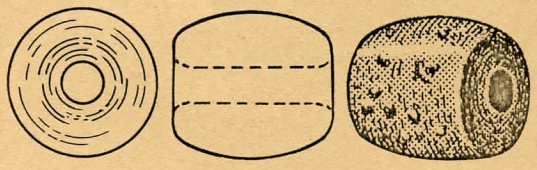
THOMAS KENYON

There are 24 types of glass beads from 14 European and Six Nations Indian sites (see map right) located in the Grand River valley. All except those from Hunter's Well B are surface finds. Colours are black, white, blue, green and pink. The beads are assigned to five basic classes: types 1 to 6, small beads for embroidery; 7, large necklace beads; 8 to 13 round necklace; 14 to 21 facetted necklace; 22 to 24, round and moulded necklace styles. Types 1 to 5 from site C are numerous. Site C is probably a Seneca village dating to 1790*. These same 5 types are present in a New York Seneca site, Big Tree Flats, which is dated 1780-1820 by Charles F. Wray. Most of the round beads (types 8 to 12) can be duplicated in 18th to mid-19th C. sites in Canada and the United States.

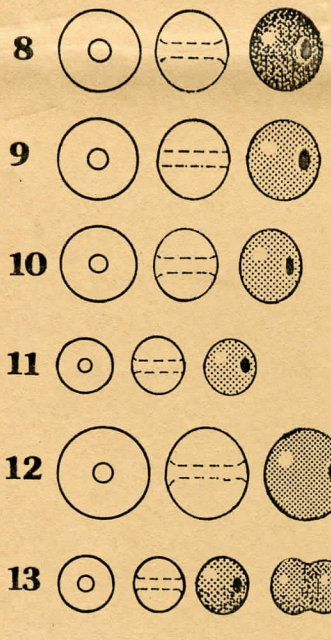




1. Round opaque white, ranging in diameter from 2 to 3.5 mm. 2. Round, opaque black, 4 mm diameter. 3. Tubular, opaque white, diameter 3 mm, length 4 to 5 mm, ends tumbled. 4. Tubular, opaque black, diameter 3 mm, length 4 to 7 mm, ends tumbled. 5. Tubular, transparent cobalt blue, ends cut. All of the above 5 styles are from site C (Armour's Point). 6. Tubular, opaque black, longitudinal sections, ends rounded, drawn, from site M (1 specimen).



7. Very large, barrel-shaped, transparent deep cobalt, wire wound, pitted, latitudinal striations, site F (which is an area occupied by a settlement of Nanticoke-Delaware Indians, 1783 to 1860*).



8. Round, opaque black, wire wound, site D.
9. Round, tranlucent medium turquois blue, wire wound, sites N and M.
10. Round, translucent pink, wire wound, site N.
11. Round, translucent turquois blue, wire wound, site N.
12. Round, transparent deep cobalt blue, wire wound, sites E and D.
13. Round opaque dark grey (purple under a strong back light), drawn, bead on right is an example of twinning, site B.

(NOTE: all drawings are approximately actual size, and they consist of a diagrammatic end view (diameter), front view (length) and a three quarters view).

* personal communication, David Faux

DRAWINGS ACTUAL SIZE

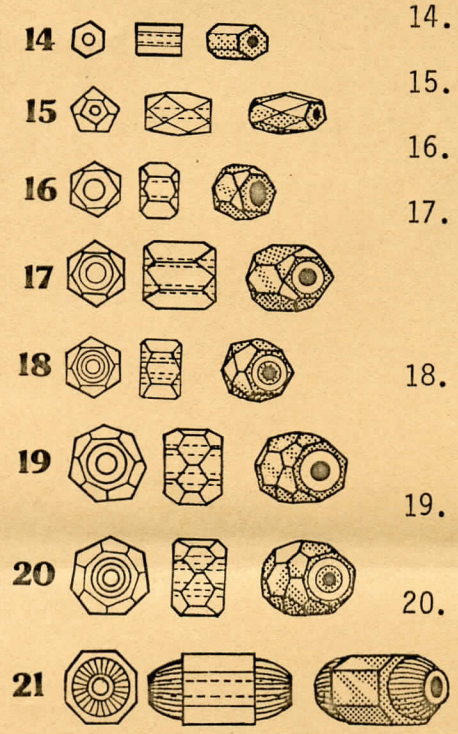
NINETEENTH CENTURY NOTES

GLASS BEADS/PART TWO

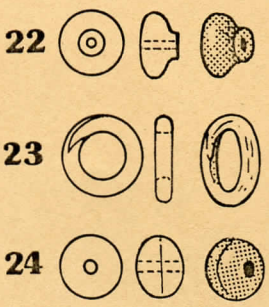
THOMAS KENYON

On the Lower Grand River sites, beads with ground facets are the predominant type, composing 78% of the total number of necklace beads (see chart on right). The facetted beads come from both Six Nations and European sites, which range from c.1820 to c.1870 in date. Types 14 to 21 are made from a drawn, hollow cane having 5, 6 or 7 sides (in cross-section). On types 15 to 20, facets are hand ground on the corners of the beads, but in the beads' centre leaving part of the original longitudinal facetting. The grinding may be uneven, so that the facetted corners range from being symmetrical to irregular when viewed end on. Lengths are generally shorter than the diameters. On most of the facetted beads the flat ends are produced by simply breaking the glass cane, but a few specimens have ends ground perpendicular to the line hole. No.17 is by far the most popular type (82%) among the facetted beads. Facetted beads continued to be popular in the late 19th and 20th centuries but these later styles were moulded unlike the ground beads described here.

Sites	facetted	round	misc.
CROKER	2	2	
HUNTERS	46	3	1
ANGER 1,2		2	3
SMITH	1	1	
CAYUGA B			1
YOUNG	4		
YORK 1	1		
STYRES	2		
GLEN AIRN	1		1
MIDDLEPORT	2		
JOHNSON		1	
DAVIS	4	3	
Total	63	12	6



14. Hexagonal, opaque light ultramarine blue, ends broken, not facetted, site G.
15. Pentagonal, transparent light cobalt blue, total of twenty facets, site I.
16. Hexagonal, transparent ultramarine blue, perforation large, total of eighteen facets, sites G, B, N.
17. Hexagonal, two layer construction; outer layer transparent ultramarine blue, inner layer translucent light blue; total of eighteen facets, sites A,B,G,J,N,F. Sizes vary from 5mm diam. X 4mm length to 9mm diam. X 8mm length.
18. Hexagonal, three layer construction; outer layer transparent ultramarine blue, middle layer translucent light blue, inner layer transparent ultramarine blue; eighteen facets, site N.
19. Heptagonal, two layer construction; outer layer transparent ultramarine blue, inner layer translucent light blue; total of twenty-one facets, site F.
20. Heptagonal, three layer construction; outer layer transparent ultramarine blue, middle layer translucent light blue, inner layer transparent ultramarine blue; twenty-one facets, site G.
21. Hexagonal, transparent light cobalt blue, ends like a half-barrel with grooves, site J.



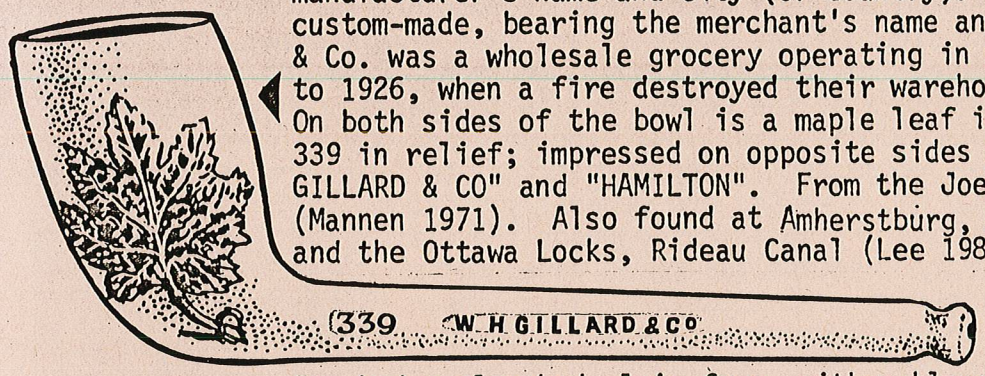
22. Elliptical, one end protruding to a flattened teat, transparent light green, wire wound, site B.
23. Loop-shaped, transparent cream, wire wound, site J.
24. Round, opaque pale turquoise blue, two-piece moulded. Three beads all from site D. The three beads are different in size suggesting a "graduated" necklace.

DRAWINGS ACTUAL SIZE

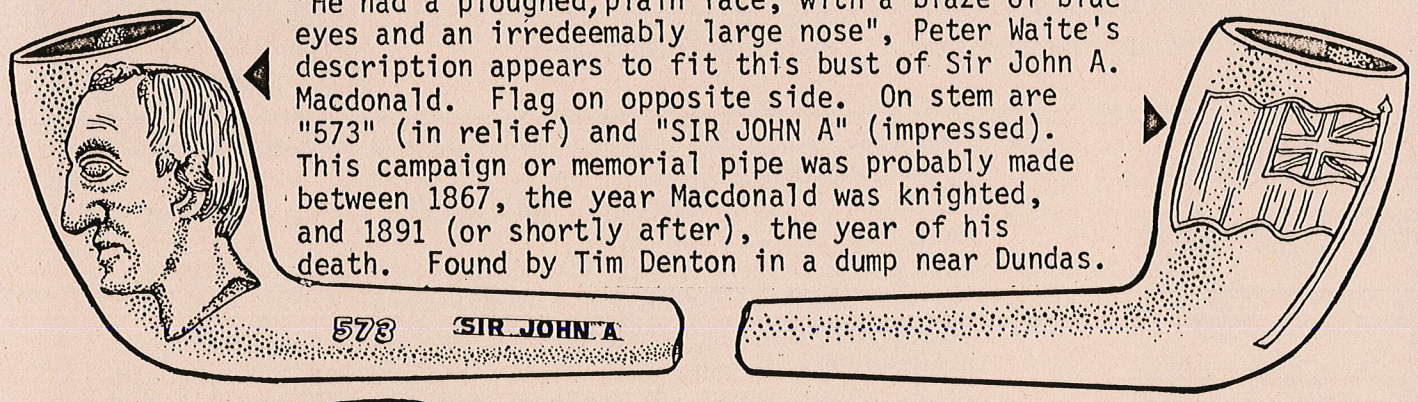
NINETEETH CENTURY NOTES

CANADIAN MOTIFS ON CLAY PIPES

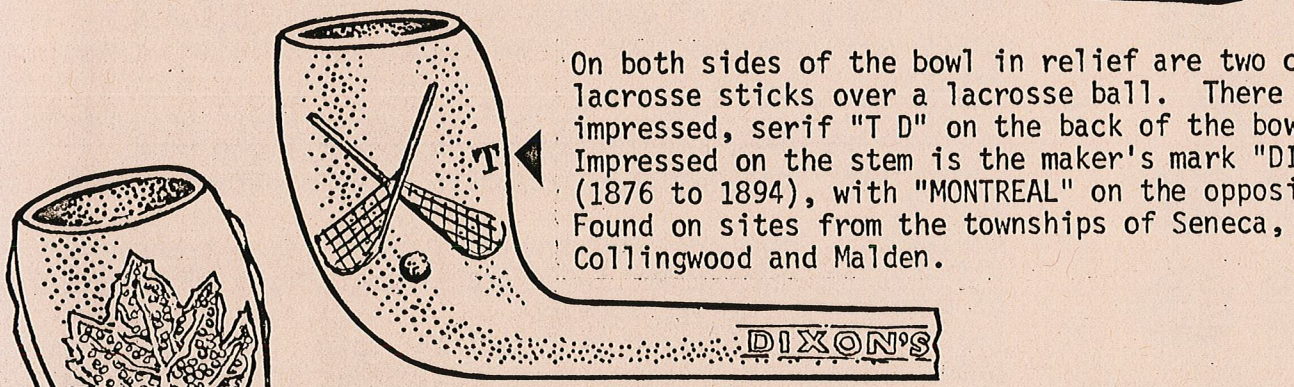
THOMAS KENYON



The lettering on white clay pipe stems usually indicates the manufacturer's name and city (or country). Occasionally they were custom-made, bearing the merchant's name and location. W.H. Gillard & Co. was a wholesale grocery operating in Hamilton from about 1880 to 1926, when a fire destroyed their warehouse on Main Street west. On both sides of the bowl is a maple leaf in relief; on the stem is 339 in relief; impressed on opposite sides of the stem are "W H GILLARD & CO" and "HAMILTON". From the Joe Kendera site, Essex Co. (Mannen 1971). Also found at Amherstburg, Essex Co. (Jouppien 1979) and the Ottawa Locks, Rideau Canal (Lee 1980).

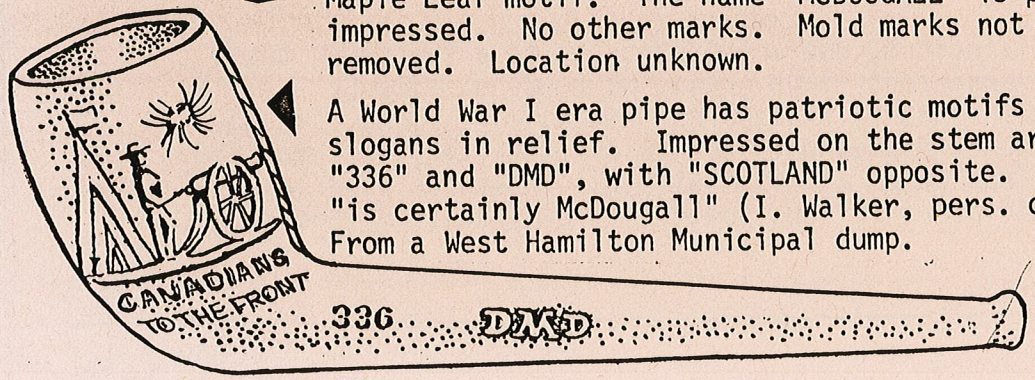


"He had a ploughed, plain face, with a blaze of blue eyes and an irredeemably large nose", Peter Waite's description appears to fit this bust of Sir John A. Macdonald. Flag on opposite side. On stem are "573" (in relief) and "SIR JOHN A" (impressed). This campaign or memorial pipe was probably made between 1867, the year Macdonald was knighted, and 1891 (or shortly after), the year of his death. Found by Tim Denton in a dump near Dundas.



On both sides of the bowl in relief are two crossed lacrosse sticks over a lacrosse ball. There is an impressed, serif "T D" on the back of the bowl. Impressed on the stem is the maker's mark "DIXON'S" (1876 to 1894), with "MONTREAL" on the opposite side. Found on sites from the townships of Seneca, Collingwood and Malden.

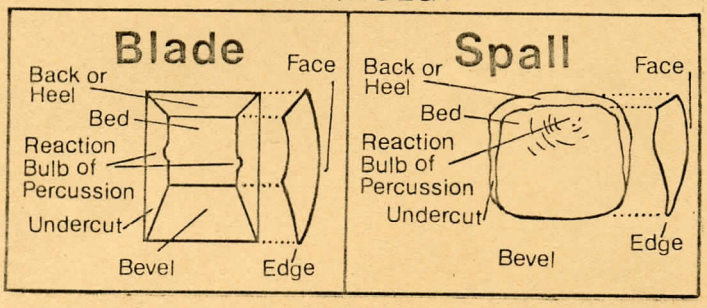
Maple Leaf motif. The name "McDOUGALL" is poorly impressed. No other marks. Mold marks not removed. Location unknown.



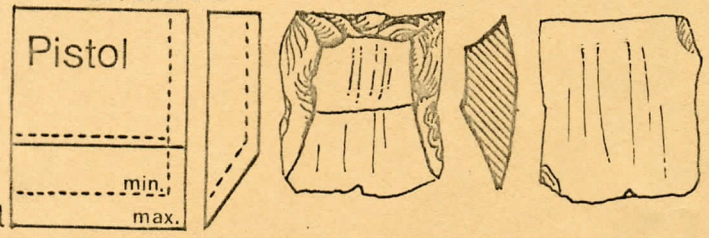
A World War I era pipe has patriotic motifs and slogans in relief. Impressed on the stem are "336" and "DMD", with "SCOTLAND" opposite. DMD "is certainly McDougall" (I. Walker, pers. comm.). From a West Hamilton Municipal dump.

NINETEENTH CENTURY NOTES

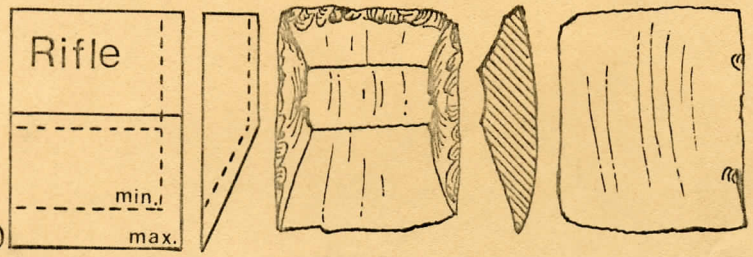
TERMINOLGY



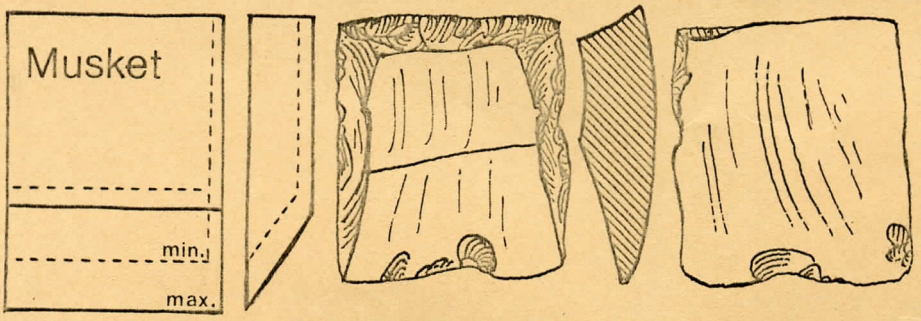
Blades



a



b



c

GUNFLINTS — THOMAS KENYON

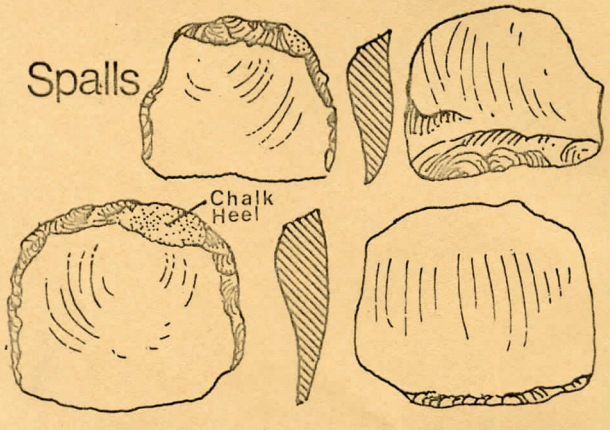
The 95 gunflints from Haldimand and Brant Counties include 86 English blade and 9 spall flints. There are 3 collections: the Kenyon and Envers collections come from 12 sites on the Lower Grand River, the Marshall collection is from the Brantford area. Starting c.1780, English blade gunflints were made using a micro-burin technique that separated the blades into square segments (Withoft 1963:36). They range in colour from dark gray to glossy black although sometimes a slightly translucent brown. Using maximum and minimum measurements listed in the 1861 Ordnance Manual of the U.S. Army (Russell 1962: 237), the 84 blade gunflints are divided into 3 classes: pistol, rifle and musket (illus. a,b,c). Flints too worn or not conforming to the manual sizes are listed as "Misc." (Table 1). Spall gunflints are from sites dating to c.1800 to 1840, the blades c.1820-1865. Excepting the firesteels, all illustrations are actual size.

TABLE 1

3 Gunflint Collections/Lower Grand River

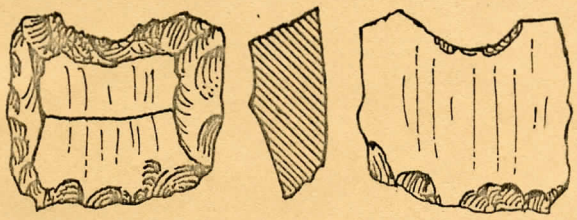
	Pistol	Rifle	Musket	Misc.	Spall	Total
Kenyon Col.	8	27	11	6	6	58
Envers Col.	2	5	4	3	1	15
Marshall Col.	3	7	7	3	2	22
Total	13	39	22	12	9	95

Spalls



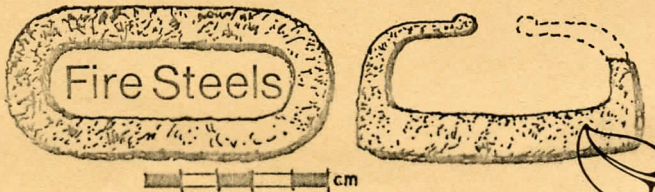
Spall gunflints are essentially a wedge-shaped flake struck from a pebble, what old world prehistorians would call a Clactonian technique. They range in colour from tan to tannish gray, occasionally being gray black.

Fire Flints



The firesteel is used by holding it firmly then hitting it obliquely with the edge of the the flint, thus detaching tiny particles of incandescent steel which fall onto a charred rag tinder. In time, the used flint will show a concave edge, side or heel, depending on the particular area used for striking.

Fire Steels

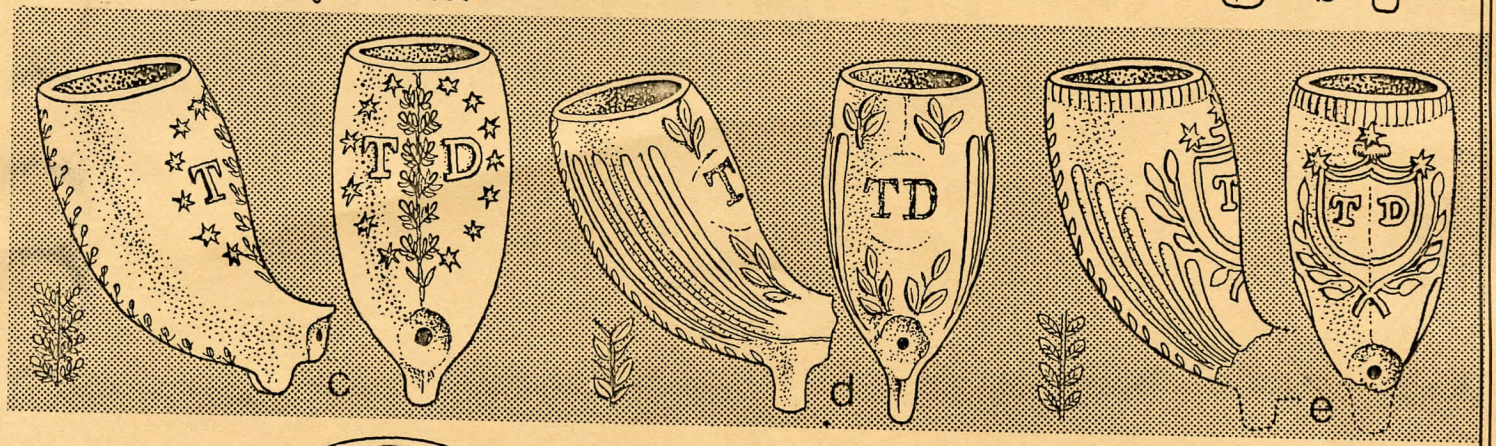


NINETEENTH CENTURY NOTES

"FANCY" TD CLAY TOBACCO PIPES PART I

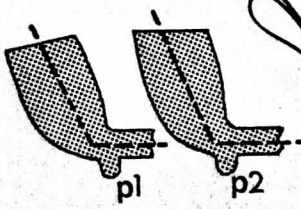
THOMAS KENYON

In 1896, William Bâby reminisced: "On a sultry evening in...1864, I was seated on my veranda in Sandwich, watching the vapors from my favorite T.D. pipe as they gently ascended and assumed various forms..." Many others must have had similar memories for pipes bearing the letters "TD" are perhaps the commonest style of decorated clay pipe found on 19th C. sites in Canada and the U.S. In the 18th, 19th and 20th C., TD's were made in numerous styles by pipemakers in England, Scotland, Holland, Germany, Canada and probably France and the U.S.A. Iain Walker (1970) writes: "First manufactured about 1755 by a maker with these initials, this pipe became so popular that other makers soon pirated these letters which became a sort of trade mark." Illustrated here are (a to h) TD pipes with added embellishments; all the specimens are from (approximately) dated sites in Brant and Haldimand Co., although duplicates of these are found elsewhere in Canada and the U.S. (a) TD in circle, impressed, Hunter's Well, 1825-40. (b) TD and border impressed, Anthony's Mills, 1825-40. (c) TD, stars and leaves in relief, Mohawk Village, 1830-55. These "13 star patriotic" pipes have been attributed to a c.1812-60 period, but recent research by Dean L. Anderson (1982) indicates a date of c.1845-75. (d) TD impressed, leaves, ribs and mold design in relief, John Young Jr., 1820-60. (e) TD, shield, leaves and ribs in relief, John Croker, 1825-45. (f) TD and border in relief, Dochstader Inn, 1825-55. (g) TD and border impressed, John Young Jr. (h) TD and border in relief, Anthony's Mills.



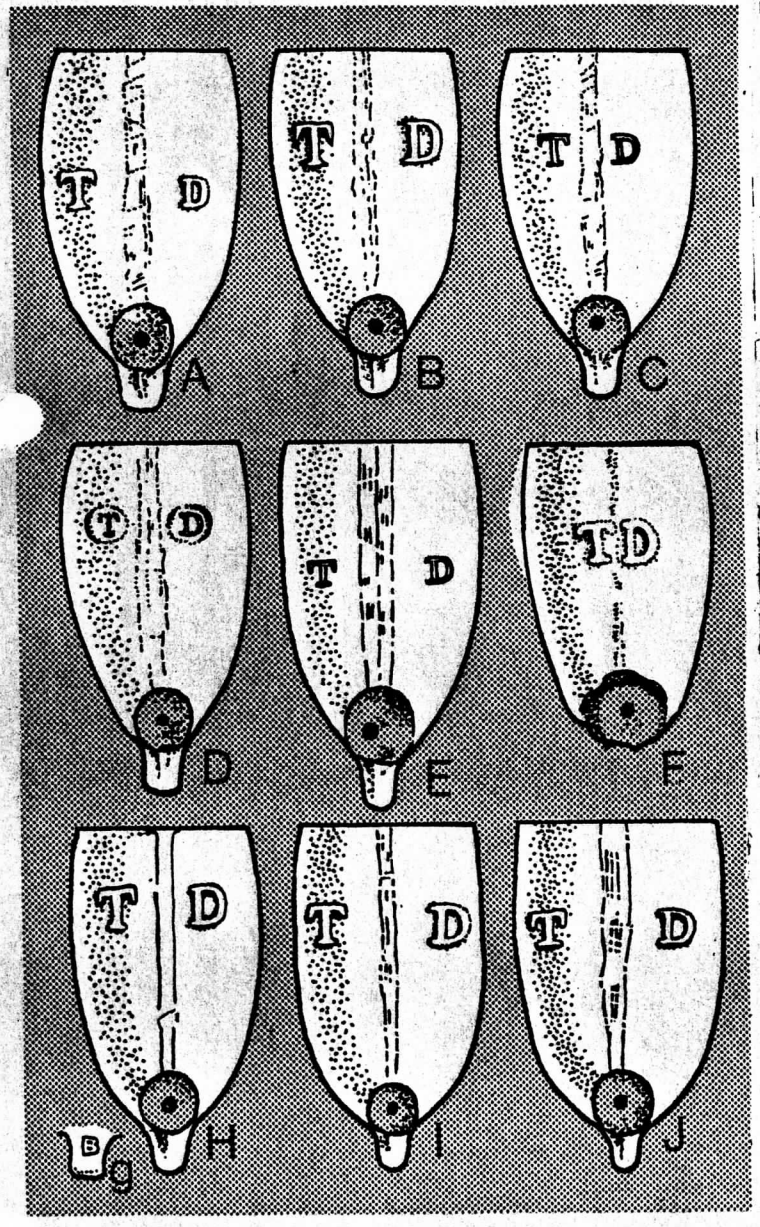
NINETEENTH CENTURY NOTES

PLAIN TD CLAY TOBACCO PIPES PART II. THOMAS KENYON



While many of the "fancy" TD pipes (see Part 1) are from the sites dating to the early and mid-19th century, the plain TD's illustrated here are from the last half of the 19th century. Even in the closing decades of the century, the TD's remained popular. For instance, Mrs. Thebo, a storekeeper in Killarney (Ont.), was in 1882 still ordering boxes (a gross) of TD pipes from the wholesale firm of T. Long & Bros. in Collingwood. In 1882, a box was costing her $1.25, although a few years later the price dropped to $1.00.

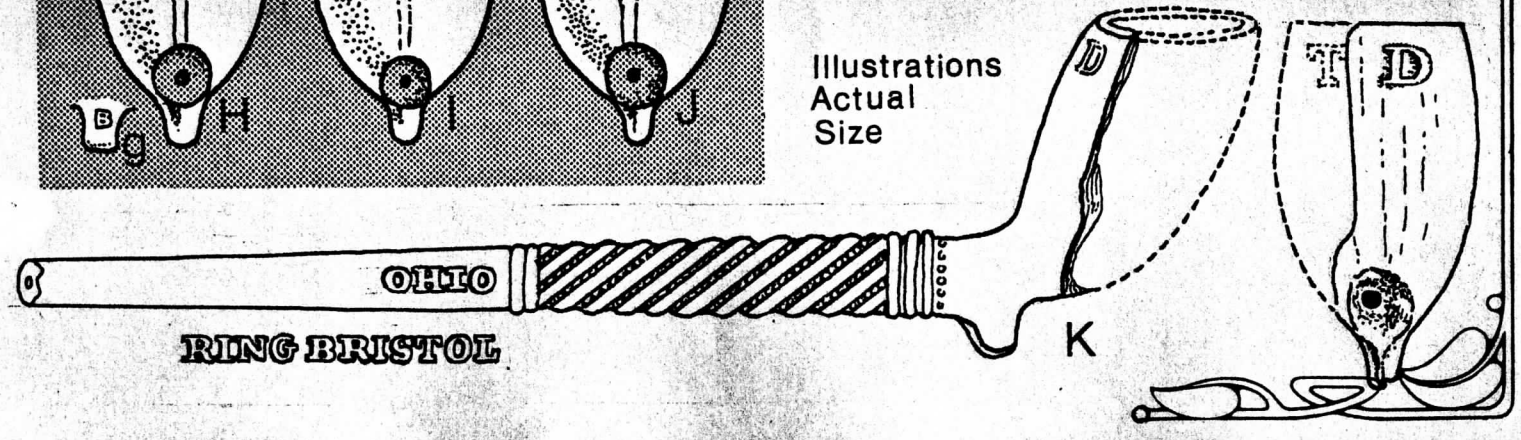
Bowl profiles of plain TD pipes (Fig. A-K) fit two categories (Fig. P1 and P2). In P2 the top of the bowl is horizontal to the stem, in P1 it is at a downward angle. Pipes A, E and F have a P1 profile, the others are P2. All TD marks are in serif style letters, and all are placed on the back of the bowl. The letters may be either impressed or in relief.



Pipes illustrated: A - TD in relief, stem impressed with MURRAY/GLASGOW (1830-61).
B - TD in relief, stem impressed McDOUGALL/GLASGOW (1846-1867).
C - TD impressed, stem impressed HENDERSON/MONTREAL (1847-75).
D - T and D in small impressed circle.
E - TD impressed, stem impressed BANNERMAN/MONTREAL (1858-1907).
F - TD in relief, from J. Croker site, c.1825-45.
G + H - TD in relief, stem impressed W. WHITE/SCOTLAND.
I - TD in relief, stem impressed McDOUGALL/SCOTLAND.
J - TD in relief, DAVIDSON & RAY/TORONTO (Merchant's name).
K - TD in relief, stem has OHIO/RING BRISTOL in relief (Ring dates to 1803-84).

Note: pipes marked SCOTLAND should date to after 1891.

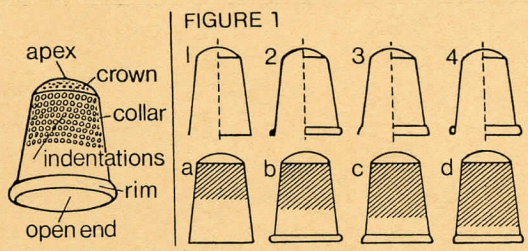
Illustrations Actual Size



NINETEENTH CENTURY NOTES

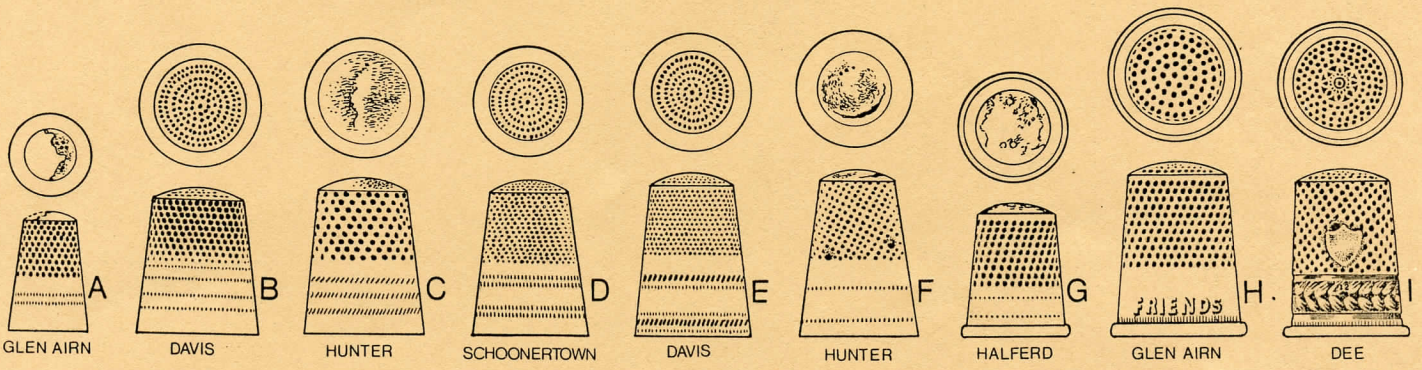
METAL SEWING THIMBLES

THOMAS KENYON

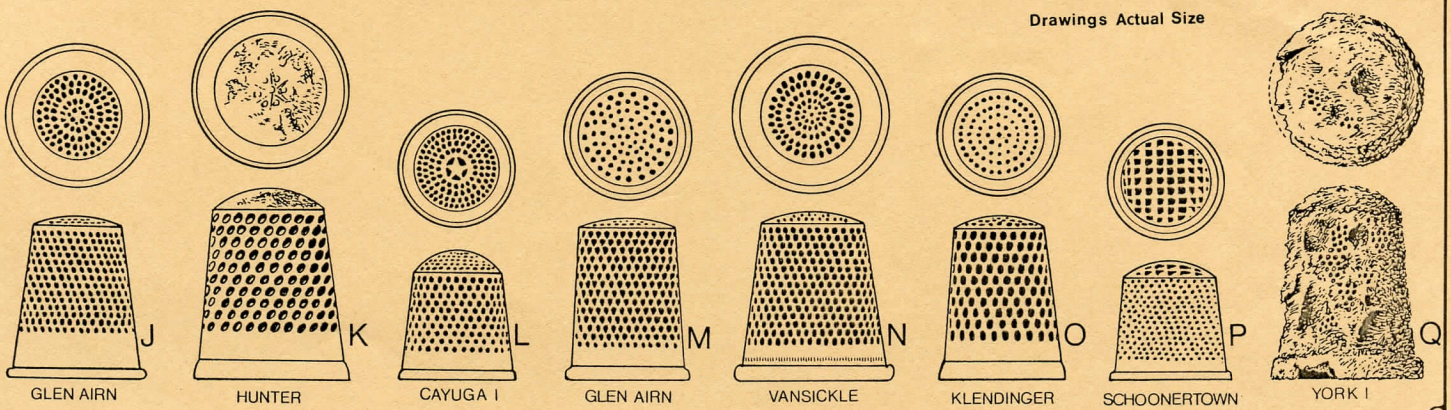


Illustrations below are thimbles from 10 Ontario sites, ranging in age from 1810 to 1870. Example D and P are from Schoonertown (J.G. McMinn col.) in Simcoe County, while the remainder are from sites in Haldimand and Brant Counties. The majority of these thimbles - which represent a selection and not a complete typology - were made from brass. The exceptions are examples H, made from white metal, and Q, made from steel. Examples C, F and P display traces of a gold wash, while D was originally silver plated. Hughes (1961) reports that; "cast brass thimbles were made throughout the 18^{c} but by 1790 they were stamped from rolled brass plate, indentations and all". Four rim styles occur (Fig. 1). 1-straight (A-F). 2-solid band (G, I, J, M, P & Q). 3-turned out (K, L & O). 4-rolled over (H & N). Indentations on collars ranged from 9 to 17 rows with area coverage as illustrated in drawings A to D (Fig.1).

While most thimbles served a functional purpose, examples F & I are marked by 2 puncture holes in the collar and were most likely sewn onto a costume as a decoration. The diameters of the thimbles range from 10.5 to 20 mm. with an average of 16.1 mm. Lengths vary from 14.5 to 25.2 mm, with an average from 16.9 mm. These measurements represent a greater range than those of 41 thimbles (Dated 1760-80) from Fort Michilimackinac (Stone 1974), while the average measurements were quite similar.



Drawings Actual Size

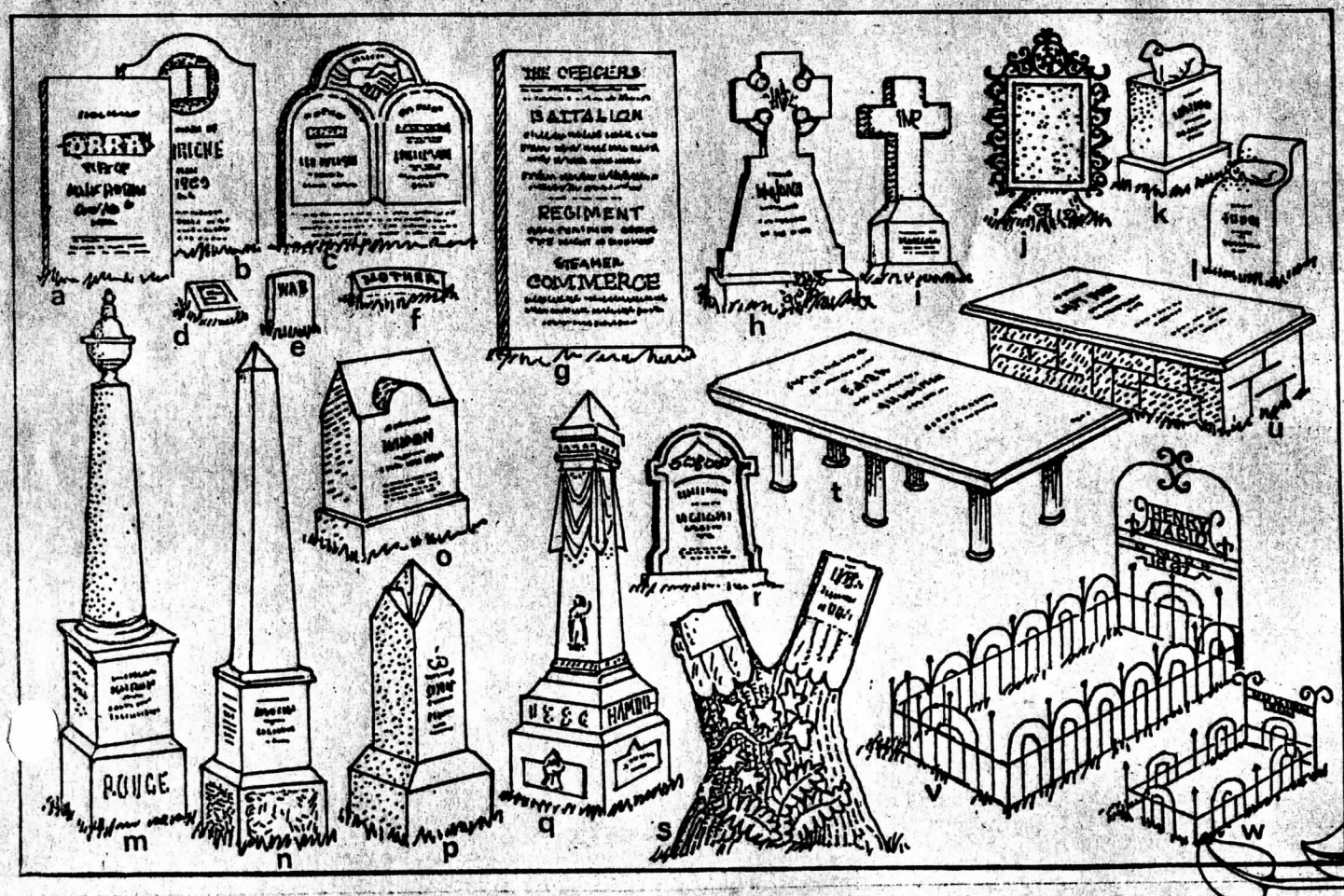


NINETEENTH CENTURY NOTES

In Memory of 19c GRAVEMARKERS IN HALDIMAND COUNTY CEMETERIES · PART 1 · T.KENYON

This is the first of a four-part set of notes dealing with 19c. gravemakers from Haldimand County. Subsequent notes will discuss headstone motifs and chronological changes.

TYPES OF GRAVEMARKERS: a.) Rectangular marble headstone, top with various shapes, inscription only. b.) As in "a" but with the addition of a motif carved in relief at top. c.) Double headstone in one piece, usually for husband and wife or two children. d.) Cornerstone, 4 of these mark a family plot's boundaries. e.) Small stone with initials of deceased. f.) Raised top with 1 name inscription, used in family plots. g.) Large rectangular stone with unusual inscriptions; erected for notable people or deaths due to disaster, one such example recording the sinking of the steamer Commerce in 1850 on Lake Erie with the loss of 25 lives. h.)Marble Celtic cross. i.) Simple stone cross. j.) Cast iron (unique). k&l.) Lamb motifs. m.) Column with urn, many variations, usually family marker, often with cross at top rather than urn in R.C. burials. n.) Obelisk, also family marker. o.) Peaked top obelisk. p.) Cross vault obelisk. q.) Hollow metal obelisk (1 made by White Bronze Co., St. Thomas). r.) Metal headstone, similar in colour and shape to marble ones. s.) Sculpted tree stump of stone. t.) Rectangular slab laid horizontally on Doric columns. u.) Same as "t" only on concrete base. v.) Iron "cribs" or "cradles", handwrought by George Nablo, Fisherville, between c. 1890 and 1905. w.) Same as "v" only for infants.

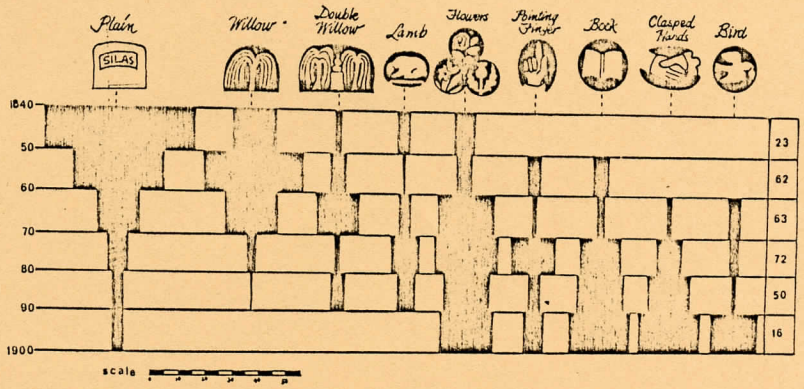


NINETEETH CENTURY NOTES

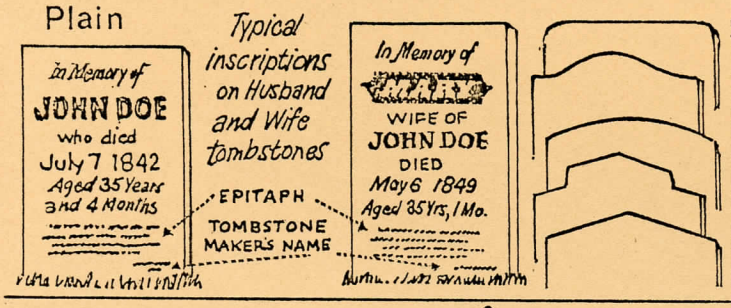
In Memory of.. MAJOR MOTIFS ON HEADSTONES PART 2

THOMAS KENYON

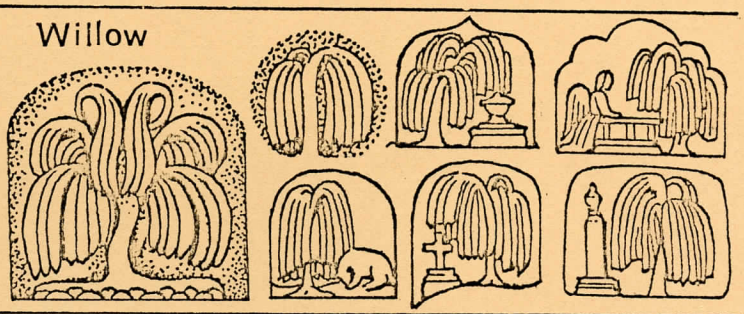
The dominant motifs appearing on the tops of 19th C. headstones were as follows: plain (lettering only), willow, double willow, flowers, lamb, bird, pointing finger, clasped hands, and open book. Certain motifs were more variable than others, e.g. willow, flowers, book; sometimes early, more traditional, motifs were used as "secondary" themes on stones with late-style motifs (e.g. book with willow). The graph (right) is derived from a 1971 survey of 14 cemeteries on the Lower Grand River. It shows the percentage of each motif recorded for the six decades between 1840 and 1900. Although there are strong differences between the mid and late 19th C. headstones, the change was gradual as indicated by the "battleship-shaped" curves.



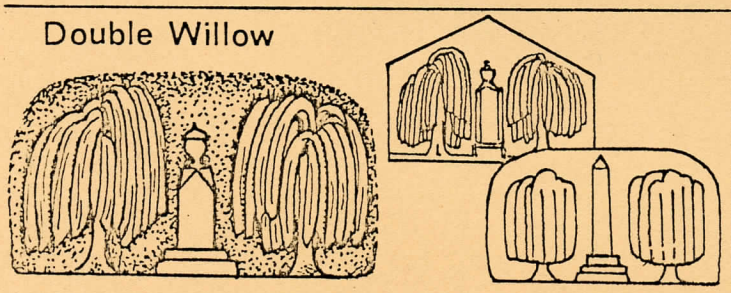
Plain



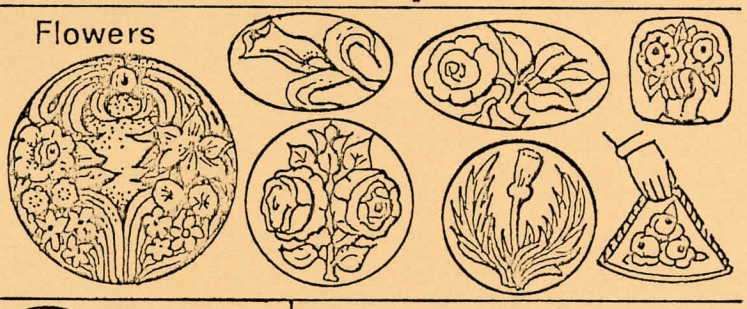
Willow



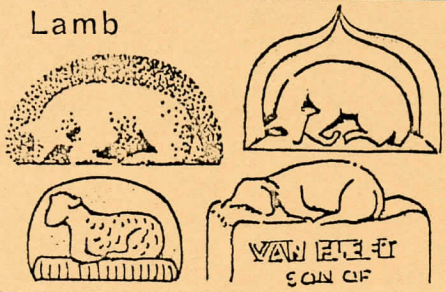
Double Willow



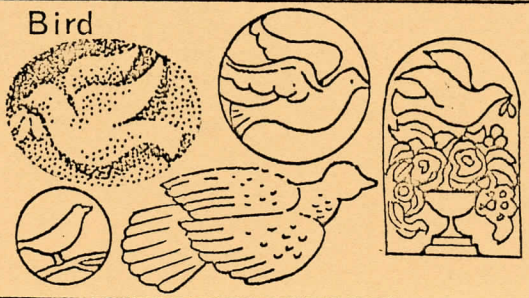
Flowers



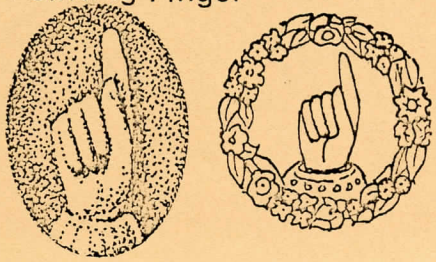
Lamb



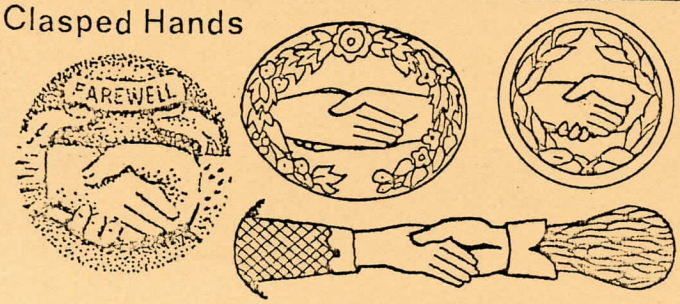
Bird



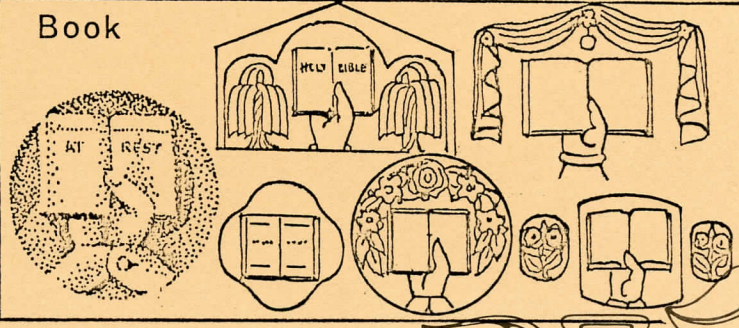
Pointing Finger



Clasped Hands



Book



NINETEETH CENTURY NOTES

TABLE KNIVES AND FORKS

Thomas Kenyon

Although the origin of knives goes far back into antiquity, forks are a more recent development. Used for cooking in the Middle Ages, forks first appeared on the dining table in sixteenth century Italy, coming to England only in the later part of the seventeenth century. In nineteenth century Ontario, knives and forks were of such universal and essential use that even the law allowed each debtor's family to have 6 knives and 6 forks exempt from seizure. Normally knives and forks were sold together as sets of six each, as shown in an 1817 general store day book from Chippewa where they cost between 6 and 14 shillings a "sett".

Illustrated here are four knives and five forks, which were all found in three Ontario sites dating between 1814 and 1860.

KNIVES — Although the four knives differ in size, shape and handle style, all are made from a single piece of steel, which forms a handle, bolster and blade. Two bone plates are attached to the handle with steel or brass pins. One knife (illustration #4) has decorations consisting of incised, wavy lines.

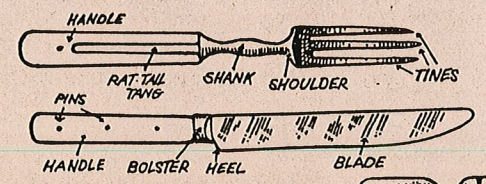
FORKS — There are two basic types. The first has a handle, shank and tines (two or three), all made from a single piece of steel; like the knives, this type has two bone plates attached to the flat handle with steel or brass pins (illustration #6, 7 and 8). The second type, also of one piece steel has a tang, not a flat handle like the first type, as well as the shank and tines. The "rattail" tang may be either inserted into a solid wood or bone handle (#9) or fastened into a one-piece hollow bone handle (#5). The bone handle plates may be decorated: one illustrated here (#6) has a series of oblique grooves and criss-cross incised lines. Since forks with two or three tines occur in the nineteenth century, as well as in earlier centuries, the number of tines borne by a fork is an unreliable indication of its age.

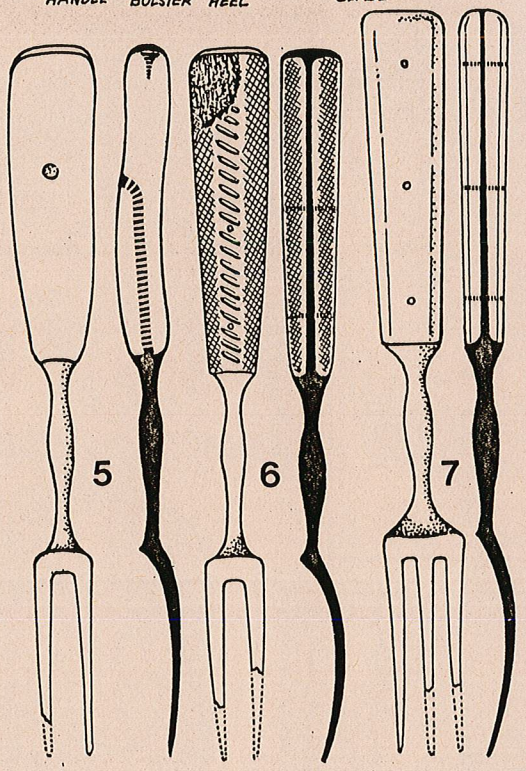
ILLUSTRATION SOURCES

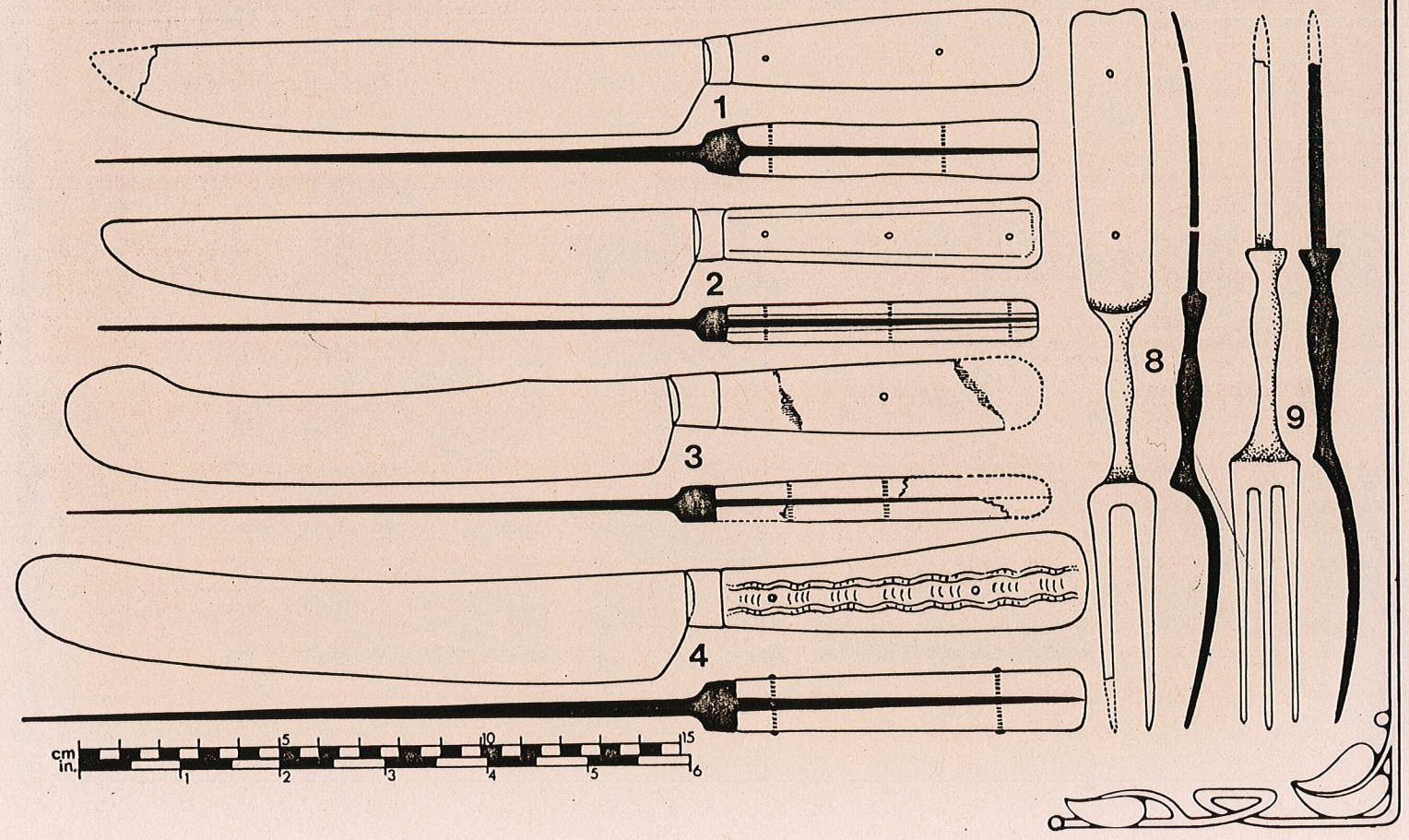
Numbers 3 and 9 are from Schoonertown, c. 1814, Sunnidale Twp., Simcoe Co., J.C. McMinn Collection, courtesy of Charles Garrad.

Illustrations 2, 4, 5, 6 and 8 are from Hunter's Well c. 1825-1840, Dunn Twp., Haldimand Co. I. Kocsis Collection.

Illustrations 1 and 7 are from John Young Jr. Site, c. 1820-1860, Seneca Twp., Haldimand Co. T. Kenyon Collection.



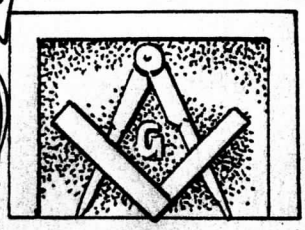




NINETEETH CENTURY NOTES

In Memory of —MINOR MOTIFS ON HEADSTONES / PART 3

Thomas Kenyon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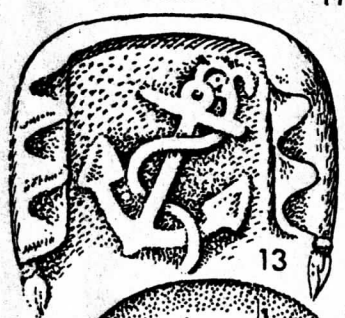
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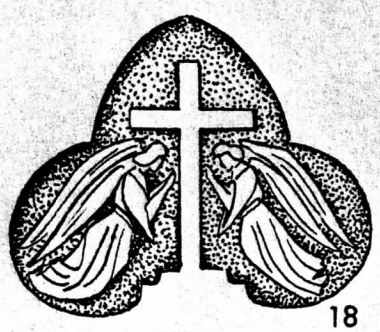
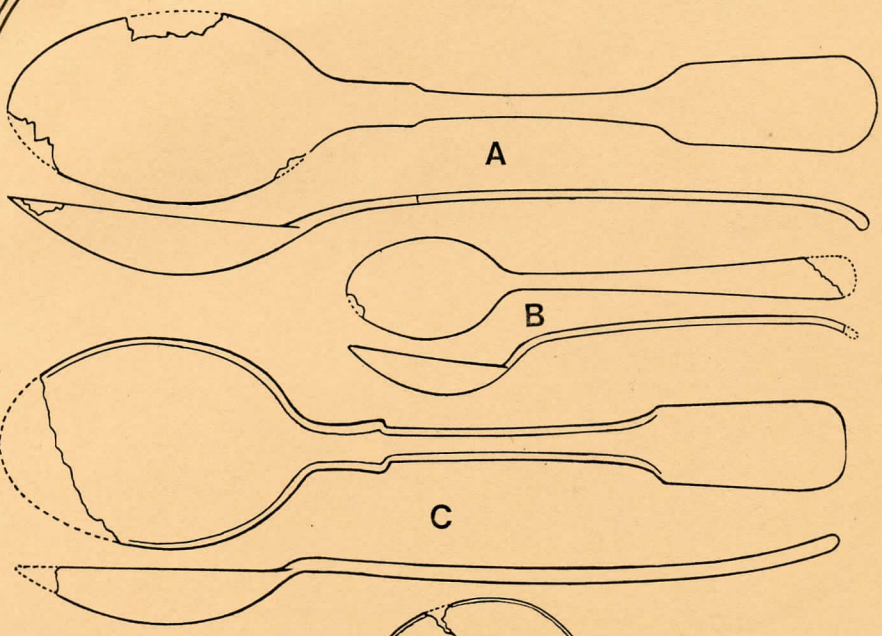
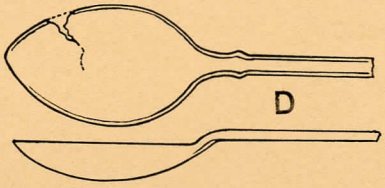

18

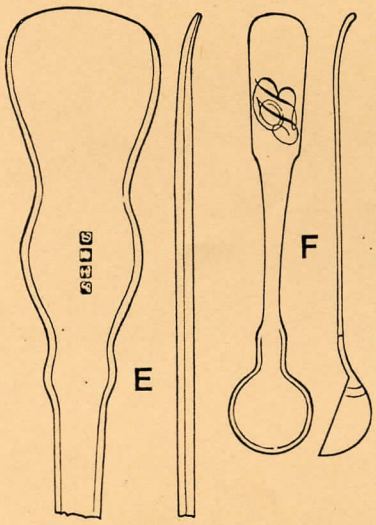

19

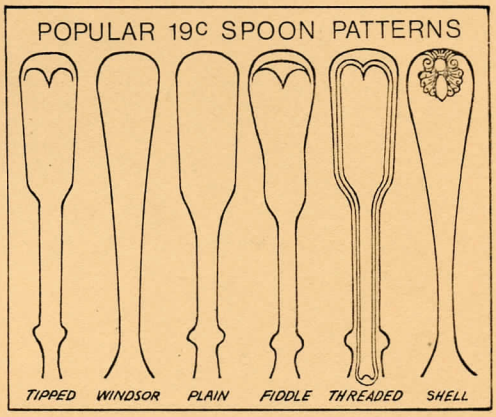
1 Headstones in Haldimand County occasionally show a Masonic design, either by itself, within a floral wreath or associated with other symbols, like the Maltese cross (Illus. **11**) or a winged hourglass (Illus. **10**). The compass denotes rationality; the square, uprightness. The winged hourglass is a classical symbol of mortality. **2** The descending hand of God holds an open scroll bearing various messages of Christian hope. **3** A hand holds a broken chain. **4** The urn, symbol of sorrow, was an element of the Classic Revival style in English architecture. In this headstone the draped urn is flanked by two inverted torches of life. **5** This is a rare example of a low relief carving of a figured cherub holding a garland of flowers. Cherub stones tend to stress the joy of resurrection and immortality. **6** The impish winged cherub design on this 1854 stone presides over the grave of an infant. Originally this was a popular pattern on 18c New England gravestones and was known as a "soul effigy". **7** This unique symbol depicts a burning altar and altar cloth. The flame represents the soul arising triumphant over the ashes of death; the shroud indicates the presence of Jesus. **8** This 1856 carving of Jesus was probably based on Byzantine iconography. Icons often depict Christ with His right hand raised in the traditional gesture of blessing and the left hand holding an open book with a biblical text. The carving here deviates from the normative imagery, as the stonecarver has substituted a scroll for the book and pointed the index finger of the right hand upwards. **9** The star, a Masonic symbol, is usually found in conjunction with other motifs, e.g. a hand holding a book. **12** Headstones displaying wheat sheaves and sickles are occasionally found in the smaller Haldimand church cemeteries and they seem appropriate to a county that is largely agricultural. **13, 14** The anchor, a Christian symbol of hope, is a familiar motif on stones in the southern townships near Lake Erie. **15** The square rigged schooner, also found on gravemarkers in the southern townships, is perhaps a motif that reflects the local fishing industry more than it does Christian symbolism. **16** A shallow rectangular upright frame, encircled by ivy or used singularly, is an odd type of marker. It is uncertain what the frame contained in its original state. **17** This charming carving of a young girl in a hoop skirt appears on an 1863 headstone for a year-old baby girl. **18, 19** In Roman Catholic cemeteries the cross is the dominant theme used either as a single motif or in combination with other sculptural forms. In illustration 18, the cross of Calvary is centred in a trefoil shape and on either side, facing the cross, are praying angels. A hand holding a Latin cross within a background of leaves (Illus. **19**) is only one of the many variations of this popular theme.

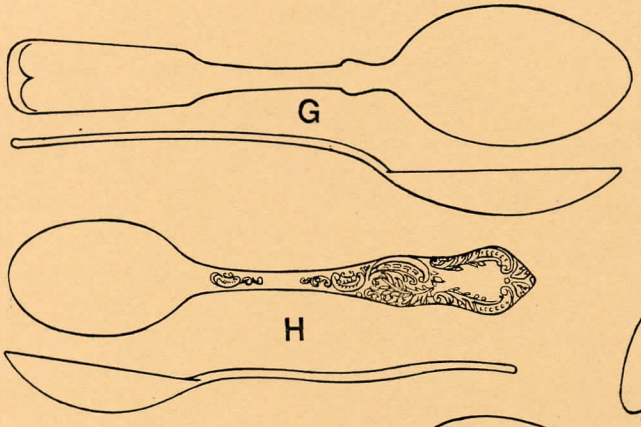
NINETEENTH CENTURY NOTES

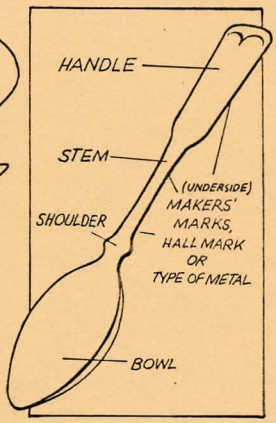


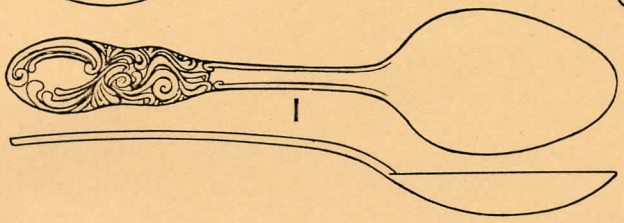


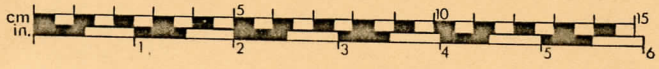












METAL SPOONS

T. Kenyon

In the nineteenth century there was a remarkable range of metals and plating processes used in the manufacturing of spoons.

SILVER — The earliest silver spoons in England date back to the end of the 14c. Early spoons had a variety of styles but by the end of the 17c spoon shapes began to appear much as they are today. Illus. **F** – this silver mustard spoon was excavated from the John Croker site c1825-45 (Af Gv-8) and was probably made of coin silver. While there is a mark on the underside of the stem it is not clear enough to identify the maker. Engraved on the handle, in script, are the unidentified owners initials "JB".

PEWTER — Ivor Noël Hume notes that "While pewter was the most common American spoon metal in the 18c, by the early 19c it was gradually replaced by other metals and manufacturing techniques". Illus. **C** and **D** are examples of a pewter tablespoon and teaspoon excavated from a well in Dunn Township (Hunter's Well c1820-1840).

TINNED IRON — Spoons were made from thin sheet iron covered with a thin layer of tin as a protection against rust. By the end of the 18c tinned iron spoons were replacing other inexpensive wares used in standard kitchen equipment. Illus. **A** and **B** – a tinned iron tablespoon and teaspoon from Hunter's Well.

SHEFFIELD PLATE — Invented in 1743 by Thomas Bolsover, Sheffield plate was a form of silverware formed by the fusion at high temperature of a copper sheet sandwiched between two sheets of silver foil. It was produced mostly from 1765 until about 1825.

BRITANNIA-METAL — This ware was made of an alloy similar to pewter, only more endurable. It was made from around 1800 to about 1870 when makers of pewter and Britannia-ware, faced with the competition of inexpensive electroplate, finally closed shop. Illus. **E** – this handle from a Britannia-metal ladle displays a "pseudo" hallmark. These types of marks were generally reserved for gold and silversmiths. From Hunter's Well.

ELECTROPLATE — Invented in England shortly before 1840 by George Elkington, electroplating is the technique of covering a base metal with a coating of silver by the process of electrolysis. Marks on the back of the handles or stems sometimes show a series of small letters that indicate the type of alloy metal used by the manufacturer, eg: EPNS, electroplated on nickel silver (an alloy of nickel, copper and zinc); EPC, electroplated on copper; EPWM, electroplated on white metal. Illus. **G** – an electroplated tipped pattern teaspoon, surface collected from the Hines site (c1875-1900). Illus. **H** – a small teaspoon with an ornate patterned handle. Lettering on the back of the stem reads "N.F. Silver Co. 1877" This company was one of the many subsidiaries that was operated by the Oneida Silversmiths, located in New York state. The N.F. Silver Co. was in business from 1877 until 1903 when it was taken over by Wm. Rogers. Illus. **I** – this electroplated teaspoon displays a pattern that resembles Art Nouveau, a style that spanned the period between 1880 and 1914. It is marked on the back with the letters COIN METAL and a small design of a bird with outstretched wings. Coin Metal, like other trade names on electroplate wares (such as Nevada Silver, Bengal Silver, Aztec Coin Metal, German Silver) are terms that refer to the same alloy, none of which actually contains silver. Both spoons H and I came from the Anger site (c1875-1905).

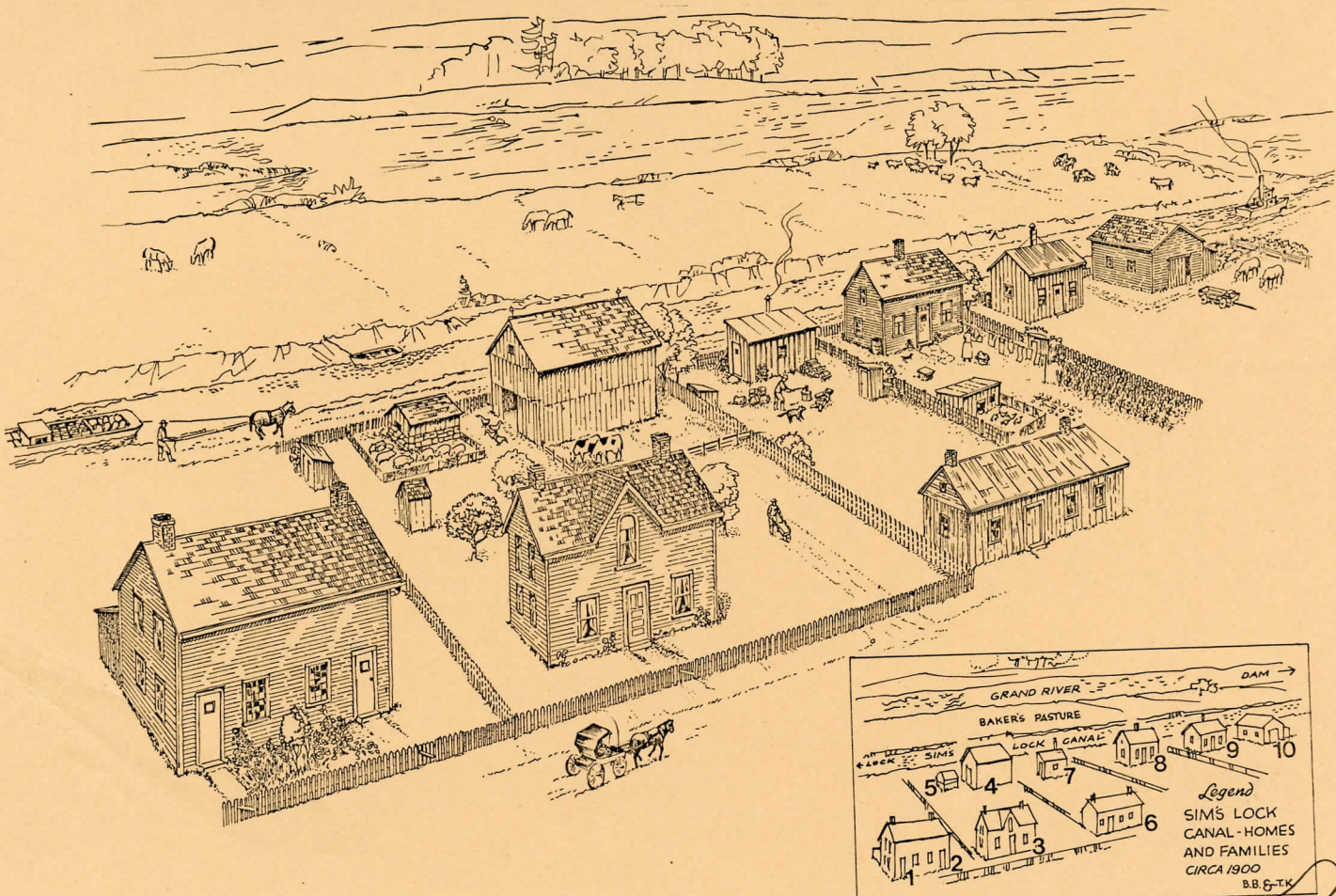
NINETEENTH CENTURY NOTES

BERT BAKER'S RECOLLECTIONS OF SIM'S LOCK CANAL CIRCA 1900

Bert Baker & Thomas Kenyon

In the nineteenth century the Grand River Transportation Company operated a series of dams, locks and canals that permitted river transportation between Brantford and Lake Erie. Sim's Lock, with a three-eighths of a mile canal, a dam and lock number 3 was a hamlet with a number of industries that depended on the water power from the dam. Henry Baker, an early settler at Sim's Lock, operated a sawmill near the canal. One of his nine children, Bert Baker still lives in the house built by his father Henry. At the present time, the Baker home and barn is all that is left of a number of buildings that were once situated along the canal. As a young boy, Bert Baker remembers these buildings and under his direction, Fred Thompson, long-time resident of Sim's Lock and Chairman of the York, Grand River Historical Society, placed surveyors stakes along the canal where the homes and buildings were formerly situated. This information, along with Bert's detailed descriptions of the buildings were used in the final 'birdseye view' of the drawing shown here. The legend *(below the drawing)* shows the Baker house **(3)**, the barn **(4)** and the pigpen **(5)**. Comments on the families and the buildings by Mr. Baker are as follows:

1–This was a double house called Millfield. William Wilson and his wife Jessie lived in the left half of the house. **2**–The right half was occupied by Robert Hamilton, his wife, three boys and a girl. Mr. Hamilton was a stonecutter who worked in Hamilton in the building trade. Mr. Wilson owned and operated a building near the locks where he made furniture and coffins. The Millfield building was demolished about 1920. **3**–The Baker house was occupied by Henry Baker and his wife Ellen. They had five daughters; Jean, Gertrude, Jessie, Nellie and "Flossie" (Florence), and six sons; Frank, Harry, Percy, Bob, Edward and Bert. The pasture between the canal and the Grand River was used by Henry Baker for his cows, horses and sheep. **4**–Dick's Hotel – Bert, when he was a young boy played in the ruins of this building. He describes this as a long, low, one storey building and he thought it was more of a "flophouse" than a hotel. It disappeared about 1900. *(This drawing is very speculative)*. **5**–Mr. Baker states this "leanto" house was owned by a Mr. Cahill (pronounced Kale). As Bert remembers him he was retired but he probably worked on the canal in earlier times. **6**–This house was occupied by Mary Paylor, a widow with children. About 1900 the house was moved and joined to the back of the Baker residence. **7**–This small board and batten house was lived in by Mr. Moore. He kept horses in his barn. **8**–Bert called him a 'horsetrader'. The barn, which originally might have been a house, was later moved to the Carl Thompson house and was used as a back kitchen. Bert remembers Mrs. Wilson, Robert Hamilton, Mr. Kale and Mary Paylor.



NINETEENTH CENTURY NOTES

HAIR COMBS

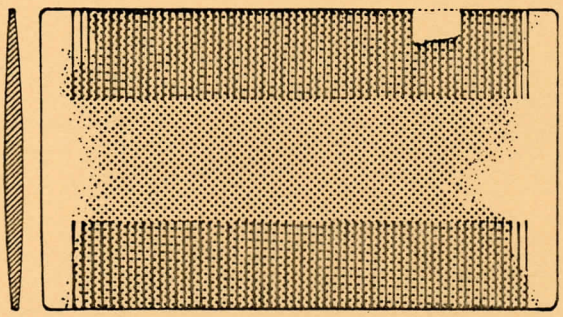
T. Kenyon

Combs have been used both for practical and for decorative purposes since prehistoric times.

The most common type of comb found on nineteenth century sites are the double-edged fine tooth combs. They are usually made of bone, ivory or horn. Noël Hume notes that "this style persisted throughout the seventeenth and eighteenth century...and continued to be used by the poor until the late nineteenth century, generally in bone and later (c1860) in vulcanite, and was then often known as a lice comb".

In one method of manufacture of these combs, the material selected (bone, ivory or horn) is cut into rectangular pieces, these plates are dampened and heated until they become soft when they are pressed flat and tooth cutting is done by small circular saws to which the plates are automatically applied.

Illustrations shown below are: **a**–a double-edged horn comb with 64 teeth on each side, from the Mohawk Village site, c1805-1825 period. **c**–a double-edged bone comb from the John Croker site, c1825-45. **d**–originally this was a double-edged bone comb but the careful removal of the top row of teeth has modified it into a single-edge comb, John Croker site. **e**–a hard rubber double-edged comb with 77 fine teeth on each side. Lettering on the face reads INDIA RUBBER COMB Co., GOODYEAR'S PATENT MAY 6 1851, from the Mohawk Village site, c1840-1860 period. **b**–this unique brass double-edged comb displays 77 fine teeth on one side and 38 coarse teeth on the other. It was possibly used as a beard comb, from Mohawk Village c1805-1860.



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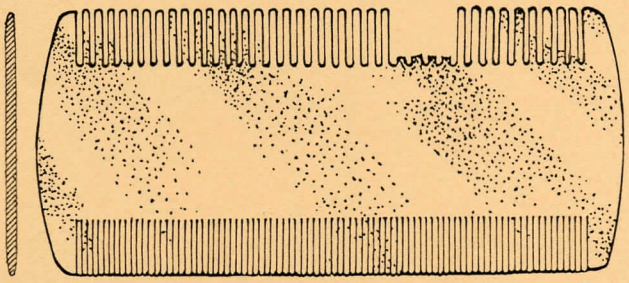
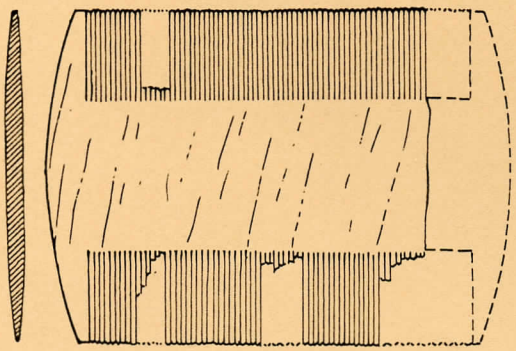


Illustrations from **a** *to* **e** *are Actual Size*

b



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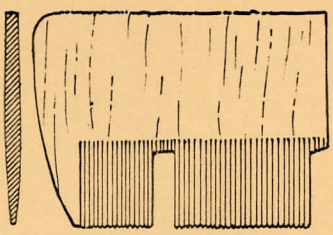

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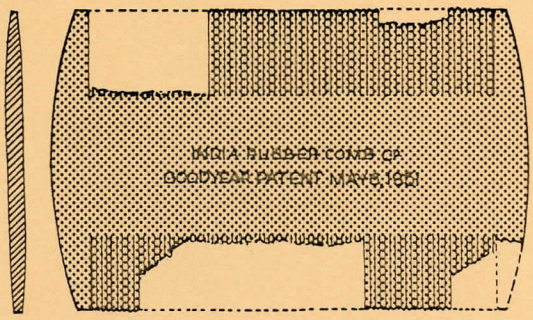

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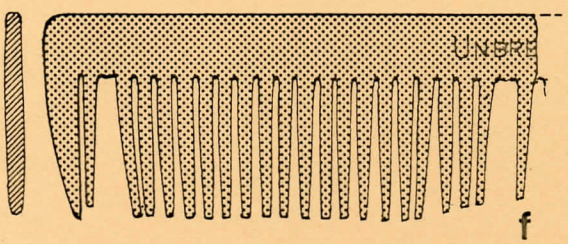

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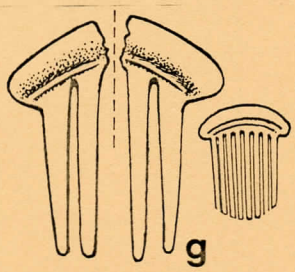

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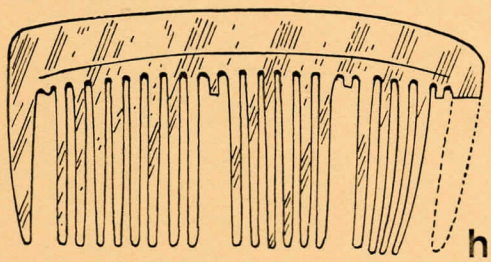

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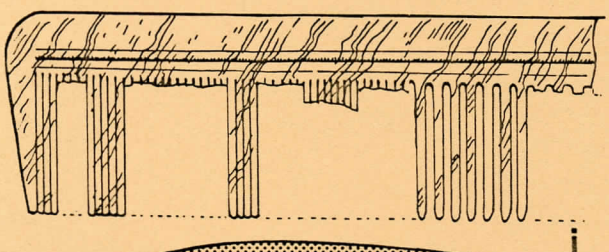

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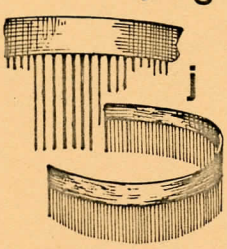

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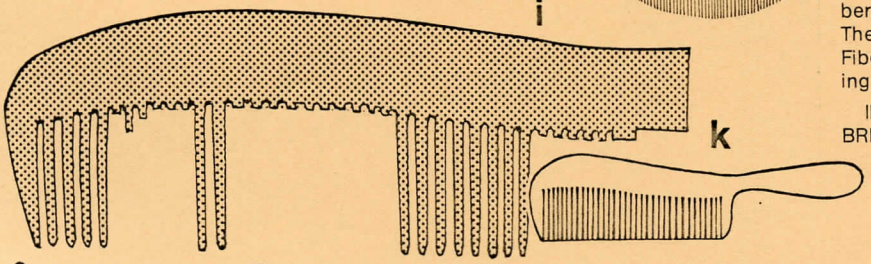

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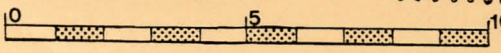
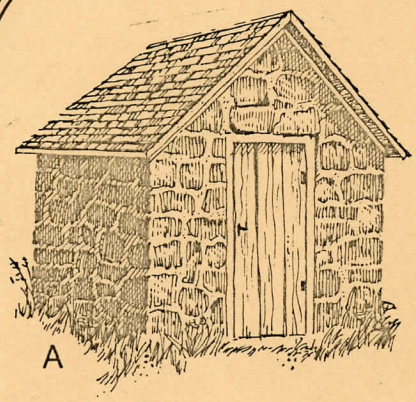


The hair combs that are illustrated from **f** to **k** are types that are generally found on late nineteenth century sites. **f** is from the Sinclairville Site in Wentworth County, c1875-1900. **g** to **k** are from the Cherry Hill Site (ash feature[1]) located in the County of Peel, c1880-1910.

The 1894-5 Montgomery Ward and Co. catalogue lists a good choice of Ladies' and Men's combs. They were made in a variety of materials; Aluminum, Raw Horn, Celluloid, Hard Rubber, Atlantic India Rubber and Goodyear Extra Heavy Rubber. Their 1908 catalogue list includes combs made of Ivory White Fiberloid, Ebonite, Imitation Tortoise Shell and Gallilith (according to the copy, stronger than Hard Rubber).

Illustrations shown above and left are: **f** a Hard rubber UNBREAKABLE dressing comb. **g** a Ladies' celluloid grip comb. **h** a Ladies' celluloid back comb. **i** an Imitation Tortoise Shell dressing comb. **j** a child's celluloid round comb. **k** a handled rubber dressing comb.

NINETEENTH CENTURY NOTES

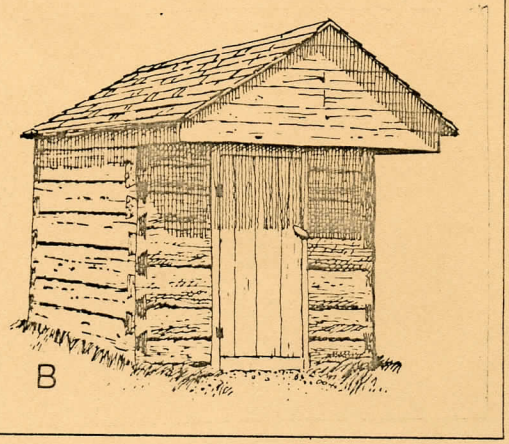


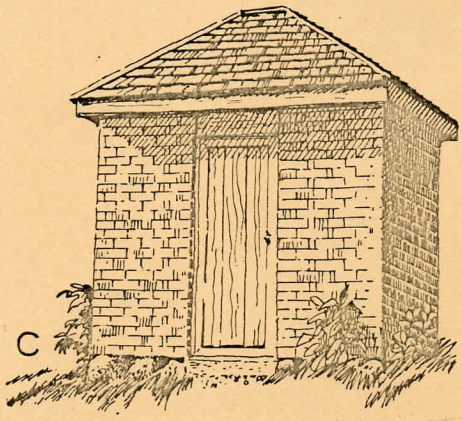
SMOKEHOUSES

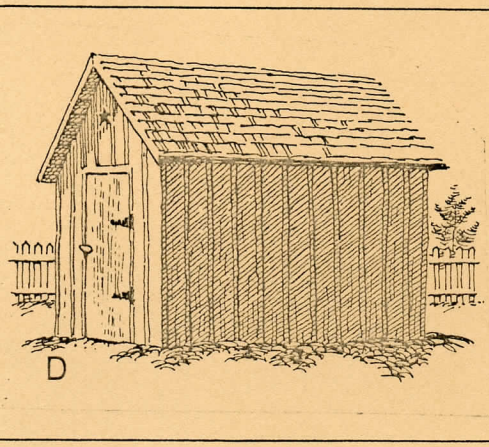
Thomas Kenyon

In the nineteenth century many farmers built smokehouses to enable them to cure their meats. Usually located near the farmhouse, they were constructed in a variety of building materials and techniques. Today most of these buildings have disappeared or have been abandoned. Illustrated here (A to D) are different examples of existing, though no longer in use, smokehouses that are located in Haldimand and Norfolk Counties.

A – a cut stone smokehouse located on Irish Line near Decewsville. It is 7'9" wide, 9'6" deep and about 8' high to the top of the roof. B – this projecting roof, squared log building was built by John Markle in 1810. He first used it to live in while he constructed a log cabin and it was used later as a smokehouse. Located at the Windham Township Country Museum in Teeterville, it is 8' wide, 11' deep and approximately 10' at the peak. C – located on the Martindale farm at Mt. Healy, this red brick smokehouse is 8' wide, 6' deep and about 9' high to the top of its hip roof. D – of board and batten construction, this smokehouse is on the Peart farm in Oneida Township. It is 6' wide, 8' deep and 6'6" to the top of the peak. In the twentieth century both the stone (A) and the brick (C) smokehouses were occasionally used as a children's playhouse.

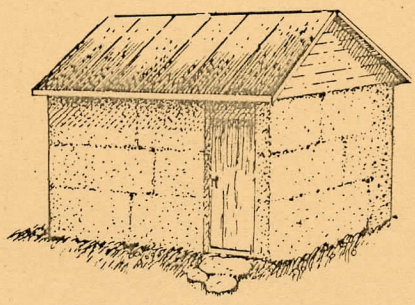


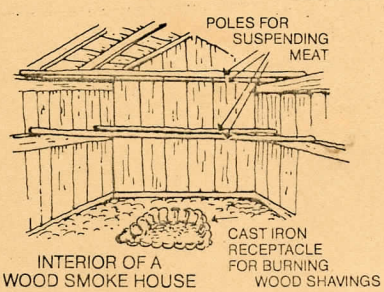




MR. ROTH'S SMOKEHOUSE, NEAR BYNG, DUNN TOWNSHIP

On August 19, 1973 on a farm near Byng, a Mr. Roth showed the author a smokehouse that he had personally used until recent times. The sides of the smokehouse (see illustration below) and the floor were cast cement and the gable roof, wood and tar paper. According to Mr. Roth, the meat (always pork) was butchered into hams and shoulders and placed into a large barrel of brine. The brine was composed of water, salt and salt peter. To determine the right amount of salt to use in the water, a fresh egg was placed into the mixture and when the egg floated to the top this would indicate the right amount of salt for the water. The meat was left in this mixture for six weeks, then taken out and allowed to dry for a few days. Next, the meat was hung in the smokehouse and a small fire of hickory or maple shavings was started in an iron pot or receptacle. When the fire was reduced to red ashes, hickory or maple sawdust was burned constantly for two weeks. After this, the meat was removed and covered with paper or cloth, this was a protection to keep the meat from vermin and decay. Mr. Roth explained that when the meat was needed for the table it was usually necessary to scrape off a green mould on the exterior of the meat, this in no way affected the meat, indeed Mr. Roth repeatedly expressed his preference for the meat he had smoked than the present type bought at the supermarkets. The meat was generally stored in an airy and cool part of the barn or in a fruit or root cellar. In his area, the butchering was done around Christmas time.





INTERIOR OF A WOOD SMOKE HOUSE

NINETEENTH CENTURY NOTES

HUMAN EFFIGY CLAY TOBACCO PIPES

Thomas Kenyon

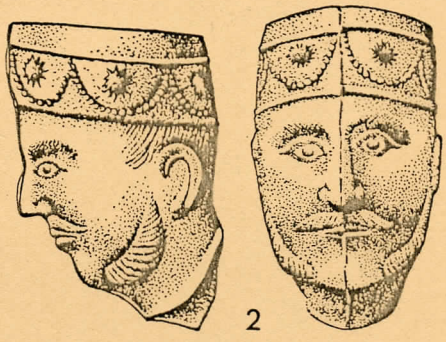
Many of the human effigy clay tobacco pipes found on 19c sites are the so called "Turks' heads". This is not surprising as this theme has been used in association with tobacco for centuries. As early as 1658 a Dutch tobacco store used a statuette of a Turk over his door to advertise his wares. In the 19c the Turk figure was a familiar motif shown on tobacco wrappings. Included among the many varied wooden store front figures used by tobacco merchants in the last century, is the Turk figure.

Good examples of a bearded human head with mustache and turban are **1, 3, 4** and **5.** Above the turban on **5** is the legend "UNITED STATES OF AMERICA". This pipe style has been reported from sites in New York State, but appears to be rare on Ontario sites. **1** and **2** are excellent examples of full modelling and casting, especially if one compares them with the shallow and minimal modelling on **6. 7** a plain human head with a prominent neck. **8** a mustached human head. The epaulets above the spur suggest a military connection. **9** is almost identical to **10** except the latter displays a peaked cap. **11** in appearance this pipe looks like the Italian poet Dante. All of these pipes came from sites in Brant and Haldimand Counties and range from c1820 to c1880.

1

1a

Illustration above (1) enlarged twice size, all other illustrations (1a to 12) are approximately actual size



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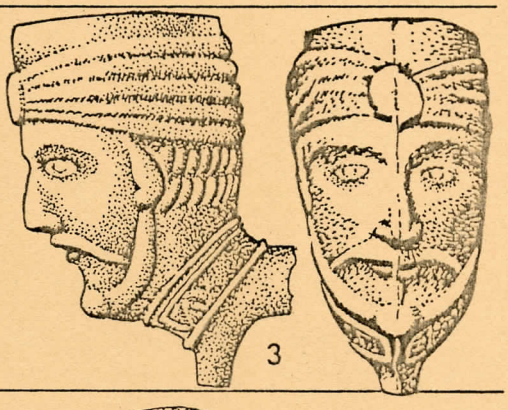

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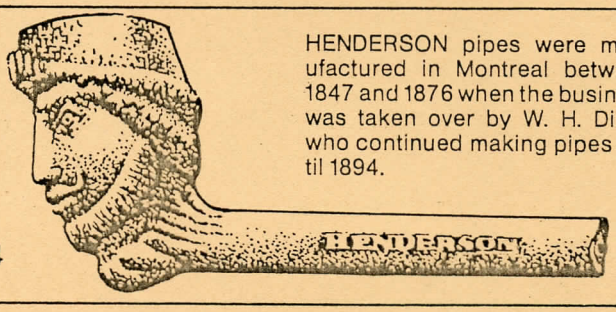
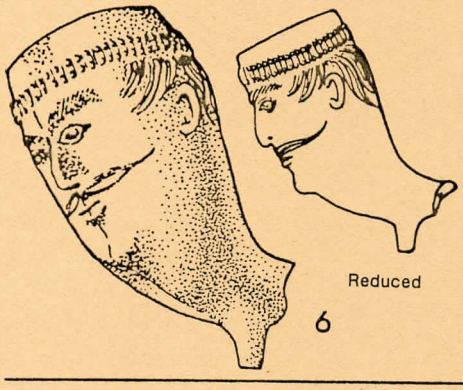


HENDERSON pipes were manufactured in Montreal between 1847 and 1876 when the business was taken over by W. H. Dixon who continued making pipes until 1894.

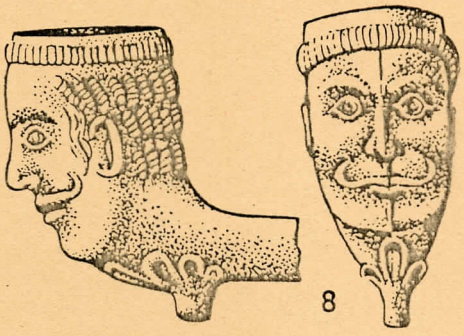
5



6

Reduced

7



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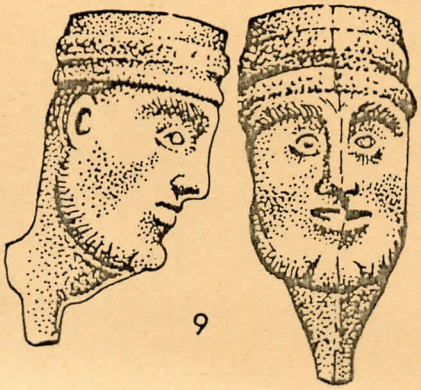

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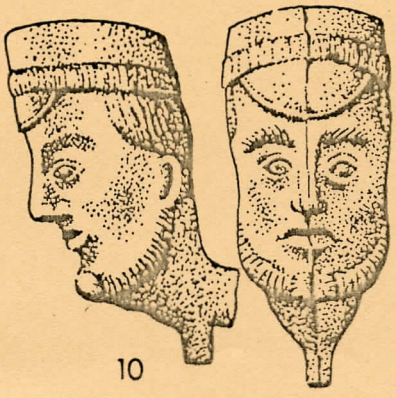
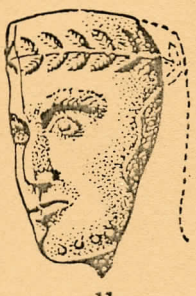


10



11

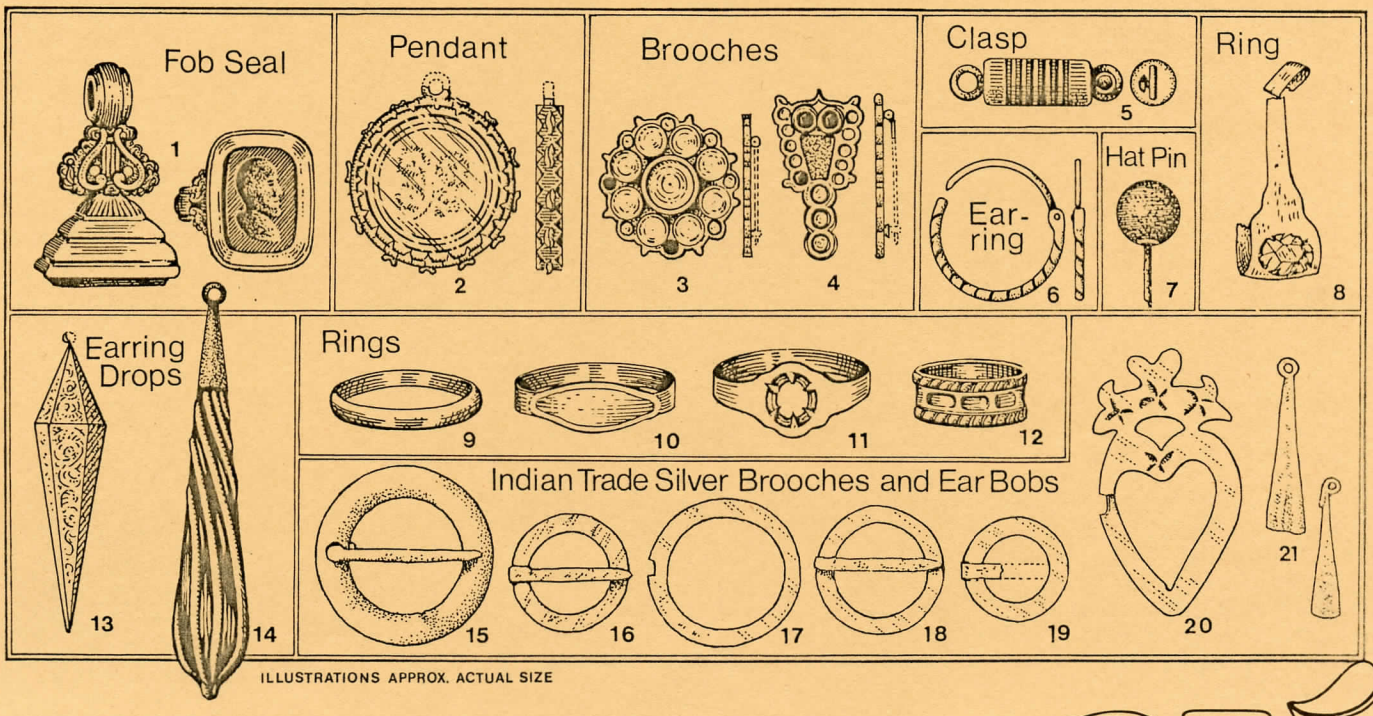
12 A portrait head of Queen Victoria

NINETEENTH CENTURY NOTES

Jewellery

THOMAS KENYON

While jewellery in the 19^{c} was popular and richly varied, it is generally a scarce artifact in an archaeological context. The exception is the generous amount recovered from the 1983 Mohawk Village excavation. Of the 21 pieces illustrated below, 15 are from this "dig". Items 4 to 6, 8 and 10 to 14 are from feature 12 (c. 1840-60). Fifteen to 19 and 21 are from feature 2 (c. 1810-35). 1.- In the 18^{c} the fob seal was an object used to impress the owner's mark in wax. They were worn on a chain or a man's chatelaine. By the 19^{c} it was an object of ornament rather than use. This example, with a lyre motif, is cast in yellow metal and has an intaglio bust of a bearded man on its amber coloured hardstone. 2.- Encircled by a decorative brass casing and enclosed between two round pieces of glass, this pendant displays a faint floral image on a cloth backing. Both 1 and 2 are from the John Croker site (1820-45). 3.- A gilt brass brooch with a floral design that once held 17 black agate stones. Surface find from a mid 19^{c} site near Indiana. 4.- Similar to 3. These two brooches (3 and 4) were usually worn on the collar of a woman's dress or blouse. 5.- Brass necklace clasp. 6.- Front-closure type of brass earring. 7.- Hat pin with round black top, from Hunter's Well (c. 1825-40). 8.- Gilt brass finger ring with a faceted "amethyst like" stone. 9.- Gold filled brass ring, also from Hunter's Well. 10, 11.- Gilt brass finger rings. 12.- Cast yellow metal child's ring. 13.- Gilt brass earring drop decorated with incised scrolls. 14.- Pendant earring drop in hollow cobalt blue glass with ribbed spirals. 15 to 19.- A selection of small Indian trade silver circular brooches. Traquair (1940) notes that "most of the Indian trade silver was either imported or made in Montreal by late 18^{c} and early 19^{c} silversmiths". 20.- A single crowned heart "Luckenbooth" brooch. Surface find at the old Onondaga village near Middleport. Luckenbooth brooches were made by silversmiths that worked in booths or shops built around the St. Giles church in Edinburgh, Scotland from c. 1775 to 1853. 21.- Two Indian trade silver ear bobs



ILLUSTRATIONS APPROX. ACTUAL SIZE

NINETEENTH CENTURY NOTES

POST 1891 CLAY TOBACCO PIPES

Thomas Kenyon

In 1891 the USA required that all imported items be marked with their *country* of origin, as are the pipes shown below. These post-1891 pipes were found in community dumps, cellars, attics, etc. All *marked* pipes are lettered McDOUGALL with SCOTLAND on the reverse. An exception is the coloured L. FIOLET pipe (14) that was recorded from an Ontario antique dealers. Notes: 1) A pipe commemorating the 100th year of the death of the Irish Nationalist WOLF TONE (1763-1798). 2, 3) Scotch thistle motifs. 4, 6) Irish theme pipes. 5) Bust of Edward VII. 7) A popular ship and anchor design. 8) Sir Thomas Lipton entered the SHAMROCK five times in the American Yacht race. He lost five times. c. 1900. 9) Unique figurative buffalo pipe. 10) Maple leaf. 11) Football players. 12) Tobacco leaf. 13) Boer War (1899-1902) pipe? 15) Leaf pattern.

NINETEENTH CENTURY NOTES

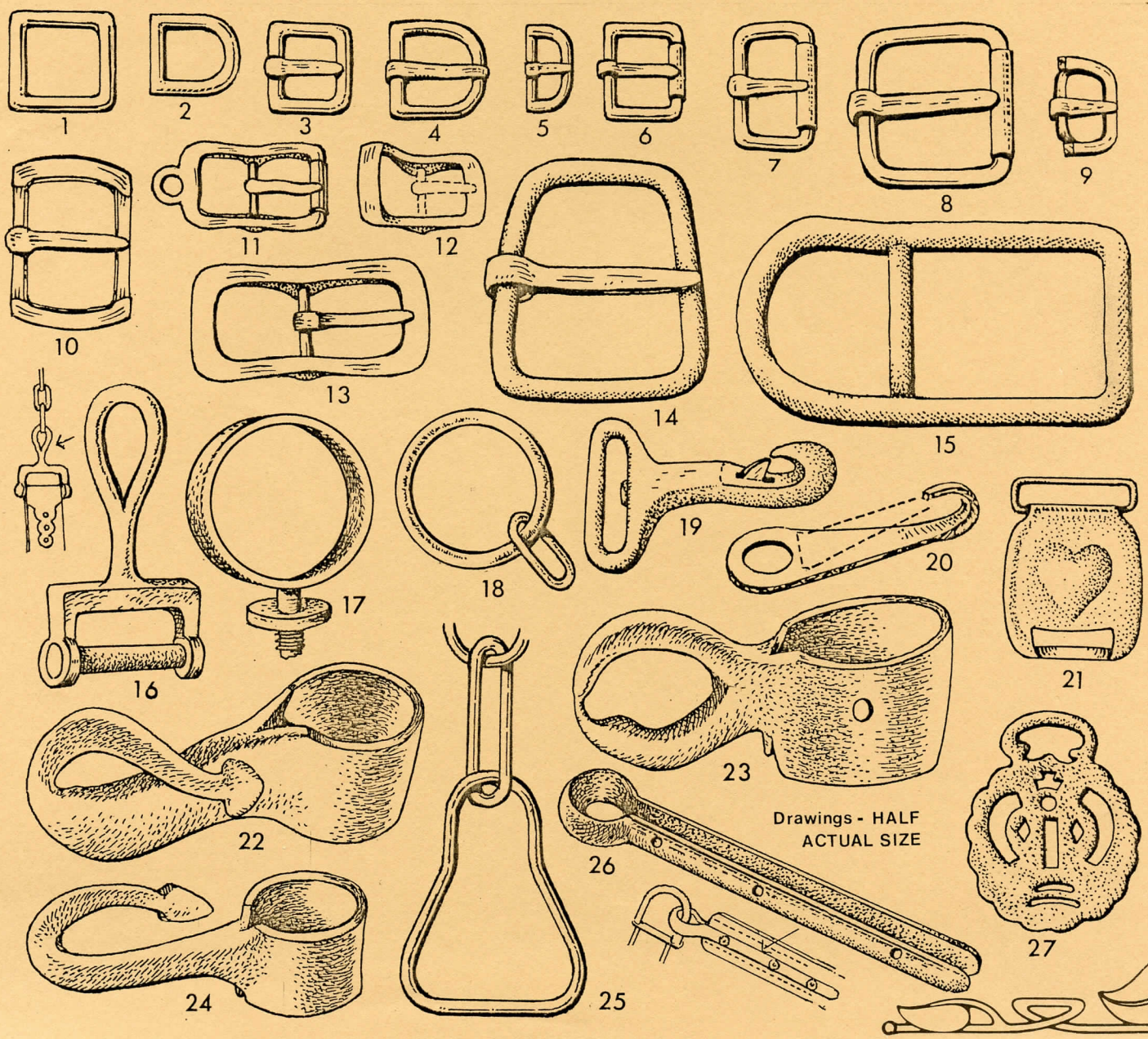
HORSE HARNESS HARDWARE

THOMAS KENYON

The nineteenth century owes much to the horse. The early settlers preferred a medium weight horse that could pull the plow, draw the wagon, take the family to church in a buggy or sleigh or be ridden bareback or saddled. The most common harness piece found on nineteenth century sites are iron buckles. They are usually found corroded and distorted in shape, so the buckle illustrations (below) are shown as they might have been in their original state rather than as found.

1) Halter square. 2) Halter dee. 3,4,5,10) Single bar buckles. 6,7,8) Single bar common roller buckles. 9,14) Single bar hand forged buckles. 11,12,13) Double bar halter buckles. 15) Shaft fastener? 16) Screw cockeye. 17) Brass band terret. 18) Harness ring. 19) Bolt harness snap. 20) Round eye harness snap. 21) Brass buckle shield. 22,24) Whippletree end irons. 23) Whippletree centre iron. 25) Heel chain. 26) Hame clip. 27) Horse brass, crown motif.

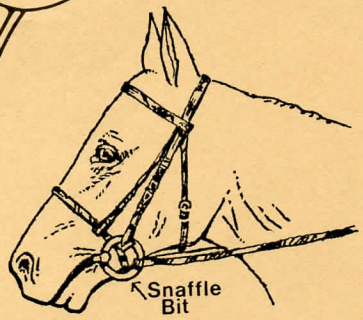
All the artifacts shown below are from a number of nineteenth century sites in Brant, Wentworth and Haldimand counties that range in time from 1820 to 1900. Good pictorial references on harness hardware are: Eaton's Spring and Summer Catalogue 1901, Montgomery Ward and Co. Catalogue No. 56 1894-95.



NINETEENTH CENTURY NOTES

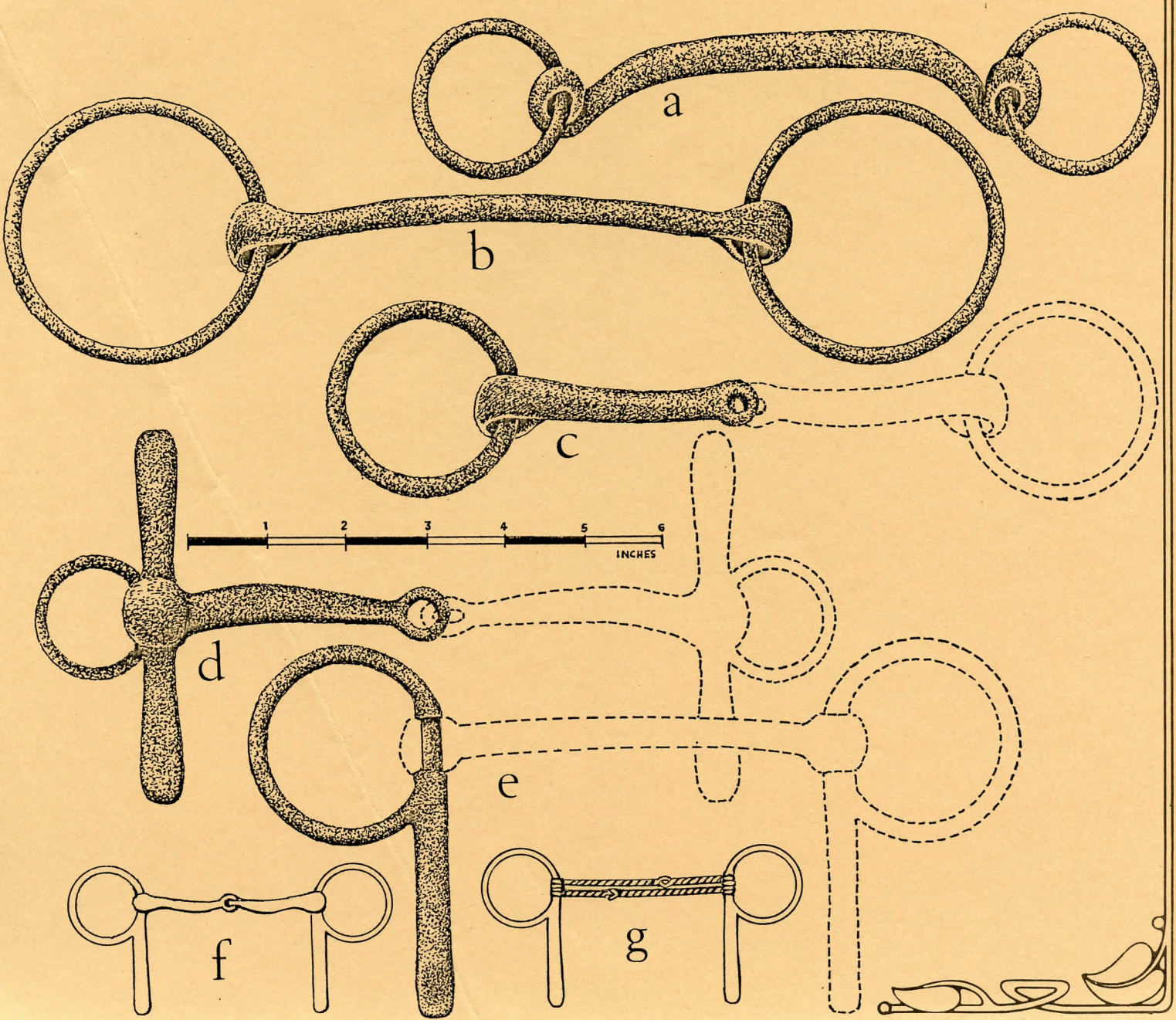
HORSE BITS

THOMAS KENYON



While the origin of the bit is uncertain, the Encyclopedia Britannia notes that it has been around for at least 23 centuries. Simply stated, all horse bits are variations of the two basic types: the snaffle and the curb. Geddes (1982) explains that "the snaffle is the simplest kind of bit, basically consisting of one mouthpiece which acts on the corner of the mouth to produce an upward effect, raising the head." All 5 bits (illustrated below) are snaffle bits from sites in Brant and Haldimand Counties. The drawing (top left) illustrates a riding bridle with a snaffle bit.

a. Solid head stiff ring bit, from Mohawk Village 1805-60 b. Overcheck bit from Windecker Site, late 19c. c. Jointed mouth stiff ring bit, from a late 19c. site near Onondaga d. Jointed mouth double cheek bit, from the Hunter's Well, 1825-40 e. Stiff mouth half cheek bit from Anthony's Mills, 1825-40. An alternative middle bar to e. could have been a jointed mouth half cheek (f) or a double twisted wire half cheek bit (g).



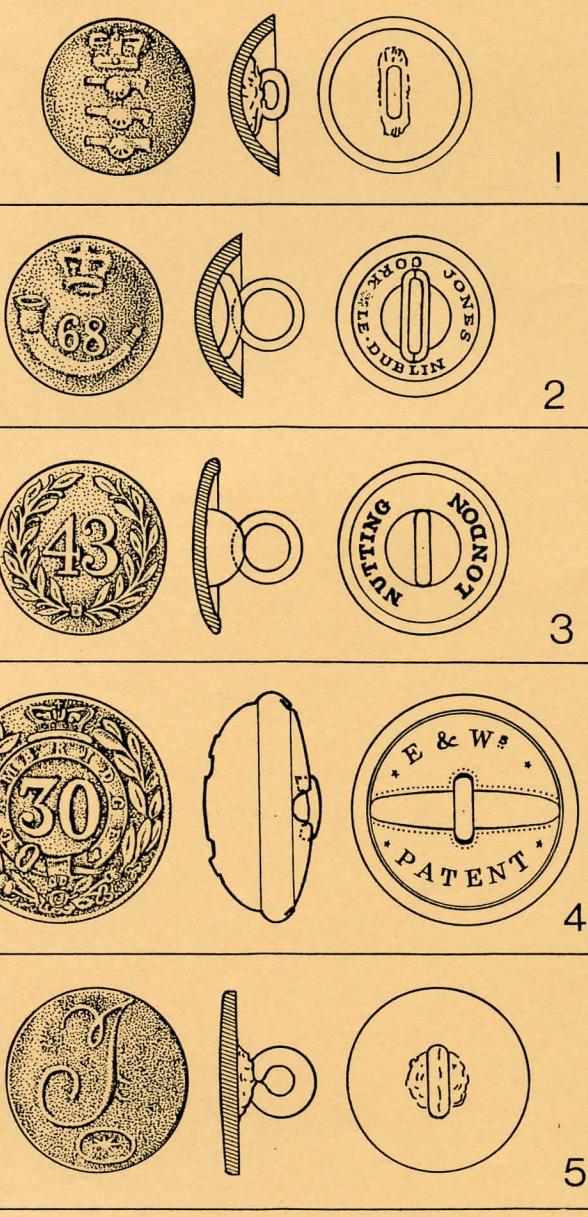
NINETEENTH CENTURY NOTES

MILITARY BUTTONS FROM NON MILITARY SITES

Thomas Kenyon

Occasionally military buttons are found on 19^{c} homestead and mill sites. It has been suggested that they might be "souvenir" items or perhaps from discarded or surplus uniforms that were re-utilized by the early settlers. The button drawings (below left) 1. to 4. represent the British army and 5. the American army in Canada.

1. The Royal Regiment of Artillery - The design displays, in relief, a crown and three field pieces on a plain background. It is a solid cast brass button with a brass eye. This regiment was stationed in Quebec City from 1759-1871, with a number of Companies or batteries posted in different parts of Upper and Lower Canada throughout this time. From the John Croker Site c. 1820-1845 located in Dunn. Twp., Haldimand County. 2. The 68th Regiment of Foot Durham Light Infantry. In relief, is the number '68' inside the curve of a light infantry bugle, surmounted by a crown. The button is cast pewter with an iron eye anchored in a two tiered boss. Stewart (1962) notes that this "regiment arrived in Upper Canada in 1819 with H.Q. at Fort George with detachments at: 1 company at Amherstburg -- 1 man at Penetanguishene, 18 men at Grand River and 16 men at Queenston Heights -- In 1827 they arrived at York on the S.S. "Queenstown" with detachments to Drummond Island -- Grand River and Penetanguishene." Excavated from the Mustard Mill site, near the mouth of the Grand River. 3. The 43rd Regiment of Foot Oxfordshire and Buckinghamshire Light Infantry. In relief, the number '43' within a laurel leaf. The raised letters "Nutting London" is the name of a London button firm in business from c. 1800 to 1912. This is a cast pewter button with an iron eye attached to a large boss. The regiment was active in Canada 1757-1760 and 1835-1846. Also from the John Croker site. 4. The 30th Cambridgeshire Regiment of Foot. In relief, the number '30' within a crowned garter inscribed "Cambridge" and a wreath of laurel round the garter with a spray of rose, thistle and shamrock. It is a two piece machine stamped button with a brass bar fastener. The 1st Battalion of this regiment served in Canada from 1860 to 1870. From the Middleport Site. 5. First Regiment of Infantry. In relief, a script letter I, below an 8 pointed star within an oval. It is a cast pewter button with a brass eye. This American Regiment was active from 1789 until 1815. The button was issued between 1812 and 1815. From the McDougall site c. 1810-1820. Angus McDougall fought in the war of 1812 - perhaps this was a "souvenir" kept by Angus or it could have been from the Americans who invaded the Baldoon area where McDougall lived during the 1812-14 war.

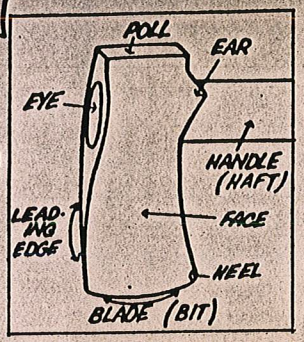


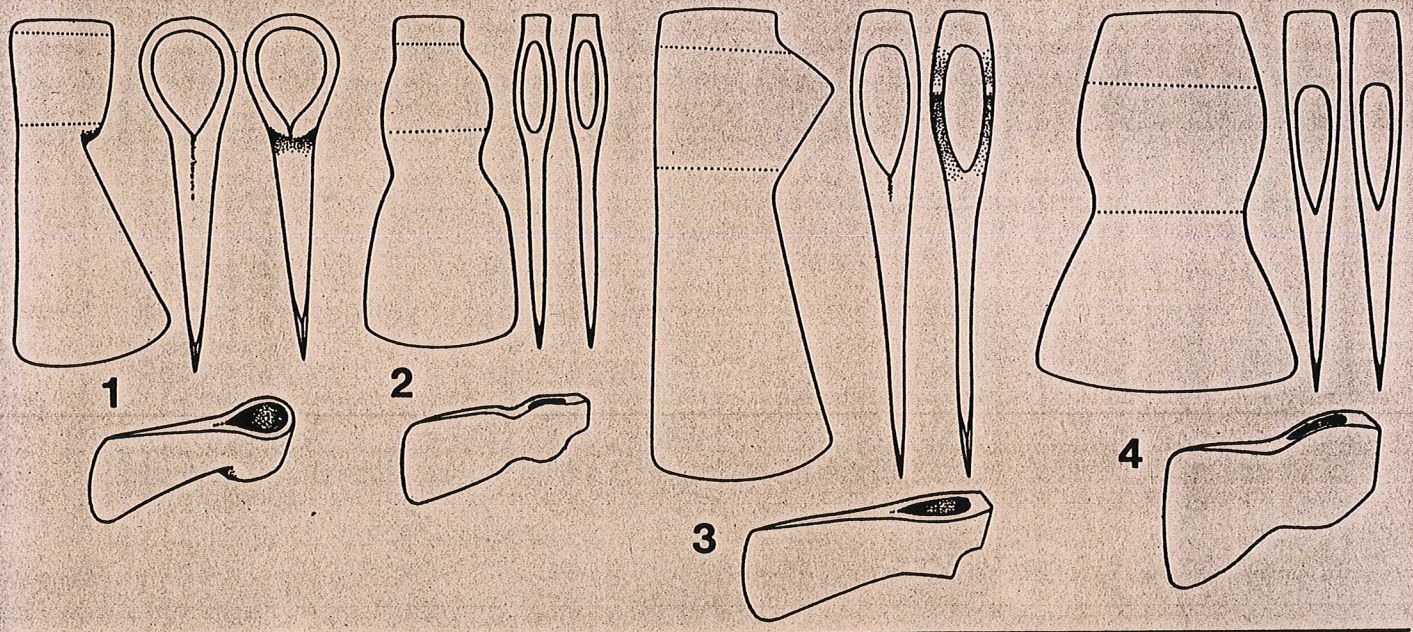
NINETEENTH CENTURY NOTES

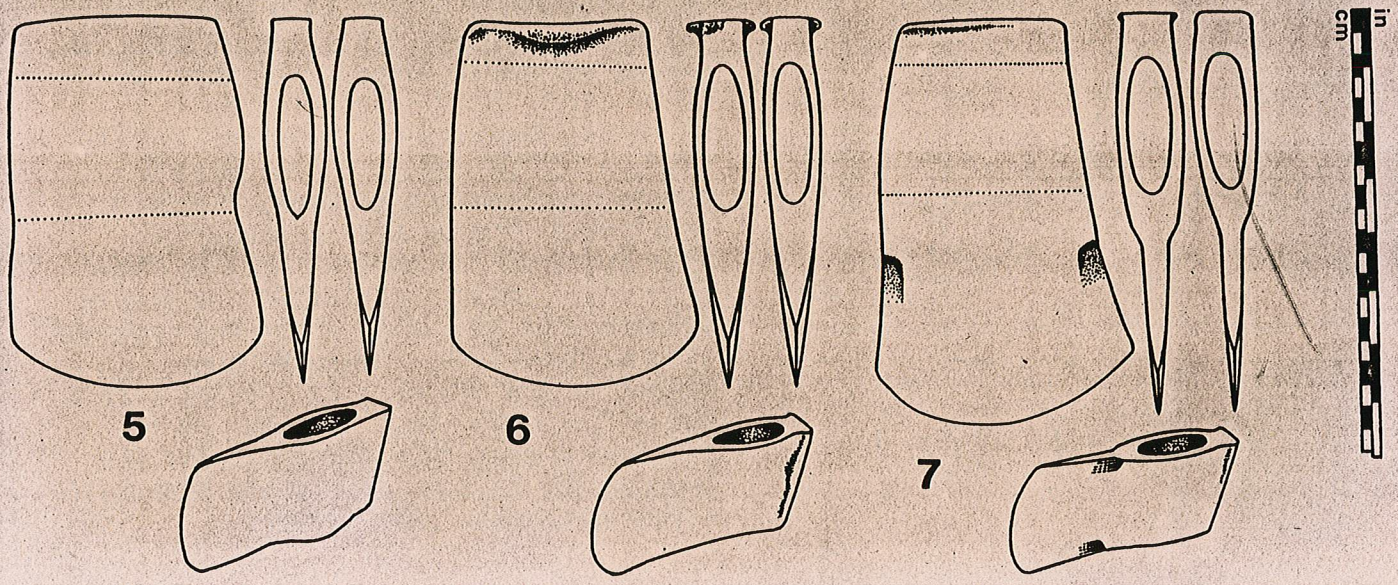
NINETEENTH CENTURY AXES

THOMAS KENYON

The axes shown below are basically 2 types - No. 1 is a round poll European pattern axe that has most of its weight on the blade below the handle. Nos. 2 to 7 are square polled axes that generally have heavy square polls with shorter and lighter blades. 1--Round poll belt axe from Hunters site (1790-1820) Haldimand Co. Wght. 1 lb. 6 oz. 2--Square poll hatchet from Jacob Beer site (1850-70) Middlesex Co. Wght. 11 oz. 3--Square poll Anglo-American axe from Mussen site Haldimand Co. Wght. 2 lb. 11 oz. 4--Square poll English axe from from Matthew Elliott site 1784-1984 Essex Co. Wght. 2 lb. 11 oz. The felling or chopping axes (Nos. 5, 6, 7) are good examples of the square polled axe that was first developed in the U.S.A. about 1750 and they are known as the "American" axe. 5--John Young Jr. site (1820-60) Haldimand Co. Wght. 3 lb. 14 oz.. 6--David Rogers site (1850-90) Wght. 3 lb. 2 oz. 7--John Brigham site, Wentworth Co. Wght. 3 lb. 15 oz.





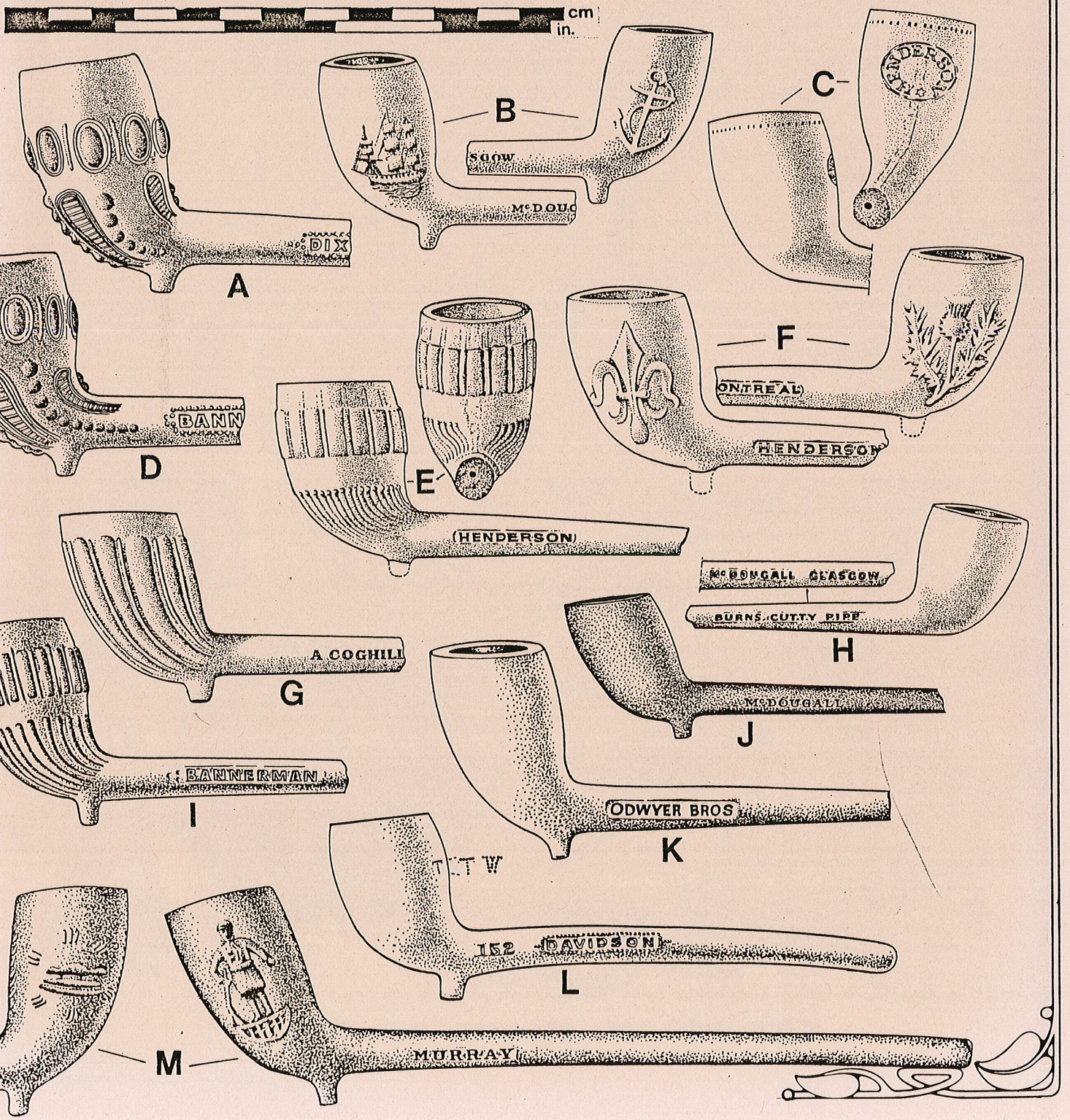


NINETEENTH CENTURY NOTES

CLAY TOBACCO PIPES WITH MARKED STEMS

Thomas Kenyon

On rare occasions 19^{c} clay pipes are found with a complete or near complete bowl and with an attached stem which displays a maker's name, or enough of a name to identify the maker. Illustrated below are a number of such pipes that have been found on 19^{c} sites in Southern Ontario. Pipe designs were sometimes pirated by other makers, although there are small differences, A and D are examples of this. J the clay in this McDougall pipe is terra cotta in colour rather than the usual white. Suggested manufacturer's dates for the pipes are: C,E,F Henderson - Montreal 1847-1876; A Dixon - Montreal 1876-1894; D,I Bannerman - Montreal 1857-1907, B,H,J, McDougall - Glasgow 1846-1967, G A. Coghill - Glasgow 1826-1899, M Murray - Glasgow 1833-1861; L Davidson - Glasgow 1861-1910; K O'Dwyer Bros - Detroit 1879-1903.

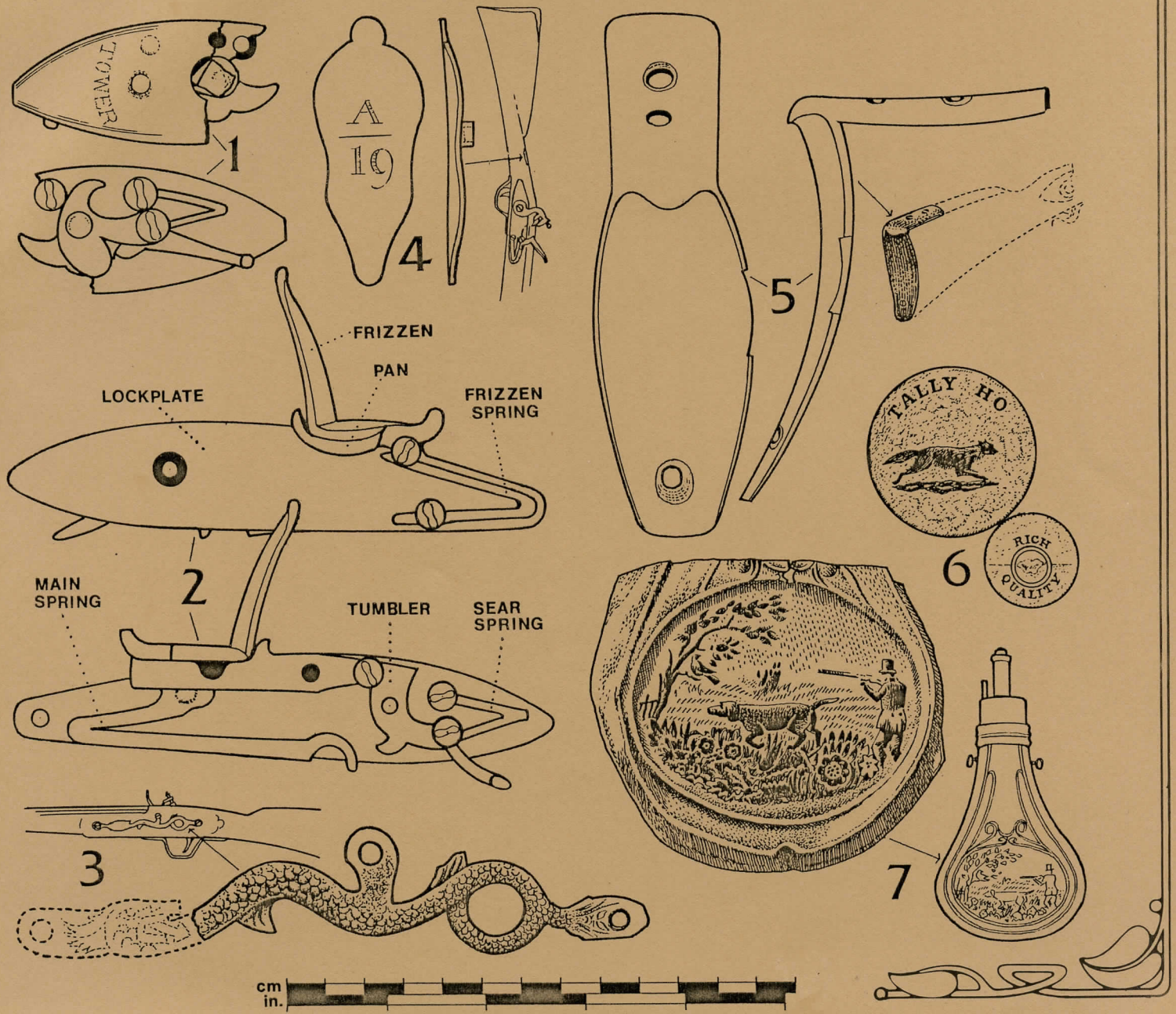


NINETEENTH CENTURY NOTES

FIREARMS AND ACCESSORIES

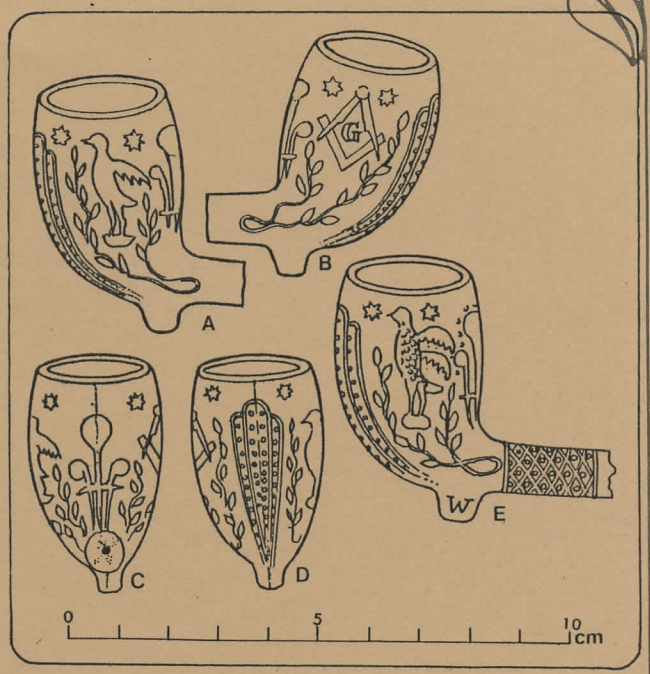
Thomas Kenyon

1. The back part of a gunlock from a military Brown Bess flintlock musket. The inscribed TOWER on the tail of the lockplate is not the gunmaker's mark but represents the arsenal from which it was issued - the Royal Armoury in London - Andrew Westbrook site, Middlesex County c. 1813, Deller Collection. 2. A gunlock from a flintlock rifle?, cock missing - Middleport 2 site, Brant County c. 1840. 3. A cast bronze sideplate ornament shaped like a dragon or sea serpent. Russell (1962) notes that the dragon design "is a never-failing insignia on 19^{C} trade muskets" - Matthew Elliott site, Essex County 1784-1984. 4. A brass, vase-shaped wrist escutcheon plate from a Brown Bess musket with inscribed marks A/19. Hamilton (1976) states that some gun collectors interpret these inscriptions as company marks but more informed authorities believe they represent a rack number - John Young Sr. site, Haldimand County 1782-1870, Faux Collection. 5. Brass buttplate - Young Road site, Haldimand County c. 1850. 6. This brass gilt coat button is a good example of the hunting buttons described by Neal Ferris in his excellent button article in the KEWA 84-5 issue - Adkins 2 site, Kent County 1825-1850. (Note: face button larger than scale). 7. The bottom half of a stamped brass powder flask with a hunting scene in bas-relief - Widder site, Lambton County 1850's.



NINETEENTH CENTURY NOTES

MASONIC TOBACCO PIPES Thomas Kenyon



Published in 1900, The History of Freemasonry in Canada by J. Ross Robertson notes that Freemasonry was introduced to Canada in 1749. In this voluminous work a Masonic map of all Craft Lodges and Provincial Grand Lodges of England and Ireland lists and locates 29 in Upper Canada (1822-40) and some 90 in Canada West (1841-58). Masonic designs on clay tobacco pipe bowls, although not usually common, appear in varying quantities on 19th century sites in Ontario. The designs on the Masonic pipes are usually like the line drawings shown to the right (A to E). Although the basic motifs are standardized, there are numerous variations, suggesting that the pipes were made by a number of manufacturers. Some examples of these differences are: the standing bird with one outstretched wing (A) and bird with two wings with a nodule-covered body (E); the "Prince of Wales Feather" design on the the back of the bowl varies from crude to well defined (C). Generally, 19th century sites on the Lower Grand River yield a few fragments of Masonic pipe bowls. An exception is the Dockstater Inn site (c. 1825-55) located near York, where, of the 348 pipe bowl fragments recovered, 65 or 19% displayed Masonic motifs.

A recent excavation by Paul Lennox (M.T.C.) on the c. 1860 E.C. Row Expressway site (AbHs-7), located near Windsor, revealed an unusual Masonic white clay pipe with the letters GISCLON A LILLE impressed on the stem. At Montereau-faut-Yonne, 45 miles east of Paris, sometime in the first part of the 19th century, a pipe factory was started by one Gisclon. It was continued by his son-in-law Dutel who by 1859 has taken over the business. The factory was destroyed by fire in 1895. **Illustration 1:** The left side of the bowl displays a selection of "Masonic working tools" - a square and compass and, at the bottom, a ruler - "the 24 inch gauge", and in the background a crossed gavel and chisel. Above this a part of a wreath of acacia leaves and wheat, below in relief letters "FRATERNITE", on the stem, enclosed in an oval, the number 88 (probably the catalogue number of this pipe design). **Illustration 2:** On the right of the bowl is "Solomon's Temple with its 4 great pillars and 5 steps, on the right side of the temple, Jacob's ladder, and on the left 2 chain links with a hand". Above the temple are lines radiating from an eye and a sprinkling of stars -- all good Masonic symbols. Below in relief is the word "AMITIE". J.M. Hamill, Librarian and Curator of the Library and Museum of the United Grand Lodge of England, who examined drawings of the Gisclon pipe, notes that "...the designs on the right side (Temple etc.) and the arrangements of the tools on the left side are standard Masonic arrangements which appear on French (and Continental) aprons, certificates, engravings, pottery and glass."

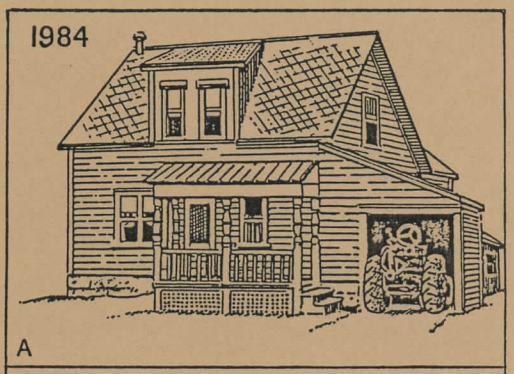
ACKNOWLEDGEMENTS. I would like to thank Professor Wallace McLeod, Victoria College, University of Toronto for his information, and for obtaining information from J.M. Hamill, on the Masonic symbols on the Gisclon pipe. Thanks also to Paul Lennox for the loan of the Gisclon pipe.

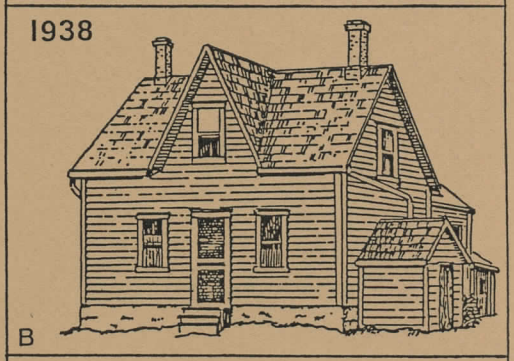
NINETEENTH CENTURY NOTES

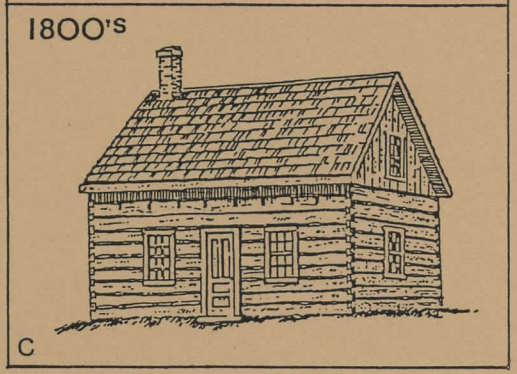
THE LOG HOUSE THROUGH TIME

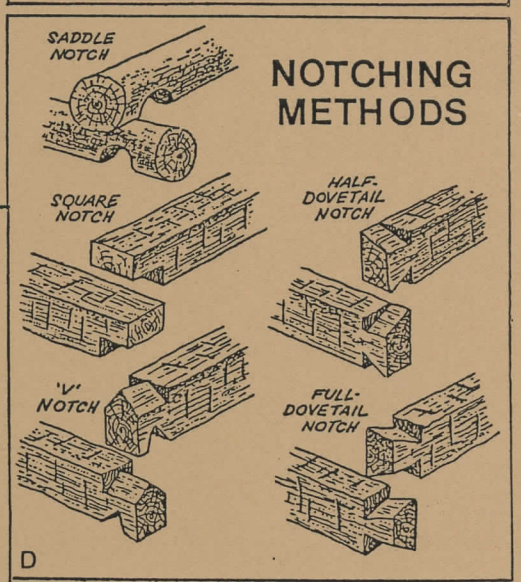
Thomas Kenyon

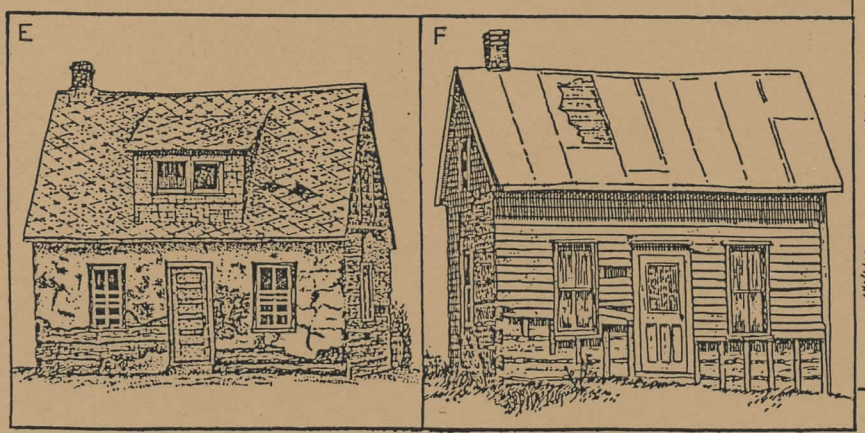
Contrary to popular opinion the 17th C. English colonists in America were not familiar with horizontal log construction techniques, bringing with them the frame and half timbered style of building tradition from their homeland. Historians generally agree that the log cabin was introduced to North America in the 17th C. by the Swedes, who settled in the Delaware valley. From them it spread to the Pennsylvania Germans, Western New York and thence to Canada through the United Empire Loyalists. Crudely built from rough timbers, the log shanty was often the first home of the early settlers in Upper Canada. Later this might be replaced by a more substantial log house. Their base dimensions usually ranged from 16' by 16' to 20' by 30' with the most popular size being 16' by 20' (Rempel 1967). The walls were 8 to 12 logs high and put togther without any regards for the doors or windows, which were cut in afterwards with an axe and a crosscut saw. The logs were fitted snugly at the corners with notched joints of varying types (Ill. D). When sawn lumber became available, log cabin building slowly gave way to frame construction. Not all settlers changed to frame or masonry houses; some remained in their log houses modifying them to suit the times and their needs. A good example of this the present home of Eugene Pridmore (A), located on the banks of the Grand River in Haldimand Co. Originally a log cabin built in the mid-19th C. (C), it was purchased by Mr. Pridmore in the 1930's, by which time it had already been renovated with a foundation, clap board siding, a dormer, and three attached smaller frame buildings (B). Since then Mr. Pridmore has made further changes including a verandah, a bigger dormer, a garage, more windows and a heating system converted into natural gas, obtained from a well on the property (A). A passerby today would be unlikely to recognize the log cabin origin of Mr. Pridmore's comfortable home. Not so fortunate as the Pridmore home are two abandoned modified log houses recorded in the late 1960's in Tuscarora Twp.: one (F) was covered by clap board siding, the other (E) had been resurfaced with stucco.









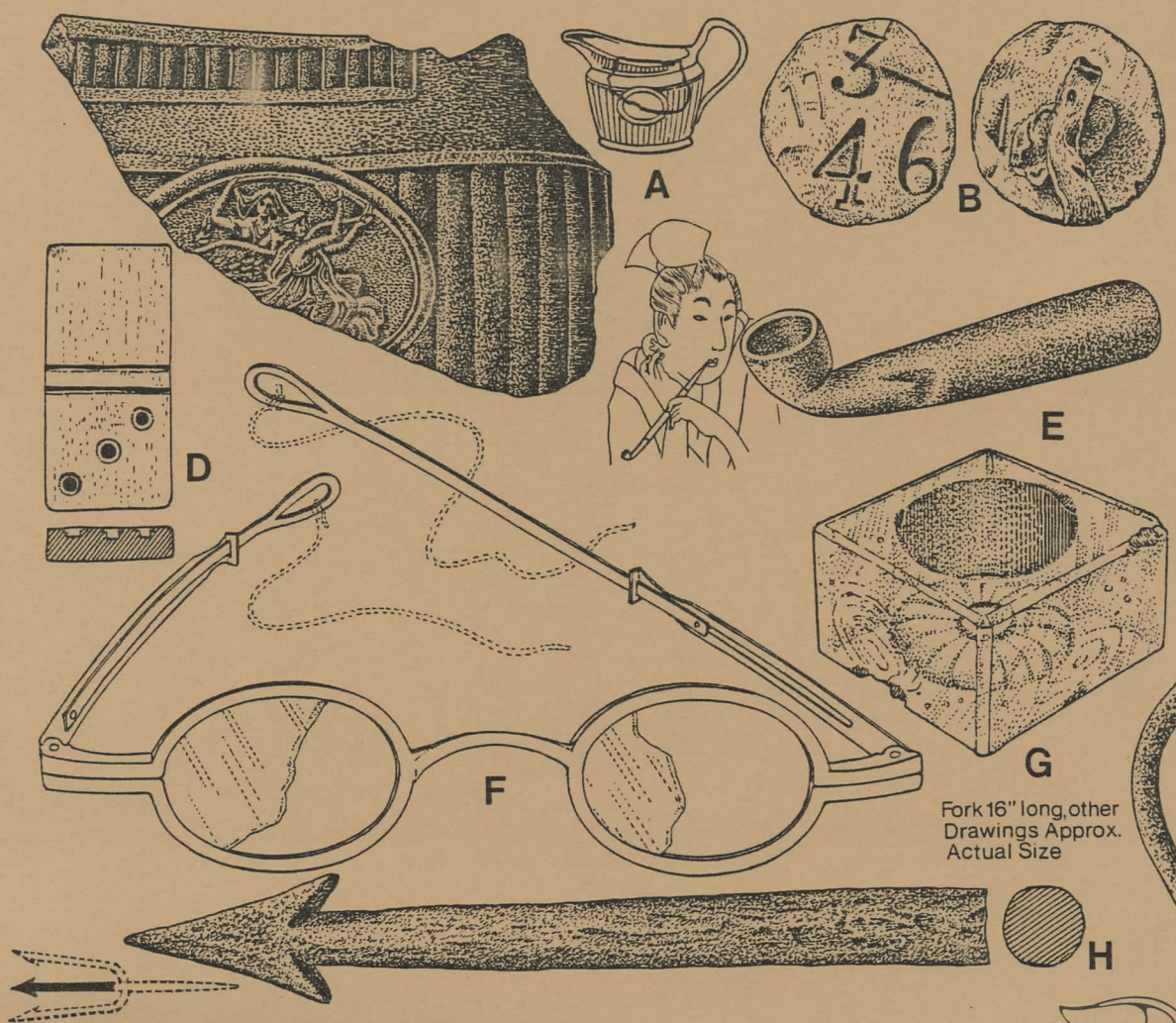


NINETEENTH CENTURY NOTES

A GROUP OF SINGULAR, UNRELATED ARTIFACTS

Thomas Kenyon

(A) A rare find on 19c sites is this black basalt sherd, probably part of a creamer. Introduced in 1767 by Josiah Wedgewood, black basalt is a densely grained black stoneware that required no glaze and is an excellent medium for sharply defined relief decorations. Schoonertown, 1814-17, Simcoe Co. (B) Lead bale seals were used to seal and identify bundles of goods. Generally the marks on the seal identified the merchant or the quality of the goods. Dockstater Inn, 1825-45, Haldimand Co. (C) This flesh fork is typical of a cooking utensil used in the 1780-1850 period of fireplace cooking prior to the general introduction of stoves. Hand wrought from one piece of malleable iron, this fork has a ram's head finial. Pat McDonald, 1835-70, Haldimand Co. (D) This handmade bone domino displays 3 pips that were made by drilling holes part way through the bone. John Croker, 1820-45, Haldimand Co. (E) This brass Japanese smoking pipe bowl is an odd find from Sinclairville, 1850-1900. Wentworth Co. Originally the pipe consisted of a metal bowl, cane stem and a metal mouthpiece as shown in a portion of a print by Utamara (1799). Dunhill (1924) comments "that the tiny ball of fine cut tobacco which the bowl holds is exhausted in a few puffs." (F) These extension temple spectacles were excavated from the John Croker site. The plated brass sliding side pieces when closed and folded allow the spectacles to be stored in a case. (G) Salt dishes were in common use in the first half of the 19c, but about 1860, the development of salt that was fine enough to pour through holes led to the use of saltshakers. This pressed glass open salt dish came from Middleport, c1850, Brant Co. (H) This steel point is probably the middle section of a 3 tined fishing spear. Hunter's Well, 1825-40, Haldimand Co.

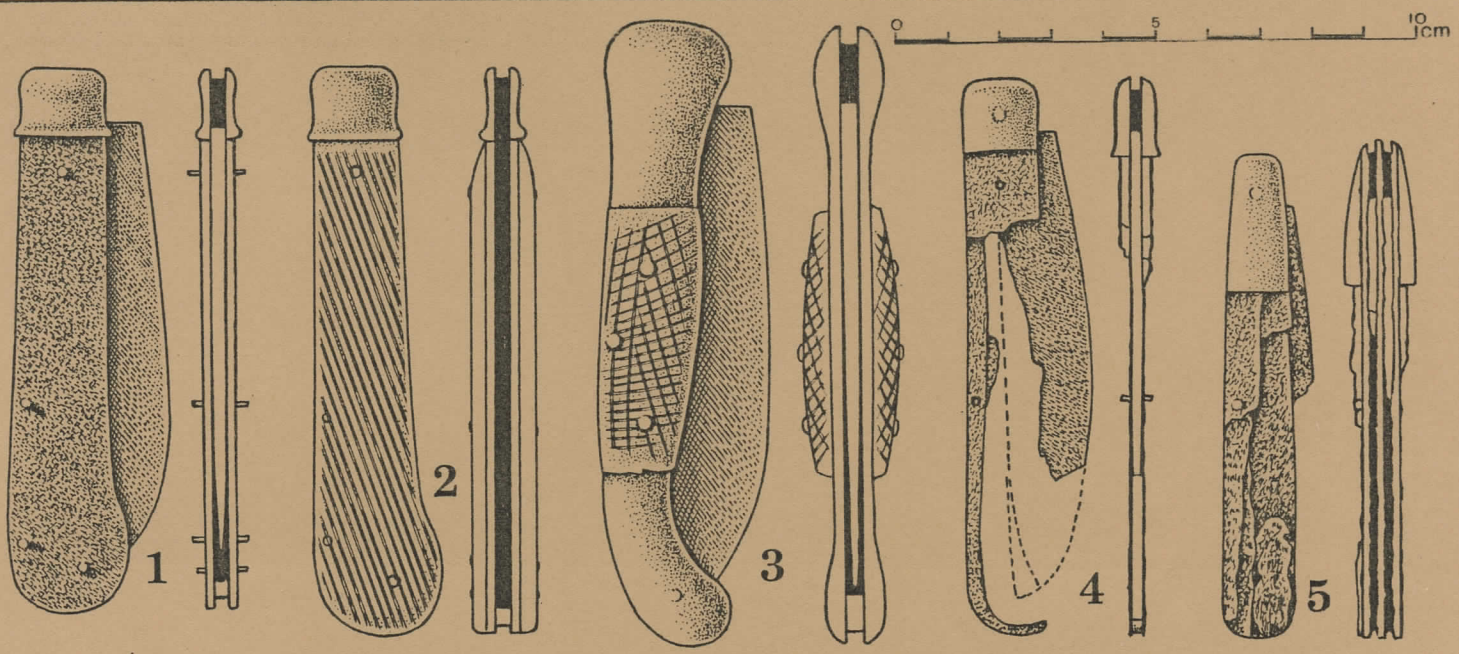


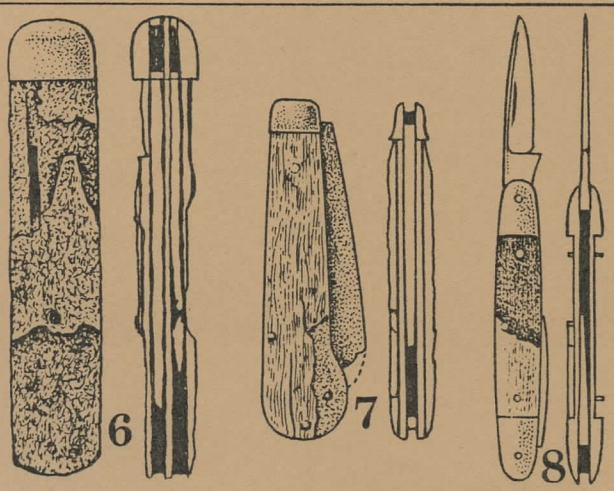
NINETEENTH CENTURY NOTES

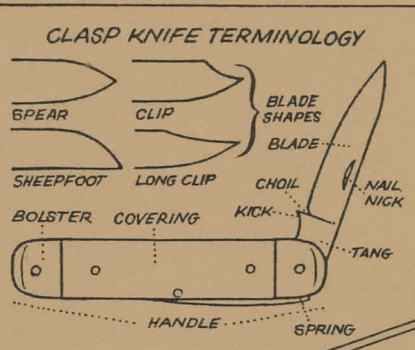
CLASP KNIVES

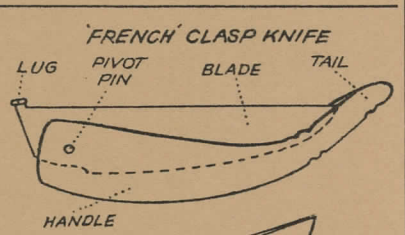
Thomas Kenyon

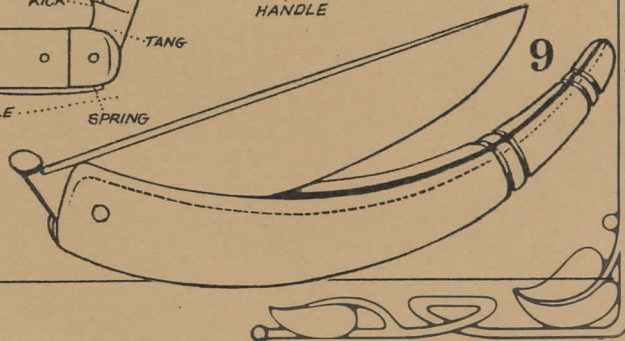
Until the early 19c, clasp, folding or pocket knives were generally hand constructed for personal needs. With the arrival of mass production about 1835 (Grant 1972), a much greater variety of styles were available. Under headings like "pocket cutlery", 19c mail order catalogues advertised "a large line of Boy's, Ladies' and Men's jack or pen knives to suit all requirements." **1,2:** These steel knives, both from Schoonertown, 1814-17, Simcoe Co. are almost identical, no. 2 being 5mm longer. **3:** Its long bolsters, rounded tail, and spear-pointed blade identifies this as an early "Barlow" knife. The covering is bone with cross-hatched incised lines. From Armour's Point,1790-1820, Haldimand Co. **4:** This badly corroded knife displays the holding spring on the left side, from Mt. Healy School, 1875-1930, Haldimand Co. **5:** From the Halford site, c1875, Brant Co., this knife has two blades that pivot from a long brass bolster. **6:** A double bladed knife with a brass bullet bolster, John Croker site. 1825-45, Haldimand Co. **7:** Also from Croker, is this small ladies (?) pen knife, which still retains part of its wooden covering. **8:** This ladies pen knife has brass bolsters, a pearl covered handle, and two blades that open from opposite ends, Anger site, 1875-1920, Haldimand Co. Groves (1966) notes that the pen knife was used for opening seams and was usually included in the fitments of the Victorian work tables or sewing boxes. **9:** The handle on this "French" clasp knife is a single piece of hard wood; in the open position, the lug at the blade base fits into a small notch in the back of the handle, Author's coll., early 19c.









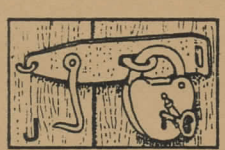


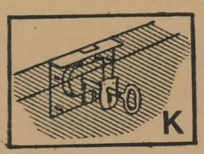
NINETEENTH CENTURY NOTES

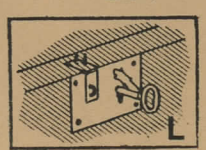
PADLOCKS AND LOCKS Tim Kenyon

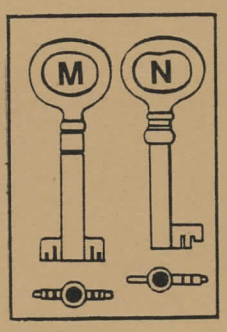
Lockmaking, a rapid expanding industry in the 19c with its heyday in the mid 19c, experienced many new inventions. The most notable of these was the Yale cylinder lock. Patented in 1848 by American Linus Yale, it was further developed by his son Linus Jr. and has proven to be the most popular lock of all times. The padlocks and locks (A to I) are from a series of 19c sites on the Lower Grand River. Unlike the Yale locks, these padlock and lock styles originated in the 18c and continued to be manufactured and used throughout the 19c. The padlocks A to E are basically bag-shaped with ears and have a iron front, side and back that enclosed the lock mechanism. They were opened by an iron single bit barrel key (N). A later type of padlock (F) has two piece iron housing and used an iron double bit barrel key (M). A and C padlocks display brass pivoting key covers, while examples E and D have brass escutcheon plates. Drawing J illustrates how the padlocks might have been used with an early type of hasp hinge. The iron drawer lock (H) or the brass till lock (G) were mounted on the back of a drawer (K) and was opened by a single bit barrel key. The iron slot loop hasp lock, with a brass pivoting key cover (I), attached to the front of a chest (L). A single bit barrel key operated a sliding bolt that locked a hasp hinge.

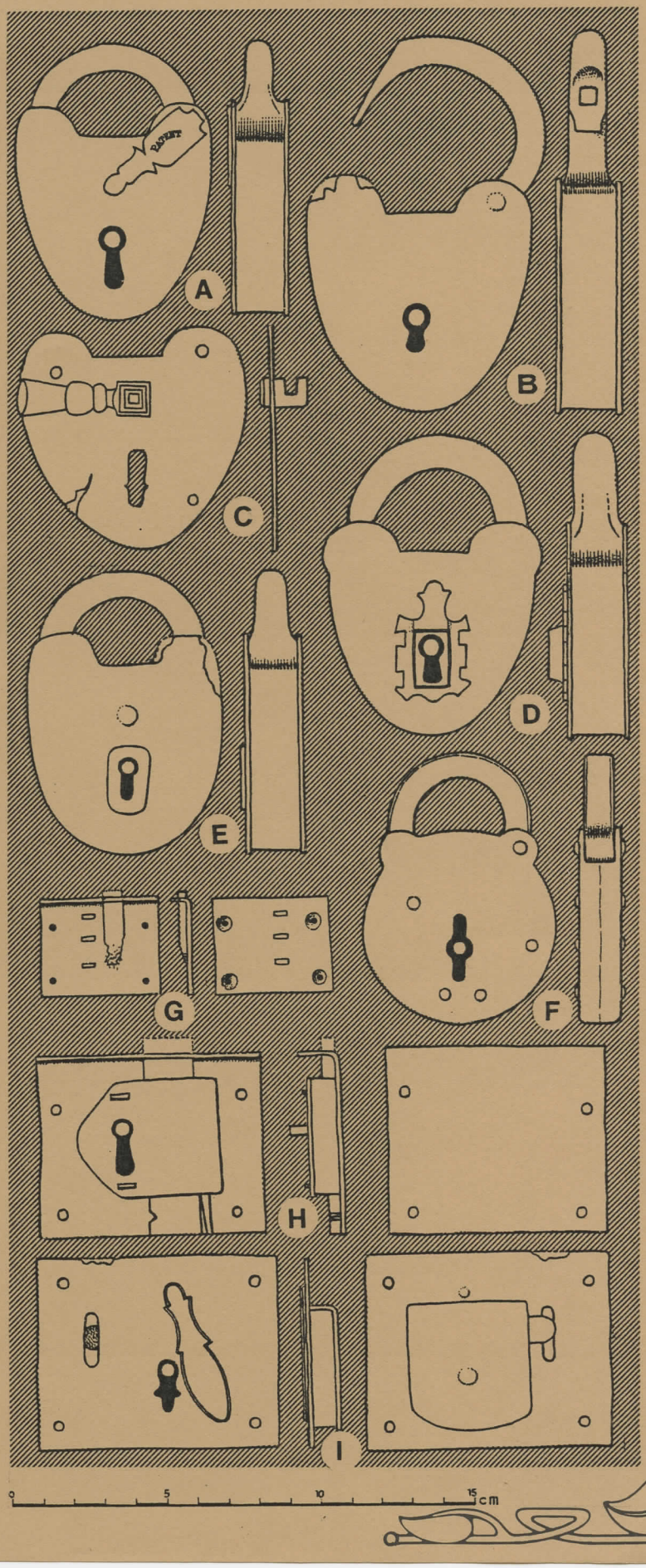
Haldimand County sites: Rachel Sheehan, c1815-1855 (B); David Rogers, c1840-1875 (C and E); Pat McDonald, c1835-1870 (D); McSorley's Dump, c1880-1915 (F); A. Link, c1860 (G).
Brant County site: Mohawk Village (A, H and I).







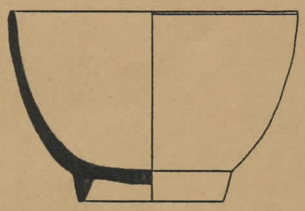




NINETEENTH CENTURY NOTES

Ceramic Cups

I. Kenyon



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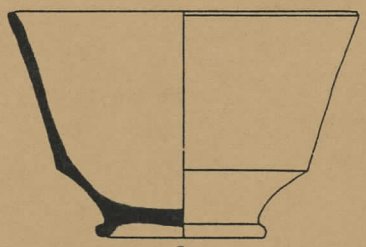

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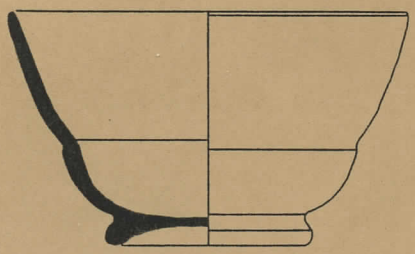

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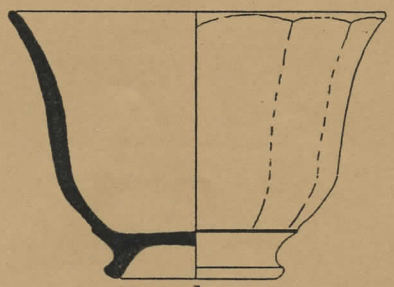

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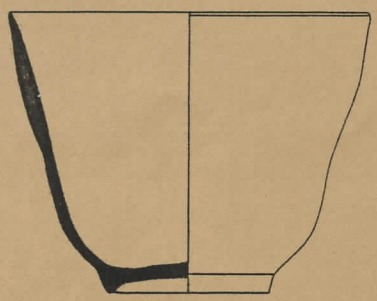

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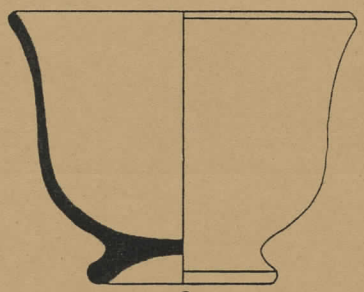

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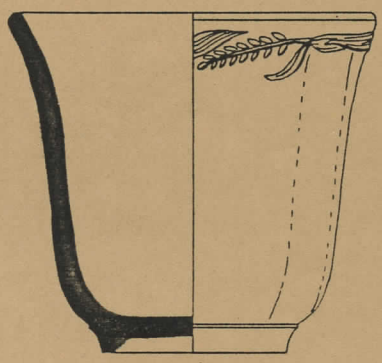

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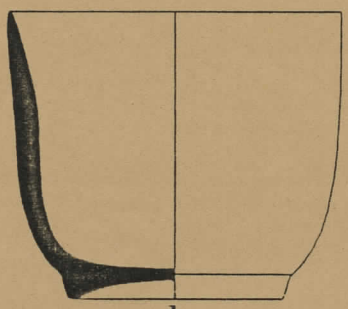


h

Through the 19th C. white earthenware cups displayed great variation in their form. A few of the more popular shapes are discussed and illustrated here. Bear in mind that throughout most of the 19th C., cups were often sold in both handled and unhandled forms. As well, each style of cup would often be sold in a number of different sizes.

In the first two decades of the century, the most common form was derived from the prototypical Chinese teacup. This cup (a) had a hemispherical body with high wedge-shaped footrings, typically made in creamware or pearlware.

In the mid-1810s, a new form was introduced which had a carinated or inverted cone shape (b). At the Spode factory this was called the "London" shape, introduced c1813. Rapidly supplanting the earlier Chinese-like cup by 1820, the London shape remained the most popular cup until the 1840s. Some variants had flaring lips, unlike the straight-sided form shown here.

A number of new cup shapes were popularized in the 1840s. One of these had a bell-shaped form (c). Another mid-1840s type, popular for white granite and printed wares, had fluted or facetted sides (d). It was known as "French Fluted".

By the 1850s the bell-shaped cup was modified so that it had a less pronounced waist (e). This form was particularly popular for low-priced sponge and painted wares. Another mid-century form resembled the London shape, only with no sharply defined carination (f).

The 1860s through to the 1880s saw the dominance of white granite ware. Each of the innumerable patterns had a distinctive cup form. The most popular white granite pattern was "wheat" or "ceres" (introduced 1859), which had a fluted cup featuring wheat mouldings about the rim (g).

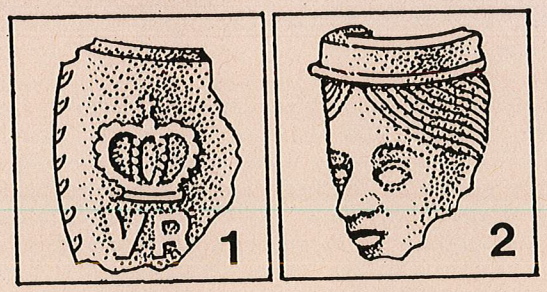
By the end of the century, white granite was loosing ground to semi-porcelain wares, whose cup forms were often patterned after the elaborate shapes that characterized true porcelain. A typical late 19th C. white granite cup form had a squat, cylindrical shape (h).

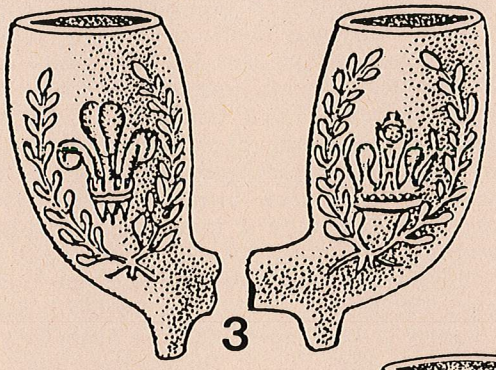
Scale: 1/2 size

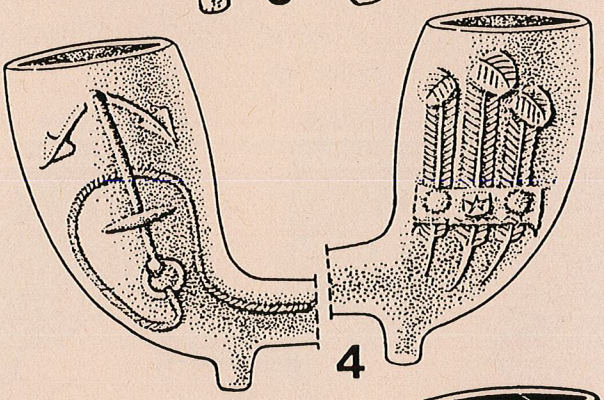
NINETEENTH CENTURY NOTES

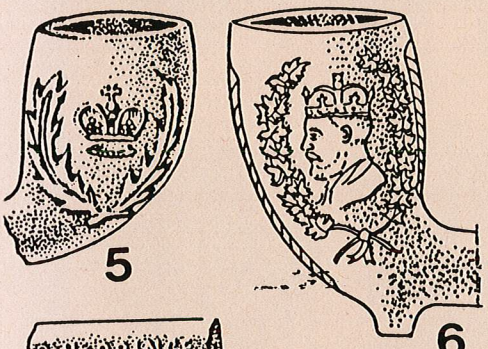
ROYALTY AND COAT OF ARMS PIPES Thomas Kenyon

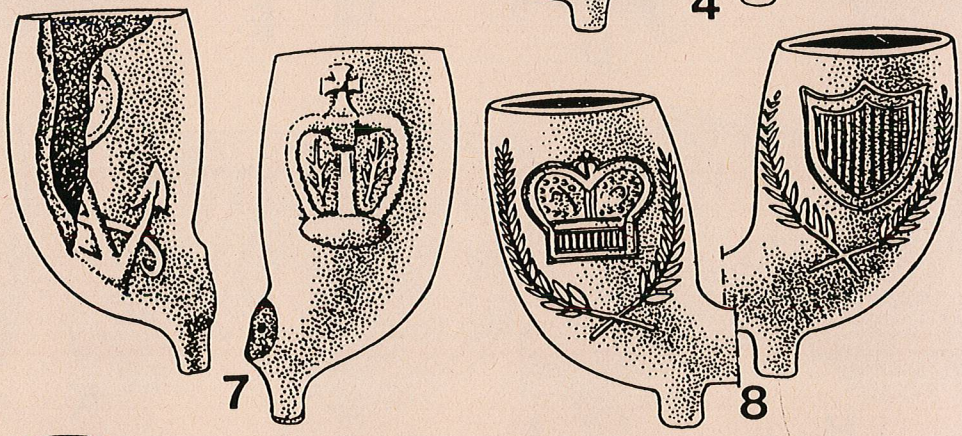
As there was great competition among 19th C. pipe manufacturers, they often produced pipes with motifs that appealed to the patriotic sentiments of smokers. Shamrock, harps, thistles, crowns, maple leafs and fleur-de-lis are examples of some "collective symbols" found on pipes. The white clay pipes illustrated here were intended to please and sell to the "Loyal to England" pipe smokers. All designs are in relief. 1: Crown and VR (Victoria Regina). 2: Partial face pipe of Queen Victoria. 3: Crown and Wreath, other side Prince of Wales feathers in wreath. This pipe was probably made to commemorate the Prince of Wales' visit to Canada and USA in 1860, as was the pipe stem (illus. 9) with the lettering R.H. PRINCE .... CANADA 186?. 4: Presumably this Prince of Wales feather pipe is earlier than pipe 3, and thus is not a commemorative pipe for the 1860 visit. 5: On both sides there is a crown within two thistle leaves. 6: Head of Edward VII within a wreath of Maple leaves. 7: Crown and Anchor motif. 8: Crown and shield within a wreath of leaves. 10: Coat of Arms pipe, relief lettering on stem WILLIAMS with KENT ST. LONDON on opposite site. 11: This Royal Coat of Arms pipe is unusual as standard references show the lion on the left and the unicorn on the right. **Sites:** 1, 2 & 9 - Glen Airn, Brant Co, 1840-80. 3 - Temagami, 1834-75. 4 - Croker, Haldimand Co 1825-45. 5 - T. Lynch, Haldimand Co, 1845-90. 6 - Anger II, Haldimand Co, 1875-1920. 7 & 10 - Mohawk Village, Brant Co, 1790-1860. 8 - Dymock, Elgin Co c1875. 11 - Hunters Well, Haldimand Co, 1820-45.

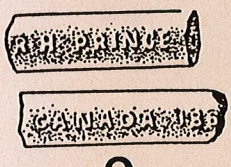


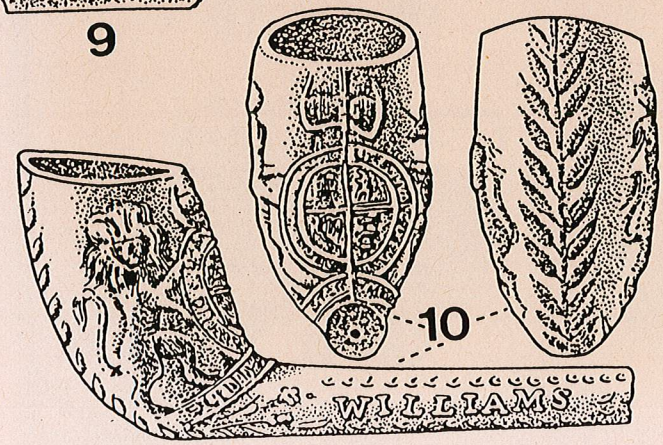


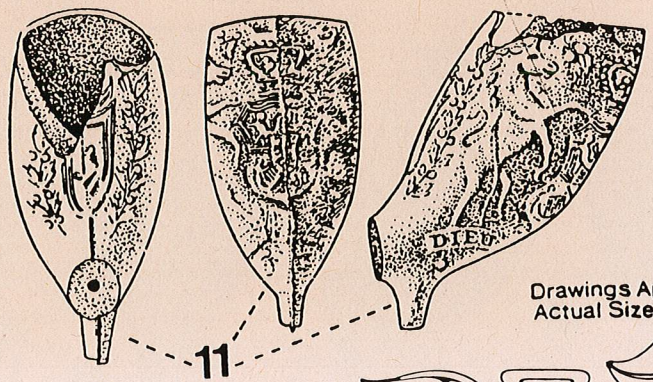












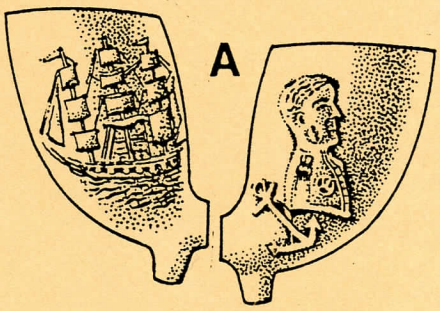
Drawings Approx Actual Size

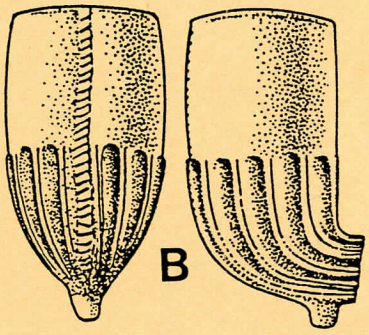
NINETEENTH CENTURY NOTES

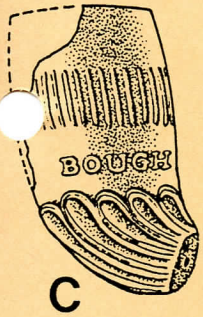
MOULDED DECORATIONS ON CLAY TOBACCO PIPE BOWLS

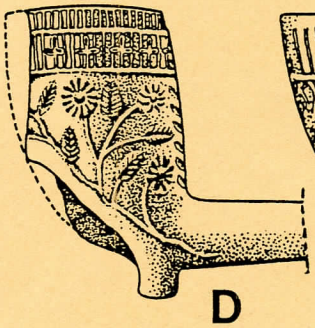
Thomas Kenyon

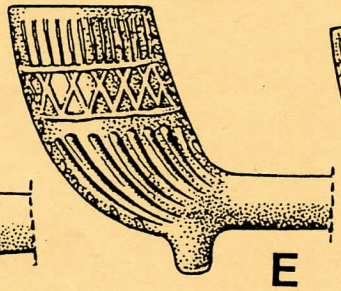
A moulded decorated bowl on a 17c English clay pipe was a rarity. It was not until the last half of the 18c that decorated bowl pipes appeared with designs that incorporated Royal or Company arms, Prince of Wales feathers and Masonic emblems. In the 19c there were a great variety of styles. A 1900 catalogue of pipe styles by the Association of Pipemakers of Scotland and Ireland listed about 2000 designs (Walker 1977). Oswald (1975) reduced this to roughly 20 major categories. The main sources of 19c pipes found on Ontario sites were from pipemakers of London, Bristol, Glasgow and Montreal. There was keen competition between the pipemakers - if a design proved popular by one pipe manufacturer it was not uncommon for a rival company to copy it. While the designs on moulded decorated pipe bowls were meant to appeal to different buyer's tastes, it has been suggested this type of pipe bowl had some practical advantages over the plain pipe bowl style. The protruding ribs, flutes, scrolls, nodules, etc. allowed the smoker a better grip, especially if they smoked outdoors, also the larger area created by the design could possibly make the pipe a cooler smoke. The illustrations are a selection from Ontario sites. A,C Mohawk Village: 1800-60; H Glen Airn: 1840-80; B,G John Croker: 1825-45; D,K Hunter's Well: 1820-40; E,O Anthony's Mills: 1820-50; L,N Pat MacDonald: 1835-70; I Dockstater Inn: 1825-45; J Wentworth County Dump: late 19c; F Crinan Creek: 1850-63; M Chatham Area, Dave Crundwell collection.

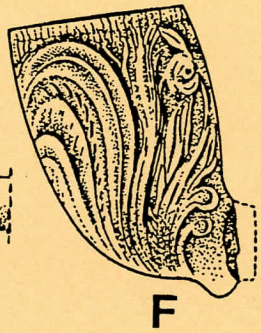


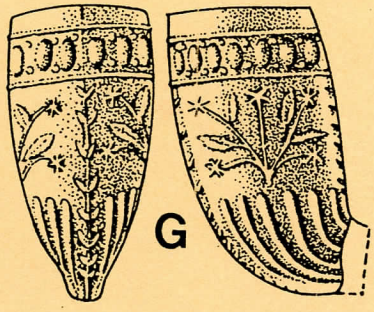


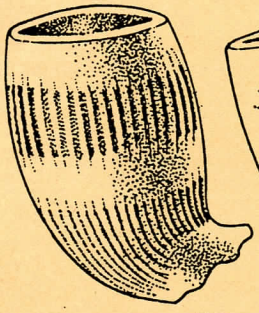


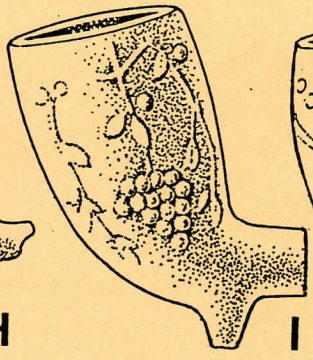


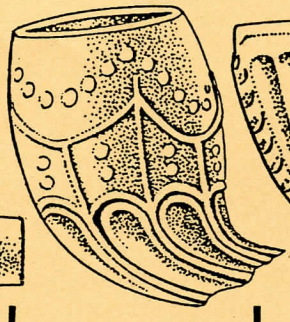


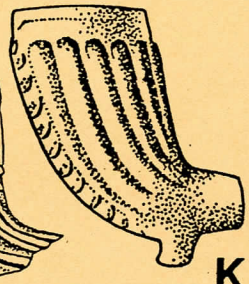


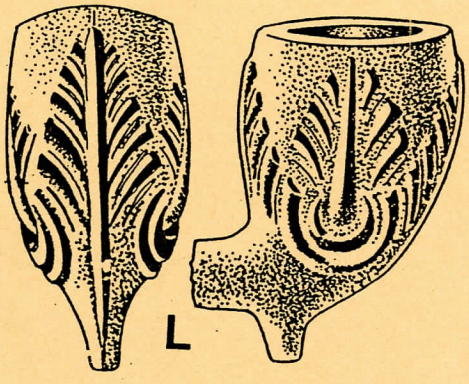


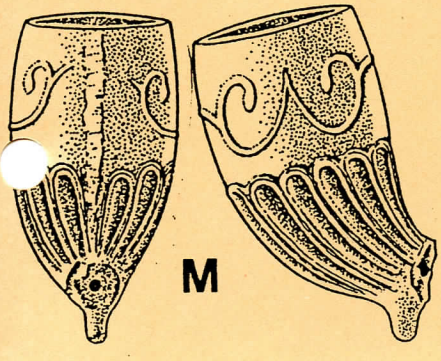


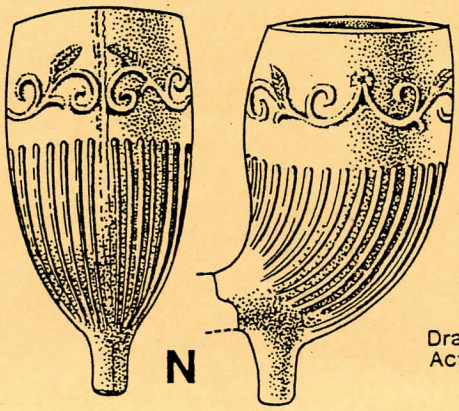


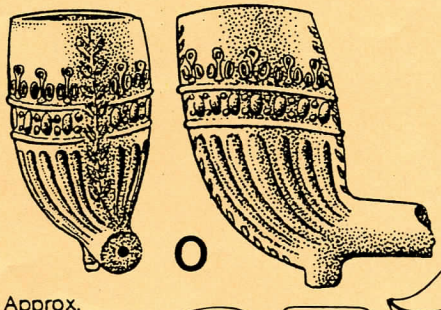












Drawings Approx. Actual Size

NINETEENTH CENTURY NOTES

PIVOTAL SCISSORS

Thomas Kenyon

Scissors come in two types: those worked by spring action, commonly known as shears, and those with pivoted blades, still common today. Although both types have long ancestry, pivotal scissors were not in general use until the Middle Ages. The illustrations below are all pivotal scissors. Often scissors from Ontario sites are covered with a heavy coat of rust, distorting their shape. Thus the outline drawings of scissors A, B, C and F are an approximation of their original shape. By contrast, D and E were excavated from a well, and so provide good detail of blades and handles. A - By its size and small lug on the left bow these are probably BARBER'S SCISSORS. B - LADIES SCISSORS were an important part of a Lady's sewing equipment. A and B are from the John Croker site, Haldimand Co. 1825-45. C - GENERAL UTILITY SCISSORS from Armour's Point, Haldimand Co. 1800-1830. D and E - EMBROIDERY SCISSORS. The blade cross-section for D are triangular while the blades on E are elliptical. Both come from Hunter's Well, Haldimand Co. 1820-1840. F - A partial threaded screw (just below the left bow) was part of an adjustable thumbscrew that allowed these BUTTONHOLE SCISSORS to cut any sized buttonhole. From the Bellamy site, Kent Co., ca. 1800.