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SHINING

—THE—  
**KEYSTONE.**

A Monthly Journal for the Jewelry Trade.

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Number 1.

**AN HISTORIC HOME.**

WHERE ELEGANCE, TASTE, AND ART COMBINE AND EMBELLISH.

George W. Childs's Handsome Dining-Room—Its Princely Appointments—Noted Guests Who Have Been Entertained.

The dignity and permanence of a habitation is nowhere better shown than in its dining-room. The pioneer is compelled to hew down the forest before he can build his cabin. After that comes the foundry, the machine-shop and the railroad, for utility is inexorable, and beauty must wait until the demands of her elder and stronger sister are satisfied. After rude force is tamed into power, orderly and regular as the succession of the seasons, the citizen has time to pause and look about him and woo that gentler spirit which softens and

The dwelling should "bear witness that human pleasure is the end for which it is built and garnished. It stands there under the sun and moon, to ends analogous and no less noble than theirs." And what portion of the dwelling is worthy of more consideration than that in which the body is daily refreshed and fortified? That garment of the soul on the exhilaration and health of which so much power and ease depend certainly demands the most careful attention.

For eating is not a mere physical process among cultured people. The relaxation of the stress of daily life, the interplay of wit and wisdom, the spontaneous flow of conversation without undue restraint and convention, the friendly intercourse of genial people, dominate the mere desire to appease hunger, and under the right circumstances converts even a simple but daintily served meal into a royal festival.

To give this apartment in which so many

so many noble gatherings, is a handsomely decorated apartment. It measures thirty feet by fifteen, and is about sixteen feet in height. Occupying the southwestern extremity of the mansion, the sunshine streams in through a window in the western extremity and another near it on the south. It is entered by a broad doorway at the end of the spacious hall, from which the visitor, as he advances through the vestibule, looks down a vista terminating in a full length mirror set in a door-frame at the extremity of a smaller hall leading out of the dining-room and on one side of the butler's pantry.

On our left, separated from the dining-room by one elegantly carved and gilded pillar and one pilaster on either side, is the music-room, in the center of which are two grand pianos. Heavy hangings of tapestry having figures of rich, dark colors in renaissance designs on a black ground and dados of wine-colored plush, convert the rooms into two apartments when-

scene. Under gaslight this effect is heightened to a remarkable degree.

The wood-work of the room is highly polished oak, trimmed with amaranth, the rich coloring of which contributes to heighten, by contrast, the tint of the native wood. The heavy oak casings about the doors and windows have each three mouldings of the darker wood, and are surmounted by projecting, low-arched cornices, all finished alike. At either side of the west window the wall space is filled with a large arched mirror in a massive frame of oak, inlaid with the darker wood. These mirrors reach from the carved shelves above the wainscoting—which serve to hold the treasures overflowing from cabinets and buffets—to within three feet of the ceiling.

The wainscoting, about thirty inches in height, matches the rest of the wood-work; it is paneled in oak with mouldings of amaranth, and a broad and heavy surbase. The walls are hung with Japanese paper, having



CELEBRATED DINING SET OF MRS. GEORGE W. CHILDS, OF PHILADELPHIA.

refines the harsh and repulsive facts of material existence. The cabin gives place to the mansion more or less convenient and elaborate, which is rendered as attractive as his means and tastes allow. The hall had at first merely an entrance, narrow, cold, and cheerless, without a single softened feature to abate its crudity. From it rose the stairs, straight and gaunt to the floor above, as uninviting as the rooms to which they gave access. In the new dwelling they are widened and finished with carvings of wood and marble. The black, bare walls need color, and the builder sends for an artist to tone them into richness and harmony. The drawing-room is made cheerful or imposing and the chambers pleasant and convenient, but the warmth and cheer of his life find their home in the dining-room. It is really the heart of the house.

hours are spent the dignified place it deserves in the economy of the household, it must be situated on the first floor, and be light, cheerful, and well ventilated. The one under consideration fulfills all these conditions. The arrangements of the room are not only beautiful in themselves, but they afford a fitting background for the brilliant groups which so often there assemble in answer to the calls of hospitality. Ceiling, walls, floor, and ornaments are treated separately, in relation to other portions of the room, and then to the suite of which it forms a part. It is thus made subservient to the great law of harmony which weaves the whole into a work of art, as finely finished as a casket from the hands of a cunning jeweler.

The dining-room of Mr. George W. Childs, of Philadelphia, which has been the scene of

ever desired. Generally, the fifty feet or more which comprise the entire south side of the mansion form one apartment, giving a sense of luxurious breadth seldom attained in a private dwelling. At the end of the music-room farthest from the dining-room is a superb mirror in a massive frame, beneath which stand three large vases from the Royal Berlin manufactory, which kings have coveted in vain, so lovely they are, in form, color, and finish. As the music-room in turn opens into the drawing-room on the left or eastern side, with no other separation than similar side pillars and pilasters, it will be readily seen what a magnificent sweep is obtained in this elegant series of rooms. They are apparently duplicated again and again by mirrors which produce an endless succession of vistas, and greatly increase the brilliance of the

an embossed ground of gold with birds or paradise and grapes in natural colors. The ceiling carries out the prevailing tones of light color in cream and gray. The arched cove uniting it with the walls is richly decorated and edged with gilding. Fifteen inches within this cove another moulding crossed horizontally with narrow gilt bands surrounds a second, and within all is the large central parallelogram.

Two large pieces of furniture break the north and south walls, and immediately attract the eye. On the north side of the cabinet, built like the rest of the room out of contrasting wood, is supported by carved and gilded pillars of the height of the wainscoting and flanked by carved griffins. On its shelves are stored those fifteen pieces of exquisite royal Vienna porcelain which are represented

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**A SINGULAR CLOCK.**

Presenting Novel Features in the Way of Escapement and Pendulum.

The novelty of the clock which is here illustrated, consists principally in what we might term the escapement. Beneath the main mechanism is placed a tilting-table pivoted upon studs projecting from the centre of its long sides, so that it is free to have a seesaw movement. Upon the upper surface of the table is formed a zigzag path or groove in which travels a small steel ball. The path is made up of sixteen divisions, so that the ball, starting at the elevated end of the groove, passes across the table, forward and back, until it reaches the lower end, which is then elevated to enable the ball to run back to the starting-point, which is again raised, and so on.

gold set with the rarest stones, shoulder-knots with diamond pendants, and gloves, embroidered with pearls, worn to shield the hand that bore the falcon from the grasp of his claws, were among the costly articles of dress worn by all who claimed any rank at court. One of the dresses worn by Gabrielle D'Estrees had on the front of the skirt, set close from waist to foot, rosettes with a superb sapphire in the centre of each one: Marie de Medicis wore velvet beaded with diamonds, the stones being first set in a delicate golden network of the required design, and then sewn on the dress. The ornaments used on the tables, when royal banquets were given, matched in splendor the dresses of the courtiers, and precious stones were as profusely used in their decoration. One of the golden dishes on the table at the wedding feast of Jane of Navarre and the Duke of Vendome, in 1548, had for its standard



A Novel Clock.

Attached to one end of the table is a rod leading upward to an arm placed at right angles on the end of a shaft driven in the usual way. When the ball reaches the depressed end of the table, it strikes a spring which releases a catch holding the shaft, which is thereby permitted to make a half turn, and its arm is correspondingly moved to raise or depress, as the case may be, that end of the table to which the connecting rod is attached. The ball then runs down the table, strikes a similarly arranged spring at the opposite end, when the movements are repeated and the position of the table again reversed. It takes fifteen seconds for the ball to travel from one to the other end of the table. It is evident that if the inclination of the table be varied, the time occupied by the ball in descending will be either increased or diminished, and the clock thereby regulated. This is accomplished in a most simple and effective way by slotting the arm to which the upper end of the connecting rod is attached, so that by placing the holding screw nearer to, or further from the shaft, the inclination of the table may be varied as necessary.

The clock is provided with three separate dials or faces; the hand in front of the one to the right, makes a revolution in one minute, so that at each change of the table it moves around one-quarter or fifteen seconds; the centre dial-marks minutes, and the left-hand one, hours.—*Scientific American.*

The first jeweler who attained eminence in his art in Europe was St. Eloi, who lived in the eighth century during the reign of King Dagobert I. He has been followed by a brilliant succession of goldsmiths and jewelers who have left behind them in different museums ample proofs of their skill and taste. During the wonderful period in history called the Renaissance the art was carried to great perfection. The use of precious stones was lavish beyond all precedent, and taxed the artist's skill to the utmost. Girdles of wrought

the golden figure of a demoiselle riding on a palfrey that was carved of mother-of-pearl. The platform on which this horse stood was enriched with six rubies, six turquoise, and three fine pearls.

It is told of the eccentric nobleman Petemkin, the favorite of Catherine II, that in his old age he would pass his evenings in playing with diamonds, rubies, and sapphires. On a black velvet cloth that draped a table he would arrange these stones in fanciful patterns, or he would pour them from one hand to another as children play with shells. One night he took the fancy to have them weighed, and found that they amounted to several pounds in weight. Few people in the world are rich enough to amuse themselves in such a way as this, but the universal love of ornament prompts every one to own at least one piece, if no more, of jewelry. The work of the jeweler goes everywhere, into the humble home, as well as into the palace. It can, if done with a right understanding of its use, educate and refine the public taste, as the exquisite art treasures of Vienna freely displayed to its citizens, made them at last so critical as to decorative art, that they demanded even for the kitchen skewer graceful shape and delicate ornament.

RECENTLY a prominent manufacturer said: "Enthusiasts may bow down reverently before their idols of antiquity and descant upon their merits until they are black in the face, but we cannot be convinced that the ancients ever made anything that approaches the specimens that are now to be seen in the busy marts where industrial arts find its reward in a certain measure at least. The ancients may have made all the good jokes, which we can only repeat, and at which we smile sadly, but they certainly cannot be credited with making many other things that are not equaled or excelled by the productions of the nineteenth century.

**POLITICAL STRAWS**

Which Show That a Strong Free Trade Wind is Blowing.

Some weeks ago the *Boston Globe* sent letters of inquiry to leading Democratic Congressmen, asking what action Congress should take on the tariff question in the present session. Nearly all the replies favor a revision of the present laws, though they differ as to the means by which it should be accomplished. Following is an abstract of some of the replies:—

Congressman Collins said: "The attitude of the majority should be to press some scheme of reduction to a vote under the operation of the previous question if possible."

Congressman Bragg, of Wisconsin, wrote: "Believing myself that a reduction of the tariff is essential to prosperity in business to the country at large, I am in favor of keeping it constantly to the front until success attends the effort and a reasonable measure of commercial freedom is obtained."

Congressman Lovering while in favor of such a measure did not see anything to encourage the belief that the tariff revisionists would be successful in either this or the next Congress."

Colonel Morrison sent the following letter from Waterloo, Ill.: "The attitude of the majority party in the House this winter toward the tariff question should be that attitude which will best secure such a reduction that the tariff will yield all the revenue we need and no more, without removing the Internal Revenue tax on tobacco and liquors."

E. Q. Mills, of Texas, says: "The people engaged in the fight are enlisted for war."

Congressman Warner, of Ohio, wrote that he was pleading with the leaders for a more aggressive policy."

H. Hiatt, of Crawfordsville, Ind., says: "I saw, soon after the inauguration of President Cleveland, that his policy was going to run in the same channel with the Republican policy. They are identical on the finance, on the tariff and on the land question. Cleveland's policy is in opposition to any regulation of railroad freights, and, in a word, is a simple subletting of Republicanism under Democratic colors. With such a policy the great mass of the people have become disgusted, and thousands of Democrats to my knowledge have voted the Republican ticket to manifest their disapprobation of Cleveland's suicidal policy."

DIAMOND cutting is a modern discovery. The ancients, who had brought the art of polishing and engraving the other precious stones to its highest point of perfection, neither knew how to polish or cut the diamond. All the authors who have mentioned this gem, are agreed as to this fact. In olden times it was worn just as it was found in its native bed. We see them set in this way in the shrines and reliquaries of the ancient churches. The most powerful monarch of the middle ages wore a cloak clasp ornamented with four rough diamonds, known at that time as *pointes naives* or simple points. Certain authors, arguing from the incontestable fact that the ancients excelled in the engraving of precious stones, using diamond points set in iron for that purpose, do not admit that they ignored that this hard mineral could produce the same effect on itself; yet it is no less extraordinary that these same people who knew how to melt soft iron, which requires fifteen hundred degrees centigrade heat, were never able to burn the diamond, which consumes in flames at about thirteen hundred and fifty degrees—no particular apparatus being necessary. In the year 1476 the discovery was made that the diamond possessed the peculiar property of being cut and polished by itself.

THE taste for antique ornaments still prevails, and on the black velvet neck-bands, which are again perceptible in ball-rooms, pendants are shown which were fashionable two centuries ago. Wrought metals in Egyptian, Indian, Roman, and Norman designs are all pressed into such service. Anklets are being utilized as bracelets, now that the latter are worn on a part of the arm that accommodates itself to their otherwise inconvenient size.

A return to the ancient mode of ornamenting the outer sticks of a fan is observable this season. Upon many are to be seen butterflies, dragon-flies, and scarabae in raised mosaic. On others are shown in enamel the predominant colors of either the foundation or the ornament of the fan. Garnets, sapphires, and emeralds are now uniting with diamonds to accentuate the floral designs seen upon those rich creations represented in Brussels point. Most of the less costly fans are of fine gauze, on which are painted flights of birds or groupings of the same upon branches of flowering trees. An example in neutral tints shows five or six wrens poised on a spray of cherry blossoms.

**MINUET : HAND :**

**THE WATERBURY**

**HOUR : HAND :**

**WARNER OBSERVATORY.**

It gives me pleasure to express my appreciation, not only of the beautiful appearance, but also of the time-keeping qualities of the Waterbury Watch. During the past three years, I have compared the running of many of them with not only a Howard and a first-class Swiss watch, but also during the past two years with the mean time chronometer of the Warner Observatory. Fortunately there is no longer an excuse for a man or even a boy to be without a watch, or late to shop or school. It is certainly a marvellous advance in the science of horology when a warranted, correct time keeping watch can be manufactured and sold at \$3.50.

LEWIS SWIFT, F. R. A. S., Director.  
Rochester, N. Y., March 20.

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PRECIOUS PEARLS.

Parts Which They Have Played at Different Periods in the Past.

We all know how Julius Caesar, when he was in love with the mother of Marcus Brutus, gave her a pearl worth nearly a quarter of a million of our money; and how Mark Antony drank one dissolved in vinegar, which cost nearly four millions, while Clodius, the glutton, swallowed one worth forty thousand. The example of Cleopatra found an imitator even in sober England. Sir Thomas Gresham, not otherwise famous for acts of folly, still so mistook the meaning of loyalty that he ground a pearl, which cost him £15,000, into a cup of wine, in order to thus fitly drink the health of his queen!

This plagiarist again, had many rivals in the courtiers of Louis XIV., who in their insane extravagance were wont to pulverize their diamonds, and occasionally used the powder to dry the ink of their letters which they sent their loved ones. Is diamond powder in the hair much worse?

The largest pearl on record is probably one brought by the most romantic of all travelers and dealers in precious gems. Travernier, of Catifa, in Arabia, where a pearl fishery existed already in the days of Pliny. It is said—for the pearl is unknown in our day—to have been pear-shaped, perfect in all respects, and nearly three inches long. He obtained from the Shah of Persia the enormous sum of £111,000 for the gem.

Mr. Hope's pearl, which is looked upon as the finest now known, is two inches long and four inches round. It weighs 1800 grains, and like all such varieties, is of such enormous and uncertain value that no one would buy it at a market price.

The most beautiful collection of pearls belongs to the dowager Empress of Russia. Her husband was exceedingly fond of her, and as he shared with other fancies, also that for fine pearls with her, he sought for them all over the world. They had to fulfil two conditions rarely to be met with: they must be perfect spheres, and they must be virgin pearls—for he would buy none that had been worn by others. After twenty-five years' search he at last succeeded in presenting his empress with a necklace as the world had never seen before.

As this admiration for fine pearls has been the common weakness of man in all ages, and in all countries, we need not wonder at their playing a prominent part in religious writings. The Talmud has a pretty story, teaching us that those who believed in it, esteemed but one object in nature of higher value than pearls. When Abraham approached Egypt, the book tells us, he locked Sara in a chest, that none might behold her dangerous beauty. But when he was come to the place of paying custom, the officer said:—

“Pay custom!”

And he said:—

“I will pay the custom.”

They said to him:—

“Thou carriest clothes.”

And he said:—

“I will pay for clothes.”

Then they said to him:—

“Thou carriest gold.”

And he answered them:—

“I will pay for gold.”

On this they further said:—

“Surely thou bearest the finest silks.”

He replied:—

“I will pay custom for the silks.”

Then they said:—

“Surely it must be pearls that thou takest with thee.”

And he answered only:—

“I will pay for pearls.”

Seeing that they could name nothing of value for which the patriarch was not willing to pay custom, they said:—

“It cannot be; but thou open the box and let us see what is within.”

So they opened the box, and the whole land of Egypt was illuminated by the lustre of Sara's beauty—far exceeding that of pearls!

Hence pearls are repeatedly used in Holy Writ, also for solemn comparisons, and to denote the highest degree of perfection. In the Old Testament, wisdom is praised as above pearls, and in the New Testament the Kingdom of Heaven is compared to a pearl of great price, which when a merchant found it, he went and sold all that he had and bought it. Even the New Jerusalem was revealed to St. John under the figure of an edifice with twelve doors, each of which was a single pearl.

And the precious gem, fit to adorn an emperor and to heighten the beauty of the fairest of maidens, this pearl of great price, perfect in form and beautiful in lustre—this jewel of the deep, sought for at the peril of human life, and paid for with the bread of ten thousands—it sickens and dies and vanishes in a day. Every now and then we hear of a noble family,

which prided itself on the possession of magnificent ancestral pearls, panic-stricken by finding some of the precious gems turning of a sickly color, and crumbling into dust. It is but a few years since the Crown Jeweler of France solemnly applied to the Academy of Science for a remedy against this disease, caused probably by the decomposition of the membranes which form part of the pearl, and are, after all, liable to decay and corruption, like all animal matter, by contact with air. There was no answer given, but the advice to preserve the precious gems as much as possible from the influence of light and air; and the Crown of France has since lost some of its most highly prized jewels.

GEMS OF THE ORIENT.

Rubies, Rich and Rare, to Pay a Revenue to Great Britain.

The report comes from India that the government proposes to extract a revenue from the great ruby mines of Upper Burmah, which has recently been acquired. The ruby-mining region is situated some seventy miles northeast of Mandalay, and extends over an area of about one hundred square miles. The territory has been regarded as “sacred ground” since it was known to the outside world. No foreigners have ever been allowed to visit it. One of the titles of the late King Theebaw and his predecessors was “lord of the rubies.” The sovereign of the country was entitled to every ruby or other gem that was estimated to be worth more than \$50. It was reported that Theebaw had several bags and boxes full of very large rubies that fell to him by virtue of their size and value. If he did have them, they were stolen during the interregnum. None were found in the place or royal treasure-house, though it is known that the king and queen carried away with them several of enormous value. It is presumed that most of the gems the late king collected were taken by persons in his employ and are now secreted. In due time it is expected that they will appear in Amsterdam, London, and Paris.

It is understood that the great ruby mines will be “farmed out” to companies of European capitalists as soon as suitable surveys can be made. The mines will be worked on scientific principles and the Indian government will receive a certain percentage on all the profits. Up to the present time the most primitive methods of mining have been employed. Superstition and tradition have guided the operations of the ignorant miners. They have had poor implements, and no machinery has been employed. The digging has only extended a few feet below the surface of the ground.

It is likely that the Oriental ruby or red sapphire will in the course of a few years become the fashionable gem. Since the development of the diamond mines in South Africa, this once rare gem has become very common. The price of diamonds has fallen to such an extent that persons of comparatively small means can afford to wear them. The ruby has always been the favorite gem of all the Oriental nations. It was used as the standard for estimating values among the writers of the Old Testament. In ancient times rubies were so scarce that few except kings, high priests, and persons occupying other great positions could wear them. Most of the Oriental rubies in Europe and America were obtained in Peru or Ceylon, but it is presumed that Burmah will supply the market in the future. Up to the present time rubies have been extracted from alluvial deposits, but attempts will now be made to obtain them from the rocks in which they are imbedded.

Prof. Porter to Young Men.

“Young men, you are the architects of your fortunes. Rely upon your own strength of body and soul. Take for your star, self-reliance. Inscribe on your banner: ‘Luck is a fool; Pluck is a hero.’ Don't take too much advice—keep at your helm and steer your own ship, and remember that the great art of commanding is to take a fair share of the work. Think well of yourself—strike out—assure your own position. Put potatoes in a cart over a rough road and the small ones go to the bottom. Rise above the envious and jealous. Fire above the mark you intend to hit. Energy, invincible determination, with a right motive, are the levers that rule the world. Don't drink—don't chew—don't smoke—don't swear—don't deceive—don't read novels—don't marry until you can support a wife. Be earnest—be self-reliant—be generous—be civil. Read the papers—advise your business—make money, and do good with it—love God and fellow-men—love truth and virtue—love your country and obey its laws.”

H. H. HEINRICH, CHRONOMETER MANUFACTURER, No. 14 John Street, New York. Includes image of a watch case and text describing marine chronometers.

COL. J. M. RUTHERFORD, JEWELRY AUCTIONEER, 618 Chestnut Street, Phila., Pa. Includes text about jewelry sales.

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THE STOLEN DIAMONDS.

Sharp Trick of a Thief Who Was Never Captured

One evening when Napoleon I. was in all his glory there was a grand gala production at the Grand Opera.

The Princess Borghese, the beautiful and accomplished Pauline, sparkled and shone in her box, eclipsing all around her by the splendor of her loveliness.

The imperial box opened in its turn, and the master of the world appeared, saluted by these kings and princes with a formidable cry of "Vive l'Empereur!"

The Princess Borghese took this for a characteristic freak of Marie Louise's. Next day, however, she asked if the necklace had pleased the empress, and whether she had found the setting and arrangement of the jewels to her taste.

FICKLE FORTUNE

Thrusts her Honors Thick and Fast Upon a Lucky New Yorker.

A propos of gems, the discovery of a mine of beryls in Connecticut illustrates the good fortune which attends some people. Like the youngster who went fishing for "catties" and hooked a mess of trout, the chief owner of this mine had bought it for its show of mica.

for artistic combination with other gems. The more elegant variety is the amber or golden, just mentioned; but the specimens found in the Connecticut mine are of other and brilliant colors, allowing of the most handsome positions in jewelry sets.

THE champion liar hails from Pike county, Ind., and the following yarn is probably the greatest effort of his life: "A young lady who was watching my binding harvester at work fell upon the table and was carried up with the grain.

A SUBURBAN gentleman tells this story, apropos of the chestnut: He was sitting in his library the other day, eating some chestnuts, when a book agent was ushered in.

To his great astonishment—for he was un-mindful of the interpretation that might be placed upon the act—the agent stopped, gathered up his books, and shot from the door, only saying:—"That's an awful mean way to tell a man to shut up."

THE husbands of Washington Territory are beginning to kick against their wives going on juries. One of them writes as follows to his local paper: "My wife has been gone away on the jury four days. I have not had a square meal since she left.

"BRAINS command hammer and hand," is now the cry. Knowledge is available to gain supremacy. The great complaint of the laboring classes has no basis of fact as against society.

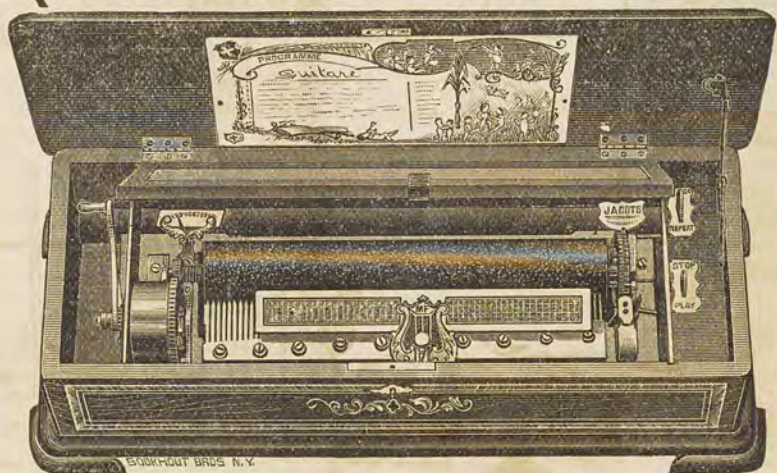
It is funny to see the meeting between a smart drummer and a hotel clerk who wears a diamond pin. The clerk knows the drummer does not own the earth, though he acts as if he did; and the drummer knows that the clerk does not own the hotel; but neither of them will give up and acknowledge that they do not amount to much, collectively or separately.

"PROHIBITION Bibles," it is said, are having a large sale in Atlanta, Ga. They are described as "a very smart imitation of a book which encloses a bottle of good whisky."

The big diamond in the end of Ole Bull's violin bow was a present from the Duke of Devonshire, a deaf old gentleman, for whose pleasure the violinist played half an hour with a string connecting the instrument and the hearers' teeth, whereby the latter heard the music.

L. LELONG & BROTHER, Gold and Silver Refiners, Assayers, AND SWEEP SMELTERS, S. W. Cor. Halsey and Marshall Streets, NEWARK, N. J.

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These buttons are not soldered, but made in ONE PIECE, and, therefore, are Hard Spring Metal.

THEY CANNOT BREAK.

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A sample of the pattern or style of these buttons, made of Oroide metal, will be sent to any Jeweler requesting it, upon mentioning the KEYSTONE. We do NOT make the buttons in Oroide FOR SALE; only for purpose of illustration.

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## ENGRAVER'S BENCH.

A PEEP AT HIS SANCTUM, AND THE TOOLS USED.

Practical Suggestions to Amateurs Concerning the Improved Appliances and Methods of the Art, by an Experienced Engraver.

In my last contribution I endeavored to explain to the readers of the KEYSTONE who are interested in engraving the comparative merits of the process, which I arbitrarily designated as *scribing*, and gave an illustration of the operation, and also for the few simple appliances needed for the work. I did not recommend the process as a good substitute for working with the graver, but merely as a method of executing certain kinds of lettering or inscriptions on soft metal by those possessing a limited knowledge of engraving. Such persons, I considered, might be enabled in this way to perform work which, in the usual order of things and by the regular method, they would be unable to undertake.



In my present article I shall try to illustrate the requirements of the practical and professional engraver, giving to the reader who is tractable enough to learn a glimpse into the sanctum, so to speak, of the orthodox workman, from which he may learn what tools and accessories are useful in the business. Some of these are, of course, not absolutely essential to the amateur, or to the jeweler who does his own engraving, but the engraver who lives by his art requires every appliance that is calculated to facilitate rapid and perfect workmanship.

The writer has been giving practical lessons on engraving in art journals for years, and more recently in the KEYSTONE; also has published text-books, which no doubt have been of some assistance to those who have followed the spirit of the instructions therein set forth, in their pursuit of self-culture. I have said very little in this journal or the *American Jeweler* about the bench and the improved devices with which the enterprising workmen of our own day surround themselves. To those not fully initiated in the business, a brief description and exposition of these matters may not prove uninteresting.

My young readers, especially, who are more docile and anxious to learn than their older brethren, may possess a very natural curiosity as to what an engraver's workshop is like and what apparatus usually constitute a complete outfit. I will try to delineate, for the benefit of those referred to, the engraver's bench and its principal adjuncts; for to enumerate in detail everything employed by the engraver would needlessly enlarge this article, and require more valuable space than we can reasonably expect the indulgent editor could devote to one subject. To the skilled artisan, everything calculated to perform work in the briefest possible time, and in a perfect manner, is a help, and herein lies the secret of success and progress in most arts, especially in those requiring manual dexterity. While the old fogy is content to laboriously and slowly execute work in the style and with the instruments of by-gone days, the practical and progressive artist seizes upon every improvement

in materials and methods which will lighten his labor and enhance his skill and necessarily the value of his performance.

The learner is often at a loss in knowing what he needs to adequately bring his education into practical utility. He wishes to know what the professional does, how he does it, and what he does it with. He may be willing to use advanced means in keeping with progressive ideas, but in order to do this he must learn from experienced artisans just how they conduct their operations. The student of engraving may be a long time finding out for himself what he needs in the art and how his art should be practiced, but may be prompt to adopt the course which successful practitioners can recommend from experience.

Our illustration represents an engraver's bench with most of the implements used in the art arranged promiscuously thereon. In practice, of course, but few of these tools and appliances are commonly found on the bench, as represented, but from time to time they all come into requisition. The professional cannot well dispense with a goodly variety of tools and accessories, because different kinds

of work require different treatment and call for different and distinct appliances at the bench. The engraver who confines himself to one branch of the trade, such as coffin-plates or silverware, does not need an accumulation of apparatus, but, of course, he requires the necessary gravers, pads, oilstone, sharpening instrument, transfer wax, etc.; and it is all the better if he possesses a good eye-glass, an improved engraving-block or stand, and also a few other articles, which will suggest themselves to the practical learner, and will be found in any catalogue or price-list of material houses, or which may be obtained of some live engravers, who, being the best judges of tools and apparatus, make a point of furnishing supplies, as well as advising those who need them what they want in their line of business.

In the above engraving a student is represented at work; but it is not every student who is thus favored with not only a full line of working tools and materials, but personal supervision from a teacher qualified by long experience to instruct him in the proper use of everything connected with the art. Many aspiring young men have to pick up what they can learn from articles like those in the KEYSTONE or similar trade organs, and by practice and study contrive to acquire a creditable knowledge of their business.

Near the pad on which rests the plate which the student is engraving is a very useful instrument which is worth, a particular reference. It is an improved engraving stand, and differs from those hitherto in use by the facility with which it can be used and the actual saving of labor which its use effects, and which alone in a brief time more than compensates for the outlay. For holding rings, spoon, medals, badges, and other articles which require to be firmly fixed during the process of engraving, and yet easily turned to answer the motion of the tool, it is unrivaled. The upper portion, which is furnished with adjustable discs, turns with mathematical precision on an upright pivot, fixed on a solid base, and can be raised or lowered to suit the convenience of the ope-

operator. So perfectly does the axle fit its receptacle in the body, that, if the top portion be removed and again replaced on the stem, the air will be confined so as prevent the upper portion from descending on the pivot for several minutes. The upper disc, or clamp, is fitted with twenty receptacles for holding as many pegs for keeping watch-cases or other small articles firmly in position. This stand is a marvel of mechanical utility. There are other stands, more or less complete, all very useful to the practical engraver, but none so automatic in its arrangement as the one under notice. On the left side of the illustration may be seen a representation of an excellent article in this line, somewhat similar in general outline to the former. It is handsomely nickel-plated, neat in appearance, and stands solid on the bench, and is well adapted to hold various articles while being engraved, but is still inferior in general points to the other. It has also an extra wooden turntable, as shown, in this way holding a pad; also a wooden screw-clamp for holding cups, etc., providing a great convenience.

Other appliances are the cannon-ball clamp; the graver-sharpening instruments, with oilstones; small hand grindstone beneath the bench; box for holding an assorted set of gravers; the turning-rack, holding a quantity of tools; the coin-drilling machine, fastened to the bench; the ordinary and new eye-glass stands; burnisher; scraper; steel point; wood-marker; flexible steel rule; various kinds of gravers; dividers; case of compasses; wax preparation; hand-buffs; alphabet books; alcohol; student lamps; vise, and other small tools—all of which are useful adjuncts to the business.

The cabinet case, with various graduated drawers, divided into compartments of several sizes, having one general door furnished with lock and key, is an extremely useful article in which to keep fine tools and requisites not in constant use. Our readers will perceive from the above what a number of things go to constitute the outfit of a practical engraver's bench; and though our illustration of the chief appliances needed in the business is necessarily imperfect, yet the learner to whom such a revelation is a novelty may be interested in what we have contrived to present.

One word more about the item of expense. The learner may be discouraged by the prospect of having to purchase so many articles as we have enumerated or described. We have already stated that most learners need but a few articles with which to learn the business, and then only those needed for his particular line of engraving. It is only the professional who takes advantage of every device which helps him to accomplish nice work with ease and expedition. Compared with a watchmaker's outfit, the cost of engravers' tools is very moderate, a watchmaker's lathe alone exceeding the cost of an engraving set. In choosing tools, always get the best, as inferior ones are dear at any price.

G. F. WHELPLEY.

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## CAMEO CUTTING.

Substance From Which the Modern Cameo is Taken, and the Process.

The substance of which a modern cameo is made, is a piece of sea-shell. Every one must have noticed that, while the outside of many shells is rough and unseemly, the interior is perfectly polished, and often of a brilliant color. If the shell be broken, the way in which the two layers lie upon and pass into each other may be clearly seen. The species used by the trade will be described farther on, but we may here premise that they are chosen on account of the thickness and hardness of the layers, of the contrast of color between them, and the presence of knobs on the exterior surface, which render it possible to work in relief.

When a cameo is begun, a piece of the shell, rather larger than the ornament is intended to be, is cut out and affixed to a wooden holder by means of a substance which looks like a coarse kind of sealing-wax, and seems to the touch as firm as stone. but at once yields to any high degree of heat. The inner surface of the shell is of course the lowest, and on the gray outside the master draws a rough outline of the design, and places the work in the hands of an apprentice, who reduces the knob by means of a file to the requisite height, and with the same instrument removes all the gray matter that lies outside the boundary lines, and dresses the whole of the irregular surface. In this condition a cameo looks like an irregular piece of chalk rising out of a small plate of colored glass. It is now returned to the master, who again draws the design in pencil upon it, but more carefully this time, as the places in which the dark background has to be seen through the white mass must be indicated; and from him it passes to another apprentice or workman, who has already learned the use of the *bulino* or burin. This is an instrument which is present in at least twenty forms in every workshop of importance—the coarser almost resembling a stonecutter's tool; the finer are nearly as delicate as those used by an engraver. Thus, from the beginning to the end, the work is always submitted to the master's eye, and always passes into more skillful hands, until he himself adds the finishing touches.

The great fault of most modern cameos is an excessive fondness for detail. The more labor that is spent upon a piece, the more valuable it becomes. Besides this, the master takes a pleasure in the exercise of his skill; he is proud of showing his work through a lens and pointing out the fitness of the single lines, and the perfection of the whole execution. This exactly suits the taste of many of his best customers, and so the general purpose of a design is hidden under a crowd of minute felicities. It is because the Neapolitan workmen are comparatively free from this fault that their work ranks so highly as it does; but even they fall into it at times, especially in their portraits, the cheapest of which are usually also the best.

The shells used by the cameo cutter are of three kinds. The most valuable, *Cassis tuberosa*, is known in the trade as *Conchiglia serpentina*. When the shell is perfect, the external layer is of a spotless white, while the lower one seems at the first glance to be black. It is, in fact, of a dark-gray tint, something like unpolished steel, with brown reflections. But such specimens are exceedingly rare, as much as twenty-five francs being sometimes paid for a single one. In imperfect examples, the white layer is either too thin or is spoiled by yellowish spots, while the black one is wanting in thickness and hardness. These shells are bought by the hundred at the price of from six to eight hundred francs. About a third of the number are worthless, while only single parts of many of the rest can be used, and then only for inferior articles.

CONGRESS should understand that the country needs relief from the burdens of unnecessary taxation. Business is improving—that is, it is not quite as bad as it was—but it is yet far short of the activity of good times. National taxes are about \$1,000,000 a day; bounty taxes for the protected industries are over \$1,750,000 a day; state and local taxes, taking the whole country, foot up nearly another \$1,000,000 a day. National and state taxes amounted in 1880, according to the census returns, to fully 8 per cent. of the gross value of the annual products of the country—over 8 per cent. on \$10,000,000,000. Prices for everything raised and turned into money are lower than have been known for many years, and yet public burdens remain unnecessarily high.