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**“AN AIR OF ORIGINALITY AND GREAT RICHNESS”: THE PROFESSIONAL
AND PRIVATE PAPERS OF SILVER DESIGNER CHARLES OSBORNE,
1871 —1920**

by

Katharine Ann John

A thesis submitted to the Faculty of the University of Delaware in partial
fulfillment of the requirements for the degree of Master of Arts
in Early American Culture

Spring 2001

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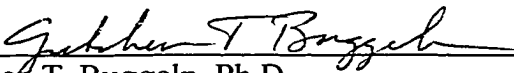
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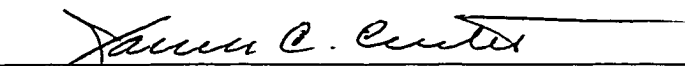
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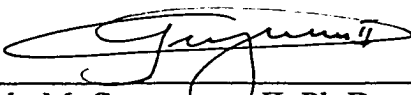
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Katharine Ann John

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ABSTRACT

Mystery surrounds most silver designers of the late nineteenth/early twentieth centuries. As large, mechanized manufactures replaced small, independent silversmiths, firms rendered individual designers nameless as it promoted its name, not its designers' names. Charles Osborne designed silver for Whiting Manufacturing Company (1871-1878, 1888-1915) and Tiffany & Company (1879-1887). His papers, in the Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Museum, provide a crucial opportunity to individualize the anonymous role of American silver designers at this point in history. When considered with the history of silver production, design, and innovation, Osborne's story affords another means of understanding artists and the design process. Osborne's papers provide insight into design and production, and they reveal the individuality of each design. This paper utilizes Osborne papers, patent records and information from Tiffany and Company archives to situate Osborne historically and to evaluate the importance of silver, and silver designers, in America.

Introduction: 1800-1850

Mystery surrounds most silver designers of the late nineteenth and early twentieth centuries. Historic records share little of their professional careers and often less of their private lives. This anonymity is due in large part to the rise of silver manufacturers. As large-scale, mechanized manufactures replaced small, independent silversmiths, firms rendered individual designers nameless as the company strove to promote its name, not that of its designers. Instead of a maker's mark, a manufacturer's mark became the item of interest on both small and large silver pieces. Whereas early Americans associated names like Paul Revere and Joseph Richardson with silver, late nineteenth-century and early twentieth-century Americans recognized firm names, such as Tiffany and Gorham. One late nineteenth century designer, Charles Osborne, devoted his professional life to designing silver objects for Tiffany & Company and Whiting Manufacturing Company. Only scant information has survived on his work at the firms. Fortunately, many of his private and professional papers were saved and placed in the Joseph Downs Collection of Manuscripts and Printed Ephemera at the Winterthur Library. These documents can be pieced together and evaluated in order to provide insight into his life as a professional designer and a private artist. Although the papers do not provide a full description of Osborne's personal life and career, they do illuminate the role of a

silver designer at the turn-of-the century. When considered with the history of silver production, design, and innovation in America, Osborne's story allows for another means of understanding and contextualizing artists, artistry, and the process of silver design.

A chronological survey of silver production in mid-nineteenth century America evidences that the industry underwent many dramatic changes prior to Osborne joining the trade. An overview of this period will properly situate Osborne's arrival in the field.¹ Beginning in the early nineteenth century, American silver production underwent constant transformation as technology developed and as labor situations and economics shifted. Early American silver production mimicked that of Europe: small silver shops, which had existed since antiquity, employed individuals who worked objects by hand. This intimate work with metals was gradually replaced by large-scale manufactures that produced a combination of hand-wrought, expensive objects and machine-tooled, common wares. Charles Venable notes "[b]y 1890, in fact, silversmithing in America had changed so drastically that it is still hard to believe that such revolution could be accomplished in just fifty years."² Silver was certainly not the only industry to undergo radical development; at the most general level, most American industries employed new technologies as factory production techniques gained popularity and inventions eased labor, resulting in more efficient use of time.

In addition to technological advances, economic factors spurred changes in the industry. The Tariff of 1842 had one of the single greatest effects on nineteenth-

century American silver production, because it served as the springboard for all other changes in the silver industry. Through the tariff, Congress introduced a 30 percent ad valorem tax on imported silverware — a ten percent raise from previous taxes. These additional taxes led money-conscious consumers to turn to less expensive, homemade goods rather than pricey imports. Increased demand encouraged American silver manufactures to create more goods and to invent and implement new technological improvements and advancements, and the push for technology resulted in machines creating higher quality, cheaper silver objects that undoubtedly pleased consumers aesthetically and financially. For example, William Gale invented a roller die to shape flatware, William Crossman patented a means to spin three-dimensional objects from silver sheet, and a British firm, Elkington & Company, developed electroplating. These inventions affected American silversmithing as each made machine production easier, faster, and able to produce high quality products.³ This decrease in costs to the consumer and increase in availability of objects, made possible through improved economics and technology, resulted in more Americans purchasing more American silver than ever before.

In addition to benefits gained from technological advancements, individuals such as Charles L. Tiffany, William D. Whiting, and John Gorham created large manufacturing centers that revolutionized the silver marketplace. Unlike small shops, these large venues could display and sell a high number of items. Tiffany & Co. sold directly through retail shops, Gorham and Whiting, on the other hand, sold through wholesale venues. The firms created a winning combination: more efficient machine

production and larger scale marketing of vastly more goods. Behind the success of the companies were skilled designers who were able to create marketable objects and craftsmen who continued to augment the machine work by completing the more delicate detailing or adding initials or personalized writing on the pieces. Unlike the earlier shops, where one man could create a piece from beginning to end, large-scale silver production called for specialization of skills, as firms hired numerous people to work on different facets of a single object. In most factories, craftsmen were situated in small manufactories which allowed chasers or engravers, for example, to establish their own department and to work as a unit to create their distinct portion of the object.⁴ These individuals labored together to bring notoriety to the firm, not to themselves. A firm still relied on its employees' craft skills to make the company distinctive — these men's ideas and drawings, skillfully transferred to metal, illustrated the creativity, ability and respectability of the entire company.

Because silver was a commodity whose value fluctuated wildly, economic cycles also had a tremendous impact on the industry. Charles Venable writes:

From 1872 until 1915 the price [of silver bullion] dropped continually, with few exceptions. During the course of these four decades, the metal lost over 60 percent of its value. To a point this decline was welcomed, since more and more people could afford the less expensive silverware. Along with the falling price of silver, American silverware producers had to cope with a much more unstable business climate than had existed between 1840 and 1875. In fact, the business depression which began with the Panic of 1873 was in monetary terms second only in severity to the "Great Depression" of 1929-1939.⁵

This rather tenuous situation strained the industry — as silver manufacturers wanted to produce enough goods to meet consumer needs they had to be cautious in an increasingly volatile national economy.

Silver has always been an emblem of status. Now a growing middle class of Americans with new buying power desired to bring silver (or a reasonable facsimile, such as silverplate or electroplate) into their homes. As Americans increasingly used objects to communicate information about themselves to others, artful objects, such as silver, took on new meanings. Silver objects certainly conveyed these same ideas prior to this point in history; however, the late nineteenth century brought dramatic change in American consumption and purchasing, which resulted in the concept of objects serving as expressions of self. This idea of objects as indicative of their owners' concept of self, status, and consumption continued throughout the century. A variety of venues sustained Americans' ideas of consumerism and encouraged their spending, as noted by Richard Wightman Fox:

It is the emergence of a new consciousness of the centrality of consumption in American life. A wide array of commentators, activists, and authorities made Americans acutely aware of their new collective role as consumers. A vast literature — novels, social science monographs, government reports, magazine pieces, trade journal articles, reform tracts — documented and dissected, celebrated and abominated the new culture of consumption. Americans were not passive creatures subject to direct manipulation by wily agents of capital. They became consumers through their own active adjustment to both the material and spiritual conditions of life in advanced capitalist society.⁶

The great stylistic movements that infiltrated the American design landscape during this period insured that a wave of fantastic silver production would sweep the

country. The new national and international ideas of art and design created a fertile environment for silver designers to create new designs and for manufacturers to create new wares. It is important to note that the confluence of these three areas — economic, technological and artistic — were necessary to create this new environment for silver production. Each impacted the other: the new designs could not be made without the favorable economic situation and technological advances, the technology would have been useless if the economy could not support it or if new styles were not made with it, and the economic situation would not have mattered if individuals had not been interested in making new forms and designs or inventing new technology. It was the intersection of all these points that made this time period arguably the most interesting point in American silver history. It was during this incredibly rich period that Charles Osborne lived out his career as a silver designer.

Early Professional Life: The First Years at Whiting, 1871-1878

Charles Osborne's early life remains largely a mystery because of incomplete biographical information. Born in England on 21 September 1847, Osborne was the son of David and Ann Webb Osborn. It remains unknown when the spelling of his surname changed from Osborn to Osborne, although he used Osborne throughout his career. As a young child, he moved to America, and at 23, he married Eliza Harris Chapman Elder in Brooklyn, New York on 13 October 1870. According to their marriage certificate, the bride's family and friends attended the wedding, but

Osborne's family did not participate in the ceremony. The couple had two children, Evelyn and Harold Skene Osborne. Osborne also sang in the Church of St. Mary the Virgin's choir, and he joined Brooklyn's Fortitude Lodge in 1878. Unfortunately, no other known information exists on Osborne's familial life.

At an unknown date, Osborne may have studied at the National Academy of Design. Originally formed in 1802, the Academy established itself as an institution composed of professional artists who held annual exhibitions and generally supported the arts, both fine and decorative.⁷ Additionally, the Academy supported academic efforts and held classes to educate formally its members. If he studied there, Osborne certainly learned from some of the most renowned artists of his time.

Whiting Manufacturing Company was the first known silver manufacture to employ Osborne. Whiting had an interesting and complex 82-year history with various locations, owners, and management. The company began as a jewelry manufacture in 1840 when William Dean Whiting (1815-1891) and Albert T. Tift created Tift and Whiting in North Attleboro, Massachusetts. In 1853, Whiting bought Tift's share of the company, and he established a New York office. After this location transfer, Whiting expanded the company's product line to include additional pieces such as hollowware and silver combs. For a brief time the firm switched names to Whiting, Fressenden & Cowan, and finally, in 1866, Whiting incorporated, becoming Whiting & Company.⁸ The company relocated to Newark, New Jersey after the factory in North Attleboro burned; in 1910 Whiting moved to Bridgeport, Connecticut.⁹ William Whiting left the company in the late 1870s; in

1892, Whiting Manufacturing Company joined with several other silver firms to create Silversmith's Company while still retaining its name. Gorham Corporation bought out Whiting in 1926, which effectively terminated the company, and it moved to Gorham's Providence, Rhode Island headquarters.¹⁰

On 1 March 1871, Osborne signed an agreement with Whiting Manufacturing Company that legally bound him to work for its manufactory in Attleboro, Massachusetts. How Osborne came in contact with Whiting Manufacturing Company or what jobs he worked prior to his start at Whiting remains unknown. The contracts drawn between Osborne and Whiting note that he was employed

[A]s a (sic) Artist, in their Department of Design, and as a Supervisor Inspector and Director of all such matters and works of art and design — appertaining to their said manufacturers, us said Company may from time to time, request and require, according to this best art skill and ability — well and faithfully, solely, and exclusively and to the entire exclusion of and forbearance from using his brush or his pencil, or the products of his brush or pencil, in the employ or for the use and benefit of any and all other person or persons, whomsoever.¹¹

From 1 March 1871 to 1 March 1872, he received \$1,800. The next year Whiting Manufacturing Company paid Osborne \$2000; the third year he earned \$2300.

The Joseph Downs Collection of Manuscripts and Printed Ephemera does not hold any of Osborne's sketches from his first appointment with Whiting; consequently, it is difficult to conjecture what type of designs he created on a day-to-day basis. Moreover, no objects have been previously attributed to Osborne from 1871-1878.¹² However, patent records prove that Osborne created three of Whiting's five manufactured flatware designs from 1871-1878 and personally issued the patents

for the designs. Whiting produced five flatware designs from 1871-1878: Armor, a simple modified trifold end spoon with a stylized palm branch extending down the handle; Honeysuckle, a round end spoon with curved honeysuckle filling the fingerpiece and a reeded shank; Japanese, a round end spoon with a bird rousant; Arabesque, a rounded end spoon with a circular void surrounded by vines and flowers; and Egyptian, a modified trifold end spoon with a death mask, similar to that of King Tutankhamun, on the handle. Osborne patented both Honeysuckle, Japanese (Figure 1) in 1874, and Arabesque (Figure 2) in 1875.¹³ Considering he began work for Whiting only in 1871, it is remarkable that a newcomer to the firm created three of their five designs.

The five flatware designs, including Osborne's, indicate that Whiting produced fashionable flatware but was stylistically several years behind such firms as Tiffany and Gorham. In 1870, Gorham produced Queen Anne, a pattern similar to that of Arabesque with its circular void and heavily decorated surround, five years earlier than Whiting's similar pattern. Likewise, both Tiffany and Gorham produced Japanese-influenced flatware in 1871, three years before Whiting. In addition to flatware, Whiting created hollowware designs that were fashionable but behind the other firms. For example, an 1875 line of tea accessories consisting of bright-cut engraved gilt leaves and berries with chased leaves handle stops and a heavily repousséd floral tureen from 1878 illustrate the "old-fashioned" aspects of Whiting's designs.¹⁴ These objects indicate that Whiting's designers were thoroughly familiar with the silver industry and that they attempted to mimic fashionable designs with

which other firms found success several years earlier. Simultaneously, the firm's slow adoption of the styles shows conservatism on Whiting's part: the firm did not create patterns until other firms achieved success with the style.

Although Whiting produced high quality objects, as evidenced by some of the company's larger presentation silver, the company did not participate in some of the most important events relating to silver design during Osborne's initial tenure.

Whiting was conspicuously absent from the 1876 Philadelphia Centennial World's Fair, one of the few great fairs held in the United States, at which most of the major silver houses, including Tiffany, Biddle & Co., Gorham, and Reed & Barton attended. Additionally, the Fair gave its participants the opportunity to introduce a new style to the nation, a style now referred to as aestheticism.

The Aesthetic Movement, which permeated decorative arts, fine arts, and architecture in America during the 1870s and 1880s, played a prominent role in the 1876 Philadelphia Centennial World's Fair, although history has given more attention to the Fair's Colonial Revival aspects. Beauty served as the thrust behind the Aesthetic Movement — craftsmen, theorists, and critics focused on art for art's sake and studied how art could be applied to all objects and decoration. Although aestheticism had its roots in Britain, William Morris's wallpapers, Charles Locke Eastlake's *Hints on Household Taste*, and Oscar Wilde's lecture circuit introduced the style to America.¹⁵ The style infused and incorporated a number of ideals and beliefs. At the movement's heart was the belief that all things could be artistically beautiful and that this beauty could be achieved unconventionally. Ideas, rather than

straightforward objects, could be painted and appreciated according to proponents of the aesthetic movement. Nature, Japanese art, and the human form all served as inspiration for the art. It was not until the 1876 Philadelphia Centennial World's Fair, however, that the Aesthetic Movement truly arrived in America. Despite this tremendous opportunity to design and show silver in the new fashion, Whiting did not enter a display. Whiting was certainly capable of utilizing elements of aestheticism as evidenced by some of the aforementioned patterns, including the floral flatware designs, that used the natural and Japanese concepts from the Aesthetic Movement. Perhaps Whiting feared it would be overshadowed by firms who used the style more fully and frequently, such as Tiffany.

Whiting did participate, however, in the most famous competition for silver designers in the late nineteenth century, the Century Club's contest to design a commemorative trophy for William Cullen Bryant's eightieth birthday. This challenge, in which all the major firms participated, fully embraced the Aesthetic Movement and allowed a designer from each firm to flex his design muscles and allow his creativity and skill to create an object unencumbered by cost. Whiting appointed Osborne to the task of creating the firm's entry. Gorham Manufacturing Company, Black, Starr, & Frost and Tiffany and Company also submitted designs created by James T. Pairpont, Charles Witteck, and James H. Whitehouse, respectively. Although largely ignored today, Bryant (1794 — 1878) stood as a well-known figure in nineteenth-century America. Early in his career, Bryant's poetry, especially his poems relating to nature, brought him to national attention, but his

tenure as editor of the *Evening Post* and champion of anti-slavery causes led him to greater notoriety. Fittingly, the trophies submitted for consideration drew on Bryant's fame as a writer and thinker. Tiffany and Company's design won and Tiffany later presented the one-of-a-kind vase to Bryant on 20 June 1876 after Eugene J. Soligny worked for one year chasing the trophy. After being displayed at the Centennial World's Fair, it became the first piece of American silver at the Metropolitan Museum of Art, donated by Bryant to the museum.

Osborne's design, classical in form like the other entries, featured a winged woman representing Truth at the top of the trophy. The trophy's body consisted of Bryant, in silhouette, framed in an oval surrounded by highly ornate panels which illustrated details of two of his poems, "The Song of the Sower" and "Sella." Flowers, leaves and other vegetation encircle the trophy, leaving few unornamented areas. The base, made of marble, held four other illustrations.¹⁶ Osborne's sketch suggests he envisioned a highly repousséd and chased object. Moreover, his design, while classical, embraced many of the ideals of the Aesthetic Movement, including ideas of nature, art for art's sake, and accessibility. Osborne's inclusion of these new ideas indicates that he had a strong sense of the important stylistic developments of the day. When the Aesthetic Movement was still new in America, Osborne created a trophy which anyone could appreciate — the viewer would not need to be formally trained in art, history or principles of the Aesthetic Movement to appreciate the vase's grandeur, design, or craftsmanship. Osborne designed a stunning piece which, unfortunately, was never crafted into a three-dimensional object.

An overwhelming amount of excitement and importance surrounded the trophy. The competition has been noted as the singular event that shaped silver consumption in America. Katherine Howe described it as a challenge to all American firms: the Century Club “[threw] down the gauntlet to America’s best silver manufacturers.”¹⁷ As discussed earlier, consumption became increasingly conspicuous during this period, and silver, especially large pieces, became the perfect venue for displaying wealth. Howe comments further, “With the advent of our monetary, property-owning society there had to be other measures of wealth, and as a corollary there was a competitive need to display one’s wealth. Silver, and of course gold, were the ultimate materials for display.”¹⁸

The public viewed the Bryant trophy as a true work of art and not winning the competition certainly disappointed Osborne. Perhaps to alleviate some of Osborne’s frustrations over losing the competition, his brother Harry, who also worked for Whiting Manufacturing Company, penned him a letter on 9 March 1875. After asking after the family and apologizing for not visiting with Osborne the last time he was in “Attleberry,” Harry wrote:

Am also very sorry you was disappointed in the matter of the “Bryant Vase.” You deserved it and I think would have had if the thing had been fairly decided; at all events the attempt has given you a big name among the principal houses, many of whom declare yours to be the best design by far. It has also raised you very much in the estimation of our house. Mr. B. told Joe Beach to-day that “there is not a house in the country able to hire you from them.” How is that for high? When you next make arrangements with them “don’t you forget that” and keep your figures high enough.¹⁹

Harry's letter suggests several interesting points about Osborne's career. First, he hints that Osborne will soon be renegotiating his contract with Whiting. Second, he reminds his brother that Whiting and other firms think very highly of him and that Osborne's salary should reflect this newfound prominence, suggesting that a designer's salary reflects his importance at the firm as well as in the field. His brother also reveals that the firm believes it will be able to retain Osborne's services. Although "Mr. B." said no other firm could lure Osborne away from Whiting, he would soon be proven wrong.

Employment by Tiffany: 1879-1887

At Whiting, Osborne established himself as a fine silver designer. Other firms certainly took note of him, as he was Whiting's entrant in the Bryant competition, and two firms made their interest known. On 2 November 1878, H. Blanchard Dominick, of Dominick & Haff, penned a rather cryptic letter to Osborne in an attempt to attract him to their firm. Dominick stated: "We would be glad to see you at our office to talk over some matters of business. If you do not think best to come to the office by naming time and place Mr. Haff and the writer will meet you. Hoping to hear from you soon."²⁰ Dominick & Haff, another well-known and respected New York firm, established in 1821 as William Gale & Son; in 1872, the company changed names to Dominick & Haff. Originally recognized for smaller silver pieces, the firm created all types of silver wares until 1928 when Reed and Barton bought it. Although

Osborne's papers do not indicate if he agreed to Dominick's mysterious meeting, Osborne did not transfer to Dominick & Haff, but he did decide, less than two weeks later, to go to Tiffany & Company. After working at Whiting for over seven years, Osborne quit the firm, in large part because he felt he would receive a more formal education at Tiffany. On 15 November 1878 Osborne penned a rough draft of the letter severing his ties with Whiting:

I beg leave to resign my position as your designer on the 31st day of December of this year — 1878. (par)I feel it is my duty to give you my reasons for taking this step; and will try to do so as concisely as possible — first promising — that I shall leave with considerable sorrow, for I have uniformly been treated kindly by you all. (par)I have long felt that I was making no real progress in my art work; and that I would be glad if I could find an opening, or place, where I could have a larger field for what talent I do possess. I felt that what I knew was superficial — and that I needed to go to school — for many things were to be learned that I was not in the way of learning — that I needed a more solid basis in my art education and that I should, properly, be under a master — who could guide and instruct me so as to make me more able and thorough for the rest of my life. (par)I became acquainted with Mr. Moore, of Tiffany & Co. and recognized in him a man whom I believe has in him all the qualities I desire in a master. I broached the subject to him, and explained my wishes. He has been good to think favorably of the matter — and the result is that I have formed an engagement with him for a period of three years. (par) I could have gone from you to other places — but would not. I feel however that I cannot afford to let this opportunity for higher development pass by. (par) I write this letter with many sincere regrets, I cannot part with men whom I have been in contact for the last seven or eight years without a natural feeling of sorrow. I hope that you will find some one to fill my place who will please you better than I have done — although I have tried to do my best. Yours regretfully.²¹

Although Osborne does not enumerate all his reasons for leaving — this letter only notes his want for a better education in design — several recent events certainly

played a part in his decisions to leave. Losing the Bryant vase commission stung Osborne. His brother's letter clearly indicates that Osborne made his disappointment known and that many individuals in his field discussed the results of the competition. Despite his brother's assurance that his design exceeded the others, most individuals agreed that Charles L. Tiffany's company created the most innovative, most intriguing silver objects. As a contemporary review of the firm noted, "No manufacturing firm has kept abreast of the requirements of the age so thoroughly as [Tiffany]. The partners have been cordial cooperators in responding to the most advanced ideas and have raised the making of artistic silver to a height never reached to my knowledge by silversmiths in preceding ages."²² Tiffany's great success at the 1878 Exposition Universelle at Paris and the Bryant commission certainly added to these accolades. At the Exposition Universelle, Tiffany created an international name for itself because of the gold medal it won for the elaborate, exotic, japanesque-inspired metalwork the company showed.²³ Objects such as the Conglomerate Vase, which inlaid a series of other metals into the silver, illustrated Tiffany's ability to use the most modern metal techniques. Critics described objects displayed in Paris as "each a masterpiece of its class and each as much a work of art as is handsome painting by a master of the brush."²⁴

Osborne specified the opportunity to work with Edward C. Moore, Tiffany's chief designer, as one of his primary reasons to leave Whiting. Moore, who won a gold medal at the Exposition for his japanese-style revival pieces, had created a school at Tiffany where designers could study with him. The combined opportunity

to work at a medal-winning firm and study with a “master” from whom he could receive formal training strongly appealed to Osborne; his letter clearly indicates he felt he needed continued mentoring and training in design.²⁵ In some ways, Osborne’s desire for additional design training is perplexing. He already had achieved a high level of success, as indicated by Whiting appointing him for the Bryant competition. Although his papers do not include any of Osborne’s early sketches, they must have been of great design interest and quality for the company to give a new employee such a commission. Obviously, the desire to win a grand competition, not just submit a design, encouraged Osborne to receive training at the country’s preeminent firm. More than winning an award, however, was Osborne’s desire to make progress as an artist, to be “more able and thorough” and to achieve a solid basis of artistic understanding. He feared what he knew was “superficial.” Osborne’s letter indicates he feared he achieved all he could at Whiting, considering he was its best designer after only a few short years.

In 1878 Osborne rented a house on Riverdale Avenue, Yonkers, for one year, perhaps to be near his new place of employment or in honor of his recent appointment. Relatively little is known of his work at Tiffany. Tiffany never directly employed Osborne; rather, he served as a freelance designer for the firm during his appointment. This arrangement was quite rare for Tiffany; their designers usually worked strictly for the firm. Traditional employment arrangements were typical for most firms, as firms would not want to share designers over fear of sharing designs. Firms carefully guarded their sketches and ideas to prevent competing firms from

duplicating or mimicking designs. Strict employment rules also helped prevent this from occurring. No documentation exists stating why Osborne and Tiffany established this rare working arrangement; in fact, Osborne's name does not appear in any of Tiffany's employment records.

Recent scholarship has attributed numerous elaborate pieces of Tiffany hollowware to Osborne.²⁶ These identifications, based on an 1885 *Connoisseur* article, suggest that Osborne created highly complex pearled ware for the firm. Several sketches attributed to Osborne illustrate this type of highly elaborate, rich drawings he created for the firm. If the sketches are in fact Osborne's, they evidence his ability to design beautiful pieces of hollowware in the latest style. The designs show a mature use of organic forms to decorate and accentuate inorganic forms. In one of the attributed sketches, Osborne skillfully wraps the vine of a tomato plant around a coffeepot (Figure 3). The round tomatoes and full leaves echo the bulbous shape of the coffeepot. He littered the remainder of the pot with various insects: a butterfly dances across the top of the coffeepot; a ladybug crawls on the spout; and a grasshopper darts near the vine. Another nature-inspired object utilizes many of the same forms to create a vital candelabra with richly detailed arms and candle cups (Figure 4). Vines run up the arms and cradle the candle cups. Bugs and other small creatures, including a frog, creep across the candelabra. Osborne created highly articulated plant forms to place on the center element of the candelabra, including long peapods, etched and chased leaves, and pearled swirls. Although the designs are undated they all date roughly to a period when organic forms were in vogue, and

Osborne, working at the company's wealthiest firm, could fully express the beauty of this style without concern for cost or expense.

Osborne worked for other firms and agencies while creating objects for Tiffany. For example, in 1881 he designed a bronze medal of Cleopatra's Needle with Gaston Feuardent, which George Hampden later engraved. The medal, struck in bronze, commemorated Khedive Ismail giving the Egyptian obelisk to America. One side of the coin illustrates the obelisk, originally erected by Thothmes III, which was moved to Alexandria by Roman Emperor Augustus and later given to the United States as a good-will gesture. The papers in the Joseph Downs Collection of Manuscripts and Printed Ephemera suggest Osborne designed other small medals and medallions, although extant objects could not be located.

Whatever Osborne's work at Tiffany actually encompassed, certain people noted his career as impressive. On 17 December 1887, Frederick Stuart Church (1842 —1923) sent Osborne a letter reading, "Dear Osborne, I have set up a statue of you in my studio as my patron saint. Here after I worship at your shrine. Consider yourself St. Osborne from this time henceforth. Yours, F.S. Church" (Figure 5).²⁷ Frederick Stuart Church, a well-known painter of figures and animals, studied at the Chicago Academy of Design and at the National Academy of Design, perhaps with Osborne. Receiving such praise, albeit humorous, from a friend, but more importantly a fellow artist, certainly confirmed to Osborne that he now created better designs due to his tutelage under Edward C. Moore at Tiffany. Despite this praise, Osborne soon returned to the firm that first employed him.

Second Tenure at Whiting 1888-1923: The Social Context

After working for Tiffany for a little over nine years, Osborne returned to Whiting. On January 23, 1888, a note written between Osborne and Whiting detailed a four-year contract between them:

The spirit of the understanding between the Whiting Mfg. Co. and Charles Osborne is as follows that the Whiting Mfg. Co. will in addition to the present salary received by said Osborne secure and pass to his credit at the end of each of the coming four years 50 shares of the stock of the said company provided he can secure his release from a certain verbal understanding with Tiffany & Co.²⁸

This letter indicates several interesting aspects of Osborne's employment at Tiffany and his reappointment at Whiting. Tiffany and Osborne only maintained "a certain verbal understanding" which reiterates the highly unusual employment status Osborne maintained at Tiffany. Moreover, the agreement notes how desperately Whiting's management wanted Osborne back — not only did the company pay him a salary, they gave him stock options.

A great deal of change occurred at Whiting while Osborne worked for Tiffany. Whiting expanded tremendously during the 1880s, as did most American silver firms. Most firms doubled their number of employees in the 1870s; many would again double their work force by 1904.²⁹ Whiting created some of its most well-known silver objects during the last quarter of the nineteenth century, including American yachting trophies, displayed at Whiting's New York showrooms in 1895.³⁰ Osborne must have achieved a high level of notoriety at Tiffany for Whiting to be

willing to lure him back, at such a high cost, when the company was creating some of its most noted designs without him. One can imagine a rather triumphant reinstatement at Whiting. In all likelihood, his return eclipsed the firm's recent successes, because the native son returned home to bring additional refinement and improvement to the firm's designs after studying under the famed Edward C. Moore. Whiting had successfully enticed Osborne to return to the firm where he began his career.

After Osborne took over as head of design at Whiting, a French governmental report ranked the company third "in production and taste" behind Tiffany & Co. and Gorham — these accolades ascertained Osborne's importance to the firm and further glorified his reappointment.³¹ Of particular note, according to the article, was Osborne's style, a "mix of Hindoo (sic), Japanese, and Chinese," and his flatware pattern Ivory, which possessed "an air of originality and great richness."³² Moreover, the report indicated that

Whiting possesses one of the most interesting and numerous collections of table ware — tea spoons, and all the small useful objects which constitute small silverware. The silversmith is very original in his creations, and it is a pleasure to examine the diversity of his models, the variety of their decoration, where one finds arrangements full of taste, inspired by a serious study of nature.³³

Despite these accolades, Osborne might have viewed his celebrated return to Whiting as somewhat of a disappointment. The company evidently regarded his work highly, as indicated by his promotion to superintendent in 1892 and to vice president in 1905. This promotion indicates that Whiting wanted Osborne to fill more roles for the company than he did during his earlier tenure. Not only would he design

for the company, Osborne would fulfill managerial responsibilities for the firm. This shift in responsibilities made Osborne a crucial employee of the firm; perhaps Whiting felt that Osborne would not leave again if he were fully instated into the company. However, Osborne's papers maintained in the Joseph Downs Collection of Manuscripts and Printed Ephemera suggest that the man who spent the previous ten years creating intriguing and artful objects for Tiffany became a designer of rather commonplace flatware and Colonial Revival. This change from modern design to dusty historical reproductions must have been particularly difficult in view of the continued sweeping revolutions in silver design.

As mentioned earlier, Osborne designed silver during one of the most exciting periods in American silver history. In the 1870s and 1880s, the push of the Aesthetic Movement spurred innovative silver designs. The Arts and Crafts Movement quickly followed the Aesthetic Movement, each reinventing design and style. Colonial Revival ideas ran parallel to these movements and served as a backlash against the new, more modern and innovative designs. These varying theories in design and implementation resulted in Americans being pulled many different ways aesthetically and artistically. Advocates of the Aesthetic Movement and Arts and Crafts felt that a reevaluation, and in some cases a complete abandonment, of older styles would create new, better art in America. Those who embraced Colonial revival argued that history should serve as a model for contemporary art. Articles and events of the period illustrate this conflict — some praise the new styles, others harshly condemn them. Some Americans embraced the new styles and adopted Art Nouveau and other modern

designs as a means to identify with an increasingly changing society. In fact, the 1876 Philadelphia Centennial Exposition most clearly shows this conflict, because as the Fair clearly solidified the importance of Colonial Revival and patriotism, it also served as a catalyst for Americans to accept and embrace their new, more urban, more industrialized society.³⁴ However, many Americans turned to the old for an aesthetic standard and the subsequent backlash against the new styles proved overwhelming.

In the October 1905 issue of *American Homes and Gardens*, Joy Down claimed “Be as original as you please... but the originality must be confined within the iron-bound limits of historical precedent. Don’t go in for freaks, although the freaks be, in a way, artistic successes.”³⁵ The “freaks,” of course, were the new art styles. This type of sentiment permeated the issues of *American Homes and Gardens* throughout the first two decades of the twentieth century — the magazine applauded the old and regarded the new with suspicion. *American Homes and Gardens* was certainly not alone in this sentiment. Many contemporary articles agreed with the broader public’s condemnation. In an article detailing the rise of Art Nouveau in Germany, Ralph de Martin cautioned his readers:

And new art it is, in a very new sense. It is but fair to state at the outset that not all of this new art is good or even interesting... it is but simple candor to point out that Germans themselves are often the most flagrant offenders against the canons of good taste in their most developed forms of art nouveau.³⁶

In addition to these damning admonitions, *American Homes and Gardens* writers expounded on the joys of Colonial Revival — a “widespread admiration for old household things” — and attributed much of the movements’ success to the

Centennial.³⁷ In a 1912 article, Howard Bowen credited the revival for pulling America out of the slums of taste.

Taste in America had reached its lowest ebb [prior to the Centennial]. The horrors of mid-Victorian era were about to give way to the absurdities of “East Lake” and the American version of the “Queen Anne” periods. Everything was being made by machinery, craftsman had been banished and all but forgotten, and people of discrimination were struck with the refinement, beauty, and tasteful elegance of old furniture, silver, glass and fabrics which were being shown.³⁸

Other events, such as the 1926 Sesquicentennial Celebration and the Metropolitan Museum of Art’s unveiling of the American Wing, helped sustain America’s interest in recreating the past in their homes and museums long after the revival first hit America and made many forget the other more modern style movements.

This spirit of colonialism permeated Osborne’s second appointment at Whiting and many of his sketches possess a strong sense of Colonial Revivalism. It is difficult to see how Osborne fits into this colonial nostalgia and the desire to glorify the past which industrialization was quickly eliminating. Due to the fact that Osborne created very innovate designs for Tiffany, it could be argued that Osborne did not embrace the Colonial Revival on his free will. Papers do not exist stating Osborne’s stance on Colonial Revival; therefore, it remains unclear if the prevalence of historically-inspired designs were requested by Whiting or preferred by Osborne. What is known, however, is that Whiting needed to appeal to the huge market for colonial-inspired flatware and hollowware, because Colonial Revival dominated American style at this point.³⁹ Whiting was certainly not alone in this thought. Gorham Company’s vice president John Holbrook wrote that the popularity of

Colonial Revival designs and reproductions was “one of the most hopeful signs... for the development of a sincere, pure, and true style of American art.”⁴⁰ Yet America was in the middle of a stylistic revolution, and many artists and consumers felt this pull. The modern style movements allowed artists to fully explore their abilities to create new, intriguing designs and objects. An unattributed article in *Connoisseur* best notes this change:

The chief characteristic of the present age is its comprehension of true art. Steam has brought the ends of the earth into contact with the centres of intellectual activity, and to those who are willing to learn there is an immense harvest of knowledge. Some writers have considered this essentially an eclectic stage, not a creative one, and in some important particulars this is true. It is obvious that the eclectic stage must precede the higher and more developed condition in which new forms of beauty are born to bless the world. In some of the channels of artistic thought we, it is true, are still repeating the best things of other nations. But in others we are more advanced. We are leading. We, one of the youngest nations of the Aryan race, have outstripped all competition and have Europe following humbly at our heels.⁴¹

This article notes that America had to serve as the forerunner of new styles for the world. Due to the increasingly global view of the world, America needed to be inventive, rather than repetitive, in order to rank as the foremost authority on art and knowledge. The author later states that one area of superiority is metalworking and that the crux of American silver is its “decorativeness.” He suggests that Europe continues to use outdated and boring styles while America aggressively pursues the new.⁴² The author, of course, is mistaken. Most style movements originated in Europe. The author’s overly enthusiastic critique of American silver, however, certainly embraces many Americans’ interest in all the new silver objects and

curiosities. Osborne must have desired to be a part of this change, although his sketches suggest that professionally he was unable while at Whiting because so few of them draw on the new. While working at Tiffany, Osborne created designs for a vastly different clientele. Simply stated, the rich could spend in ways that Whiting's target audience could not. Tiffany clients spent lavishly, and were the sort of people who an 1889 columnist for the Hoboken, New Jersey *Evening News* targeted. He noted that "fortunes [were] spent in the beautiful designs made today" because "never before has American silverware occupied the position it does today. It is unequaled the world over."⁴³

The author further claims that although prices for the exquisitely designed, chased, and repousséd dinner sets were high, America was full of individuals who "do not know what to do with their wealth, and for them the silversmith sets his wits working to invent costly trifles."⁴⁴ The rich had great purchasing power and the rush of American silver on the market provided a wealth of objects for consumption. These articles indicate that wealthy Americans aggressively pursued and purchased "new forms of beauty" — "costly trifles" which brought to life the best designs of the day. All American consumers, however, did not have this purchasing capability, thus most companies, like Whiting, had to appeal to a broader range of public, and produce a broader price range of wares; Colonial Revival styles fit this need. Unlike the tremendously wealthy, who could purchase and replace their objects as styles changed, most Americans desired items that could be used for a long period of time without becoming horribly outdated. To this end, Colonial Revival objects possessed

a certain timelessness. Whiting picked up this market, essentially one of middle-class, conservative tastes.⁴⁵

Second Tenure at Whiting: The Sketches

It proves exceedingly difficult to attribute actual objects to designers unless a signed design can be found. Consequently, this paper focuses on the known designs of Osborne and what can be learned from them through comparison and evaluation. Not only do they suggest that Colonial Revival-inspired designs may have comprised the majority of Osborne's professional drawings, they also illustrate Osborne's process as an artist, what he made versus what the company manufactured, and the number of designs he produced.⁴⁶

A comparison of patterns Whiting issued during Osborne's two periods of employment — five patterns from the first tenure and 45 patterns from his second tenure — with the sketches in the Joseph Downs Collection of Manuscripts and Printed Ephemera collection reveals the differences between the flatware manufactured by Whiting and the numerous flatware patterns which Osborne designed.⁴⁷ Interestingly, only one of his patterns from his second tenure truly compares to a produced line of flatware. In 1904, Osborne designed a pattern called "Violet" (Figure 6). In 1905, Whiting began distribution of its Violet pattern. Although both shared the same name, Osborne's richly ornate 1904 design had been tremendously scaled back during production. His design featured a modified double

fiddle handle with a blossom on the handle front at the top. A center void surrounded by ribbed edging decorated with four violets serves as the focal point for the spoon. Several fully-blossomed violets trail down the spoon's handle, leading into buds near the spoon. A ribbon adorns the section where the bowl and handle meet. The pattern produced by Whiting proved to be much simpler. Again, a double fiddle handle has one violet at the top. A single violet and one bud decorate the center of the handle. The remaining handle has a vine connecting a shell at the base of the handle with the aforementioned violet and bud. Interestingly, Osborne's unused Violet pattern shares more similarities with Whiting's Lily pattern, produced in 1902, with its heavily repousséd handles.

Osborne's "Rose" pattern, which shares similarities with the Lily pattern, provides insights on his ability to create variations on a theme as well as the progression of Osborne's designs as styles came in and out of vogue. In 1904, Osborne designed two different Rose patterns. In one pattern, a fully-blossomed rose forms the central design in a trifold-end spoon (Figure 7). Each rounded shoulder contains a full blossom and the blossoms' stems trail down the spoon, creating a blank shield-shaped element in the center. A slight bulge in the center of the stem accommodates several other blossoms, the stems of which fall down the remainder of the handle. The handle's edges are reeded and are bundled together by small leaf-like elements. Osborne used this bundled effect on many flatware patterns, and he sketched this element separately from his designs, perhaps to use as a reference (Figure 8). Another Rose pattern uses many of the same designs but varies slightly.

In this design, the central rose does not create the center trifold, as in the other spoon; rather, Osborne placed the rose inside the center trifold (Figure 9). A similar bunch of roses fill the center of the handle; however, Osborne employed a different edge design which consisted of a scrolled, almost foliate design running down the handle. Like the other border, Osborne frequently used this design.

Five years later, in 1909, Osborne developed his “Tudor Rose” pattern.⁴⁸ Much more stylized than the original Rose designs, these designs contained elements of the Gothic Revival. In one pattern, Osborne used a stylized flower for the center trifold; in the other, he used a shell design. (Figures. 10,11). Long, notched S-scrolls form the first one-third of the handle’s edge. An extended foliate element forms the remainder of the handle. In the center of each handle, a stylized rose and stem decorate the spoon; however, each stem has a slightly different foliate pattern. At the base of the handle, each spoon uses a foliate and floral design, but each varies slightly from the other. These four designs indicate that Osborne designed numerous options for each of his desired designs. And, as his stylistic tastes and preferences changed, he adapted his designs to complement his ideas. The four patterns all share a same basic design. Their variances, however, display Osborne’s gifts as an artist — he could manipulate his designs to fulfill a design need and make slight changes to a design to create a wholly new spoon. Another interesting detail of his Tudor Rose patterns is that Osborne incorporated medieval style writing as a means to reinforce the style.

Another series of designs illustrate Osborne's ability to create a full line using only slight variations on a theme. He designed 15 flatware patterns that contain a distinctive shield-shaped element in its design.⁴⁹ Osborne did not date four of the designs; the remainder date from 1904 to 1915. The Whiting Company produced several shield patterns, including Colonial A, Colonial B, Madam Jumel, and Wedgewood; again, these designs prove far simpler than the usual elaborate flatware designs Osborne created.⁵⁰ A series of five shields designed by Osborne from 27 November to 29 December 1913 prove to be the most noteworthy of his shield designs: they best illustrate this process of creating numerous designs on a single theme. Moreover, they provide a rough timetable for Osborne's design output. The first spoon, designed on 27 November, has a flattened trifold handle, with four central design elements on the handle front (Figure 12). At the top, a rectangular box holds a non-descript floral design. Below that, Osborne placed an elongated octagon-shaped shield with a floral vine across the top and two vertical scroll designs on the lower edge. A small rectangle, similar to the other rectangle, sits below the shield. A round patera completes the design. Four days later, 1 December, Osborne designed a more fully-articulated spoon design using the same basic elements. In this spoon, a rectangular box holds a fully elaborated floral vine with distinct flowers and vines (Figure 13). A five-lobed shell sits on the box, filling the rounded center trifold which the previous spoon design left empty. Below this, a shorter octagon shield has a similar vine across the top; however, instead of two scrolls, the lower elements create a vine bow. A well-defined smaller rectangle and an elongated patera finish the

handle. These two spoons illustrate Osborne's ability to manipulate basic design elements to create a fully articulated spoon. Using the same basic design elements from the 27 November spoon, Osborne created a fully-fashioned spoon days later by slightly changing the elements to create a more pleasing design.

Four days later, on 5 December, Osborne shifted gears and created a more traditional shield spoon. On this spoon, Osborne placed a traditional shield hanging from a fully-articulated bow (Figure 14). Below the shield sits two criss-crossed branches and a patera with hanging bell flower. This spoon speaks to Osborne's familiarity and comfort with designs in the Colonial Revival style. It could as easily be from 1913 as it could be 130 years earlier. He apparently did not create any variations on this spoon.

The last two spoons, from 22 and 29 December 1913, prove comparable to the first two in that they both use the same design elements; however, they differ in that both are fully articulated whereas the other two spoons show a development in design. The 22 December spoon (Figure 15) has a ruffled, five-lobed handle end with a rectangular shield and a trailing bellflower design. The 29 December spoon (Figure 16) has a more rounded handle end with three small, round notches perforating the handle. The handle itself contains more traditional five-sided shield and a foliate design. These spoons reiterate Osborne's ability to create a variety of designs on a single theme. Although the spoons share some common elements, including the shield, bow, foliate designs and patera, Osborne created a wholly new object in each design through slight manipulation of the elements and thorough understanding of

shape design, decorative element placement, and artistic nuance. Moreover, this series of designs indicate the amount of work a designer at a firm like Whiting could produce without a design actually being put into production. Osborne devoted a substantial amount of time to these shield spoons, not one of which was ever manufactured by Whiting. Although a definitive amount of time cannot be assigned to each drawing, they indicate that even top-level designers would create a volume of designs that would end up on the drawing room floor.

In general, Osborne created many more elaborate flatware designs than what Whiting ultimately produced. Additionally, he created designs using details that Whiting never manufactured. This becomes particularly evident in Osborne's drawings that feature elements of the human body. Osborne created several flatware patterns that included aspects of the human body or implemented the entire human shape. His first foray in using the human body took place in 1875 when Osborne patented a handle design which contained a winged woman hovering near a flower.⁵¹ The Joseph Downs Collection of Manuscripts and Printed Ephemera has five spoon designs that utilized the human body in their design. His 1904 "Louis XIV" pattern included the simplest use of the human form: a front-on view of human head with closed eyes near the top of the spoon's handle (Figure 17). The head forms the center focal point for the trifold end spoon, although it cannot be determined if the head is that of a man or woman. Another 1904 design, labeled "Watteau" more fully utilizes the human body in its design (Figure 18). The handle top contains a rather bucolic scene of a man and woman sitting under a tree. The man, on the left, holds the

woman's hand and lightly rests his other hand on her shoulder. They both wear eighteenth-century costume, as she wears a corseted dress with full skirt and he a fitted jacket and short pantaloons. Although a direct design source could not be found, Osborne mirrored elements of Jean Antoine Watteau's (1684-1721) painting style which included romantic, natural settings with well-dressed persons, coined "fete galantes." In the handle's stem, Osborne placed a bust of a woman, in profile. Topless, she holds her hands in a prayer-like position. The bust sits on a column that turns into a vine trailing down the remainder of the handle. Osborne repeats this romantic and historical use of the human form in a 1906 flatware design that utilizes a Grecian-inspired design (Figure 19). In it, a woman wearing draped robes that reveal the outline of her form, including her belly button, holds a basket of fruit above her head. She stands on a trumpet-shaped vase and a large, double-handle urn sits above her fruit basket. In another undated design, Osborne placed an image of a woman in the center of the handle (Figure 20). She sits, in profile, on some sort of ledge. A strategically placed cloth partially clothes her. Osborne almost hid another human design in the spoon: at the top of the handle, an angry man looks down at the scene. His head forms the center element of the spoon's trifed end.

Many of the new stylistic movements utilized elements of the human form in their designs; thus to keep with the modern designs, Osborne designed "New Art Sunken Cameo," a spoon in which he placed a human, most likely female, head in the handle surrounded by lavishly swirling decorative elements (Figure 21). Particularly in Art Noveau designs, the female form certainly rose to prominence, as designers

explored the mystery and interest in the human, particularly the female, body. This spoon is a very conservative example of Osborne's use of Art Noveau design ideas. A more interesting and innovative design is a fantastical candlestick in which a partially nude female creates the actual stick. The woman smiles slightly as she holds a spill cup above her head and stands on the base, her legs becoming part of the swirling designs of the base. These pieces well illustrate the increasing American interest in the European fashion with the Art Noveau style and Osborne's use of the style.

Both Whiting and Osborne's patterns were overwhelmingly inspired by various revivals, especially Colonial Revival; however, several of Osborne's suggested flatware drawings indicate that he wanted to introduce the new Art Noveau style in the line. Accordingly, Whiting implemented designs which very conservatively used aspects of the new artistic movement. For example, Whiting's 1902 Lily pattern, which was certainly inspired by ideas from Art Noveau, is a clear departure from Whiting's usual manufactured designs due to the overt emphasis on nature in its heavily repousséd floral handles. However, the Lily spoon aligns itself with many of Osborne's more interesting unused designs.⁵² Art Noveau, much like the Aesthetic Movement, celebrated organic forms, asymmetrical lines, and abstract design techniques. Started in Belgium around 1894, Art Noveau utilized the everyday in all art forms. Advocates of Art Noveau encouraged the lines between major and minor arts to be erased and for all forms of art to draw inspiration from nature and to be very utilitarian. Gorham's Martelé line well reflected Art Noveau

ideals: while maintaining great functionality, Martelé objects incorporated sinuous and luxurious lines in its silver pieces that echoed nature and organic forms. Attuned to the style movement as it swept from continental Europe and Britain to America, Osborne created several designs in the early 1900s that used ideas from Art Nouveau. These designs include the aforementioned “New Art,” and several heavily floral flatware patterns which proved similar to the other natural forms of Art Nouveau.

In a clear departure from all things new and in addition to traditional flatware patterns, Osborne created at least two manufactured souvenir spoons, and he designed at least three others which were not produced. Souvenir spoons became a national craze in America in the last decade of the 1800s and many scholars include the phenomenon of souvenir spoons as part of Colonial Revival and the national interest in history.⁵³ The souvenir spoon industry was driven by Victorian Americans’ need for physical objects to remind them of their travels and other memorable events.⁵⁴ A George Washington spoon made in 1889 and a “Witch spoon” designed to commemorate Salem’s history by Daniel Low led the phenomenon.

According to Dorothy Rainwater’s book, *American Spoons: Souvenir and Historical*, more spoons were made to commemorate the World’s Colombian exposition than any other event.⁵⁵ Osborne designed two spoons for Whiting that were not manufactured. One design illustrates the Colombian Exposition’s grounds, which were designed by Daniel Burnham, in the spoon’s bowl (Figure 22). The spoon’s handle depicts a frontal view of Christopher Columbus at the top, and swags, leaves and shell-like details decorate the rest of the handle. Another design for a

Columbian Exposition spoon has a sailboat in the bowl, presumably one of Columbus's sailing vessels, and a profile of Columbus on the handle (Figure 23). Osborne designed the spoon that Whiting selected to manufacture, but it depicts images very different from his other sketches. Columbus is ignored in this spoon; instead, a sun rises over a hilly landscape filling the bowl with the quote "Westward the Course of Empire Makes its Way." The handle of the spoon reads "Columbian Exposition 1893" and has a leafy stem, an eagle's profile, and a star. Osborne patented the spoon in 1891, two years prior to the exposition.⁵⁶ That same year, Osborne patented another spoon, commemorating the history of New York state.⁵⁷ The spoon, titled "New Amsterdam," has a plain bowl. At the top of the handle, he placed the shield of New York, below which sits a man, cross-legged, smoking a long pipe. The remainder of the handle reads "New Amsterdam" in bold lettering. Osborne designed a third spoon, depicting Yellowstone National Park and its famous geyser Old Faithful, that Whiting elected not to produce (Figure 24). Osborne's design has a striking similarity to a design patented in 1892 by Theodore B. Myers for Gorham Corporation. Both have an image of Old Faithful in the bowl and a waterfall rushing down the length of the handle. Osborne's image varies slightly in that he placed the verse "Great Falls of the Yellowstone" under the falls on the handle.⁵⁸

These exceedingly similar designs reiterate the need for patent protection for silver designers. All sorts of silverwares were patented, including flatware designs, hollowware designs, and the aforementioned souvenir spoons. Companies would even place advertisements warning consumers to not be fooled by imitations of their

original designs. Osborne patented 11 designs for silverware patterns or decorative edges during his first tenure with Whiting, dating from May 19, 1874 to August 15, 1876, including the three produced flatware patterns. During his second term he patented at least three designs, including the abovementioned souvenir spoons.

Beyond Professional Designs: A Private Sketchbook

In addition to the numerous professional sketches he created for Whiting, Osborne maintained a scrapbook throughout a large part of his career. The scrapbook serves to illuminate aspects of Osborne's skills as an artist which his professional drawings ignore. Approximately 25 pages in length, Osborne filled his leather-bound book with numerous magazine and newspaper clippings as well as his own sketches and drawings. The scrapbook indicates myriad aspects of Osborne as an artist and man. It reveals aspects of Osborne that few of his professional drawings do: they illustrate his likes and dislikes, his interest in history, pop culture, and travel. At a strictly functional level, it served as a simple way for him to tuck away articles which intrigued him. He might have kept it on his desk so that he could flip through it for inspiration. Perhaps he felt that the saved images and articles might serve as models for his drawings. Certainly the articles pertaining to his career served as reinforcement that he was a man of noted talent and skill. The scrapbook also illustrates that Osborne's interests as an artist greatly superceded the skills he needed to design silverware. Most of his drawings are wildly imaginative, creative, and

lighthearted and go far beyond the conservative output of Whiting — the scrapbook demonstrates Osborne’s interest in, and understanding of, the world around him. It served as an outlet to be more modern and artful than his professional sketches allowed, and one can easily imagine him carefully pasting his rough sketches and doodles in the book. He must have used it as a means to keep his mind and hand sharp for drawing objects other than Whiting’s silver designs.⁵⁹ Osborne’s scrapbook indicates that while he had mastered both the old (Colonial Revival at Whiting) and the new (artistic designs for Tiffany), he never lost the ability to draw modern, inventive things. He continually proved his abilities as an artist and as a thinker through his drawings and clippings in his scrapbook.

A survey of the scrapbook’s contents reveals much about Osborne as a person and designer. Osborne placed items in the scrapbook rather haphazardly; this examination will evaluate groupings of items for easier comparison. Osborne clipped numerous photographs of individuals, such as a dashing portrait of Alexander Salvini as D’Artagnan in “The Three Guardsmen”; a glamorous portrait of Miss Ada Rehen in a wide-brim hat and cleavage-revealing gown; two highly sentimental portraits, one of Miss Adrienne Angarde and one of a pensive woman examining a flower on the side of a swan-filled lake. Although no direct comparisons can be made between these photographs and the human images Osborne applied in his designs, they certainly illustrate his interest in the human body and form.

Supporting this interest in the human form is the prevalence of Osborne’s sketches of people. Almost every page contains an object utilizing the human form:

loving cups with a head on the side of the bowl; vases with cherubs; and trophies with toga-clad women. He also sketched a variety of interesting humans, unrelated to silver objects, including a finely articulated fairy with airy, transparent wings; a robed figure with head bent and hands in prayer; an old man leaning on a walking stick supported by a ghost-like woman; a nude leading a seahorse by his neck; and two women trapped in a swirling, rough sea.

Osborne's interest in history and design history evidences itself in the articles he placed in his scrapbook. He clipped images of historic puzzle jugs, drawings of traditional art, such as the four sirens, and a lengthy article from the New York Sun describing the Moore collection which consisted of ancient, Grecian, and Roman ceramics.

Arguably, the most interesting — and perplexing — item in the scrapbook is a sketch of a highly unusual man/machine/animal (Figure 25). In this pen and ink drawing, Osborne created a man with enlarged, bulbous eyes, exaggerated ears, and pointed, metallic nose standing on a two-wheeled cart. The cart's wheels had roughly-sketched angel wings pulling the man and cart down tracks. The man holds a switch box in his hands and looks panicked as he rounds the corner. Although, dressed in a jacket and tie on top, he only wears hotpants on bottom. Myriad reasons could explain Osborne drawing this scary figure: a bad dream, fear over his impending future, confusion over increasing modernity, perhaps he believed he had heard and seen too much. Since no form exists like this in silver of this period, it would be difficult to argue that he used this form for design inspiration; however,

perhaps he used it to inspire him to work hard for his career and overcome some unconscious fears.

Workplace and Interest in Production

Although Osborne's papers shed insight into his design practices, the surviving documents do not paint a complete picture of his career, such as his day-to-day activities and schedule. Additionally, they do not describe his working conditions or physical surroundings at Whiting, although several historical accounts from other silver manufactories suggest that designers worked in library-like settings and relied on historical and natural sources for inspiration. *Harper's New Monthly Magazine* detailed the inside of the Gorham design room in 1868:

[It is] an apartment which has the appearance of a library. It is indeed well stored with books, and with illustrated works of the costliest description. All beauty is akin. A designer may get an idea for the handle of a mustard-spoon, and induce the spirit of a gorgeous mosque into the design for a caster. He may borrow from the gnarled branch of a brave old oak a crook for a pitcher-handle, and imitate the droop of a vine in the bend of its spout. Antique vases, the Elgin marbles, books of animals, birds, fishes, flowers, trees, portraits, pictures, statuary, architecture, and all other accumulations of grace and beauty, may be useful to those whose business it is to cover with grace and beauty the tables of mankind.⁶⁰

From this description, one can imagine Osborne bent over his desk, carefully crafting his designs, surrounded by objects of inspiration. He most certainly had plants, perhaps statues and prints. Included in his private papers are several photographs of elaborate hollowware; perhaps he hung them as inspiration. He often clipped

sketches of statues as well. The one insight into his physical demeanor and work setting is a picture of Osborne showing a young, mustached man dressed in shirt, long tie, and jacket, bending over his table, pen in hand (Figure 26).

Osborne's designs do not indicate that his interests went beyond drawing and sketching; however, other papers indicate he saw the need to improve production methods and to patent silver making techniques. This interest in production may have led to his administrative rise at Whiting. In an undated, rough draft of a letter, Osborne suggests that different ways of creating spoons should be tested.

In considering the question of making goods the objective point is being cheapness of production. The fewer and more simple the processes employed the more easily the object may be attained. I have been thinking that the methods employed in making coins being so simple and direct might be followed by us with advantage in making spoons. They take a blank sheet of silver, of the proper thickness, cut out a disk of exactly the size required, stamp it between two dies and a collar, and the thing is made. May not we also prepare our sheet of metal of "the proper thickness" cut out a piece of exactly the size required. Stamp it between two dies (for the back and front) and a collar (split, if necessary) for the sides, and make the thing at once... I would suggest that we make trial of this method on a small scale, say of a coffee spoon. There are, no doubt, a lot of difficulties to overcome — but a trial would not cost so much — and it seems to me the most direct method of transforming a piece of silver.⁶¹

It is unknown if this method was put into production at Whiting, but his suggestion certainly makes logical sense because it would be a relatively quick way to cut out standardized shapes. During Osborne's first employment with Whiting, the Patent Office issued him a patent on 26 May 1877 for "an improvement in method of shaping ornamental borders for Silver Ware &c."⁶² During his later tenure with Whiting, Osborne received two additional patents from the United States Patent

Office. In 1892 he won a patent for a hinge that could be fabricated in a drop-press which greatly reduced the costs of making joints.⁶³ In 1893 he patented a method for perforating metal, specifically metal tops for condiment bottles and similar articles.⁶⁴ His procedure consisted of forming hollow projections, or holes, in the metal and then subsequently removing the hollow projections. He noted that this improved method would save time and prevent the metal from fraying. These later inventions come as little surprise, because as vice president of the company he would be greatly concerned with cost and time management — any improvements in these areas would be a welcomed addition to the firm's day-to-day operations. Unfortunately, documentation does not indicate if any of these ideas were implemented at Whiting or elsewhere.

Osborne received recognition for his superior designs. His hometown newspaper, *The Evening Chronicle* in Attleborough, Massachusetts wrote in 1905, the year Whiting promoted Osborne to vice president, that “[t]he work of Mr. Charles Osborne in the production of graceful art objects in silver have placed him among the foremost designers in the world of silversmiths.”⁶⁵ He received wide praise from friends and Whiting throughout his career. Unknown reasons prompted Osborne to leave Whiting in 1915 to become head of design at Sweetser Co, also located in New York. He worked up until his death on 23 March 1920 due to complications resulting from an accident and to his chronic myocarditis, or inflammation of the heart's walls. A brief obituary noted that “about six weeks ago Mr. Osborne met with an accident from which he never really fully recovered and it is believed that his death was

hastened by the result of this accident.”⁶⁶ He died at home, 321 W. 106th Street, New York City. His burial services took place at his home two days later and he was then buried at The Woodlawn cemetery.

Conclusion

The papers of Charles Osborne allow for greater insight into silver design and production at the turn-of-the-century. Comparing his designs against the objects that Whiting produced for sale indicates the amount of creative designs that go behind a much smaller actual output. The sketches show the variations artists created on a single theme, such as Osborne’s flatware with shields. They also indicate how a man of substantive talent used a personal sketchbook to design objects of great beauty and of current fashion which his firm would not produce. Charles Osborne had a talent for seeing a three-dimensional object in his two-dimensional drawings and his skills as a designer make him an individual worth of study and critique. His papers provide the crucial opportunity to individualize the largely anonymous role of silver designers in America at this point in history. They reveal the individuality and personalization that went into each design. Perhaps no single fact supports this notion better than one of Osborne’s own sketches. On a single sheet of paper, Osborne drew two spoons (Figure 27). The top spoon, dated 26 July 1911, has closed leaves on its handle and the reflection of a paned window and a vague human form in its bowl. The bottom spoon, dated 28 July 1911, illustrates a metamorphosis. The handle now contains an

opened set of leaves, revealing a bud. Moreover, Osborne focused the hazy figure: he drew a self portrait into his spoon design. This sketch reminds the viewer how every object created by a firm was initially the two-dimensional idea of a single person and how every inanimate object comes about through the work, efforts and talent of living person. Osborne clearly saw his sketches as a reflection of himself.

Osborne serves as a fascinating means to understand the material culture and designs of turn-of-the-century America. His work can be examined to reveal the breadth of styles, the myriad factors relating to economy, the impact of the firm on designers, and the importance of silver, and silver designers, in America.

NOTES

¹ Charles Venable, *Silver in America, 1840-1940: A Century of Splendor* (New York: H.N. Abrams, 1994) and Charles Venable, *Silver in America, 1840-1940: Production, Marketing and Consumption* (Ann Arbor, University Microfilms International, 1993) provide an in-depth history of nineteenth and twentieth century silver.

² Charles Venable, *Silver in America, 1840-1940: Production, Marketing and Consumption*, 1.

³ Elkington & Co was not successful in patenting electroplate in America, thus American manufactures experimented on their own with electroplate until they successfully learned the technology. Ibid, 16.

⁴ Ibid, 89.

⁵ Ibid, 83.

⁶ Richard Wightman Fox, "Epitaph for Middletown" in Richard Wightman Fox and T.J. Jackson Lears, eds., *The Culture of Consumption* (New York: Pantheon Books, 1983), 103.

⁷ The Academy did not list Osborne as one of its members; however other sources, including Charles Venable, *Silver in America, 1840-1940: A Century of Splendor*, state that he was a member. If Osborne was a member or simply studied at the Academy remains unanswered.

⁸ Whiting Company is often mistaken for Frank M. Whiting Company and vice versa. The same William D. Whiting of Whiting Company and his son, Frank, owned Frank M. Whiting Company. When the pair died, their wives ran the company. Previously called F.M. Whiting, the company had to change names to Frank M. Whiting to try to eliminate confusion with Whiting Company, which was no longer run by the family.

⁹ It is interesting to note that patent records indicate that between May 19, 1874 and August 4, 1874, Whiting Manufacturing Company officially changed its primary location from Attleborough, Massachusetts to New York, New York.

¹⁰ Sources provide differing dates for Gorham purchasing Whiting. *In Pursuit of Beauty: America and the Aesthetic Movement* (New York: The Metropolitan Museum of Art, 1986) lists 1924; Dorothy Rainwater, *American Silver Manufacturers* (Hanover, Pennsylvania: Everybodys Press, 1966) notes 1905; and Dorothy Rainwater, *Encyclopedia of American Silver Manufacturers* (New York: Crown Publishers, Inc., 1975) states 1926.

¹¹ 91.23.44, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

¹² Osborne created a centerpiece detailing Sleeping Beauty and the Prince which Whiting displayed at its New York location in 1874. Katharine McClinton, *Collecting American 19th Century Silver* (New York: Scribner, 1968), 63-64.

¹³ Osborne was the assignor for the following United States Design Patents: 7808, 7909, 8069 for the Honeysuckle (1874), Japanese (1874), and Arabesque (1875) patterns, respectively.

¹⁴ Please see the following auction catalogues for images of Whiting's objects. *The Sam Wagstaff Collection of American Silver* (New York: Christie's, 1989) and *Important 19th Century American Silver, Property of Masco Corporation* (Hong Kong: Sotheby's, 1998).

¹⁵ Morris's wallpaper was sold in Boston in 1870 and an American edition of *Hints of Household Taste* was published in 1872. Jane Turner, ed., *The Dictionary of Art* (London: Macmillan Publishers Limited, 1996), 171. Also see *In Pursuit of Beauty: America and the Aesthetic Movement*, for a thorough analysis of the Aesthetic Movement.

¹⁶ See chapter "American Presentation Pieces and Trophies" in Katharine McClinton, *Collecting American Nineteenth Century Silver* for additional information on all the submitted designs in the Bryant competition.

¹⁷ Katherine Howe, "In Honor of the Conspicuous Consumer: Late Nineteenth Century American Presentation Silver" in *The Consumer and the American Home, 1890-1930* (Beaumont, TX: McFaddin-Ward House, 1989), 89.

¹⁸ Ibid, 89.

¹⁹ 91.23.32, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

²⁰ The H.B. Dominick who wrote this letter was not the original H.B. Dominick who established the firm but a descendent. 91.23.46, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

²¹ 91.23.40, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

²² “Artistic Silverware,” *The Connoisseur* 1 (April 1885): 6.

²³ Tiffany & Co. won the grand prize for art work in silver awarded at the Exposition Universelle.

²⁴ “The Silverware Department,” *Jeweler’s Weekly* (25 May 1889): 43.

²⁵ Documentation has not been found confirming that Moore created an actual school of design at Tiffany; however, numerous sources, including this letter from Osborne, indicate that Moore formally educated Tiffany’s designers.

²⁶ The upcoming book by John Loring attributes these pieces to Charles Osborne John Loring, *Magnificent Tiffany Silver* (New York: Harry N. Abrams, Inc., 2001).

²⁷ 91.23.30, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

²⁸ 91.23.47, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

²⁹ Charles Venable, *Silver in America, 1840-1940: A Century of Splendor*, 86.

³⁰ Osborne did design a pitcher and tray set, commissioned by Ogden Goelet, to be awarded to the winner of an 1882 schooner race by the New York Yacht Club prior to working for Tiffany, so this piece may have been shown in the display as well.

³¹ Charles Venable, *Silver in America, 1840-1940: Production, Marketing and Consumption*, 202.

³² *Ibid.*, 202.

³³ *Ibid.*, 202.

³⁴ *In Pursuit of Beauty*, 23.

³⁵ Joy Wheeler Dow, "Principles of Home Decoration III," *American Homes and Gardens* 1 (October 1905): 256.

³⁶ Ralph de Martin, "L'Art Nouveau in Houses in Austria," *American Homes and Gardens* 6 (September 1909): 350.

³⁷ Eliza Oliver, "The Revival of Rag Rugs," *American Homes and Gardens* 7 (February 1910): 52.

³⁸ Howard V. Bowen, "Antiques as Furnishings," *American Homes and Gardens* 4 (January 1912): 16.

³⁹ Alan Axelrod, *The Colonial Revival in America* (New York: Norton, 1985), 145.

⁴⁰ *Ibid.*, 146.

⁴¹ "Artistic Silverware," *The Connoisseur*: 5.

⁴³ "Costly Silverware," *Evening News* (Hoboken, NJ) 8 April 1889: n.p.

⁴⁴ *Ibid.*

⁴⁵ Alan Axelrod, *The Colonial Revival in America*, 143.

⁴⁶ It is possible that the papers maintained in the Joseph Downs Collection of Manuscripts and Printed Ephemera are a skewed sample of Osborne's total output, however, since they can be directly attributed to them, they serve as the samples for this paper.

⁴⁷ Please see the Appendix B for a list of the flatware patterns produced by Whiting Manufacturing Company during Osborne's tenure with the company.

⁴⁸ Osborne created one other, undated design labeled "Tudor Rose."

⁴⁹ I label this group of flatware the shield designs. This name does not appear in any of Osborne's papers, I selected the name for ease of identification.

⁵⁰ The collection of Osborne papers contains a series of sketches for all the various pieces of flatware in the Wedgwood pattern. Osborne did not sign any of these sketches, and they are labeled "duplicate sketches." Therefore it cannot be determined if Osborne created the original design or if he only drew the duplicate sketches for the pattern.

⁵¹ Charles Osborne, assignor, United States Patent, Design Number 8,166, February 23, 1875.

⁵² Katharine McClinton attributes the Lily pattern to Osborne, however, confirmation of this statement could not be ascertained. Katharine McClinton, *Collecting American 19th Century Silver*, 120.

⁵³ Alan Axelrod, *The Colonial Revival in America*, 144.

⁵⁴ Deborah Federhen, *Accumulation and Display: Mass Marketing Household Goods in America 1880-1920* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 1986), 127.

⁵⁵ Dorothy Rainwater and Donna Felger, *American Spoons: Souvenir and Historical*. (Camden, New Jersey: Thomas Nelson & Sons, 1968), 225.

⁵⁶ Charles Osborne, assignor, United States Patent, Design Number 21,027, September 1, 1891.

⁵⁷ Charles Osborne, assignor, United States Patent, Design Number 20,910, July 7, 1891.

⁵⁸ Please see Dorothy Rainwater and Donna Felger, *American Spoons: Souvenir and Historical* for sketches of Osborne's patented souvenir spoon designs.

⁵⁹ The sketchbook runs from 1891 to at least 1908, according to dates Osborne penciled in the book.

⁶⁰ James Parton, "Silver and Silver Plate," *Harper's New Monthly Magazine* 37 (September 1868): 443.

⁶¹ 91.23.57, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

⁶² 91.23.48, Osborne Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, DE.

⁶³ Charles Osborne, assignor, United States Patent, Number 481, 732, August 30, 1892.

⁶⁴ Charles Osborne, assignor, United States Patent, Number 490, 773, January 31, 1893.

⁶⁵ *The Evening Chronicle* (North Attleborough, MA) 7 May 1905: n.p.

⁶⁶ “New York Notes,” *The Jewelers’ Circular*, 80 (March 1920): 108.

APPENDIX A: FIGURES



Figure 1. Japanese salad fork, Whiting Manufacturing Company. Courtesy of the author.

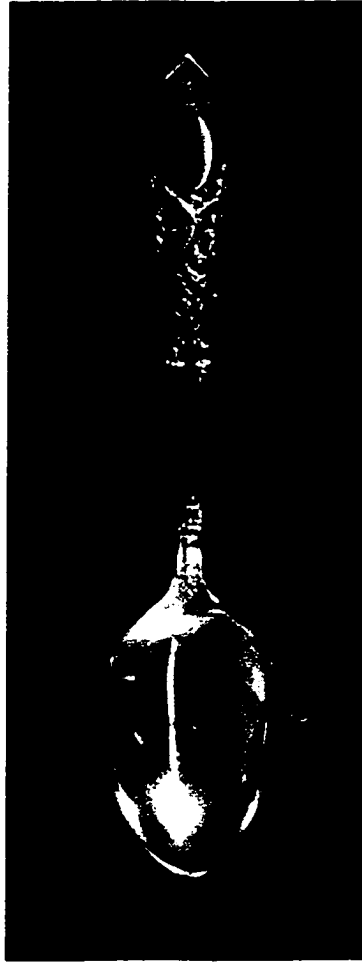


Figure 2. Arabesque spoon, Whiting Manufacturing Company. Courtesy of the author.



Figure 3. Tiffany & Co. coffeepot sketch. Courtesy, Tiffany Archives, 2000.

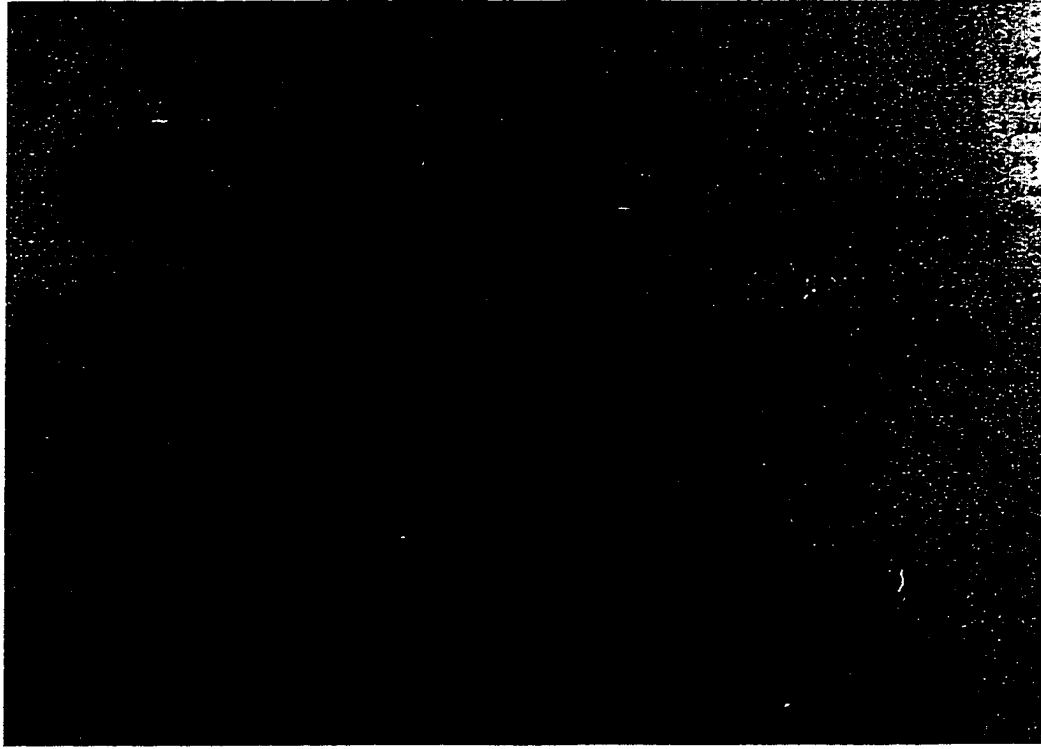


Figure 4. Tiffany & Co. candelabra sketch. Courtesy, Tiffany Archives, 2000.

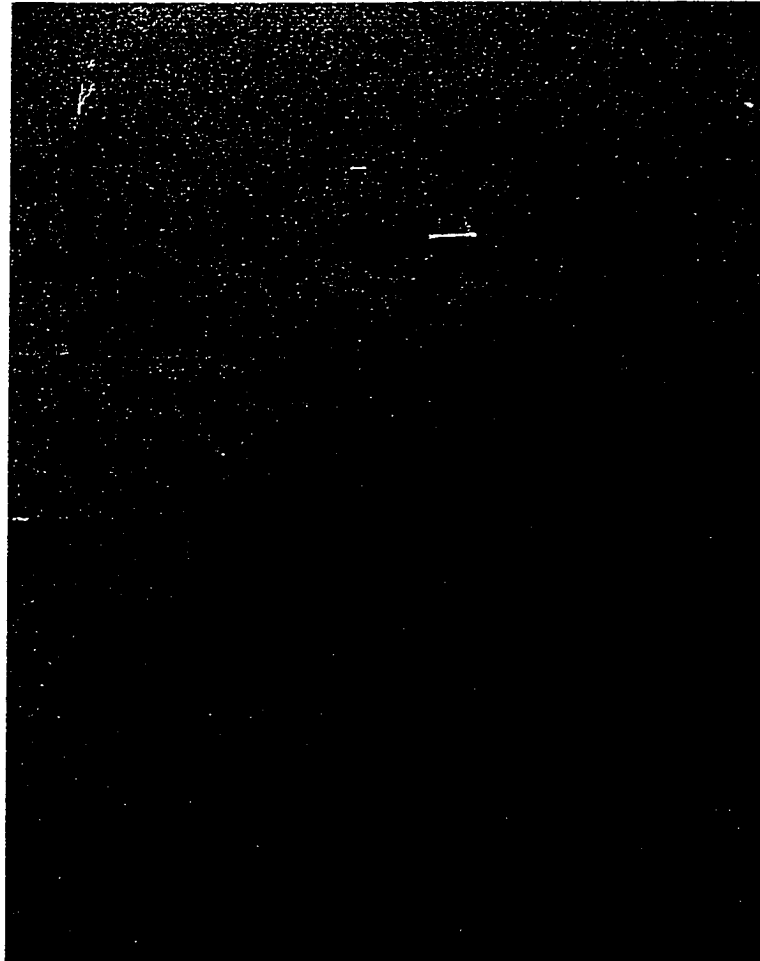


Figure 5. Letter from F.S. Church to Osborne, 1887. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.30.

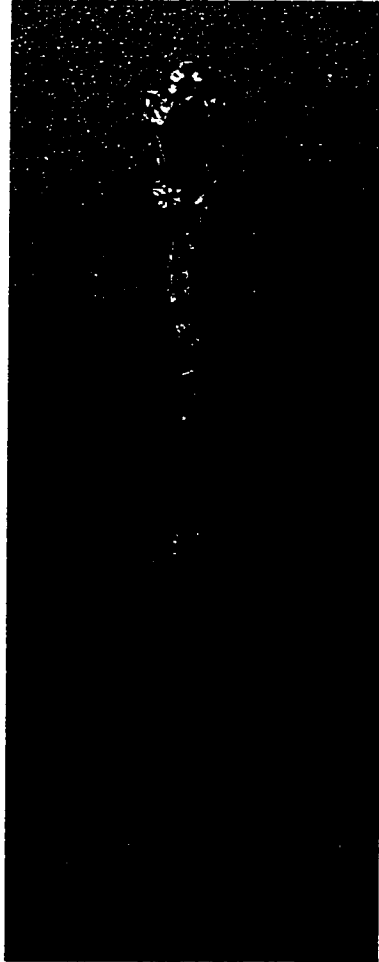


Figure 6. “Violet” spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.148.

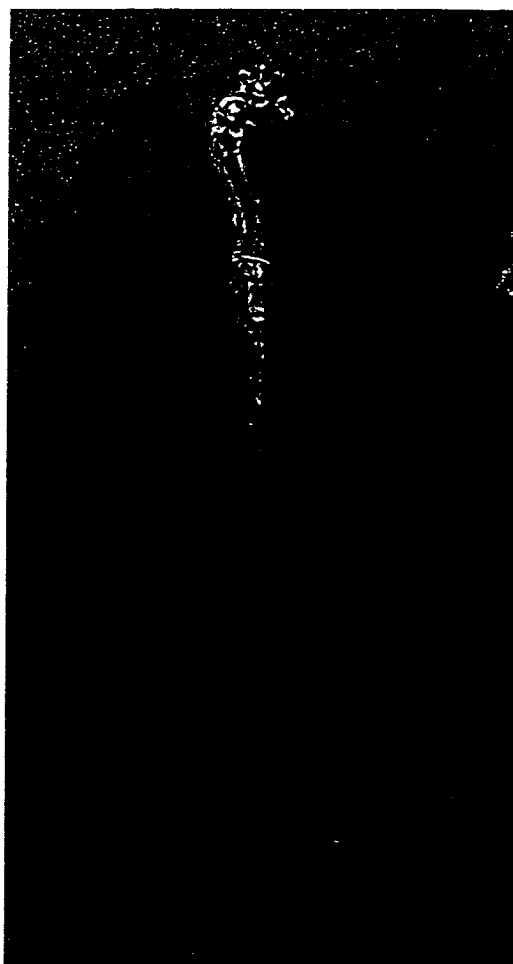


Figure 7. “Rose” spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.150.



Figure 8. Bundled reed and leaf design. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.99.

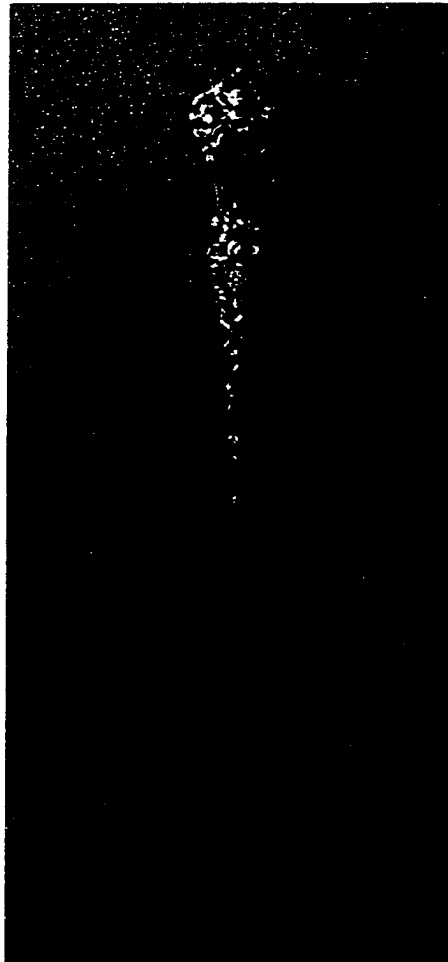


Figure 9. Rose spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.139.



Figure 10. “Tudor Rose” spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.144.



Figure 11. “Tudor Rose” spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.145.

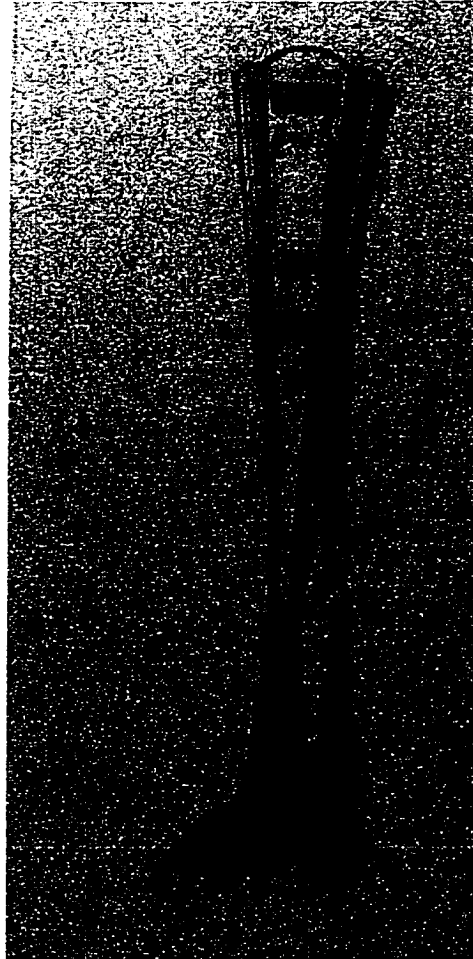


Figure 12. 27 November 1913 shield design spoon sketch. Courtesy, The
Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed
Ephemera, No. 91x23.114.

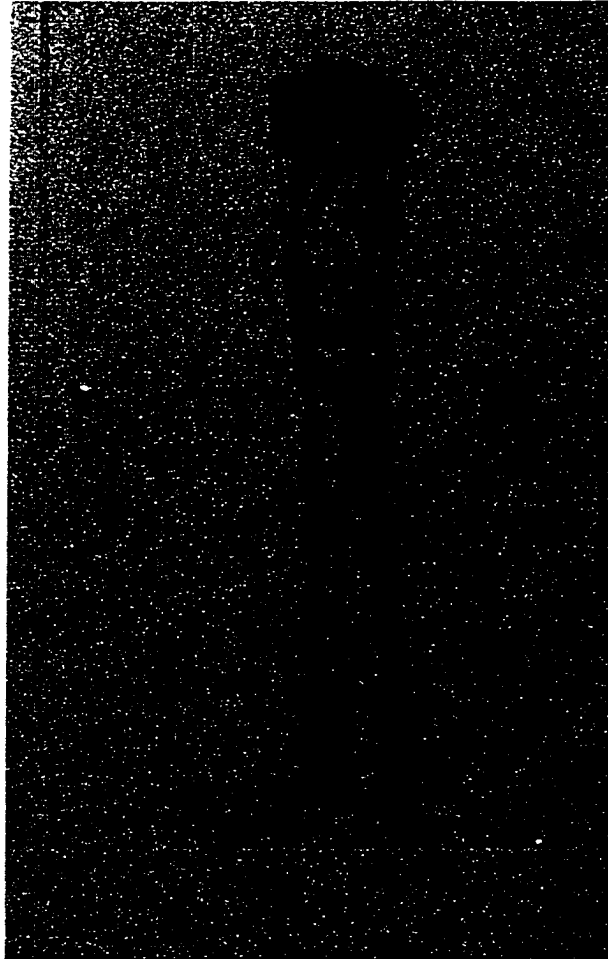


Figure 13. 1 December 1913 shield design. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.114.



Figure 14. 5 December 1913 shield design. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.112.

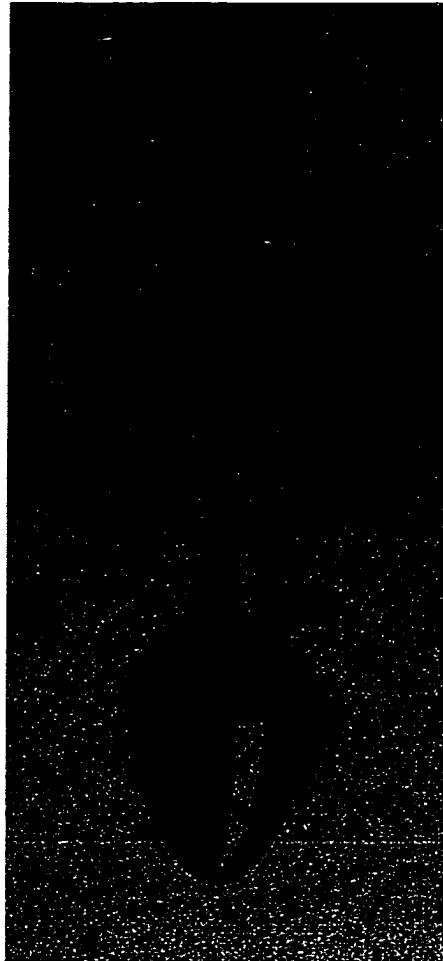


Figure 15. 22 December 1913 shield design. Courtesy, The Wintherthur Library:
Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.158.

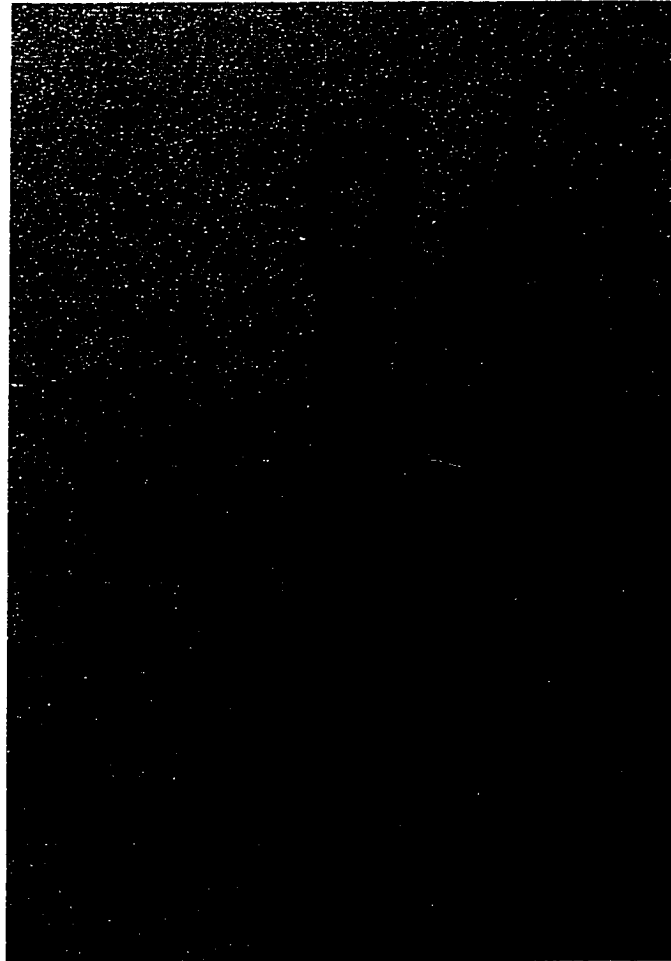


Figure 16. 29 December 1913 shield design. Courtesy, The Wintherthur Library:
Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.117.

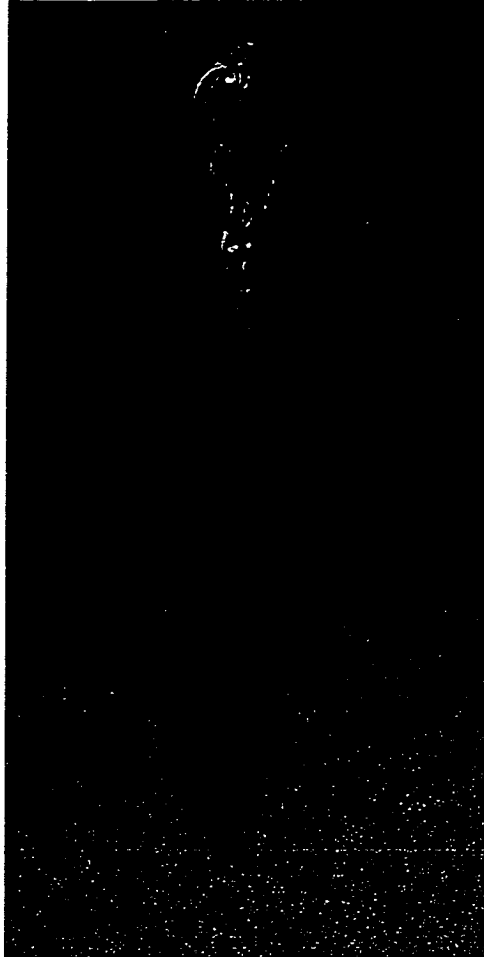


Figure 17. “Louis XIV” spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.142.



Figure 18. “Watteau spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.149.



Figure 19. 1906 spoon sketch with female and vase. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.163.

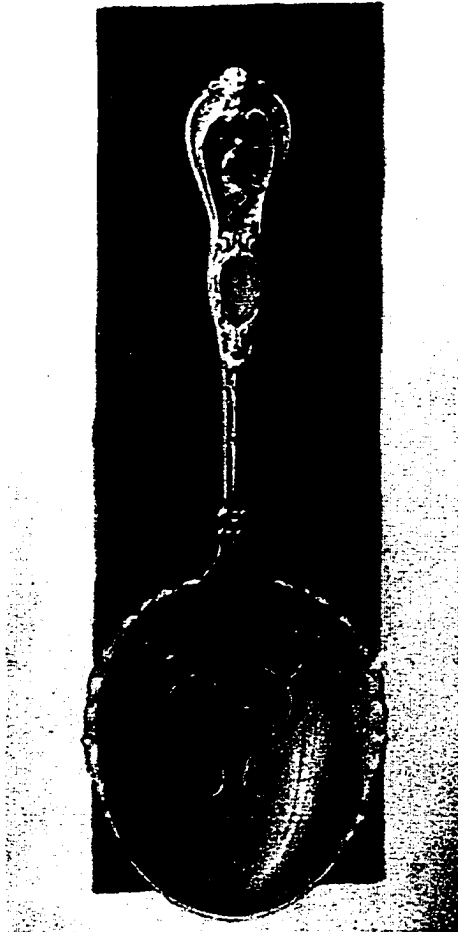


Figure 20. Spoon sketch with female form. Courtesy, The Wintherthur Library:
Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.132.

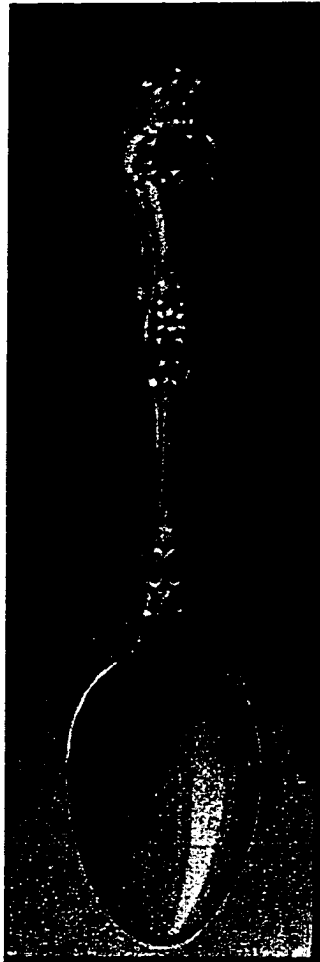


Figure 21. "New Art Sunken Cameo" spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.143.

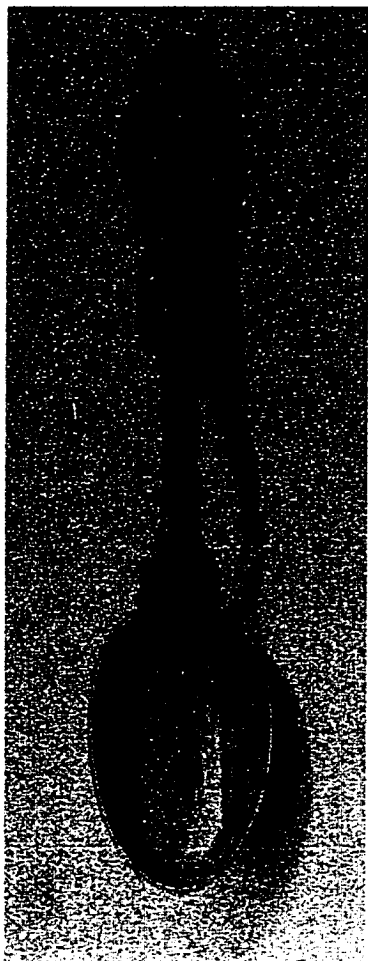


Figure 22. Columbian Exposition souvenir spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.120.



Figure 23. Columbian Exposition souvenir spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.121.

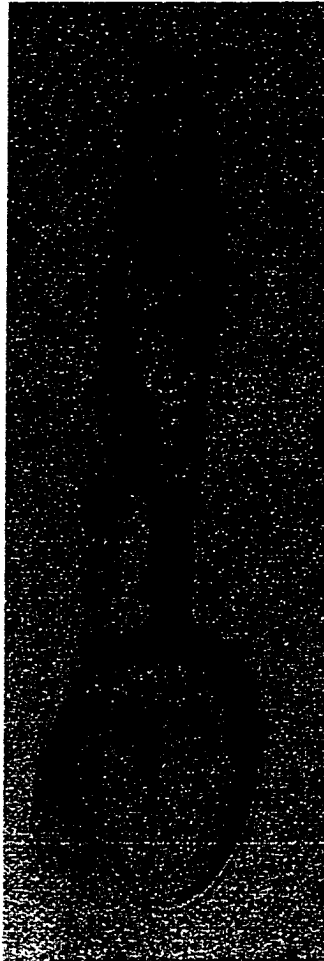


Figure 24. Old Faithful souvenir spoon sketch. Courtesy, The Wintherthur Library:
Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.122.

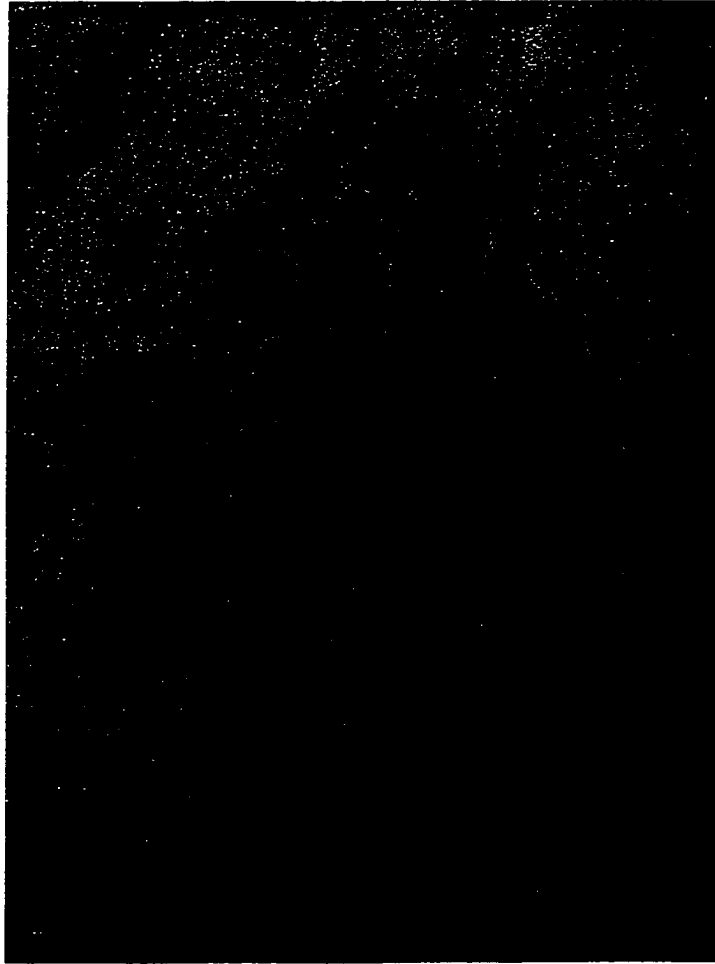


Figure 25. Man/machine/animal scrapbook sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.217. .

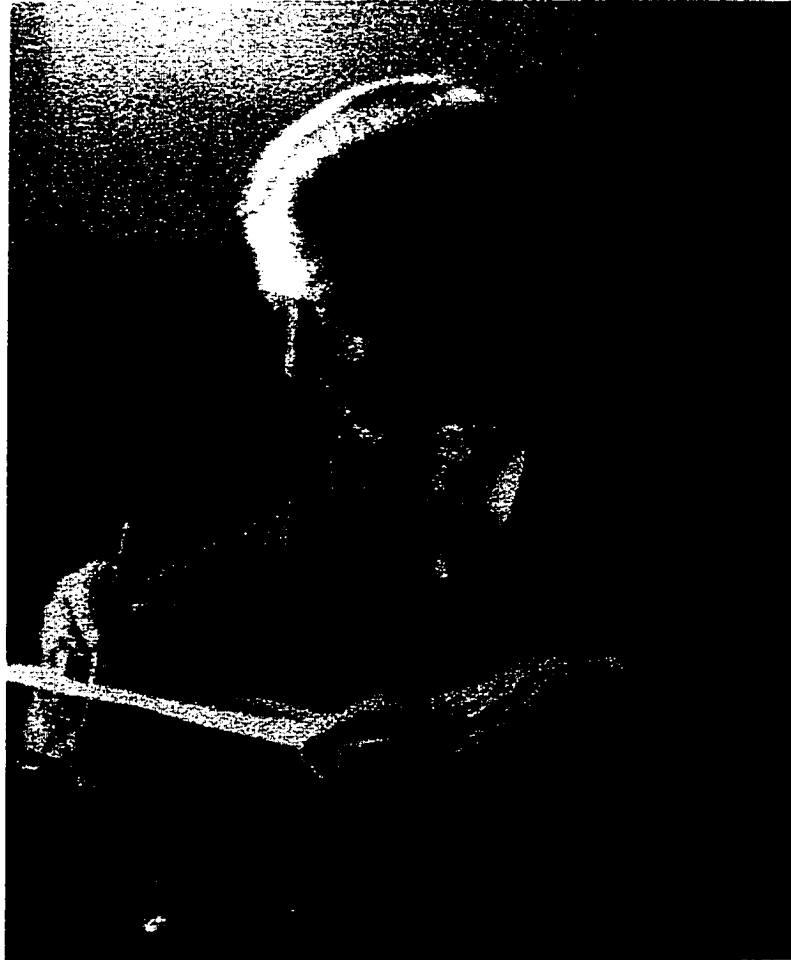


Figure 26. Charles Osborne photograph. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.195.

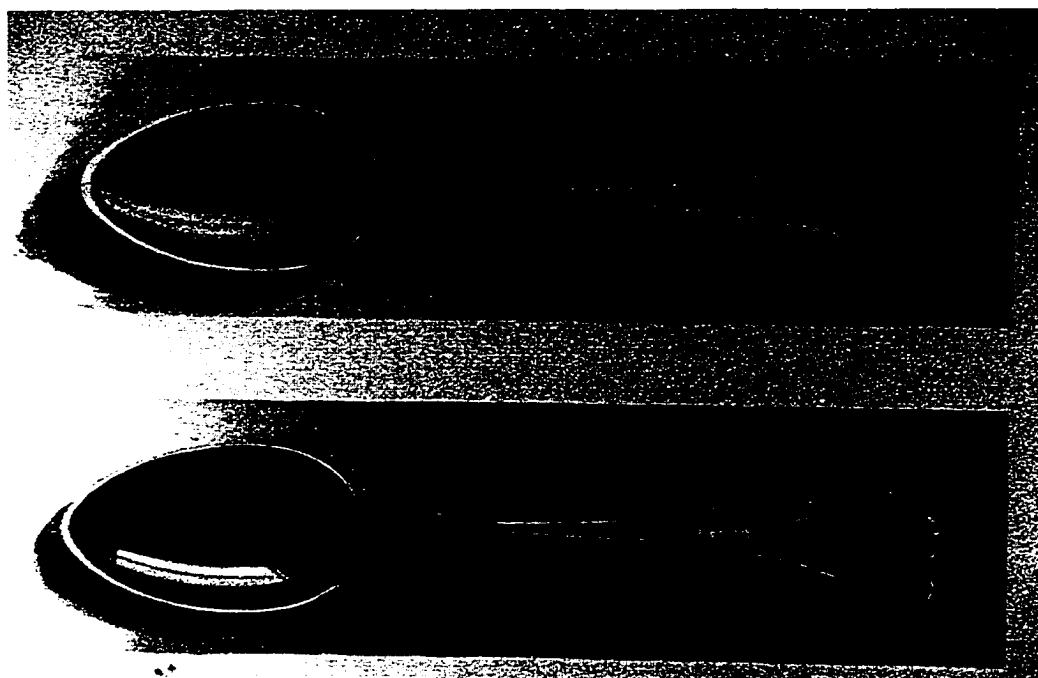


Figure 27. Double spoon sketch. Courtesy, The Wintherthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, No. 91x23.154.

APPENDIX B:
LIST OF FLATWARE PRODUCED BY WHITING

APPENDIX B

FLATWARE PATTERNS PRODUCED BY WHITING MANUFACTURING COMPANY DURING CHARLES OSBORNE'S TENURE WITH THE COMPANYⁱ

Armor (1871, incomplete line)
Honeysuckle (1874, incomplete line)
Japanese (1874, incomplete line)
Arabesque (1875, incomplete line)
Egyptian (1875, incomplete line)
Hyperion (1888)
Athenian (1890, incomplete line)
Fancy Tip (1890, incomplete line)
Fiddle (1890, incomplete line)
Laureate (1890, incomplete line)
Old Empire (1890, incomplete line)
Old English (1890, incomplete line)
Old King (1890)
Louis XV (1891)
Empire (1892)
Imperial Queen (1895)
Pompadour (1895)
Radiant (1895)
Villa (1895, incomplete line)
Dresden (1896)
Duke of York (1900)
King Edward (1901)
Lily (1902)
Violet (1905)
Duchess (1906)
Adam (1907)
Colonial A, engraved (1907)
Colonial B, engraved (1907)

ⁱ *Jewelers' Keystone Sterling Flatware Pattern Index*, 2nd edition, Radnor, PA:
Chilton Company, 1995

Colonial (1907)
Madam Jumel (1908)
Dorothy Vernon (1909)
Madam Morris A, engraved (1909)
Madam Morris (1909)
Lady Baltimore (1910)
Wedgwood (1910)
Stratford (1911)
Stuart (1911)
Fairfield (1912, incomplete line)
Pompeian (1913)
Portland (1913)
Burlington (1914)
Livingston (1914)
Livingston A, engraved (1915)
Livingston B, chased (1915)
Oriana (1916)
St Martins A, engraved (1916)
St Martins (1916)
Mandarin (1917)
Newport (1917)
King Albert (1919)

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