

EUREKA!

Issue 20



October 1996



Staff

Dave Johnson
8106 Barbour Manor Dr., Louisville, KY
40241 (502) 327-7559
e-mail: msddj01@iglou.com

Len Gaska
725 Hermes Cir.
Lafayette, CO 80026-1121
(303) 604-2875
e-mail: gaska@nilenet.com

Bob Schroth
P.O. Box 687, Twin Peaks, CA 92391
(909) 337-7102
e-mail: bschroth@aol.com

J. Roger Mitchell
547 Fairview Ave., Media, PA 19063
(610) 891-0974

Manfred Stutzer
Madenburgstr. 6
67065 Ludwigshafen, Germany
e-mail: skstu@t-online.de

Dave Thorpe
14244 N. 14th Pl., Phoenix, AZ 85022
(602) 548-1959 or 548-1890
e-mail: dthorpe@primenet.com

David J. DesMarais
1015 Woodland Ave, Menlo Park, CA 94025
(415) 322-0778 email:
david_desMarais@qmgate.arc.nasa.gov

Todd Town
38 Agazzi Terrace
Globe, Arizona 85501
(520) 425-0423

General Information

SUBSCRIPTION POLICY: *EUREKA!* is published quarterly (January, April, July, October). Subscriptions are accepted for one year at a time. Price is \$25 per annum in the US, \$35 overseas. Back issues are available for \$8 US, and \$9 overseas delivery. May be purchased for \$6 at Eastern U.S. Reunion. A subscription form is included in the Fall issue. Requests should be mailed to: Dave Johnson, 8106 Barbour Manor Dr., Louisville, KY 40241

SUBMISSIONS: *EUREKA!* welcomes unsolicited articles, reviews, information, photos, and artwork. All photos and artwork need to be of high quality and should be mailed to Dave Thorpe, 14244 N. 14th Pl., Phoenix, AZ 85022. Materials submitted for publication may be subject to alteration at the discretion of the editors.

Copyright © 1996

EUREKA!

The Journal of Mining Collectibles

EUREKA!



A PUBLICATION DEDICATED TO THE COLLECTING,
PRESERVATION, AND HISTORICAL RESEARCH OF
EARLY MINE LIGHTING AND COLLECTIBLES

Table of Contents

Mining Artist Charles S. Kovach	2-6
Cast Aluminum Lamps of England	7-11
Benzine Safety Lamps of Europe	12-20
Barrel & Chimney Oil Wick Lamps	21
Cap Tin Update	22-23
Between Heaven and Hell	23
English Midgy Lamps	24-26
Steel Pick Jacket	27
Elk's Reunion Badges	28-31
Olympic Safety Lamp	32-33
California Coal Mining	34-35
Patented Rotating Bonnet Safety Lamp	36-37
Bits	38-39
Advertisements	40-42

Cover: "Small Treasures" © 1996 by Charles S. Kovach



A PARTING EDITORIAL

From the very beginning (the front cover, this column, and the first two articles) this 20th issue of Eureka! is a bit different.

We'll spend some time just celebrating the fact that we are involved in such a great hobby. At the same time, we can congratulate ourselves that we are preserving, through our drawings, our photographs, our written descriptions, and our actual collections, a vanishing piece of history.

Charles Kovach provided the cover illustration, titled "Small Treasures." His artwork captures the excitement of finding a box full of our favorite relics. At the same time it documents, with historical accuracy and an eye for technical details, the fate of the tools of the mining trade, left jumbled in a box in so many attics and basements here in Pennsylvania.

We lead off with an autobiographical article on Charles S. Kovach and his artwork. It only begins to chronicle his efforts at preserving and celebrating the history of the coal and coke industries. A listing of his art exhibits would have taken up another page! He neglects to mention his involvement with the "Patch/Work Voices" project, an oral history project of interviews and recordings sponsored by Penn State University Fayette campus which led to a book publication of the same name.

As a sidebar to this autobiography, we have also reprinted an exhibit pamphlet titled "Art in the Mine," which helps to put our getting and spending into perspective. Many thanks to Charles for his contributions.

SPEAKING OF ART

Penn State University, their College of Earth and Mineral Sciences is currently exhibiting a special mining art collection titled "When Coal Was King." Over fifty paintings from the Steidle Collection are on exhibit at the Palmer Museum of Art from September 10 through December 8, 1996, on the University Park campus.

STAFF AND POLICY CHANGES

From now on all monies sent for **subscription must be sent to Dave Johnson** (8106 Barbour Manor Dr., Louisville, KY 40241), who will take over as treasurer. The **subscription price remains the same \$25 per year!** Those who subscribe after the January mailing will no longer automatically receive all back issues for that year. The subscription fee will simply be pro-rated if you subscribe late. Back issues for that year will be available on a limited basis, however, the price will be increased to \$8.00 per issue if mailed. They will

be discounted to \$6.00 if bought directly at the annual eastern show. Some of our back issues are no longer available, and fewer in general will be available as we will be printing fewer extras in 1997 and

\$25
Resubscription due now.
See enclosed insert.

beyond.

So please remember to fill out and send in your subscription renewal to receive the January issue.

Our printing and mailing duties will now be handled by long-time correspondent Todd Town from the copper mining town of Globe, Arizona. Todd works for BHP mining, and is the closest thing to a true miner on our staff.

All articles, advertisements, and correspondence should be mailed to Dave Thorpe (14244 N. 14th Pl., Phoenix, AZ 85022) who handles computer layouts.

And that, faithful readers, is about as graceless a way as possible for me to take my final bow as editor, and say thank you all for your interest and your support of *Eureka!*

I can't wait to get issue #21 in the mail/ everything in it will be a surprise to me!

Jim Van Fleet

Charles S. Kovach

© 1996, Charles S. Kovach

When I look back upon my childhood relative to the arts and the Coal and Coke Era, I am compelled to say that the exposure to both occurred in concert. I was and of course continue to be involved with art. I spent my primary school days in the coal town environment of a small town in Southwestern Pennsylvania. And of course coal mining was a major livelihood for many members of my extended family, not to mention the majority of my classmates' families.

In those days my summer was often spent in the shade of the slate dump, within some of the abandoned mine buildings, or at my grandparents'. Our Boy Scout Troop headquarters was the former lamp house of the Ralph Mine (owned by H.C. Frick Coal and Coke). It was also back in those days, during the sixth grade, that my first work of art depicting coal mining scenes was produced.

That was the 1950's and 1960's. A person could still witness the last vestiges of the Coal and Coke Era which occurred in Southwestern Pennsylvania and Northern West Virginia. My personal observations were facilitated by riding along with my Dad during the summers and weekends as he traveled about the region for the trucking company which employed him.

By the seventh grade my parents had moved to the nearby town of New Salem, PA. where they currently reside. Even though "city life" there was more urban than a coal town, the surrounding villages remained as re-

mindes. I can still quite vividly recall the several occasions when our school bus traveled the highway adjacent to a coke yard. The smoke would so heavily obscure the road that we would actually detour directly through the coke yard. This was the small town of Shamrock. The operations there provided me with many images of the coke workers' environment.

During my junior and senior high school days most of my time was spent in the mechanical drawing room, as it was called back then. I worked on anything I could get my hands on. Of course this was the start of many serious things to come along in the future. I worked on architectural and mechanical designs: bridges, homes, autos, and airplanes. This was when I also became exposed to the commercial side of art. I had always enjoyed the outdoors, so early starts included wildlife art.

College days found me at Penn State studying Drafting and Design and, later, Architectural Engineering. It was here I had the good fortune of having a very understanding advisor and Dean of Academic Affairs, Dale J. Drost, A.I.A. When it came time to select "technical electives," Dale and I succeeded in presenting the case to the Dean of Academic Affairs that Fine Arts, as they relate to architecture, were just as valid as any other elective available. The small portfolio of examples of my architectural renderings supported our case. So while many of my classmates were laboring through additional Physics or Engineering Me-

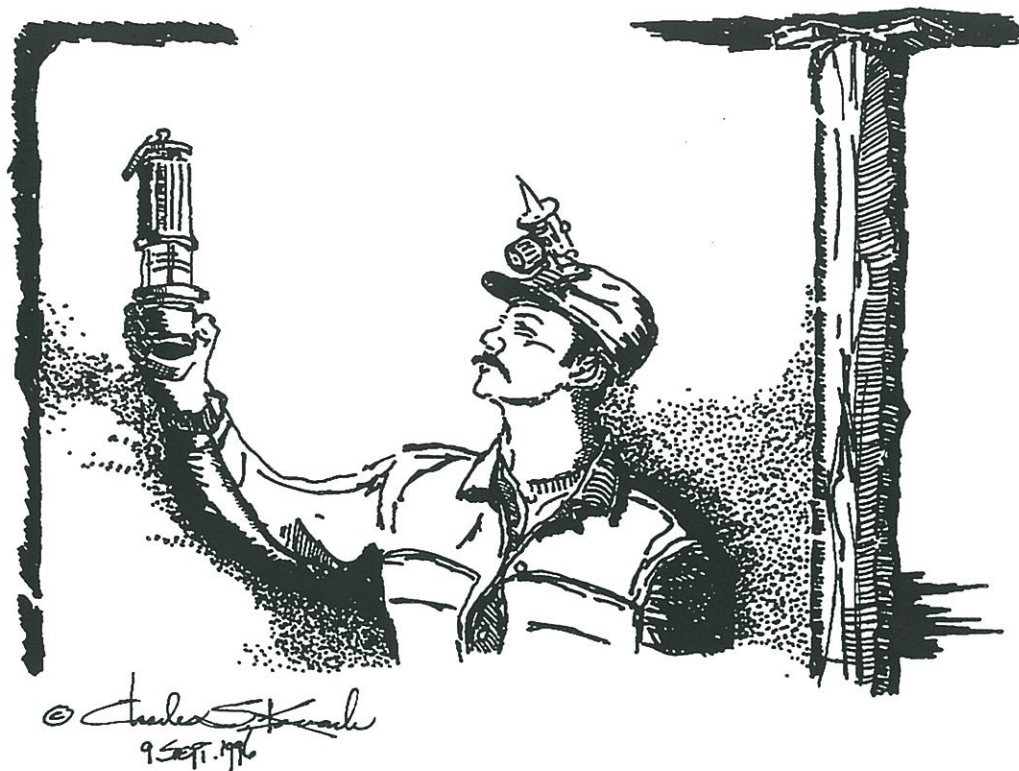
chanics courses, I was quite busy and quite happy in the Art Studios.

I graduated from Penn State, Classes of 1971 and 1987, and also from Geneva College, Class of 1991. My career in the architectural and engineering fields and that of a regional artist began in 1973. This was the year that I began exhibiting my work in local galleries in Uniontown, PA. and participating in local community art events.

From 1970 to 1973, I was employed by a number of local architectural and engineering firms. On July 3, 1973, I began my employment with what was then the United States Steel Corporation at their Frick District headquarters in Uniontown, PA. This district was in charge of all coal production and supporting services for U.S. Steel in Southwestern PA. I worked as a draftsman / designer and construction inspector in the District Construction Department. Among my many technical responsibilities was the maintenance of the archival files which included vintage drawings and photographs dating back to the 1880's. These files were more than interesting - they were exciting! I spent whatever time was required to maintain them.

This was also the time I was exposed to underground mining activities. In fact, my first full week of employment was a training period in which I worked underground with District mine inspectors.

My first serious work of art depicting the Coal and Coke Era was pro-



duced in 1978 for my cousin, who was also working for U.S. Steel. The rest, as they say, is history. I have been involved in coal and coke industrial art ever since.

There are, however, two very important points to be made here. The first is this: The early production of this "historically accurate" artwork really demonstrated the need for accurate research material. As a result, I began collecting mining tools, artifacts, books, photos, etc. Whatever I could find. This collecting, of course, led me to meeting you and many of our fellow collectors at the C.O.M.E.R. show at W.V.U. This was also the beginning of my present association with C.O.M.E.R. and the University.

The second point is that industrial art and coal and coke is but one component of my focus as an artist. My major areas of focus are historic architecture and historic resources which range from the Colonial Era
EUREKA! October 1996

to the present, including the industrial arena I've already discussed.

My work can be found in numerous galleries in Southwestern PA. and with clients across the U.S. and parts of Europe as part of private, corporate and institutional collections. Corporate collections include USX, Exxon, and Wendy's. Institutional collections include Penn State, W.V.U., and Geneva College.

Mediums in which I work are graphite, pen and ink, watercolor, and pen and ink with watercolor wash. I have worked with other mediums: oils, acrylics, and alkyds. But the first four are the most requested. I have even spent some time studying egg tempera with Doug Wiltraut and noted Brandywine River artist George Weymouth.

I have applied graphite to my coal and coke work because to me it

seems to be a natural fit. Here I am depicting an industry which works with material extracted from the ground and, in the case of coke, a refined form of carbon. Such is graphite.

I decided to depict the coal and coke era with an original focus from 1865 to the present (or at least the 1970's. That is when the beehive ovens were extinguished in Southwestern PA.) because this has been a portion of our cultural heritage which has been neglected.

My purpose is not to recollect the hard times of mining. My purpose is to look at a time when people had genuine commitments to their family, religion and ethnic heritage.

This was an era when thrift, honesty, hard work and craftsmanship meant something. It is this pride that I hope people can see and identify with in

my work. Although these times were characterized by depressed economic conditions and oppressed people, Southwestern Pennsylvania was and still is a proud region. It is this human potential and pride that, like the machinery and coke ovens, need to be accurately and artistically rendered.

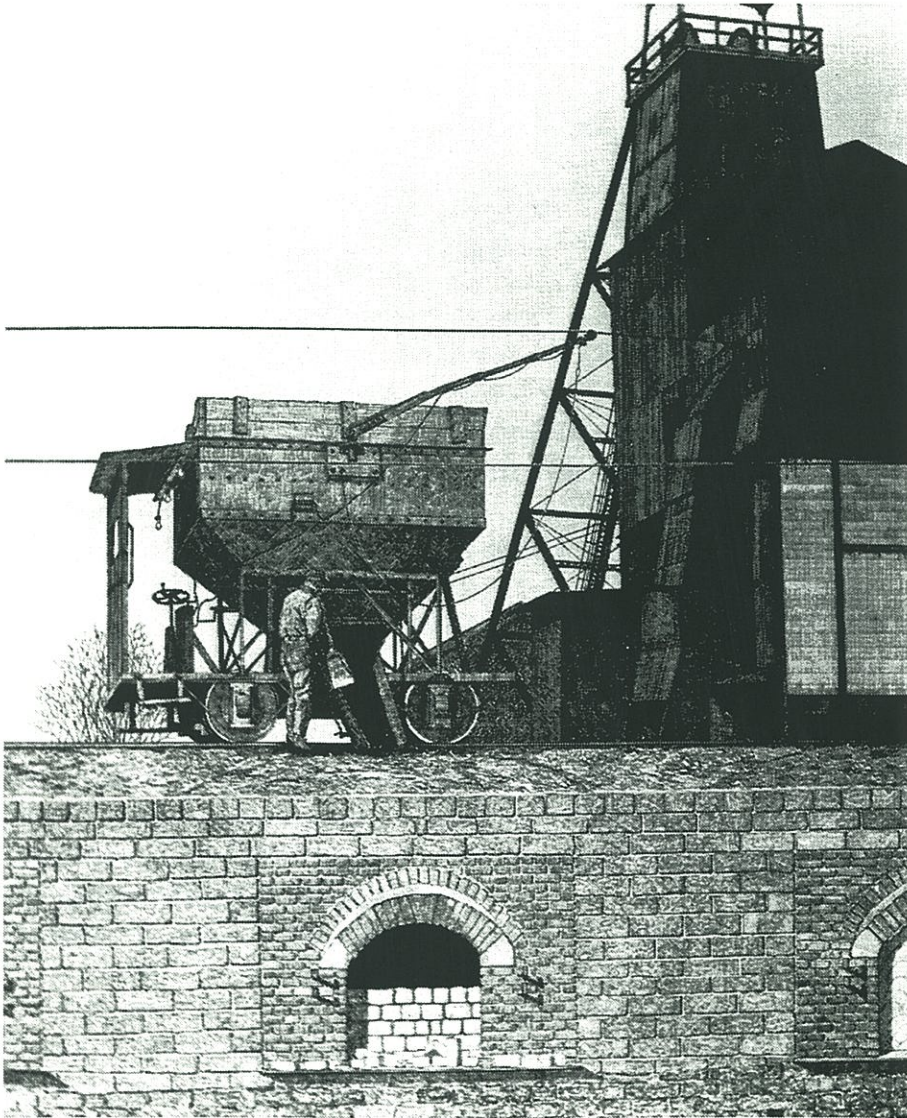
ing the Pittsburgh area. Many of the key military people of this time figure heavily in this aspect of our historic resources. At the present time I am working as a full time artist and historic resource consultant.

concerned. I also currently provide historic resource advice and information to Dr. Bindocci at C.O.M.E.R. My participation in the recent invitational show at Penn State, "Coal, Coke and Art", was rewarding. Several pieces of my art work were accepted and one, "The Coke Puller", was voted Best of Show.

Continuing education is a must no matter your career. I'm constantly reading, studying, and experimenting. Recent studies have included early Renaissance egg tempera and egg-oil emulsion techniques.

Early on I relied upon my personal sketches and photos as well as vintage images for the historic work that I produce. As the field of historic resources continues to grow there is a rapidly growing need for artists to produce images of historic drama which simply do not exist in image form. Where it does exist is in the hearts and minds of the people who experienced it all, in oral history and in literature.

There is so much out there I could spend my entire life as an artist on any one subject in which I'm involved. Current projects include several commissions of historic architecture in Washington and Fayette counties. There is a fund raising effort which focuses upon the town of Dehue, WV. Another large project in the planning stage is the international effort, "Women in Coal." I am working on this with Dr. Gay



"DAILY CHARGING"

These days my research takes me back to the 1750's when the French and British occupied this area because we find evidence of their discoveries of the natural resources, including coal, surround-

I was very happy to have W.V.U. extend an invitation for a solo exhibition at C.O.M.E.R. in 1995 and early 1996. That show has provided an excellent opportunity where West Virginia is

Bindocci at C.O.M.E.R. and W.V.U. I'm also preparing for two solo exhibits later this year. Of course there is the continuing marketing and networking that goes along with the business. And lets not forget collecting a mining lamp or two along the way!

I accept commissions of all kinds: public, private, corporate, or institutional. I sell the originals when not keeping them for my personal collection and also sell limited edition prints. Prices are governed by size, medium, complexity of the subject, and time constraints. I work in all price ranges.

Influential Artists:

From a historic perspective I have studied the work of Durer. It's tough to beat his draftsmanship. I have lectured several times at Penn State art

classes and have made it a point to place my work in a historic context. I always mention VanGogh with special emphasis on his persistence. He worked his entire life and sold one painting for the equivalent of \$84.00.

I consider myself a realist. Although I have been accused of being nostalgic, the finished product remains realistic. As a realist you cannot escape the effect the entire Wyeth family had on American art.

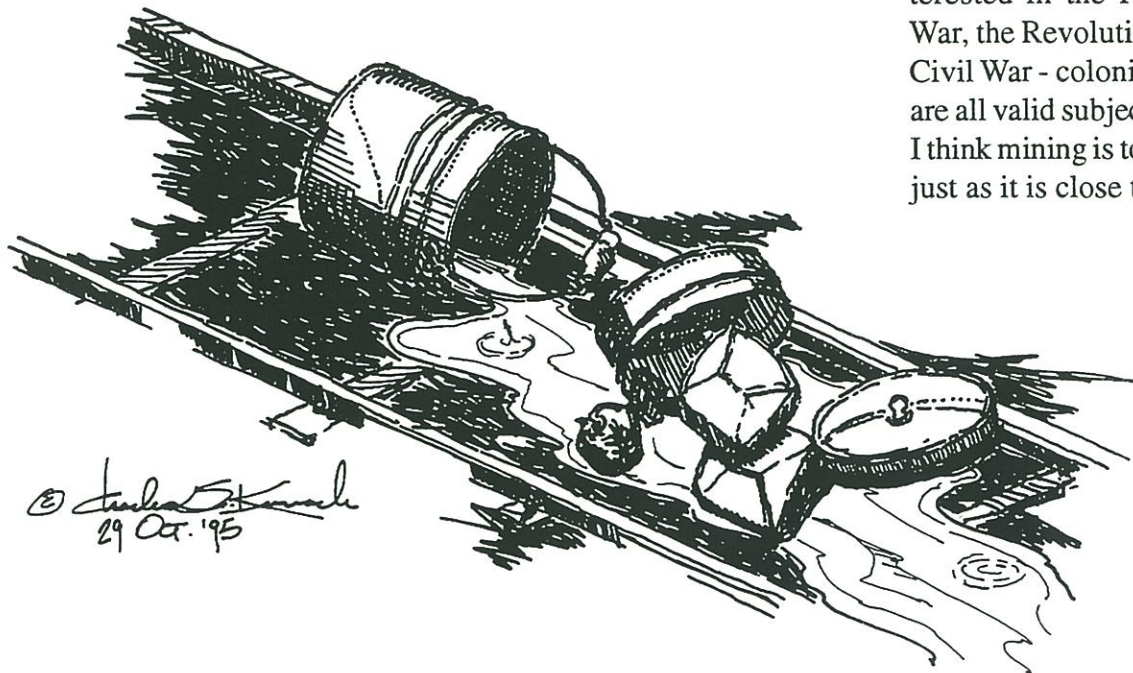
Paul Calle has had a strong affect upon my work. I began admiring and enjoying his work while still in grade school when he was illustrating Boys Life magazine. His graphites greatly influenced my work. There is also David Armstrong, another PA artist, and Eric Sloan.

These days one of the most influential artists on the American scene is Robert Griffing. It is an honor for me to say he and I are friends.

Friendship notwithstanding, Bob has set quite a pace for all other artists. The quality of his work, his attention to historically accurate detail, and his use of quality permanent materials place him among the very best of the art world. His being on the scene constantly challenges the rest of us to be better artists by demanding more of ourselves.

The subject of coal mining is in many areas an unpopular one. I think it has to do with the fact that while it is an important and historic subject, it remains a current topic. There may not have been enough elapsed time for the topic to become nostalgic. I think it also is impacted by the fact that it is one of the most basic of basic industries with very little glamour. Basic industries - coal, coke, and steel - as historic resources suffer since few of the industrial sites are preserved as tangible resources. This is where my type of artwork plays a vital role.

It is romantic and historic to be interested in the French and Indian War, the Revolutionary War, and the Civil War - colonial America. These are all valid subjects. But sometimes I think mining is too close to the soul, just as it is close to the earth.



An Introduction for “Art in the Mine”

© 1996, Charles S. Kovach

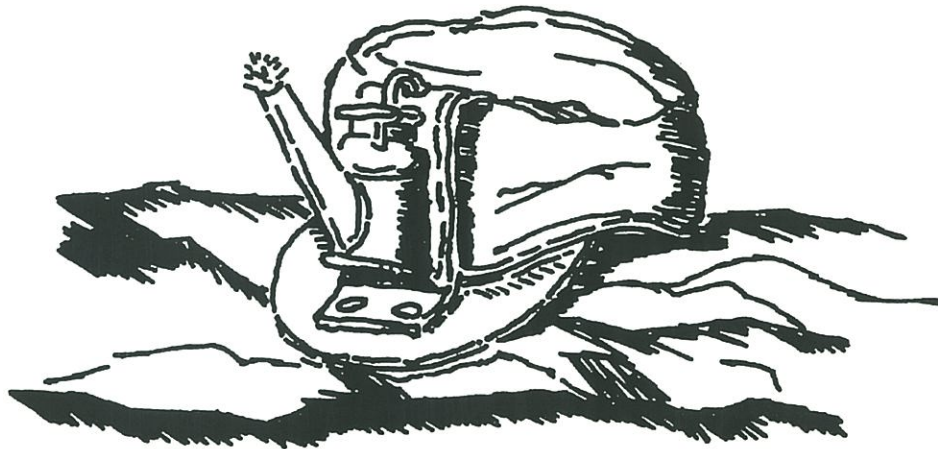
Art in the Mine. What a provocative title for an art show. It’s a title which, at first glance, seems out of place. But when we take a close look and recall the historical significance of this region it all starts to fall into place. What we see here is tangible proof of the existence of thousands of unrecorded Americans who fashioned their own tools. These tools are symbols of the sincerity and integrity of these early craftsmen and artisans. Regretably, mass production has made these values as well as these tools obsolete. The craftsmen of the past appear as crude artisans at best until we look closely at the mass produced items of today.

Our tools bear the cheapness of mass production and they are not designed for long term use. Here are items that were fashioned over a hundred years ago. They appear pathetically crude, but they are honest and lasting in a manner that has been lost.

Today, just about everything is collectable. Everyone is saving something because “it will be worth something some day.” At this point I should clarify my reasons for collecting. It’s simply conservation and education. This kind of collecting is an excellent way to study the conscience and personality of the early men and women of this region. Yes, there is a monetary connection. But it is in the initial acquisition and not in the long term gain.

A very distinguished tool collector, Eric Sloan, explained it in this manner: “As a collector of early tools, I have also been a collector of information. Antique implements have a price tag on them, but for the information that has been priceless and gratis, I am indebted.”

This selection of implements from my collection shows us how coal mining tools can be works of art — for the workers designed and modified their tools. When we find these artifacts, it creates a special bond between us and the past. These tools hold a special message for us — and we are richer for the experience.



© Charles S. Kovach
9 Sept. '96.

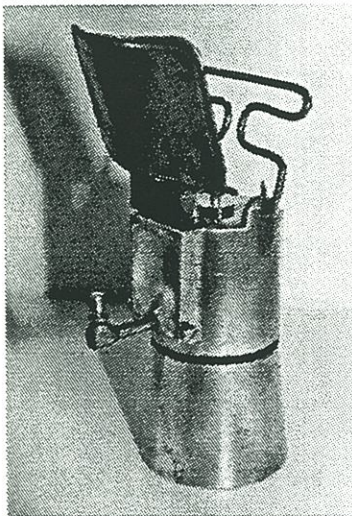
Cast Aluminum Lamps of England

Dave Johnson, Manfred Stutzer, Peter Appleton, and Mick Corbridge present information on an increasingly popular collectible: hand lamps of cast aluminum construction. This topic is further subspecialized to those of English manufacture.

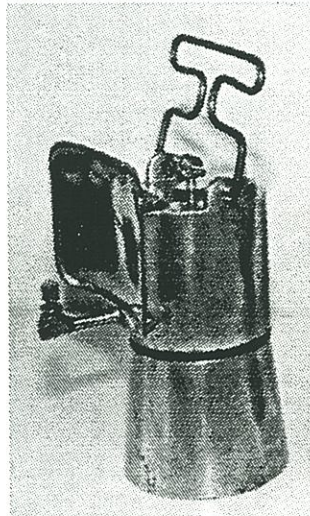
Thorn & Hoddle

by Mick Corbridge

I wanted to follow up on the short article in the last issue of *EUREKA!* on Thorn & Hoddle cast aluminum lamps, and to report a recent find relating to these lamps. The photos below show the same lamp that is in the article. It can be seen that the hinged reflector can be flipped up. With the reflector swung up you can make out two extra unused screws at the bottom of each side of the cast reflector.



Reflector flipped up.



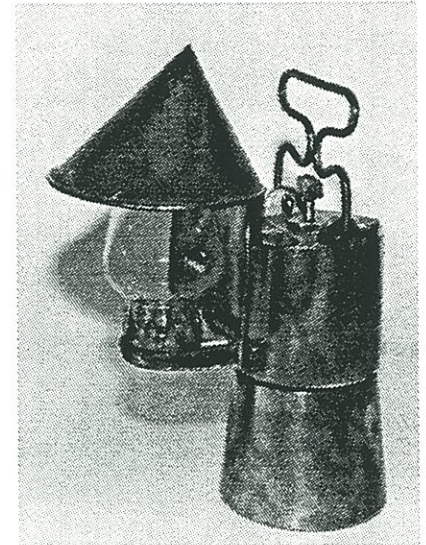
Reflector flipped down.

The use of these has been a bit of a mystery to me until recently. Whilst at the Wilnsdorf lamp fair last June, I met a French collector who had recently picked up yet another Thorn & Hoddle lamp in Liege. The upper right photo shows this lamp, (which I did manage to purchase from him), and as the lamp is a complete version of an obvious third version of this patent, you can see that the mystery screws hold a base support for the addition of a glass globe attachment. The 2 screws at the top of the cast reflector now not only hold the large tin plate reflector, but in this option now also hold the tin conical chimney hood.

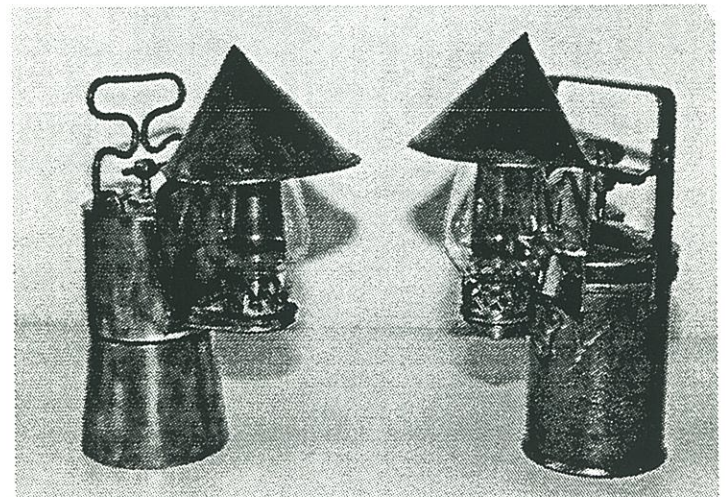
To me this is an interesting addition, as previously I only knew of Leeds Premier Lamps who manufactured a design similar to this.

In the photo below, the Leeds Premier is shown beside the Thorn & Hoddle. Among several collectors that I have corresponded with regarding the Premier version of this lamp

was Tony Moon who I knew has early Premier catalogs in his collection. Unfortunately this iron lamp does not appear to be listed in any catalogs that I have managed to get copies of, and so the name and model type for this lamp is still unknown to me. I know some American

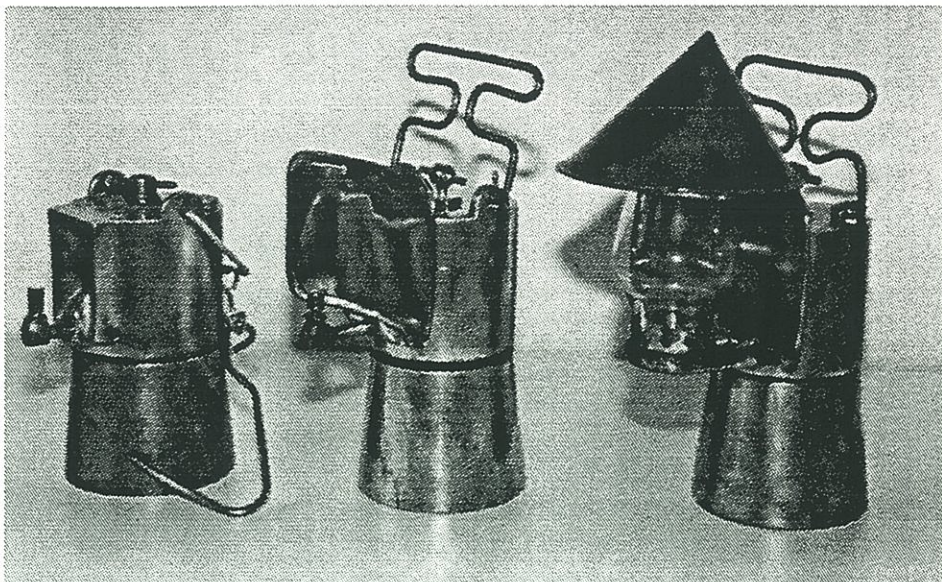


Third version of Thorn & Hoddle lamp, with chimney.



Thorn & Hoddle lamp (left) compared to a similar lamp made by Premier (right).

collectors call it the 'Crestella' lamp, but this name is the company logo name that appears on many models of Premier lamps . The last photo shows my three versions of the Thorn & Hoddle lamp, including the lamp without an attached reflector.



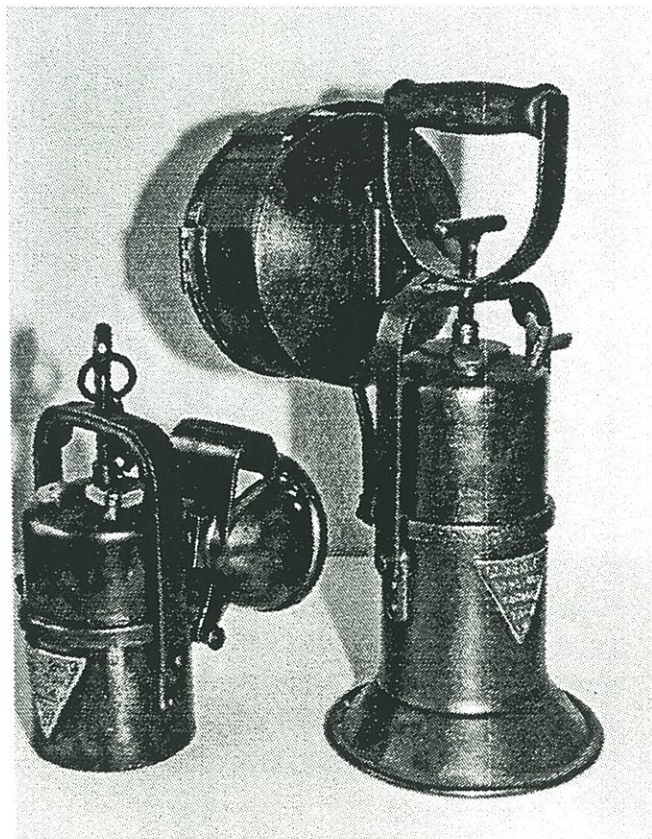
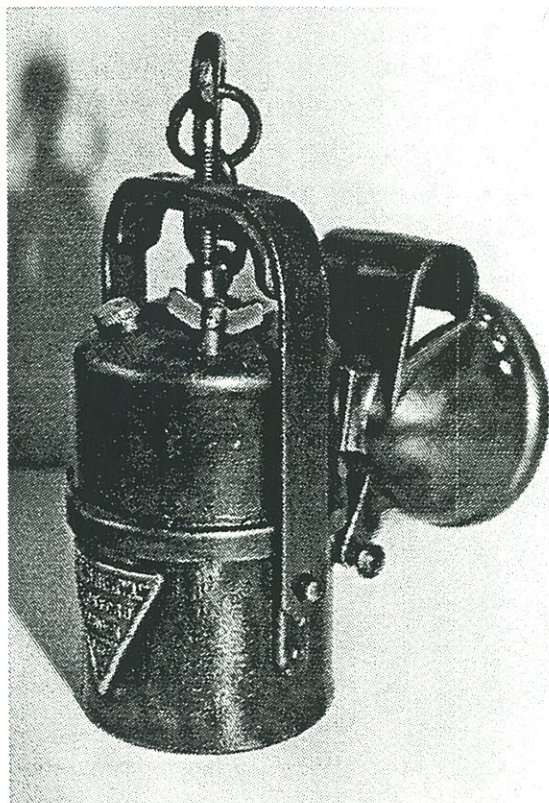
All three versions of the Thorn & Hoddle lamp are shown in line-up.

C. S. Milne

by Mick Corbridge

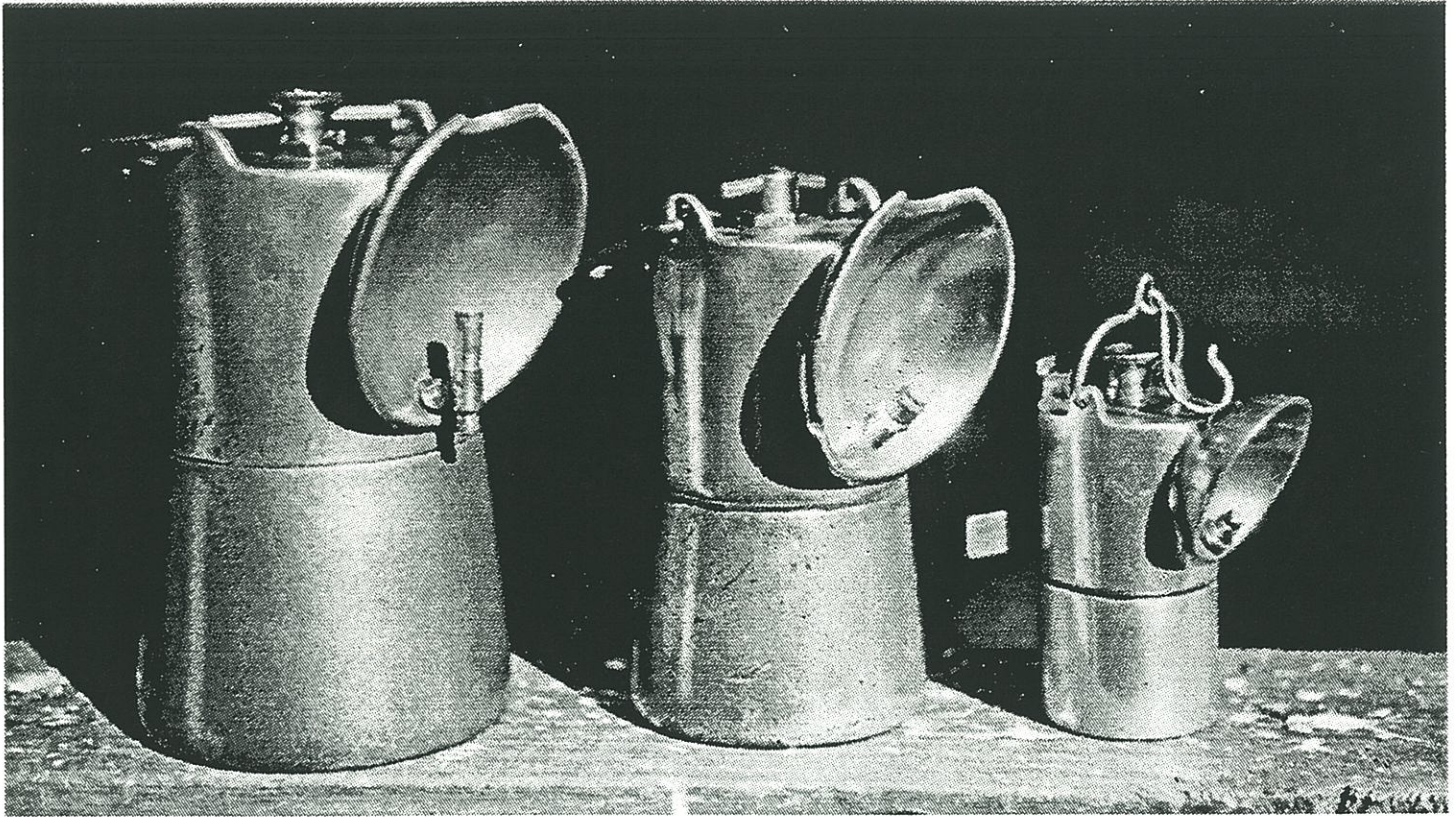
The photo below shows another English lamp which has a one-piece cast reflector hood . It is a type H1 lamp manufactured by C.S. Milne of Deptford, London. The hood which is supported on a brass bracket and locked by a thumb-screw bar at the base of the reflector is cast from, some type of aluminum.

Another interesting lamp that I have not seen any other example of is shown below next to its sister lamp. It is the C. S. Milne, type H5 - which has a tin plate hood with a wire grid flame protector across the front.



Allen-Liversidge Portable Acetylene Co. Ltd.

by Manfred Stutzer/Ludwigshafen, Peter Appleton/Wigston and David Johnson/Louisville



Three models of the "A.L." (Allen Liversidge) are shown. (Dave Johnson collection)

Over the years there have been several reports of early aluminum carbide lamps with the reflector cast as an integral part of the body. Similar lamps owned by collector friends had occupied us in seemingly endless speculation about their origin and make. As there appeared to be so many theories, none of which convinced us, we determined to try to find out more and reach some plausible conclusion.

The lamp I was most reminded of is in fact to be found in the Science Museum Collection/London. It has not been on public display for some time, however, it did appear in M. Dupont's book, *Des Lumieres dans la Nuit* (Lights in the Night), as being produced by a British firm in 1910. The Museum using what little information we had was not able to find any computer reference

as to where such a lamp was being stored in the reserve collection. There was no alternative but an extensive and time consuming manual search of the hard copy relating to Mining Lamps.

Luckily at about this point Mr. Dupont was able to send Peter a copy of the notes he made at the time he was researching for his book, which included the inventory number. However, when the Museum records were cross-checked they provided no more information. In fact the only information on file came from a single small card that at some time had accompanied the lamp when on display. But it did confirm the date, the maker and significantly that there were at least two sizes of the lamp. The smaller of the two being featured.

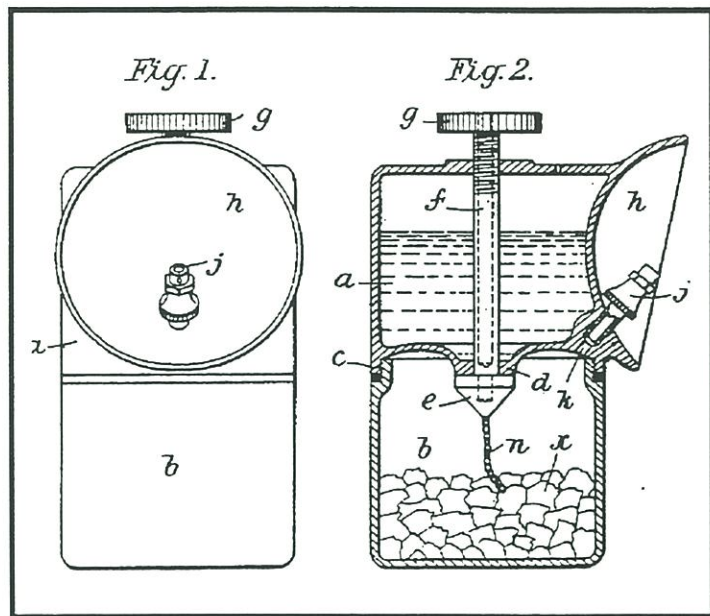
**Inscription of the small museum's card:
Acetylene Lamp Presented By Allen Liversidge Ltd.,
Inv. 1913-692**

This lamp is made of aluminum and is similar design to the larger (No. 15) made by the same firm. It is intended for the use of the miner rather than officials and inspectors. Spare carbide must be taken underground by the miner in order to replenish the lamp when necessary as this size only holds sufficient carbide for two or three hours light. Extra water can usually be obtained underground without trouble.

Finally, in the Illustrated Official Journal the patent number 27,308 for the year 1912 was found under the class 75(I) Burners. The Patent Office located the GB Patent 27,308 and provided Peter with a copy of the patent.

A.D. 1912 Nov. 27. No. 27,308.

ALLEN & others' COMPLETE SPECIFICATION.



The patent was given to **Thomas Gaskell Allen**, Engineer and **Allen-P.B. Liversidge Portable Acetylene Company Limited**, Manufacturers, of 106, Victoria Street, Westminster, London (see copy of the patent No.

27,308, right). The patent drawing does not illustrate the bail and hanging hook found on all three of the known lamp variations.

A number of other Acetylene light manufacturers already were established at 106, Victoria Street, London. The Allen-Liversidge Company owned all shares of **The Imperial Light Co./London** with a working capital of GBP 500,000.

The Allen-Liversidge Co. was registered as a Limited venture up to 1913. No further reference to the company has been found until they are taken over by **The British Oxygen Group** in 1933.

It appeared Allen Liversidge were probably affected by the shrinking market, already in decline when electric lamps were introduced.

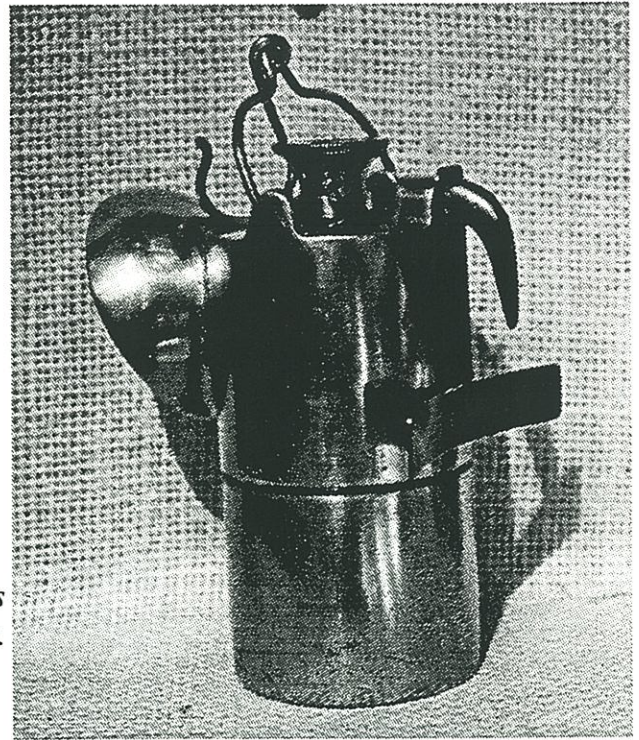
Carbide lamp collectors who have AL-Lamps in their collections, especially the small carbide cap lamp, can be proud of their rare lamps. In Europe and also in England itself, not many collectors own AL-Lamps. These lamps are of very high manufacturing quality.

The bail and hanging hook, as well as the cap hook and brace are brass on the cap lamp. The cap hook is an unusual thick round piece that is threaded to fit a socket cast into the top of the water chamber. It is of thick round stock that gradually tapers to a point after making a 90 degree turn out the back of the lamp, a truly unique style of hook unlike any found on American cap lamps. The cap brace is flat stock brass curved to merely rest against the cap rather than gripping it like many American lamps do.

The bail and hook of the two hand lamps are round stock steel. Like the cap lamp, the bail is attached to two perforated ears cast into the top of the water chamber. The water valve on all three lamps are brass. Interestingly, while the smaller hand lamp has a more conventional threaded filler cap found on many hand lamps, the other two lamps have no filler cap and are filled through the hollow center of the water valve. The water adjustment knobs on the cap lamp and large hand lamp are the same except that the hand lamp has a brass rod that pierces the water adjustment knob to make it easier to turn. The water valve knobs on the large hand lamp and cap lamp

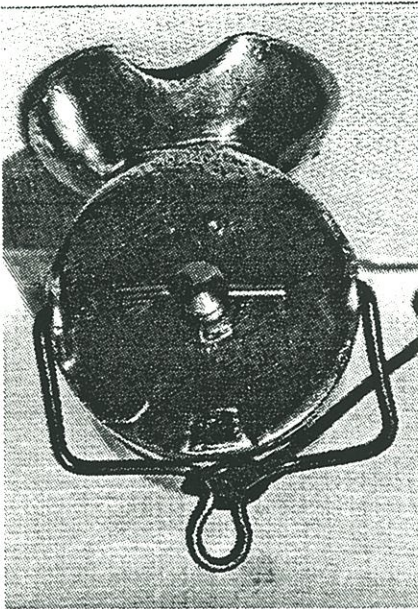
water valve knobs are the same size. The smaller hand lamp has an entirely different water adjustment knob but the actual water feed mechanisms on all three lamps are the same.

The overall shape of the hand lamps is very similar to the center Wolf shown on page 36 of the April 1996 Eureka. However, the water feed system is more primitive on the AL lamps and rather than having the Wolf name there is a raised AL cast into the top of the lamp.

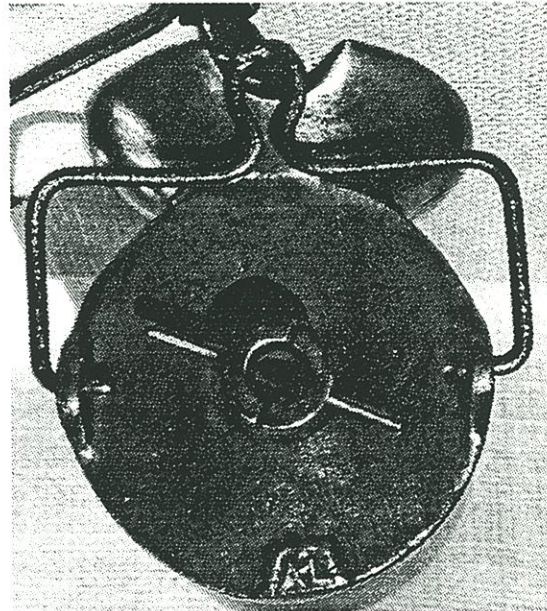


(Right) Back view of smallest AL lamp showing heavy brass hook and stout cap brace.

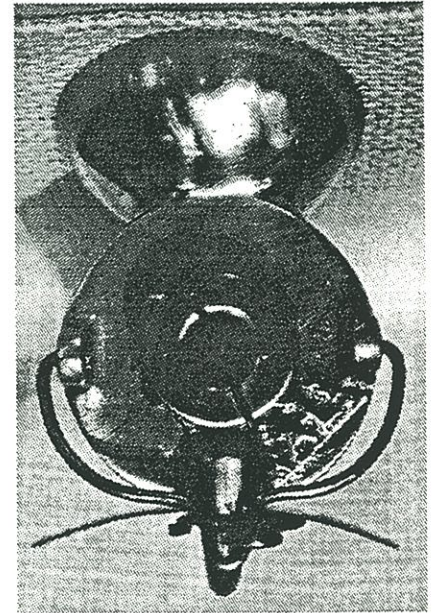
TOP STAMPINGS



Smaller hand lamp.



Large hand lamp.



Cap lamp.

MEASUREMENTS

	<u>Cap Lamp</u>	<u>Hand Lamp</u>	<u>Hand Lamp</u>
Water Chamber Diameter	2 1/8"	3 1/4"	4"
Base Diameter	2 1/8"	3 3/4"	4 5/8"
To Top of Water Chamber	3 7/8"	6 1/16"	7 1/16"
To Top of Water Valve	4 5/8"	6 3/4"	7 13/16"
Reflector Diameter	2 3/16"	3 3/4"	4"

Benzine Safety Lamps of Europe

by Werner Horning

Benzine, also known as naphtha, was the latest fuel to be used in safety lamps. Similar to cigarette-lighter fluid, not only was it safe, but it provided greater illuminating power with less smoke compared to the earlier vegetable oil mixes. The most notable of the benzine lamps was the Wolf brand which saw world-wide use. The largest variety of safety lamps were produced in Europe. The following represents one author's impressive collection of European benzine safety lamps.

Class of Lamp:

Benzene Safety Lamp /BL 10/
111

Place/Country of Origin:

Hoppecke, Brilon/Westf.,
Germany

Manufacturer:

Dominit Werke GmbH

Material: Middle part and enclosure for dynamo igniter of brass. Other parts iron.

Measures:

Height: 295 mm

Diameter: 83 mm

Length of Hook: 132 mm

Year of Production: ca.1955

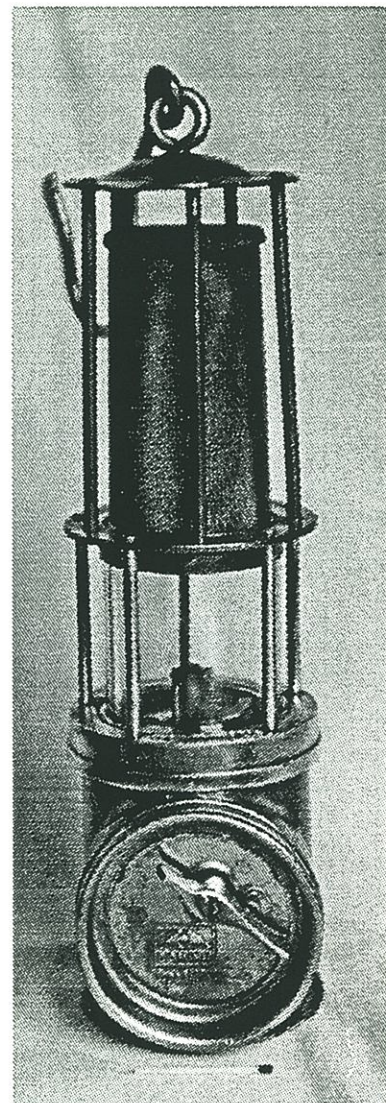
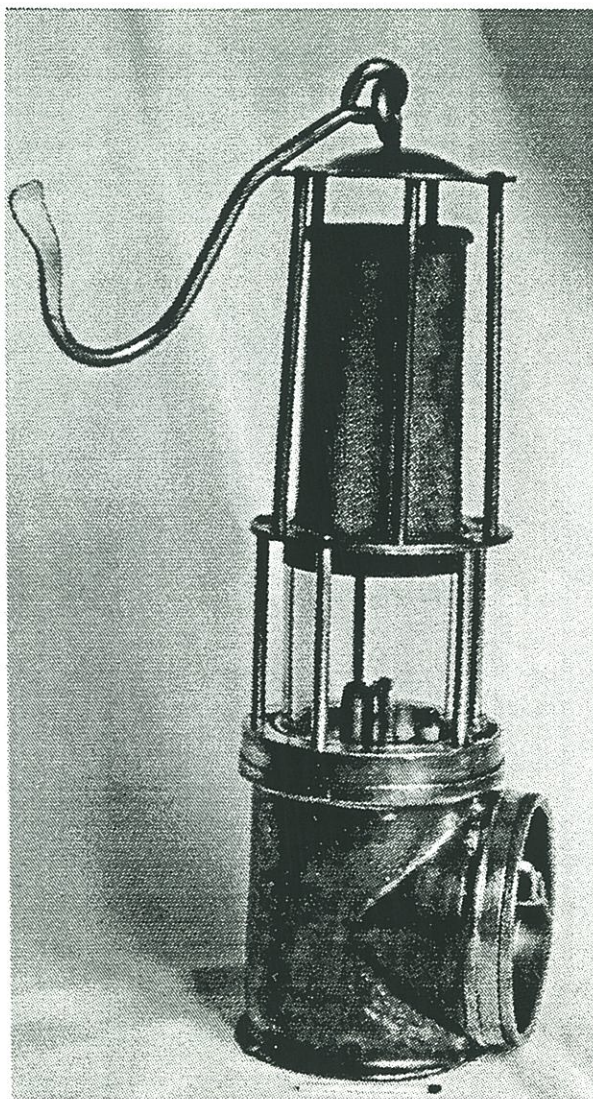
Feature of Construction:

Upper air inlet. Round wick.

Double gauzes. Seippels' magnetic locking anchor EM".

Dynamo igniter with stiff toggle and return spring. Fixed ignition holder. Dynamo locking device is secured by a hollow screw.

Dominit Werke



Inscription:

DOMINIT
Type BL 10/111

Class of Lamp: Benzine Safety Lamp

Place and Country of Origin: Zwickau/Saxony, Germany

Manufacturer: Friemann & Wolf

Material: Ring screw and lower pillars of brass. All other parts of iron.

Measures:

Height: 258 mm

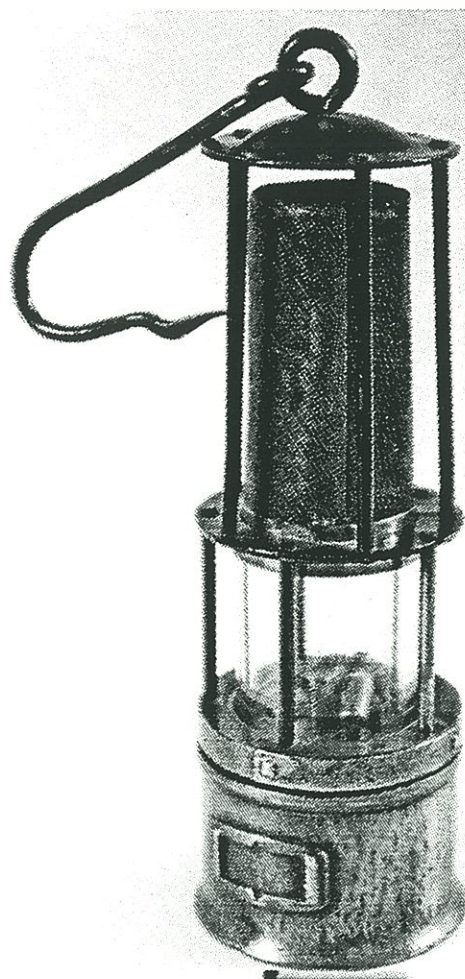
Diameter: 88 mm

Length of Hook: 132 mm

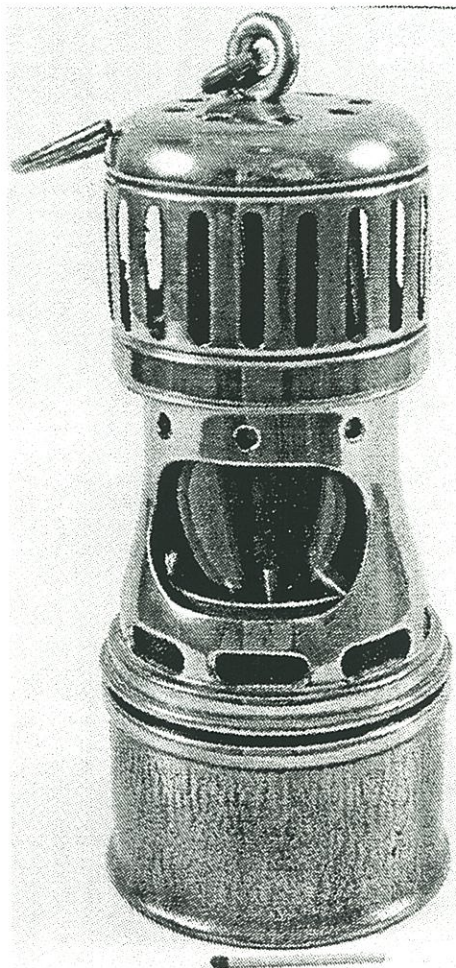
Year of Production: ca. 1910

Feature of Construction: Upper air inlet. Round wick. Vertical flint igniter (Model 1910). Magnetic lock with cover plate of steel. Double gauzes.

Friemann & Wolf



Friemann & Wolf



Class of Lamp:

Benzine Safety Lamp

(Design: Westphalian Davy)

Place and Country of Origin:

Zwickau/Saxony, Germany

Manufacturer: Friemann & Wolf

Material: Font and hook of iron. All other parts of brass.

Measures:

Height: 220 mm

Diameter: 95 mm

Length of Hook: 78 mm

Year of Production: ca. 1900

Feature of Construction: Font with flat wick and flint igniter. Lower air inlet by sieve ring. Cylindrical glass protected by bonnet with a window and screwed by a ring. Short gauze. Covering plate with bore holes. Round hook. No locking device.

Class of Lamp: Benzine Safety Lamp Nr. 403

Place of Origin: Zwickau/Saxony, Germany

Manufacturer: Friemann & Wolf

Material: Middle ring and locking device of brass. All other parts of iron.

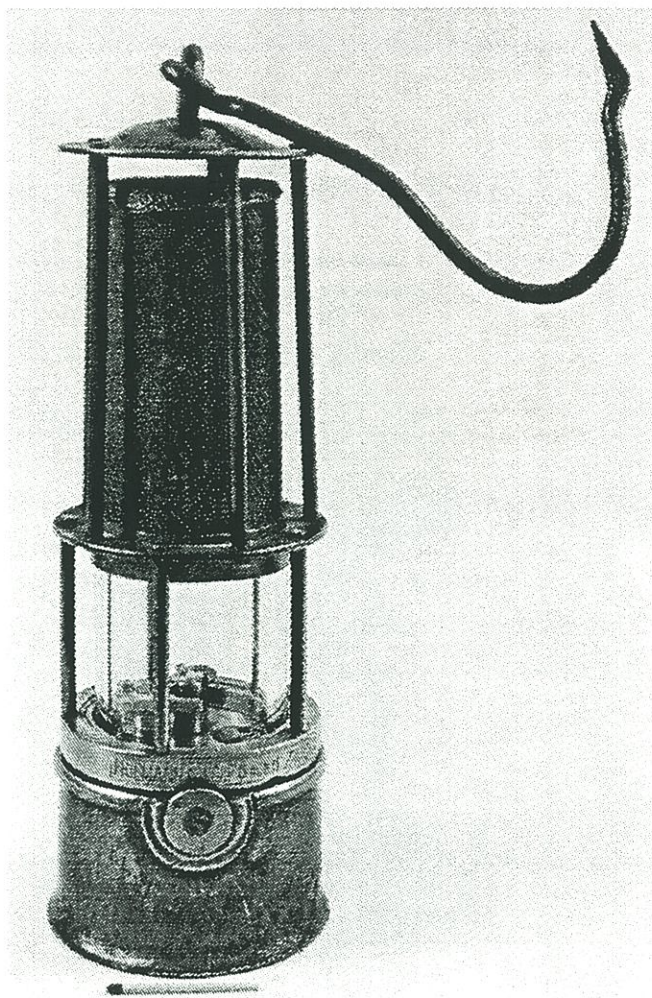
Measures: Height: 270 mm, Diameter: 84 mm, Length of hook: 140 mm

Year of Production: ~ 1895

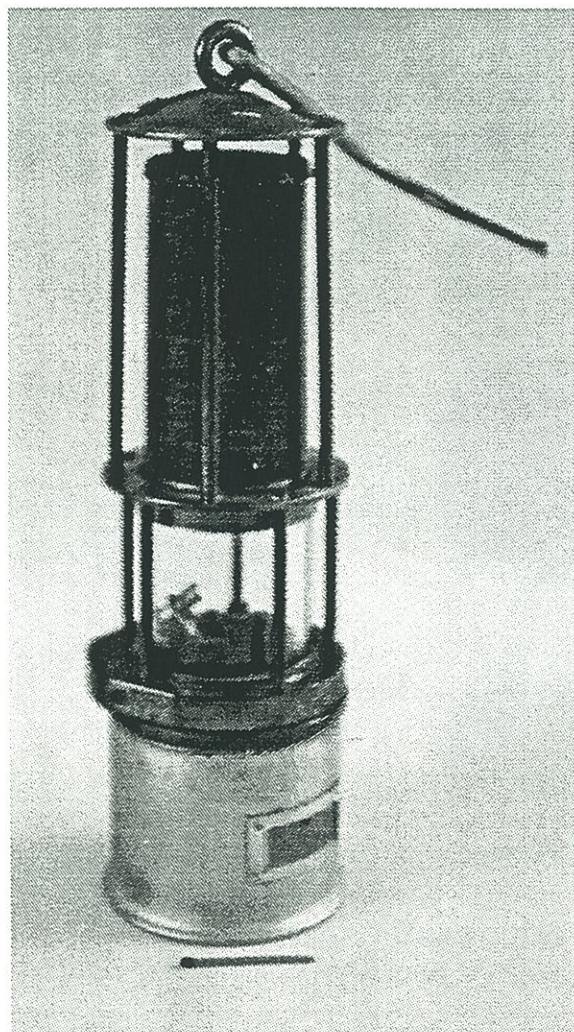
Feature of Construction: Font with locking device and friction strip igniter model 1897. Round wick. Double gauzes. Hook with peak.

Inscription: Friemann & Wolf GmbH
Zwickau / Sa.

Friemann & Wolf



Friemann & Wolf



Class of Lamp: Benzine Safety Lamp, Nr. 20502

Place and Country of Origin: Duisburg/Westf., Germany

Manufacturer: Friemann & Wolf

Material: Screwing ring, middle ring and lower pillars of brass. All other parts of iron.

Measures: Height: 280 mm, Diameter 84 mm, Length of hook: 142 mm

Year of Production: ~ 1960

Feature of Construction: Upper air inlet. Filament ignition which is fed by a dry-cell battery, and works by pulling rod. Double gauzes. Magnetic locking anchor.

Class of Lamp: Benzine Safety Lamp

Place and Country of Origin: Germany (typical for one district)

Manufacturer: Unknown
Igniter: FriWo ~ 1907, Nr. 1150

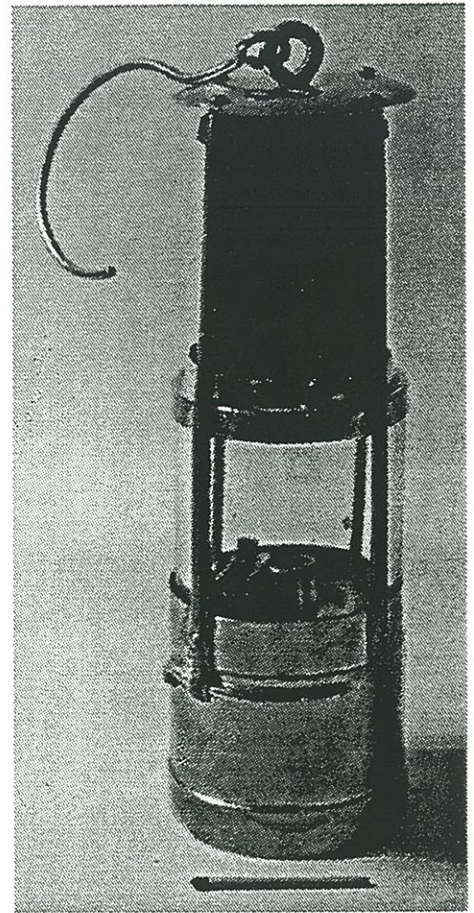
Material: Pillar of copper. All other parts brass.

Measures:
Height: 210mm
Diameter: 62 mm
Length of Hook: 95 mm

Year of Production: ~ 1907

Feature of Construction: Vessel and upper part is connected by a slide lock. Round wick. Vertical parafine friction strip igniter. 4 pillars. Double gauzes.

A small and special type for officials only.



CEAG



Class of Lamp: Benzine Safety Lamp

Place and Country of Origin: Dortmund/Wesff., Germany

Manufacturer: CEAG

Material: Upper part of iron. All other parts of brass.

Measures:
Height: 280 mm
Diameter: 82 mm
Length of Hook: 136 mm

Year of Production: ~ 1955

Feature of Construction: Upper air inlet. Round wick. Double gauzes. Seippels' magnetic locking anchor "M". Ignition holder with storage battery (Nickel cadmium).

Used at Concordia F. A.G. Mine, Dortmund/Westfalia.

Class of Lamp: Benzine Safety lamp, Nr. 3

Place and Country of Origin: Bochum-Linden/Wesff., Germany

Manufacturer: Factory of Safety Lamps C. Koch

Material: Ring screw, lower pillars and name plate of brass. All other parts of iron.

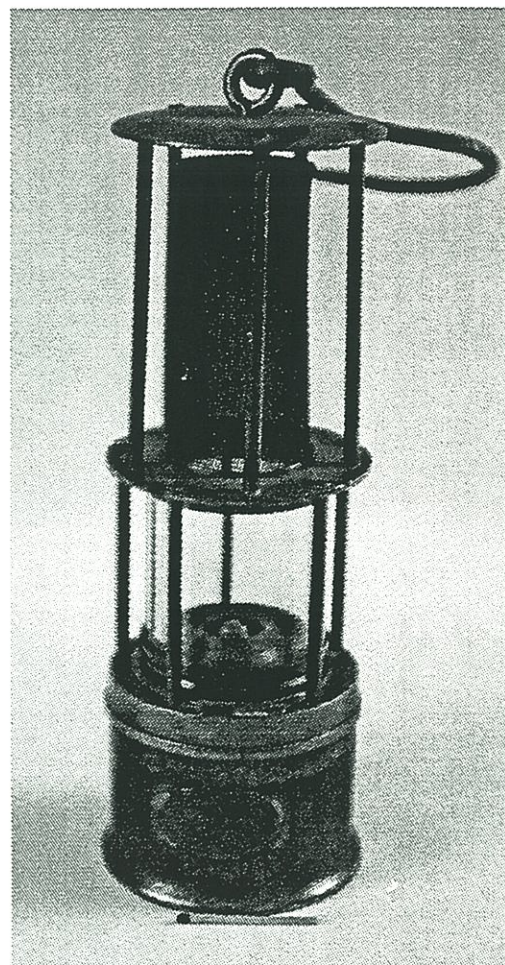
Measures: Height: 245 mm. Diameter 89 mm, Length of Hook: 155 mm

Year of Production: ~ 1905

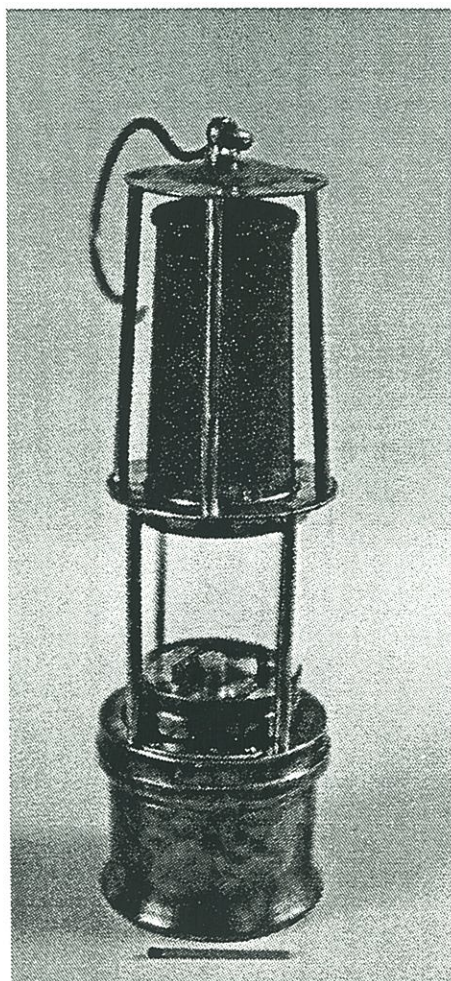
Feature of Construction: Upper air inlet. One gauze. Round wick. Paper friction strip ignition device Nr. 205/206. Magnetic lock.

Inscription:
BOCHUM-LINDENER
ZUNDWAREN
WETTERLAMPFENFABRIK
C. KOCH
LINDEN RUHR

Koch



Koch



Class of Lamp:
Benzine Safety Lamp

Place and Country of Origin:
Linden an der Ruhr, Germany

Manufacturer: Bochum-Lindener Zundwaren- und Wetterlampen Fabrik
C. Koch m.b.H.

Material: All Brass

Measures: Height: 235 mm, Diameter: 80 mm, Length of Hook: 110 mm

Year of Production: ~ 1910

Feature of Construction: Upper air inlet. Double gauzes. Round wick. Horizontal flint igniter (like a ratchet). Magnetic locking anchor. 4 pillars each.

Inscription: (on the magnetic lock cover plate) G C 35 (Gewerkschaft Carl). Vessel and upper part have imprinted number (65).

Class of Lamp: Benzine Safety Lamp

Place and Country of Origin:
Bochum/Westf., Germany

Manufacturer:
Wilhelm Seippel GmbH

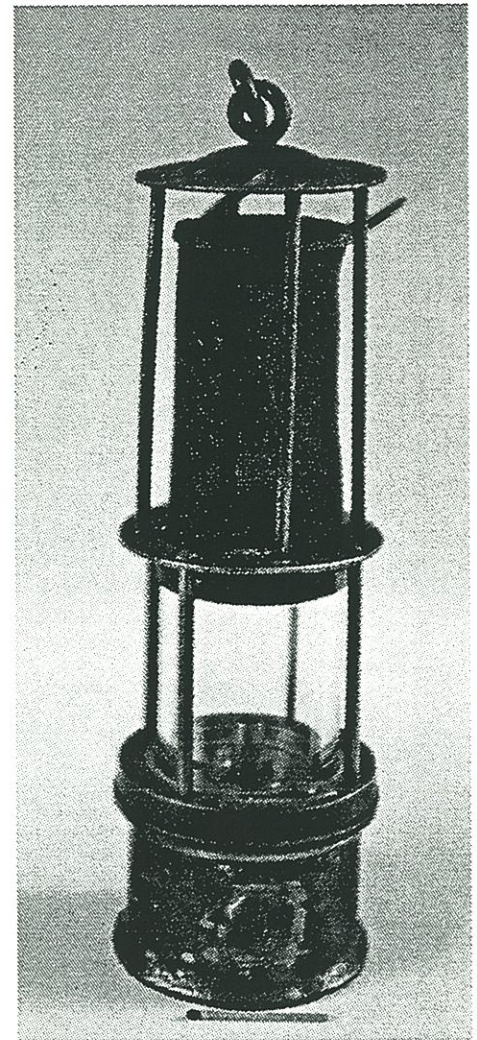
Material: Ring screw and lower pillars of brass. All other parts of iron.

Measures: Height: 265 mm, Diameter 86 mm, Length of Hook: 143 mm

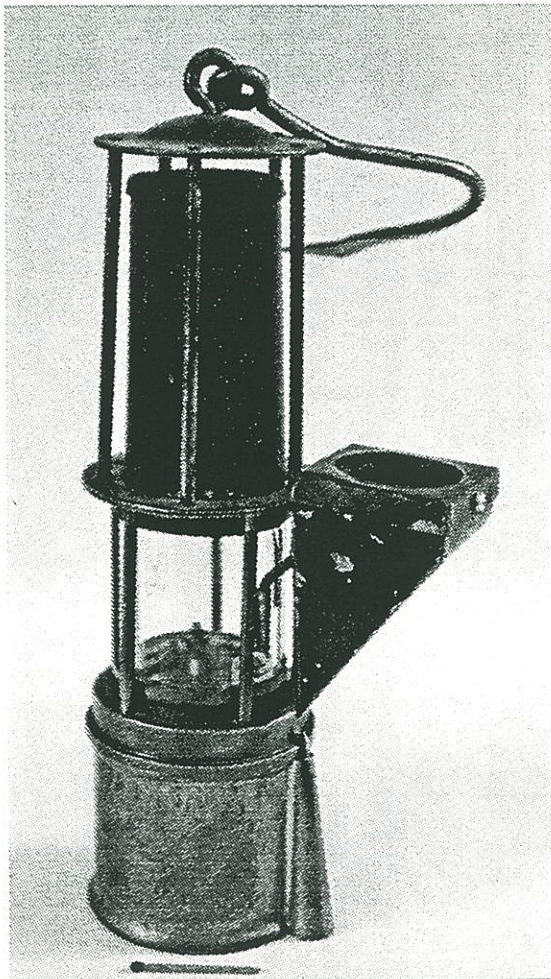
Year of Production: ~ 1915

Feature of Construction: Upper air inlet. Round wick. One gauze. Magnetic locking anchor. Horizontal flint igniter (like a ratchet) with reflector-hood in brass (missing). 4 pillars each.

Seippel



Seippel



Class of Lamp: Benzine Safety Lamp / Nr. 6 A with special inspection device used for viewing from above when lamp is suspended in pit.

Place and Country of Origin: Bochum/Westf., Germany

Manufacturer: Wilhelm Seippel

Material: Locking screw of magnalium. Ring screw of brass. All other parts of iron.

Measures: Height: 280 mm, Diameter: 81 mm, Length of Hook: 132 mm

Year of Production: ~ 1918

Feature of Construction: Lateral mirror reflector for inspection from above. Upper air inlet. Round wick. Double gauze. Stud locking device.

Class of Lamp: Benzine Safety Lamp

Place and Country of Origin: Gilly/Charlesroi, Belgium

Manufacturer: Camille Cornil / distribution (made by Friemann & Wolf)

Material: Ring screw, middle part with pillars and bonnet ring screw of brass. All other parts of iron.

Measures: Height: 280 mm, Diameter: 84 mm, Length of Hook: 75 mm

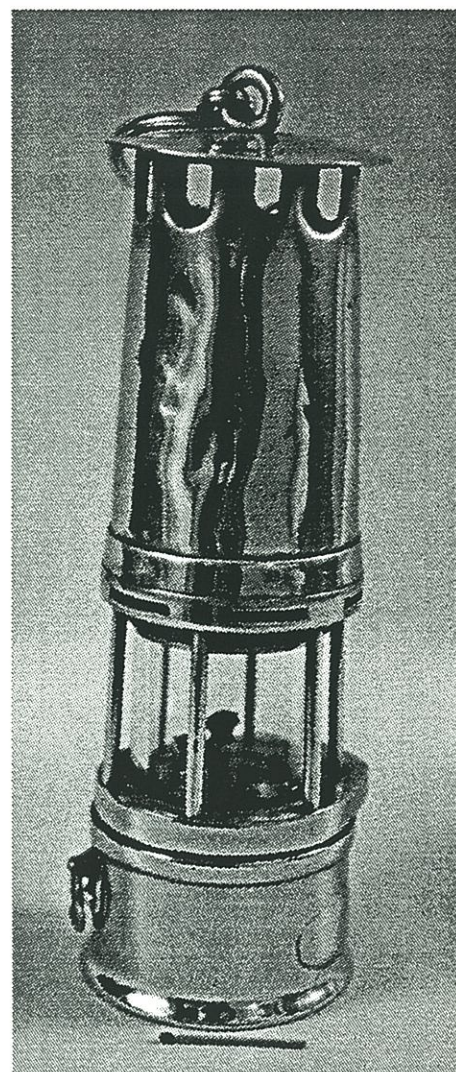
Year of Production: ~ 1910

Feature of Construction: Upper air inlet. Round wick. Vertical Parafine friction strip igniter (model FriWo 1907). Double gauzes. Bonnet unscrewable. Magnetic locking device.

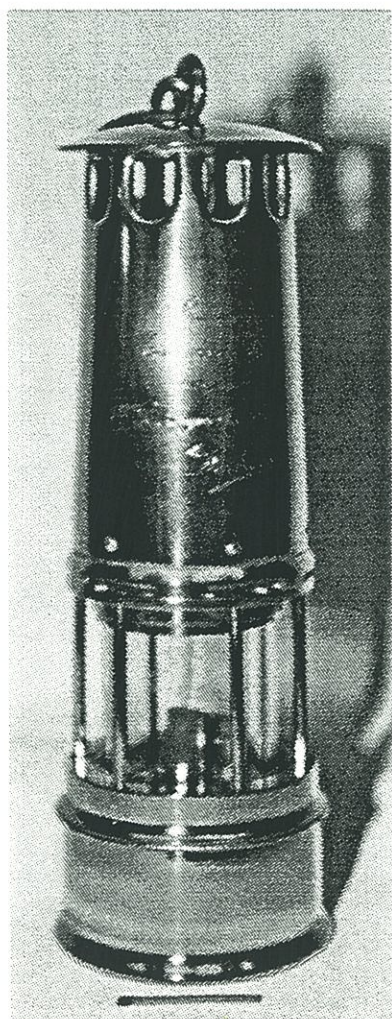
Inscription: Camille Cornil Gilly

Note: Unfortunately this lamp was chrome-plated once.

Cornil



Cornil



Class of Lamp: Benzine Safety Lamp

Place and Country of Origin: Gilly/Charlesroi, Belgium

Manufacturer: Camille Cornil / distribution (made by Friemann & Wolf)

Material: All brass

Measures: Height: 280 mm, Diameter: 84 mm, Length of Hook: 75 mm

Year of Production: ~ 1950

Feature of Construction: Upper air inlet. Flat wick. Vertical friction strip igniter (model FriWo 1907). Double gauzes. Bonnet unscrewable, not secured by locking. Without locking device.

Inscription: Souvenir of the miners of Tongres for the socialist town mayor

Class of Lamp: Benzene Safety Lamp

Place and Country of Origin: Leeds, Great Britain

Manufacturer: The Premier Lamp Engineering Co. Ud.

Material: Folded Bonnet, ring screw, middle ring and pillar of brass. All other parts of iron.

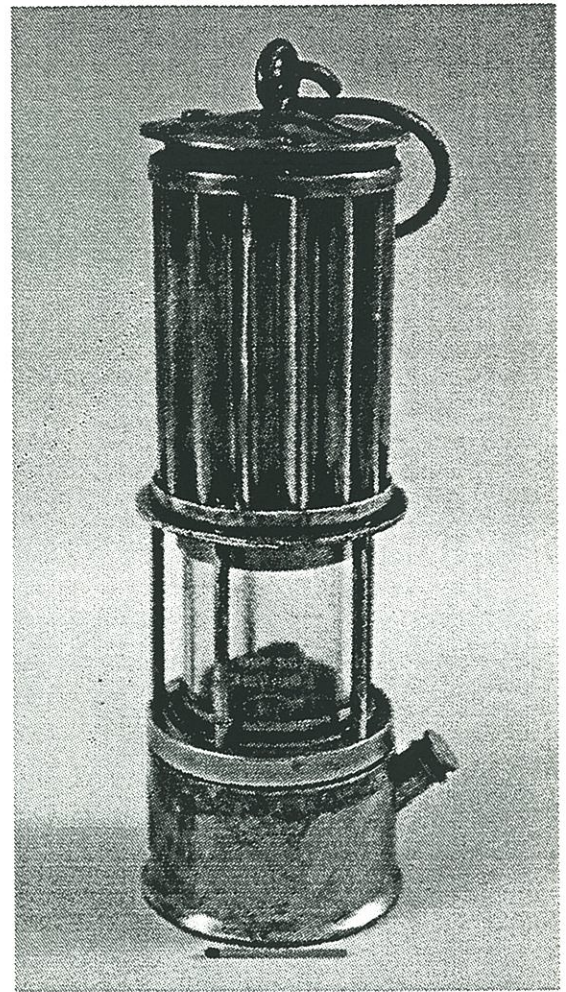
Measures: Height: 270 mm, Diameter 85 mm, Length of Hook: 80 mm

Year of Production: ~ 1910

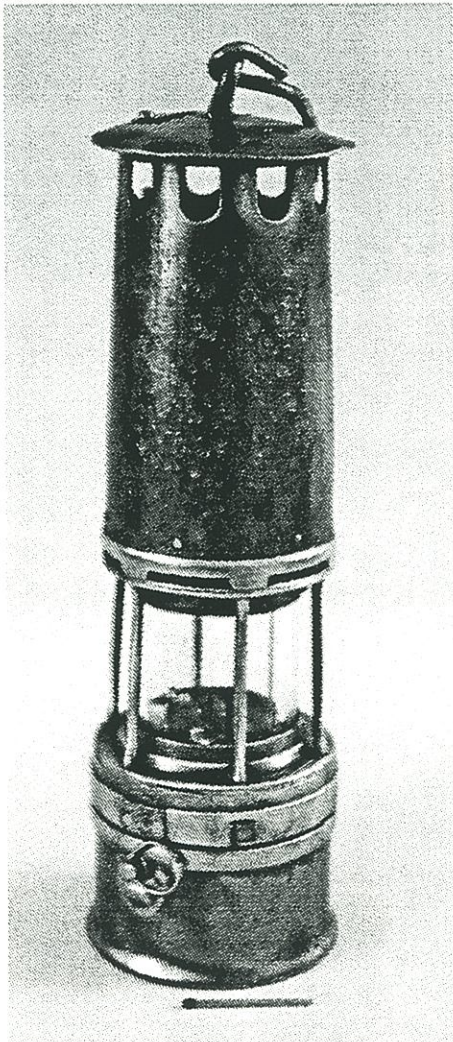
Feature of Construction: Lower air inlet through sieve. Round wick. Wick slide. Vertical flint igniter. Filling tube on one side. No locking device. Double gauzes.

Inscription:
The Premier Lamp &
Engineering Co.
Leeds
L I G
Trade Mark

Premier



Arras



Class of Lamp: Benzene Safety Lamp

Place and Country of Origin: Arras, France

Manufacturer: Arras

Material: Ring screw, middle part with pillars and bonnet ring screw of brass. All other parts of iron.

Measures: Height: 275 mm, Diameter 92 mm, Length of Hook: 80 mm

Year of Production: 1907

Feature of Construction: Lower air inlet through sieve ring. Friction strip igniter can be manipulated by lateral ring. Flat wick. Double gauzes. Magnetic locking anchor. Bonnet unscrewable.

Inscription: ARRAS

Class of Lamp: Benzine Safety Lamp (typical for one region)

Place and Country of Origin: HruschauMährisch-Ostrau, Slovakia

Manufacturer: Kubala & Co.
(Igniter of Seippel Nr. 1 00f, ~ 1900)

Material: All brass

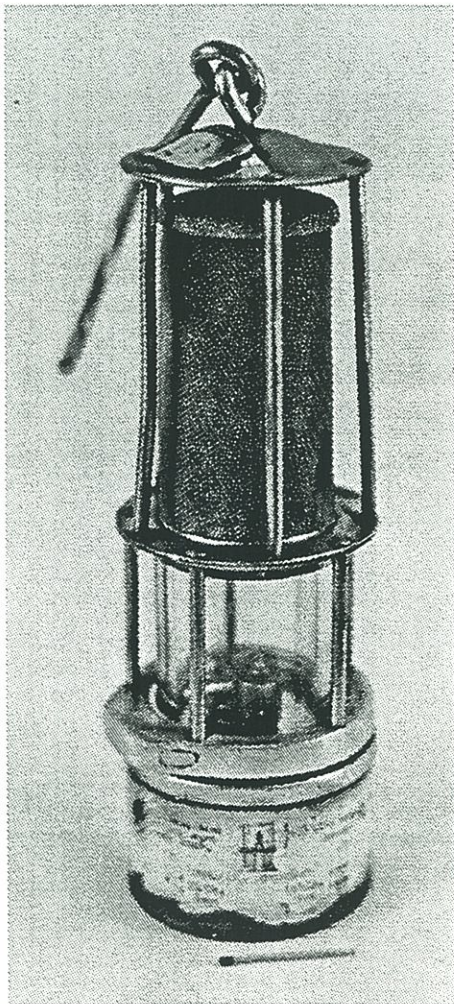
Measures: Height: 255 mm, Diameter: 73 mm, Length of Hook: 93 mm

Year of Production: ~ 1900

Feature of Construction: Conical vessel with lateral mountings for the bail. Ring to fix the glass at the outer gauze. Double gauzes. Simple hook. Clamping ring to hold the parts together.

Note: This lamp is typical for one region. Some parts were bought from Seippel such as the vertical function strip igniter, the complete round wick device and the gauzes.

Design: FnWo



Class of Lamp:
Benzine Safety Lamp

Place and Country of Origin:
CIESZYN, Poland

Manufacturer: Design: FriWo

Material: Bonnet screw device of brass. All other parts of iron.

Measures: Height: 260 mm, Diameter: 84 mm, Length of Hook: 135 mm

Year of Production: 1960

Feature of Construction: Upper air inlet. Round wick. Vertical igniter (design: FriWo 1910). Double gauzes. Magnetic locking device.

Speciality: Eva 6 (Inscription on the base how to use the lamp in case of presence of methane.)

Kubala



Barrel & Chimney Oil Wicks

Dave Johnson

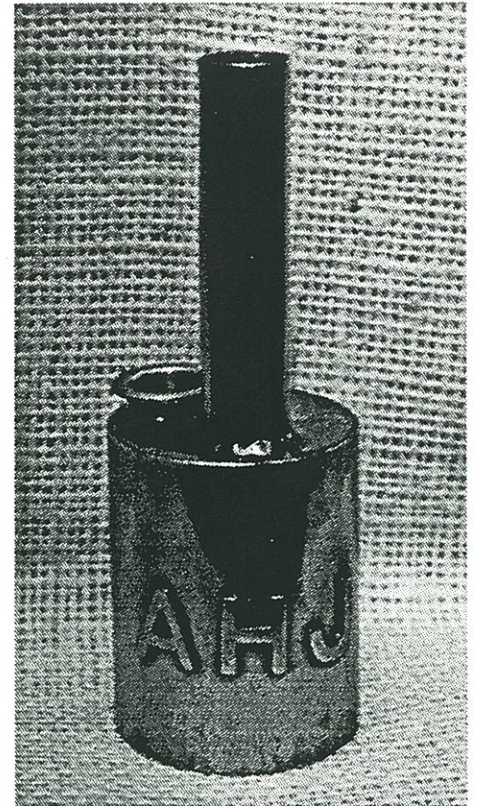
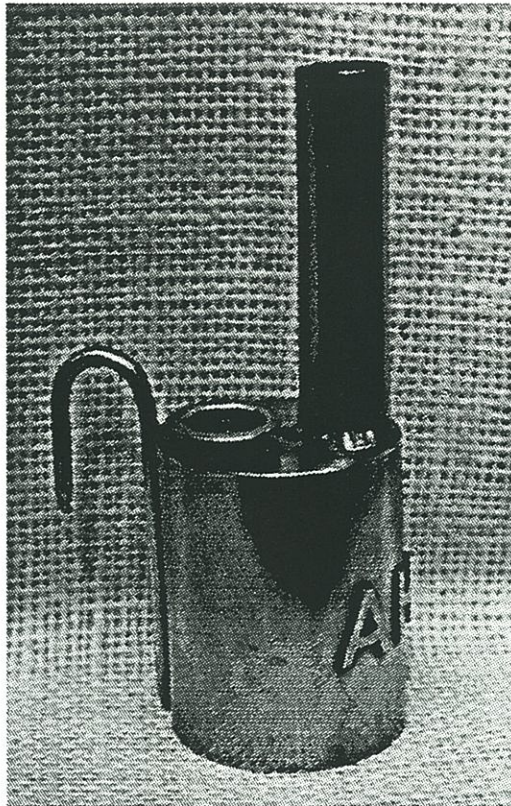
For the serious oil wick collector, there exist more oil wick brandnames and variations than any other type of mine lighting. There seems to be no end to the design configurations that were utilized in oil wicks. These two examples represent yet another individual's idea of how to make his lamps different than those of others.

The two lamps shown here appear to have been produced by the same hand. One is made entirely of copper, except for a brass hook, while the other is made entirely of brass. Both have cylindrical fonts measuring 1 5/8" in diameter and 2 1/8" in height. Both have machine made threaded filler caps similar to the well known "surveyor's" oilwicks. The brass lamp is 4 5/8" tall to the tip of the vertical spout, while the copper lamp is 4 1/2" tall to the tip of the slightly leaning spout. The filler cap on the copper lamp is set directly between the hook and spout, while on the brass lamp the filler cap is slightly offset to one side.

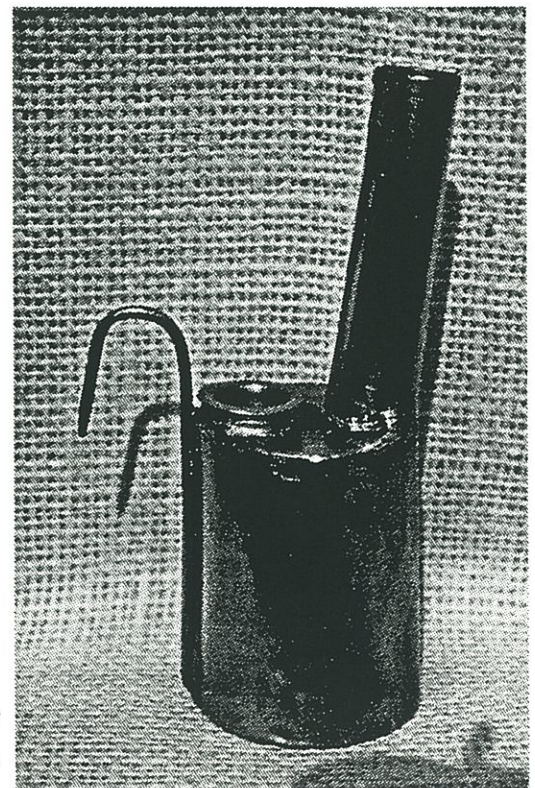
The most obvious difference between the two lamps are the 1/2" tall copper initials soldered on the font of the brass lamp, an obvious attempt to personalize the lamp. Just who is AHJ, the actual manufacturer of the lamp or someone for whom the lamp was made?

If anyone else has a similar lamp I would appreciate knowing about it. Of the more than 500 different oilwick cap lamps I am familiar with, these are the only two made in this unusual configuration.

This oil wick was probably made by the same hand as the AHJ lamp above. It is, however, made of copper except for the brass hook.



The AHJ oil wick lamp is brass.



Cap Tin Bonanza

by Andy Martin

In mining the term *borrasca* is used for a mine that is experiencing lean times, while *bonanza* refers to a particularly rich strike. In recent months several collectors have struck pay dirt in the "cap tin mine", as shown by the accompanying illustrations. We are glad to report the lode is still going strong, and more nuggets will be on display in the coming months.

Connoisseurs of caps can recall tins depicting items ranging from battleships to castles, but almost none display their contents. This unfortunate situation is somewhat remedied by the **Aluminium-Bleiazid** tin, which nicely shows both common and electric caps. This European tin was reported by Urs Hilfiker of Switzerland.

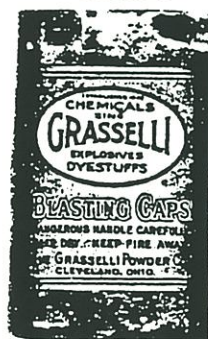
Tins smaller than the standard 100 in size have a special place in the hearts (and wallets) of many collectors. Newcomer Nelson Ressler found a fine **GRASELLI 10 cap**, and submitted an excellent Xerox copy that shows the fine lettering on this item. Bob Schroth unearthed a **DUPONT N° 7** miniature, and also a full sized **CANADIAN EXPLOSIVES N° 7**. Bob is particularly interested in tins that show animals, so this find fulfills a special need.

It takes a good eye to spot variants of the more common tins, and Larry Click has managed to do this twice. The scarce **NOBEL N° 7** looks quite a bit like the more common No 6. Larry also reports an **ATLAS N° 8** square variant (not illustrated) that has a solid green globe in place of the previously known white globe.

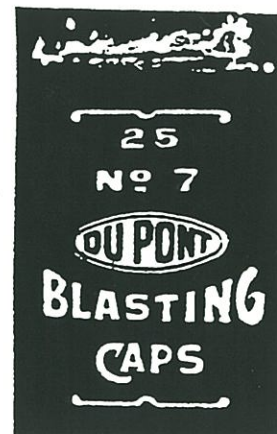
Dotty Haynes, who produced a nice illustrated book on oil wick lamps, is also an avid tin collector. She reports a **McABEE No 6** that is similar to the painted version, but has a paper label. It is unknown if this type predated the painted tin, or filled an emergency need.



No. 8, 100 Aluminium-Bleiazid [DAG]
Reported by Urs Hilfiker



GRASELLI, ZINC, 10 CAPS, N° 6
Reported by Nelson Ressler



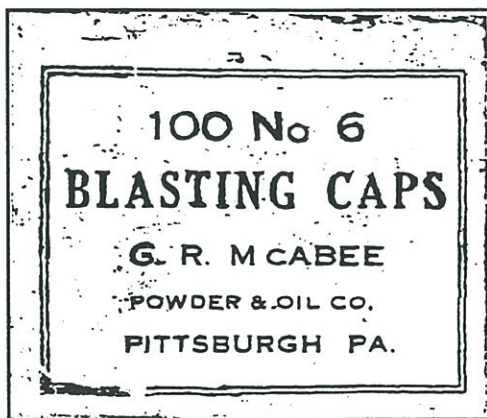
DUPONT N° 7, 25 CAPS
Reported by Bob Schroth



CANADIAN EXPLOSIVES, N° 7, round
Reported by Bob Schroth



NOBEL N° 7, GT BRITAIN
Reported by Larry Click



McABEE, No 6, paper label
Reported by Dotty Haynes

Book Review:

Between Heaven and Hell

Written By: Ed Campbell

I recently received this book in the mail from Charles Kovach with a request to do a book review for this issue of Eureka.

Between Heaven and Hell is an account of several years in the life of the Ford family, a family deeply rooted in Pennsylvania coal mining. The principal figures in this work are Stan, a lifelong coal miner and his brother John, a Roman Catholic priest whose support of the miners' cause is detrimental to his own position in the church hierarchy.

This riveting account of the miners' attempts to unionize the Pennsylvania coal mines following World War I could just as well have taken place in Kentucky, West Virginia, Virginia, Ohio, Indiana, or Illinois. The story from each of these states always seem to have the same components, the underpaid miners attempting to organize, the bully tactics of the mining companies and their paid guards and deputies, the unskilled immigrant labor brought in as strike breakers, the deplorable working conditions of the coal miners, the mine owners' disregard for the safety and well-being of the miners and their families, and the mining company control of local politics.

Although actually a novel, it is stated at the beginning of the book that many incidents described within actually occurred. Nothing presented in this book is inconsistent with my previous reading of coal mining history during the period of time covered. For anyone not familiar with the working and domestic life of the miner this is a good representation of that life. Knowing how the miner lived and worked can help us to appreciate even more the artifacts that we are preserving in our collections.

Dave Johnson

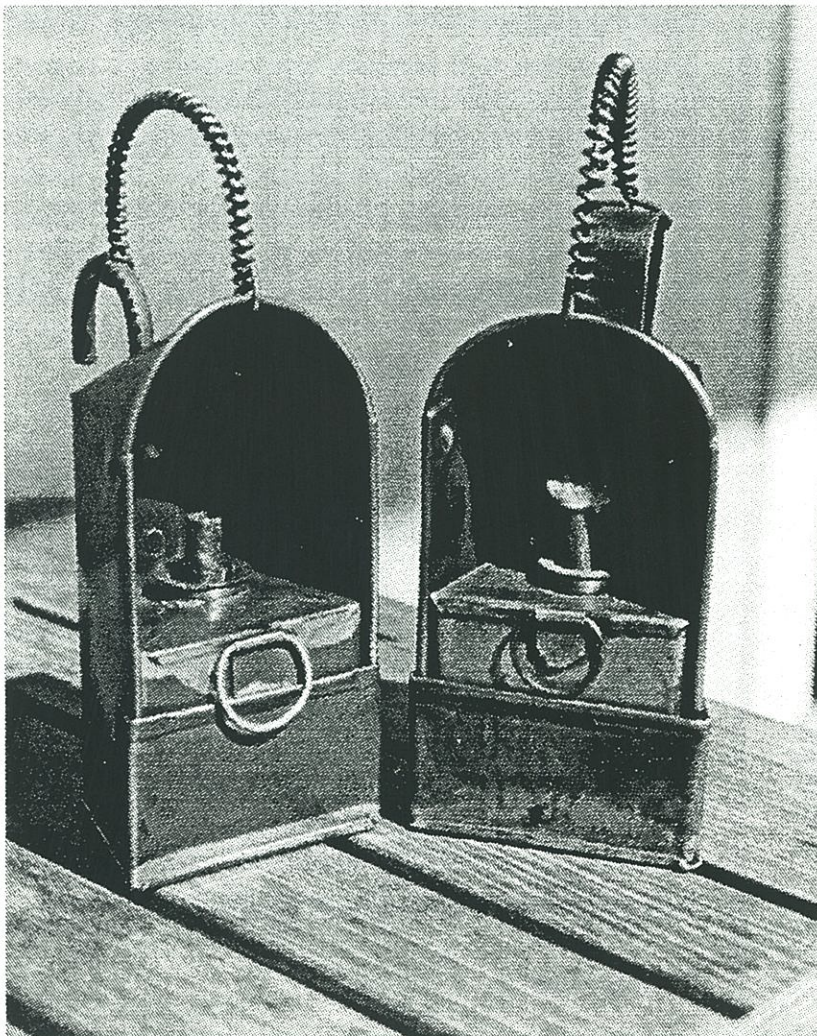
The Midgy Lamp: an English Blende-Lamp

by Manfred Stutzer

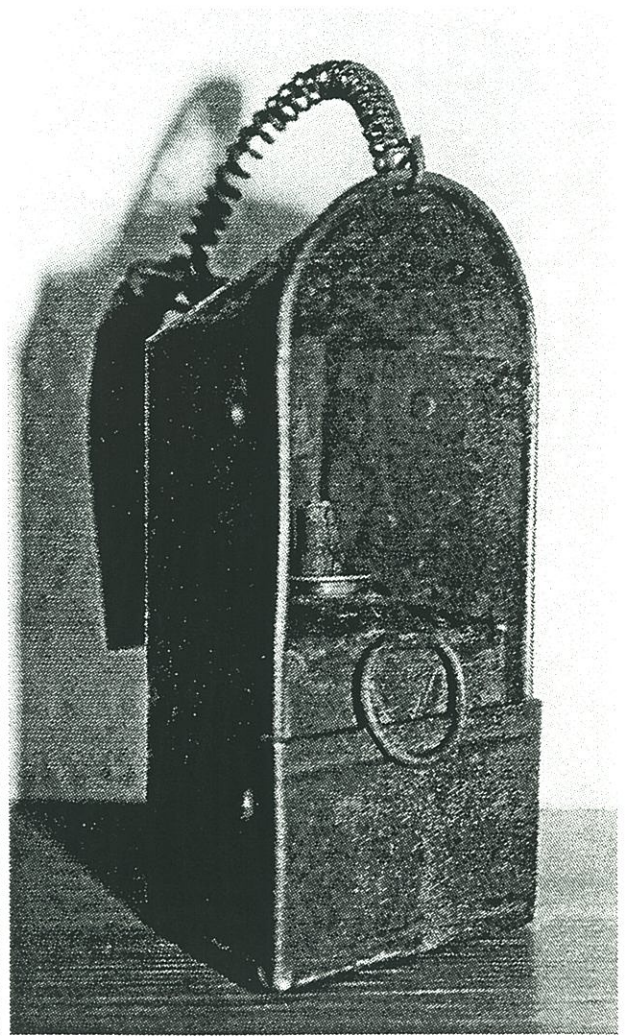
“Blende-lamps” from Germany are well known. These kind of lamps were used especially in the metal mines of Saxony (Friedberg, Schneeberg, etc.) Today, German blende-lamps are highly valued and a very collectable item.

Blende-lamps from England, made of wood and tin, are less well known. The English blende-lamp, made of tin, is known as the so-called “Midgy lamp.” Midgy lamps were used mainly in Northern England, in the coal mines around Durham. The wooden English blende-lamps were found mainly in the metal mines of the Weardale District in the North of England.

It is believed that local tinsmiths may have made the lamps for the miners around 1900. One of them was Fred Cable, a tinsmith from Newcastle-on-Tyne. The English blende-lamps were fitted either with candles or a small oil wick canister. These English mining lamps are rare, and not easy to find.



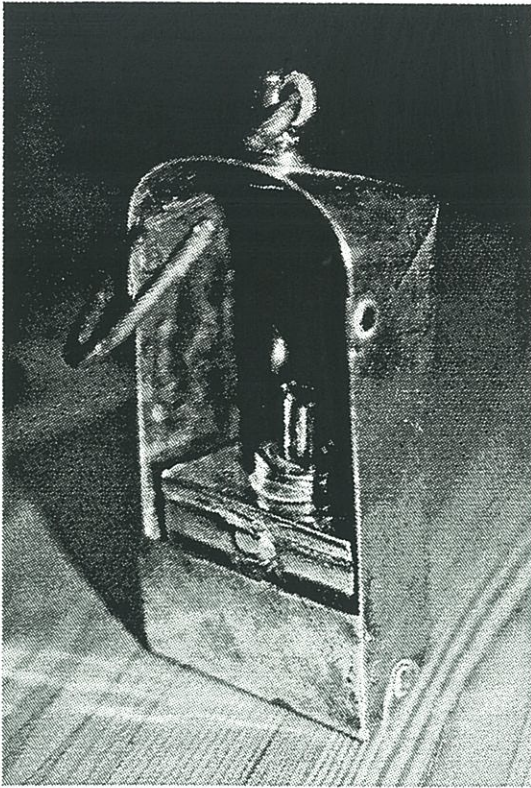
Midgy lamps, made of tin, with round and flat hook.



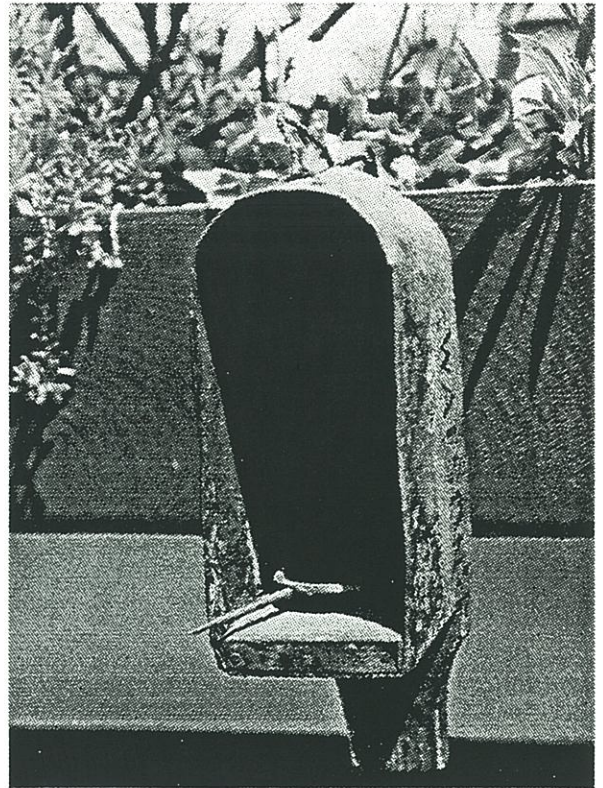
Midgy lamp, with a flat hook, made of tin.



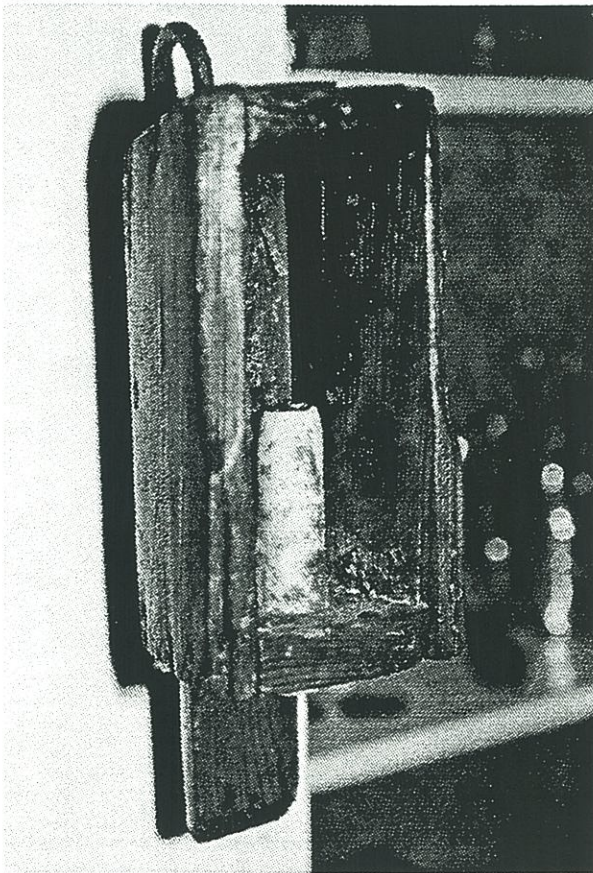
A group of young miners, some carrying Midgy-Lamps, some with electric.



Midgy-Lamp made in copper.



Blende-Lamp made in wood and tin.



Blende-Lamp made of wood.



Young drillman, behind a young boy with a Midgy-Lamp.

Patented Steel Jacket for Miner's Pick

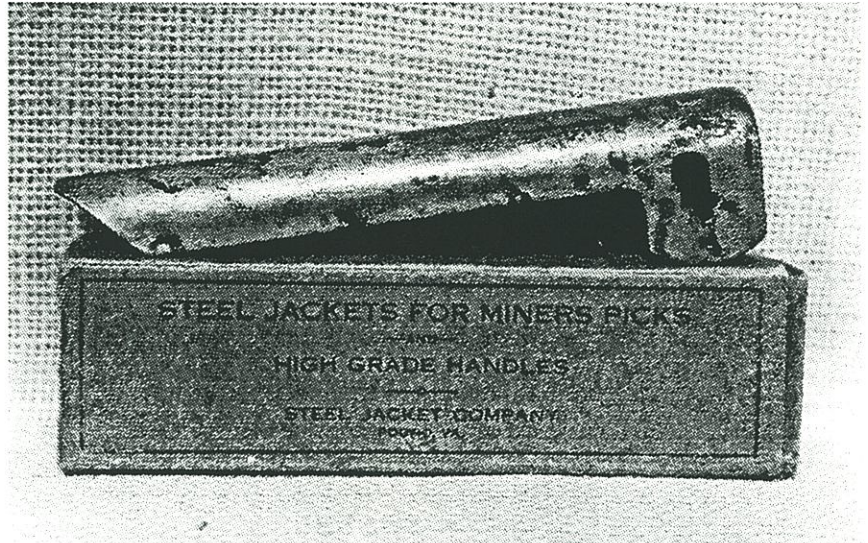
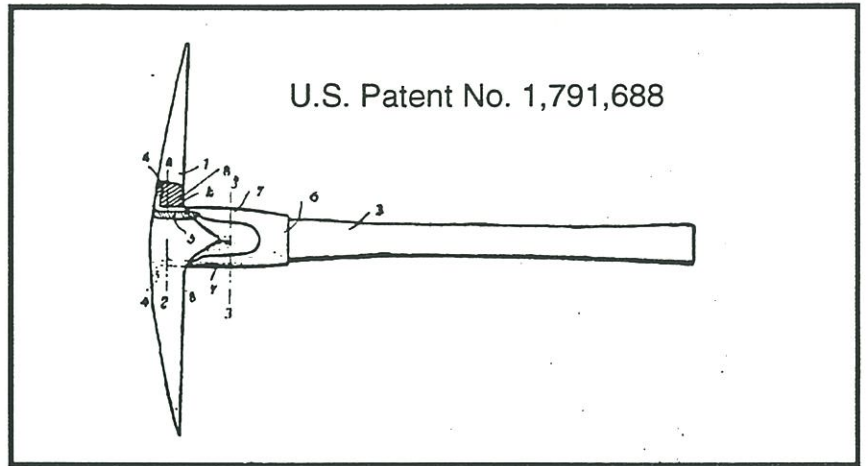
Dave Johnson

On February 10, 1931, Jay G. Sparks of Clincho, VA received Patent Number 1,791,688 for a miner's pick. The salient feature of this pick was a "combined guard for the handle and fastener for the pick".

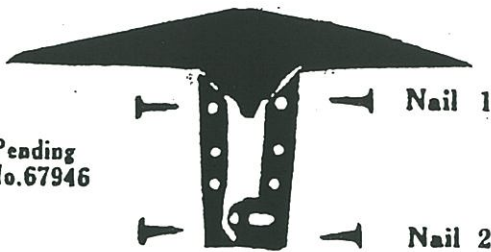
Apparently at least a portion of this patent was actually produced by the Steel Jacket Co. of Pound, VA. The pictured box contained two half steel jackets (one for each side of the handle), 16 nails (15/16" long) and installation instructions. These two half jackets measure 6" in length and are 1" across. The end of the box states that the jackets are cadmium plated. Each jacket is stamped:

STEEL JACKET CO.
POUND, VA
PAT 2-10-31
OTHERS PEND.

I was unable to obtain any information on the Steel Jacket Co. from the library in Norton, the county seat of Wise County, Virginia. Is anyone aware of any other products produced by this firm?



Steel Jacket Co., Pound, Va.



Pat. Pending
Ser No. 67946

If Handle is extra hard a Shorter Nail may be Used.

How to Install Soft Steel Jacket.

The illustration shows how the Steel Jackets are properly installed.

Place Jackets on handle as shown. If necessary trim handle to proper slope and drive nails 1 and 2 first, this will hold Jackets in proper position to drive rest of nails. In changing to new handles if Jackets become dented or warped they may be hammered straight again over one inch rod.

Guarantee: These Jackets are made from soft steel to prevent breaking or splitting and guaranteed to last one year against breakage or wear and the dealer is hereby authorized to replace any jacket free of charge that does not give this

much service. Date Purchased Dealer

Elk's Grand Lodge Reunion Badges

by Bob Guthrie, Waterloo, Iowa
special help from Leo Stambaugh and Tony Moon



Fig. 1 Grand Lodge Reunion,
Denver 1906 Cripple Creek, CO.,
Lodge 316

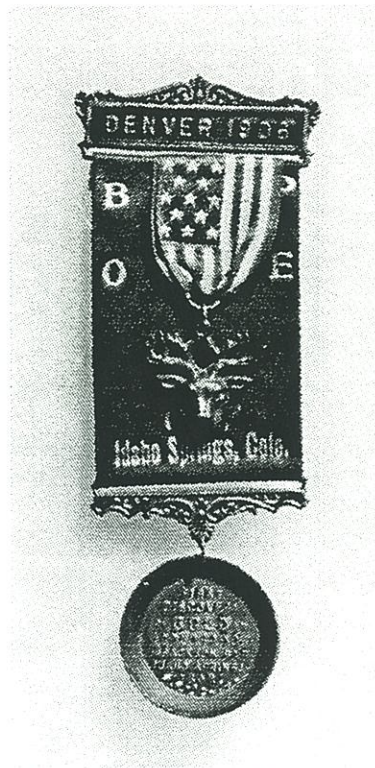


Fig. 2 Grand Lodge Reunion,
Denver, 1906 Idaho Springs,
CO., Lodge 607



Fig. 3 Grand Lodge Reunion, Denver,
1906 Central City, CO., Lodge 557

Badges represent another interesting aspect of mine artifact collecting. "All work and no play" would have made Cousin Jack a dull boy, but fraternal organizations and lodges provided an opportunity for socialization and were quite popular among miners. A number of insignia (badges, medals, fobs, and ribbons) showing mining scenes, tools, symbols and emblems from these organizations have surfaced.

When I first thought about this subject as an article I didn't realize how many badges there might be. Both Leo Stambaugh and Tony Moon allowed me to use photographs of their badges to make this article possible. It seems as if the Benevolent and Protective Order of Elks (B.P.O.E.) produced the largest number of insignia. Because of the number of ELKS emblems found, I thought that the ELKS must have provided some kind of benefit to miners in the form of insurance or the like,

but according to Mr. Mike Kelley, the historian at ELKS headquarters in Chicago, this was not the case. The ELKS lodges existed as a social gathering point. The ELKS have provided humanitarian help at several mine disasters over the years and was one of the first organizations to send assistance after the great San Francisco quake and fire.

Annual Grand Lodge reunions have been held since the date of the organization of the B.P.O.E. in 1871. These reunions were held in New York City 1871 - 1890, except for the 1877 meeting which was held in Philadelphia. According to Mr. Mike Kelley, early reunions were held in cities with good railroad connections since this was the predominant method of transportation (Table 1). These early reunions drew as many as 10,000 ELKS members parading in their purple coats, straw boaters, and white spats . . . must have been quite a sight! Con-

tests were often held at these parades for the group with the best costumes relating to their home area as well as for the best marchers, etc.

All of the badges described in this article come from ELKS Grand Lodge Reunions and show some kind of mining symbol or product. Until 1905 each lodge designed its' own medal or badge, but beginning in 1906 the Grand Lodge contracted to have the reunion badges made by one company. Many of the lodges took advantage of this service as it was considerably cheaper, but fortunately for us collectors, a number of lodges continued to design their own badges and these examples form the body of this article. We have collected (Leo, Tony, and I) four badges from the Grand Lodge Reunion of 1906 held in Denver. As you might expect, the mining towns of Colorado were well represented at this Grand Lodge Reunion.

Cripple Creek with the elk in an ore bucket is quite unique (figure 1). Idaho Springs and Central City arrived with a gold pan (figure 2) and a winze (figure 3) on their badges. The host lodge in Denver had shovels and

crossed pick and hammer emblems (figure 4). Note that each of these badges has the lodge number prominently displayed. There was also a "generic" badge made for this reunion (figure 5). This shows an elk in a gold pan engraved "mile high" on the rim, and displays a miner with a pick on his shoulder, and delineates the landmarks of Balancing Rock on the bottom part of the badge and Mount of the Holy Cross on the top portion. These types of badges were sold, given to visitors, or used for trading.

Three other Grand Lodge Reunion badges are shown in figures 6, 7, and 8. The Trinidad, Colorado ELKS came to Detroit in 1910 honoring their coal mining tradition with a badge showing a miners' soft hat and an oilwick lamp (figure 6). Ore samples decorate both badges that were worn at the 1912 reunion in Portland, Oregon. The Wallace, Idaho lodge designed their badge to show two miners in a stope using a compressed air drill (figure 7). The ore sample from Idaho is supposed to be silver, the one from Baker, Oregon, gold (figure 8). But the "gold" is really a mixture of iron pyrite and maybe some silver, according to Tony.



Fig. 4 Grand Lodge Reunion, Denver, 1906 Denver, CO., Lodge 17



Fig. 5 Grand Lodge Reunion, Denver, 1906 Convention Badge



Fig. 6 Grand Lodge Reunion, Detroit, 1910 Trinidad, CO., Lodge 181

Denver again hosted the Grand Lodge Reunion in 1914. This Reunion is billed as a Golden Jubilee, but it was the city of Denver's Golden Jubilee, not the ELKS. Again, a "generic" badge announces the reunion and exhibits a gold pan and mining tools. Mt Evans is the landmark seen on the top portion of the badge (figure 9). Central City's badge (figure 10) shows the products of the region as well as a miner with his mule and tools. Idaho Springs touted its radium water (figure 11) and Cripple Creek displayed a large ingot of GOLD (figure 12). Park City, Utah was not to be outdone, with its badge showing a miners' candlestick (figure 13).

I am sure there are other badges that are in other collections, or others that will surface as a result of increased vigilance. I would welcome a call from anyone who might have one or more of these badges. I am planning a follow-up article after I visit ELKS headquarters in Chicago, as Mr. Kelley has told me of six more badges with mining inscriptions on display there, and would make them available to photograph. There are other ELKS badges besides the Grand Lodge Reunion badges, and badges of other fraternal organizations that will be the subject of yet another article in progress.

I want to thank Leo and Tony for their advice on preparation of this manuscript and their sharing of their treasures. I would also like to thank Mr. Mike Kelley, Director of Publicity and Grand Lodge Historian at B.P.O.E. Grand Lodge Headquarters, Chicago, Illinois for his assistance.

Badge Credits

Bob: figures 5, 7, 9

Leo: figures 1, 2, 4, 6, 11

Tony: figures 3, 8, 9, 12, 13

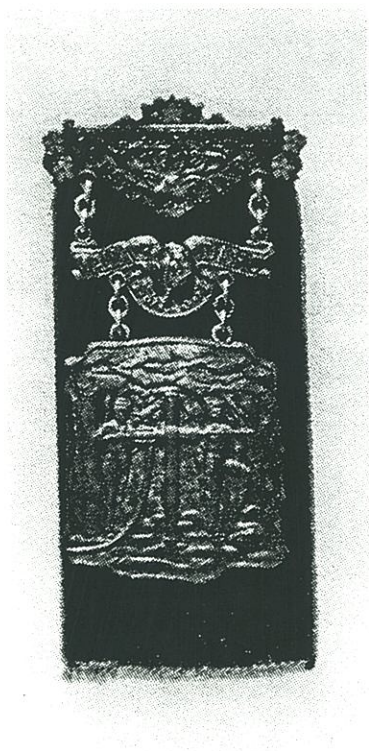


Fig. 7 Grand Lodge Reunion, Portland, 1912 Wallace, ID., Lodge 331



Fig. 8 Grand Lodge Reunion, Portland, 1912 Baker, OR., Lodge 338



Fig. 9 Grand Lodge Reunion, Denver, 1914 Convention Badge



Fig. 10 Grand Lodge Reunion, Denver, 1914 Central City, CO., Lodge 557



Fig. 11 Grand Lodge Reunion, Denver, 1914 Idaho Springs, CO., Lodge 607



Fig. 12 Grand Lodge Reunion, Denver, 1914 Cripple Creek, CO., Lodge 316

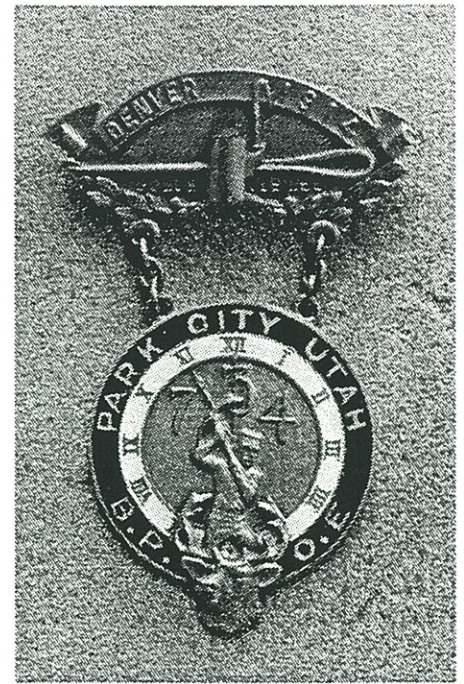


Fig. 13 Grand Lodge Reunion, Denver, 1914 Park City, UT., Lodge 734

GRAND LODGE SESSIONS With the exception of the session of 1877, which was held in Philadelphia, the Grand Lodge, from the date of its organization in 1871, met in New York City until about 1889, after which date it was held in these cities:

1890 Cleveland, OH	1916 Baltimore, MD	1942 Omaha, NE	1968 New York, NY
1891 Louisville, KY	1917 Boston, MA	1943 Boston, MA	1969 Dallas, TX
1892 Buffalo, NY	1918 Atlantic City, NJ	1944 Chicago, IL	1970 San Francisco, CA
1893 Detroit, MI	1919 Atlantic City, NJ	1945 New York, NY	1971 New Orleans, LA
1894 Atlantic City, NJ	1920 Chicago, IL	1946 New York, NY	1972 Atlantic City, NJ
1895 Atlantic City, NJ	1921 Los Angeles, CA	1947 Portland, OR	1973 Chicago, IL
1896 Cincinnati, OH	1922 Atlantic City, NJ	1948 Philadelphia, PA	1974 Miami Beach, FL
1897 Minneapolis, MN	1923 Atlanta, GA	1949 Cleveland, OH	1975 Dallas, TX
1898 New Orleans, LA	1924 Boston, MA	1950 Miami, FL	1976 Chicago, IL
1899 St. Louis, MO	1925 Portland, OR	1951 Chicago, IL	1977 New Orleans, LA
1900 Atlantic City, NJ	1926 Chicago, IL	1952 New York, NY	1978 San Diego, CA
1901 Milwaukee, WI	1927 Cincinnati, OH	1953 St. Louis, MO	1979 Dallas, TX
1902 Salt Lake City, UT	1928 Miami, FL	1954 Los Angeles, CA	1980 New Orleans, LA
1903 Baltimore, MD	1929 Los Angeles, CA	1955 Philadelphia, PA	1981 Las Vegas, NV
1904 Cincinnati, OH	1930 Atlantic City, NJ	1956 Chicago, IL	1982 Chicago, IL
1905 Buffalo, NY	1931 Seattle, WA	1957 San Francisco, CA	1983 Honolulu, HI
1906 Denver, CO	1932 Birmingham, AL	1958 New York, NY	1984 Houston, TX
1907 Philadelphia, PA	1933 Milwaukee, WI	1959 Chicago, IL	1985 Seattle, WA
1908 Dallas, TX	1934 Kansas City, MO	1960 Dallas, TX	1986 Denver, CO
1909 Los Angeles, CA	1935 Columbus, OH	1961 Miami Beach, FL	1987 Atlanta, GA
1910 Detroit, MI	1936 Los Angeles, CA	1962 Chicago, IL	1988 Las Vegas, NV
1911 Atlantic City, NJ	1937 Denver, CO	1963 San Francisco, CA	1989 New Orleans, LA
1912 Portland, OR	1938 Atlantic City, NJ	1964 New York, NY	1990 Las Vegas, NV
1913 Rochester, NY	1939 St. Louis, MO	1965 Miami Beach, FL	1991 St. Louis, MO
1914 Denver, CO	1940 Houston, TX	1966 Dallas, TX	1992 Dallas, TX
1915 Los Angeles, CA	1941 Philadelphia, PA	1967 San Francisco, CA	1993 Portland, OR
			1994 Chicago, IL
			1995 New Orleans, LA

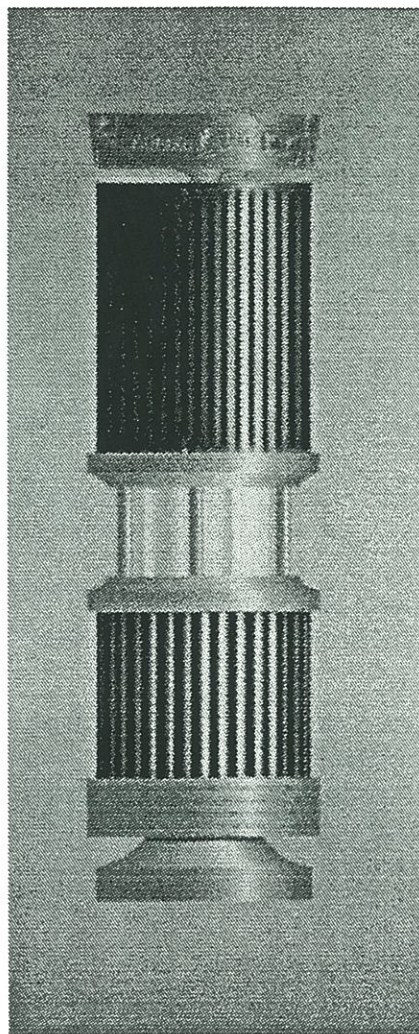
The Olympic Flame Safety Lamp

by J. Roger Mitchell

One morning while reading the local paper, I couldn't help but notice a picture of a man holding up a safety lamp. The caption stated it was a Georgia State Trooper holding a "mother flame" and that the lamp was used to store the Olympic flame when the torch was not in use. It also stated that the lamp spent the night in a Holiday Inn with two guards keeping watch! The lamp was an all-brass Koehler. I decided then I had to know more about this lamp and why it was used. Some diligent surfing on the Internet revealed how our hobby played an important role in this year's Olympics in Atlanta. The following information was provided by Joel Grear, Executive Vice-President of Malcolm Grear Designers, the company chosen to provide all of the Olympic designs.

Malcolm Grear Designers was chosen, with four other firms, from 500 design firms nationwide to work with the Atlanta Committee for the Olympic Games on the look of the 1996 Centennial Games (Quilt of Leaves). Once the look of the games was established, MGD was contracted to design the hand-held torch, the traveling cauldron and the safety lantern for the international torch relay, as well as the gold, silver and bronze commemorative medals, a poster, and 31 sports pictograms.

Through research, it was found that Koehler lamps had been used for previous Olympic games such as Lillehammer. A safety lamp was chosen for its compact size, because they are hard to extinguish and would remain lit for many hours. MGD was the only firm contracted to design the new safety lamp and only four lamps were built to the new design. Two lamps traveled with

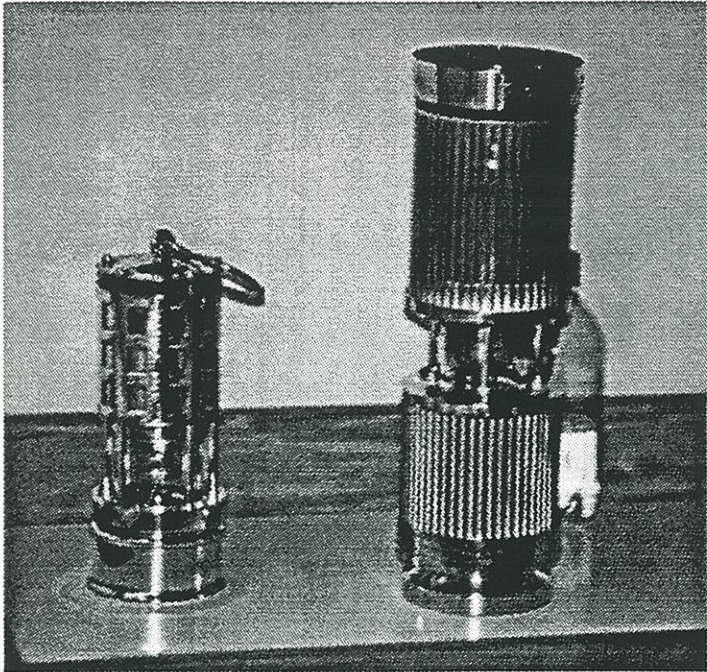


the torch relay around the country and two remained in the Olympic offices in Atlanta. The two modified safety lamps which traveled with the torch were only used during ceremonies, while basic Koehlers were used to keep the flame during the rest of the relay. It is not known how many basic Koehlers were purchased by the Olympic Committee for use throughout the Games. MGD were only given four of them to be modified as stated earlier.

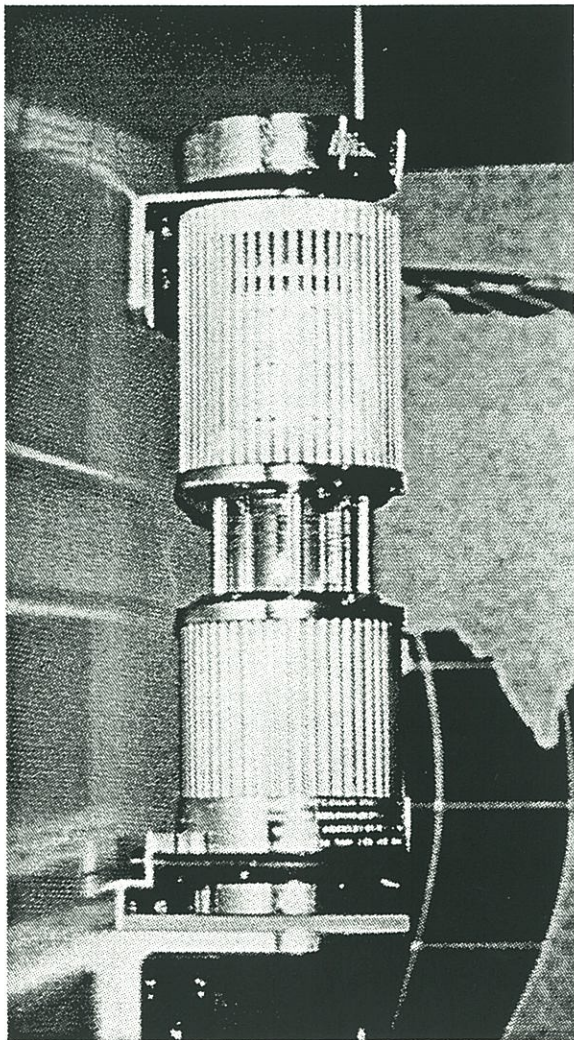
Once the concepts were approved by the Olympic Committee, the basic Koehler lamps were dismantled, measured, and redesigned to new specifications. These new designs were sent to Dr. Sam Shelton and a team of engineers at Georgia Institute of Technology, where detailed drawings were made of each new piece and then sent to the machine shops for manufacturing of the new parts. The new parts were acid etched brass and then gold-plated. The torch, the cauldron and the safety lamp all have the same elements.

Each bears the names of the 22 cities that have hosted the modern Olympic Games, the Quilt of Leaves design, and the Atlanta torch logo. The theme of Greek architecture was also incorporated into each new design. Each safety lamp remains intact inside the newly designed outer shell. The new standards were made to look like Greek columns. The new outer bonnet was made to look like the reeds that were bound together to be used as a torch in the ancient Games.

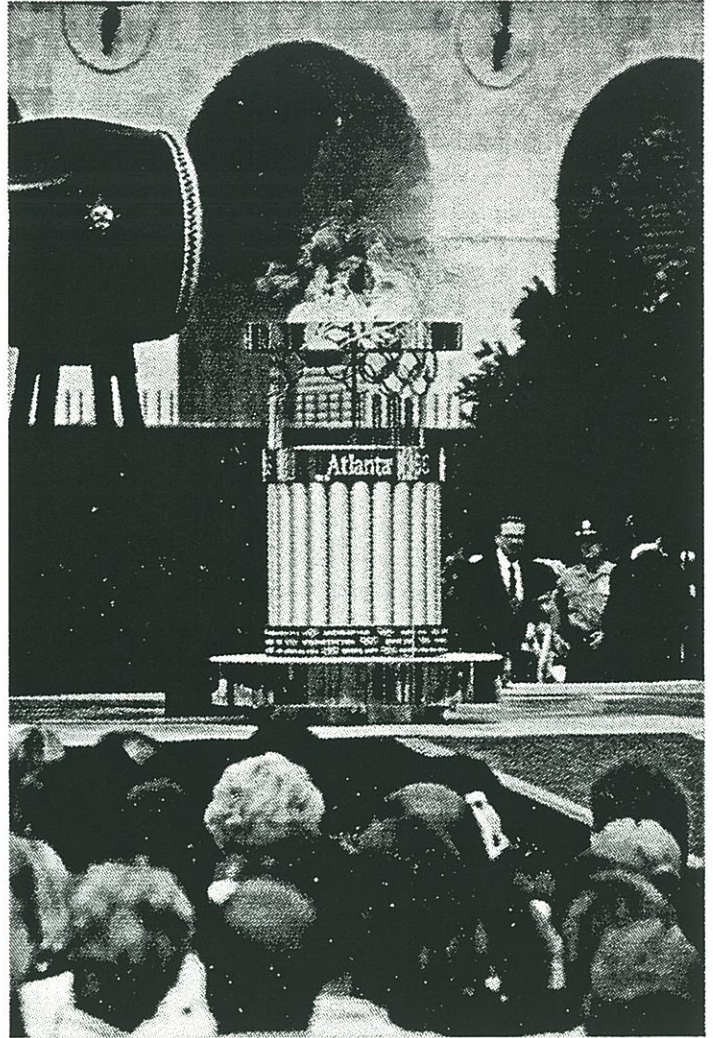
Once the new lamps were made, one was sent to Greece where the newly lit flame was transferred to the new lamp and sent back to the United States. Specially made



Stock Koehler used next to "modified" Koehler. (You can see the bonnet inside)



Lamp on board Delta flight from Greece.



Olympic flame cauldron - similar to safety.

brackets held the lamp onboard a Delta Airlines plane when it was flown overseas.

It is not known what will become of these Olympic safety lamps after the games are over. More than likely they will end up in the Olympic museums around the world. Perhaps someday, one will end up in some lucky collectors own private collection. Anyone seeking further information, feel free to contact Malcolm Gear Designers, Inc. in Providence, Rhode Island, or contact them at mgdesigners@ids.net The information contact for the Georgia Tech engineering team is PhD candidate student Andy Delano (404)894-2264.

Reference:

Hendley, Vicky. "Bringing the Flame to the Games." ASEE Prism. September 1996, p.21

While reading my great grandfather's diary several years ago, I noticed an entry for 1868 describing a trip he made to Nortonville, California. There were scarcely any clues that revealed what prompted him to embark on the 5,800-mile journey from Plymouth, Pennsylvania, to California. I concluded that the lure must be the obvious: gold or silver. At least that was the consensus among several people I asked. Although the California gold rush had all but expired by 1868, why couldn't some enterprising, and potentially lucky, miner still hit it big by tapping some undiscovered mother lode?

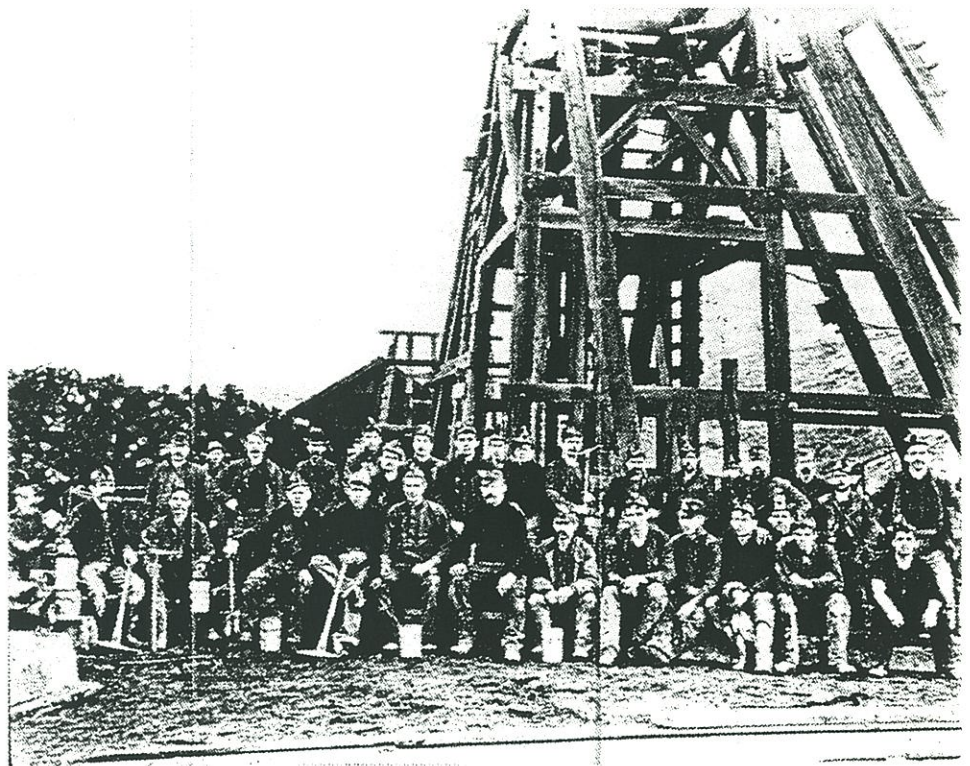
After a little more probing and corresponding, I discovered, much to my surprise, that the Mt. Diablo mountain range 30 miles east of San Francisco, in Contra Costa County, fueled a local coal boom that lasted roughly 25 years from 1860 to the mid 1880s. Black gold attracted my great grandfather to California, not "traditional" gold or silver. Born in England to a mining family, my great grandfather worked in the coal fields of England, Wales, and Pennsylvania before striking out for California. Nortonville, which he wrote of, was but one of several California boomtowns that developed as a result of this "other gold rush."

Oddly, or maybe not surprisingly, coal mining in California has been a well-kept secret that has taken a back seat to other, more lucrative types of mining including the lore associated with those enterprises. This article attempts to shed some light on the importance of the Mt. Diablo coal field and to put it into some sort of context within the other contemporary coal-mining operations in the United States.

According to some stories, coal mining in the Mt. Diablo region developed when a gold prospector stumbled upon an outcropping of coal en route to record the gold strike at Sutters Mill in 1848. Others attribute the discovery of coal to gold prospectors who lingered on in the area after the gold supply was exhausted, optimistic that something might still turn up. What did turn up was coal in a number of outcroppings on the slopes of Mt. Diablo. Coal would eventually be mined from three beds in this area.

California's Black Gold

by Jim Chapman



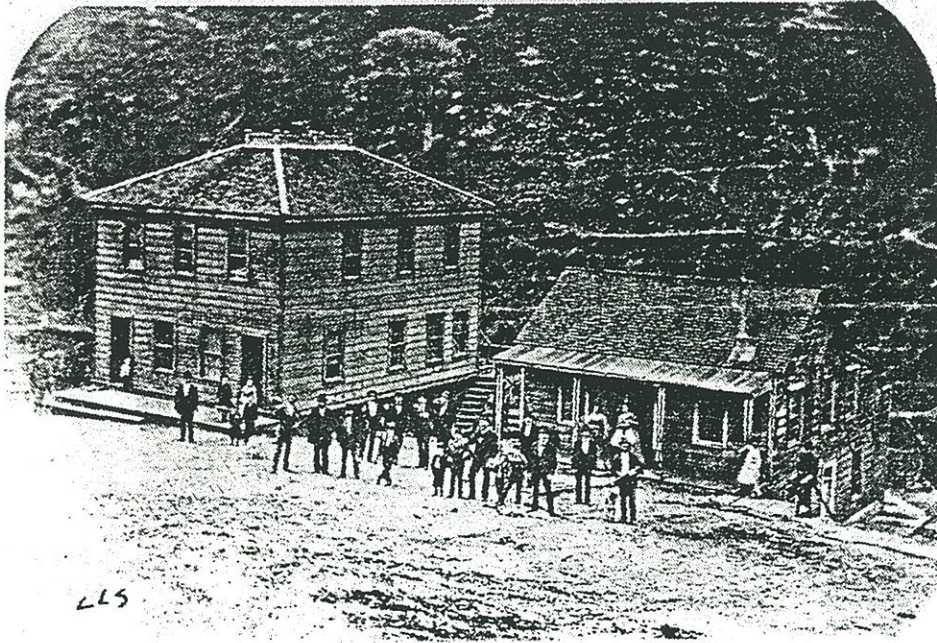
Somersville. Miners at Pittsburgh shaft, ca. 1898.

The first well-documented discovery of coal in the vicinity of Mt. Diablo was in 1859 by William C. Israel. Indeed, it was the ex-49ers who applied their prospecting savvy to this newly discovered field. They took samples, assayed the coal, and found that it had some commercial value. It should be noted that the grade of coal in the Mt. Diablo field was lignite, or sub-bituminous. Lignite was a much inferior coal compared to anthracite and true bituminous coals. To illustrate the differences among the three coal types: anthracite possessed the highest carbon content, followed by bituminous, and then lignite.

That same year, Francis Somers and James Cruikshank discovered a massive coal vein, which was to become known as the Black Diamond mine and later as the Manhattan and Eureka mines. Here the town of Nortonville was built. Sister towns soon sprang up near these outcroppings, among them Somersville, Stewartsville, West

Hartley, and Judsonville. Nortonville was the largest of the coal boomtowns in the district and became the center of California coal mining during its peak years of operation in the 1870s.

When it was apparent that coal mining in the area would take hold, the ex-gold prospectors were soon joined by a large Welsh, Irish, Italian, and American contingency, many of whom had arrived from the Pennsylvania coal fields. By the 1870s, Nortonville and Somersville had grown to sizes surpassing 1,000 residents. The towns had stores, hotels, churches, and cemeteries, not to mention being serviced by three railroads. The Black Diamond Company, which was the largest operation in the Mt. Diablo field, employed 315 men in 1870, including 110 coal cutters and miners, 31 car men and drivers, 3 underground foremen, 8 bunkermen, and 28 railroad workers. The rest included blacksmiths, firemen, and watchmen.



LLS

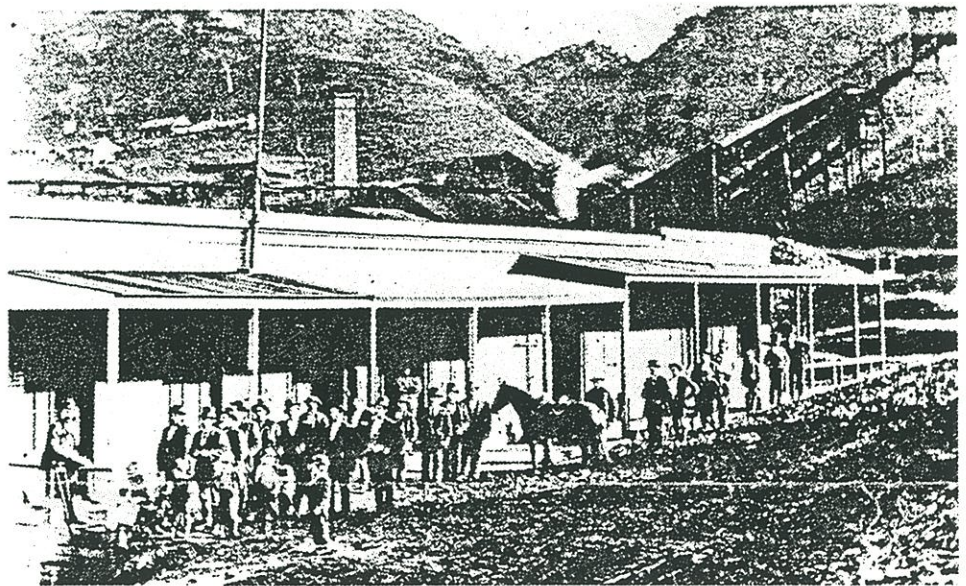
*Nortonville, The Davis boarding house and candy store.
Louis L. Stein, Jr. collection at Contra Costa County Historical Society.*

During the decade 1864-1874, the Mt. Diablo coal mines supplied nearly 50% of the coal received in San Francisco. There it was distributed for use to heat homes, stoke the fires of industry, and fuel steamships. Sizeable amounts also went to Stockton and Sacramento. It even found its way abroad to sugar refineries. Records show that in the period between 1867 and 1882, Mt. Diablo coal production totaled some 2,500,000 tons at an estimated value of nearly \$20,000,000. Compared to figures for anthracite and bituminous production in the eastern United States during comparable years, these totals seem unimpressive. However, one must consider that the Mt. Diablo coal was targeted for a very specific market and enabled burgeoning towns, like San Francisco, to rely less on imported fuels.

A series of factors led to the demise of coal production at Mt. Diablo. An explosion in the Black Diamond mine in 1876 heralded the beginning of the end. Also, better quality coal could be obtained in nearby Oregon and Washington, lessening the dependency on the lower-grade lignite. New sources of energy, such as oil and gas, competed heavily with coal as was the case in the coal fields of the eastern United States. Deep mining operations became more and more expensive to extract coal in the steeply

pitched Mt. Diablo seams. By 1885, the coal communities in the Mt. Diablo region were but shadows of their former prosperity. Due to these constraints, the Black Diamond mines were closed. Others soon followed until 1902 when the last mine, the Pittsburg, was closed.

Although the coal mined in the Mt. Diablo region was inferior to most other coals, especially those from the eastern coal fields,



*Nortonville, 1880. The Main Street with "Brick Store".
Louis L. Stein, Jr. collection at CCCHS.*

the mines, for a brief period in our nation's history, played an important role in supplying people and industry in California with a readily available fuel source. By the way, my great grandfather did return to Plymouth. In 1870, he recorded in his diary that he sustained an eye injury on the job in Nortonville which no doubt motivated his return. But that didn't slow his wanderlust. In 1878, he and two brothers moved to West Virginia, where they opened mines in the Kanawha coal field. Who knows, if he had remained in California, things may have turned out much differently for this side of the family.

Sources:

Bradshaw, Jack. "Coal Was Once King Here," in *New Vistas*, December 6, 1969.

Goodyear, W. A. *The Coal Mines of the Western Coast of the United States.* San Francisco: A. L. Bancroft & Company, 1877.

Sloane, Howard N. and Lucille L. *A Pictorial History of American Mining.* New York: Crown Publishers, 1970.

Sullivan, Raymond and John Waters. "Mount Diablo Coalfield, Contra Costa County, California," in *California Geology*, March 1980.

Ward, B. H. "Mt. Diablo Coal Mine Railroads," in *The Western Railroader*, 1970.

A Patented Oil Safety Lamp with Rotatable Bonnet

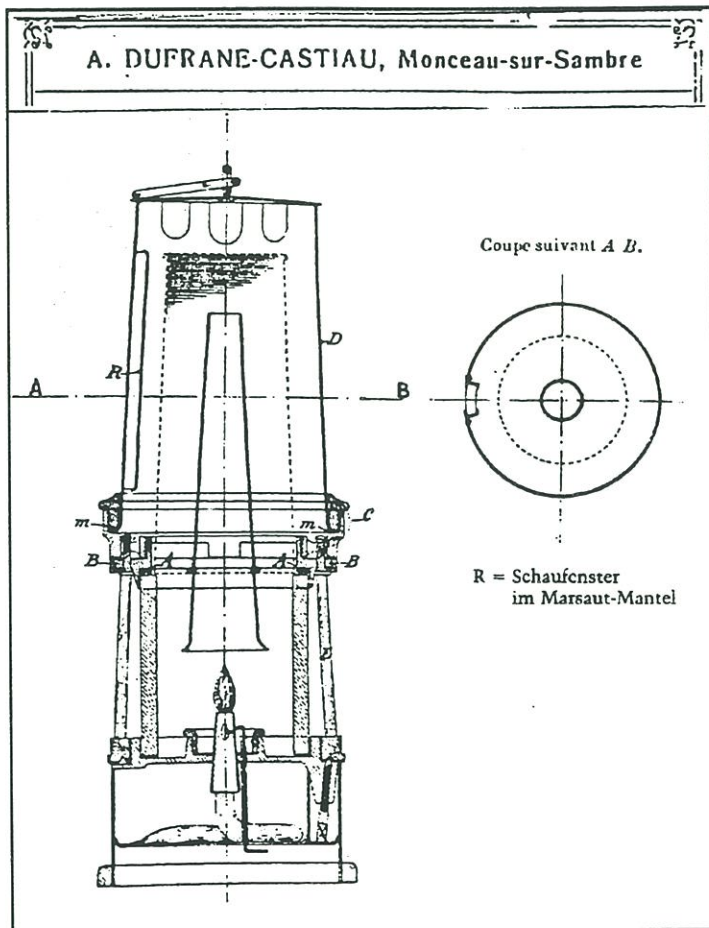
by Manfred Stutzer

A really unusual oil safety lamp is the object of this report. Safety lamp collectors might not have seen such a lamp before.

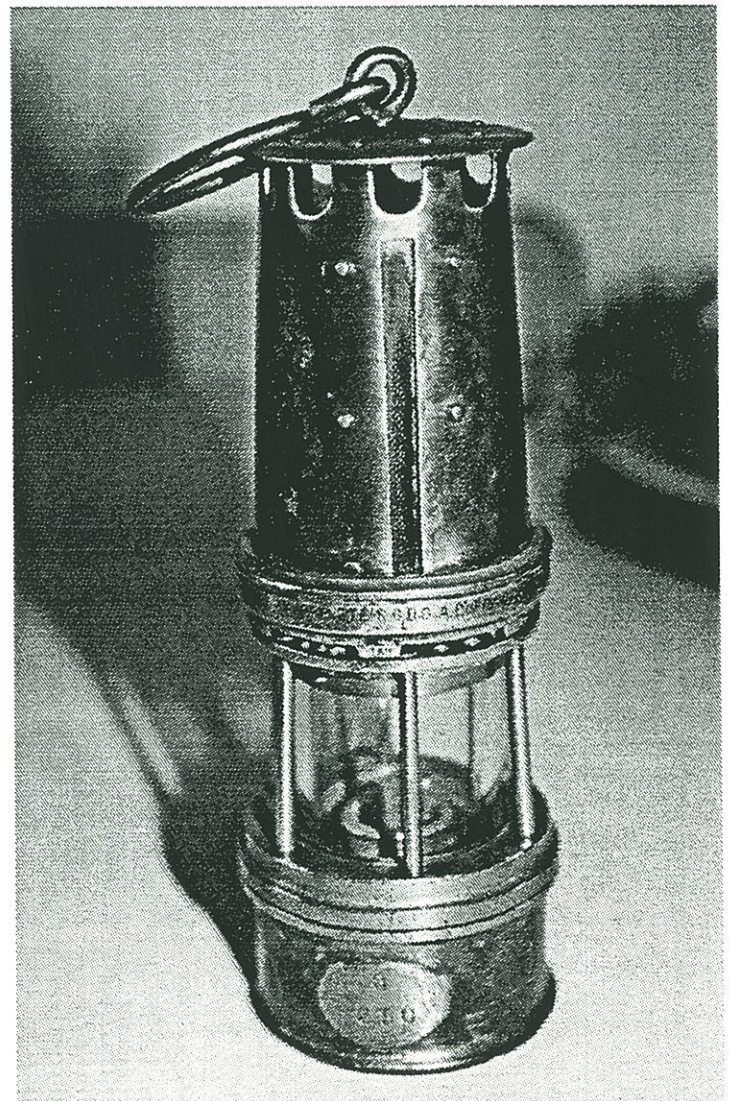
On February 12, 1907, a patent was granted by the "Kaiserliches Patentamt" (Imperial German Patent Office) under the number 198342 to "Gewerkschaft Johannessegen" in Bredenscheid, Westfalia in Germany. The colliery "Johannessegen" was founded in 1793, and was merged in 1921 with Colliery "Alte Haase" to form "Alte Haase I". In 1969 coal production ceased.

This patented oil safety lamp is basically a bonneted clanny style lamp. The unusual feature is that the bonnet is not fixed but rotatable. Additionally a long glass window in the bonnet allows the user to inspect the gauzes all the way around by twisting the bonnet.

The described patented oil safety lamp was also manufactured by the French lamp company A. Dufrane-Castiau, in Monceau-sur-Sabre.



Kano catalogue of A. Dufrane-Castiau



Oil safety lamp with glass window in bonnet.



KAISERLICHES PATENTAMT.

PATENTSCHRIFT

— № 198342 —

KLASSE 4a. GRUPPE 51.

AUSGEBEN DEN 13. MAI 1908.

GEWERKSCHAFT JOHANNESSEGEN IN BREDENSCHIED I. W.

Sicherheitsgrubenlampe mit Schutzmantel für den Drahtkorb.

Patentiert im Deutschen Reiche vom 12. Februar 1907 ab.

Fig. 1.

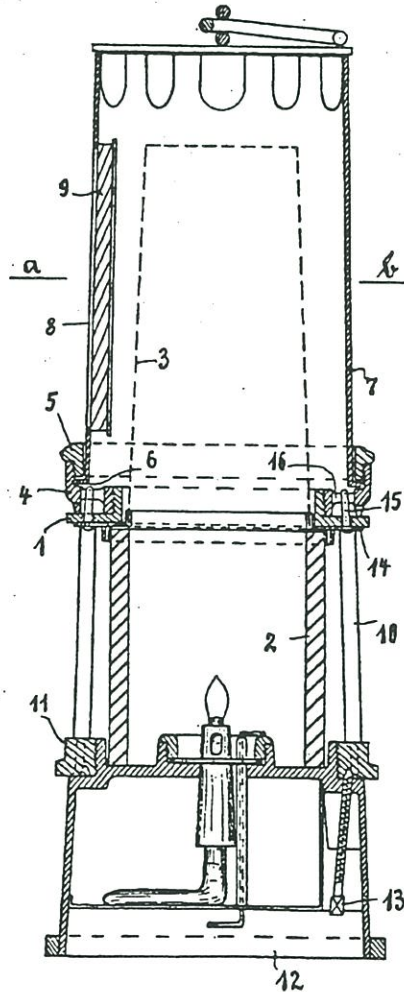


Fig. 2.

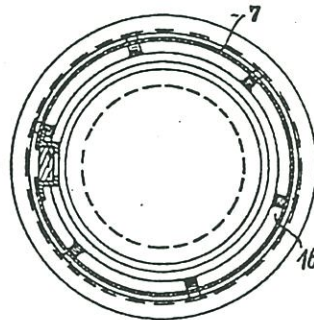


Fig. 3.

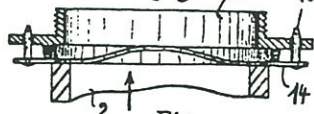
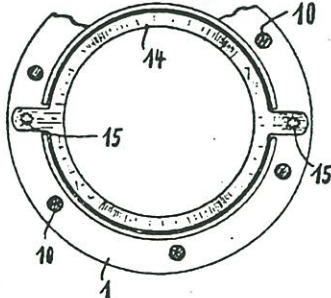


Fig. 4.

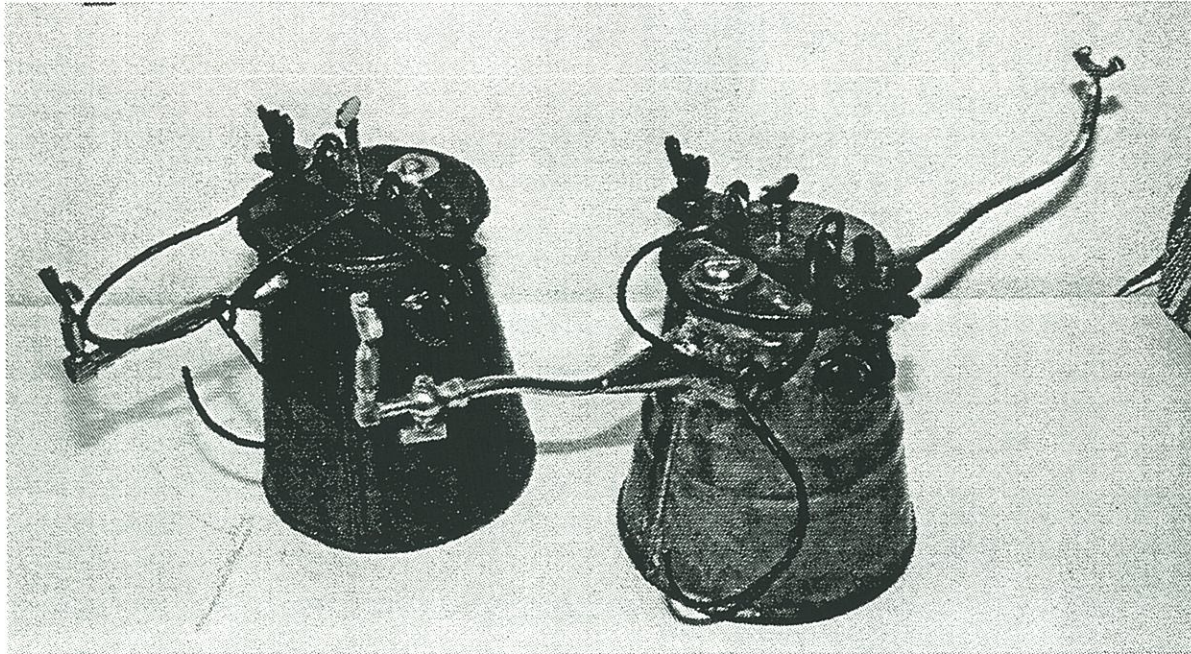


Zu der Patentschrift

№ 198342.



BITS



ALIENS

Mick Corbridge, of England recently found these two large hanging lamps.

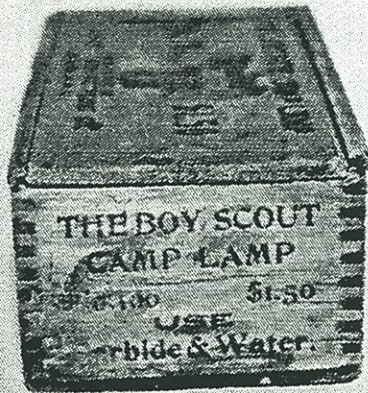
LORAIN COAL & DOCK CO.

Jim Lackey sends us the photograph shown here, a nice shot of the surface workings at the Lorain Coal & Dock Co. Lorado Mine No.1. Its dated at the bottom 1/26 - 28 -, and noted on the back "No.1 Tipple." This Ohio coal mining company lent its name to a rare promotional Auto-Lite paperweight and cigarette lighter.



THE JUSTRITE CAMP LAMP

The Baldwin "Camp Lamp" has been an item of interest and source of minor controversy in the past. It is clear from advertisements and from illustrations on early Baldwin boxes that the lamp was marketed for use by campers, hunters, marching bands, and Boy Scouts. Now another competitor in this market has been found. The Justrite "Camp Lamp," found in a wooden box, is here clearly identified as a "The Boy Scout Camp Lamp."



SPANISH SAFETY LAMP IDENTIFIED

Jose Manuel Sanchis Calvete, of Valencia, Spain, sends a note with some additional information about the safety lamp pictured in Eureka! #19, July 1996, page 38. The lamp shown here is an ADARO safety lamp, made by Luis Adaro SA, at Gijon, Asturias, Spain. Adaro is the sole maker of safety lamps in Spain at the moment, and the most prolific maker of mining lamps in that country. Their first lamp was manufactured in 1908. The model shown here is from 1940 - 1950, and is at the Mining Museum of El Entrego, Asturias, Spain.





TRADES & SALES



RATES

All classified ads up to 75 words are free to subscribers. For subscribers, quarter-page ads are \$25, half-page \$50, and full-page ads \$95. The fee for nonsubscribers is \$15 for ads up to 75 words. For larger ads, add \$25 to fee for subscribers. Fee includes custom computer layout.

Higher prices will not be published. Contact seller for prices if not listed.

No reproductions of any type will be knowingly advertised unless so stated.

No member of the staff will act upon an advertisement in EUREKA! prior to its mailing.

CONDITIONS

Ads must be submitted for each issue in which they will appear. Send all ads to Jim Van Fleet prior to Dec 10, Mar 10, Jun 10, and Sep 10 for publication in the following issue. Ads are accepted on a space available, first-come first-served basis. We reserve the right to refuse any ad. Eureka! assumes no responsibility or liability for the contents of ads; however, every effort will be made to assure a high standard of honesty in advertising.

If any advertiser is contacted about an item in their ad prior to the publication being mailed, they are asked to report the incident to the Managing Editor. Remember that it is to the advertiser's benefit to wait until Eureka! is in the hands of all subscribers before disposing of a trade or sale item. Please keep in mind that a trade or sale conducted through the mail is not complete until both parties are satisfied!

Wanted: Maple City cap lamp, like the one in Eureka#19, page 13. I have plenty of nice items to trade, including other carbide cap lamps. Larry Click, 1021 N. Jefferson St., Arlington, VA 22205. Telephone: (703) 241-3748.

Books for Sale: KUCKUCK FROSCH GRANATE / OFFENES GRUBENGELEUCHT DES SAUERLANDES [Cuckoo, Frog and Garnet [lamps] / Naked flame lamps of the Sauerland, Germany] by Dr Walter Tanke 1992 114 pp 166 illus not too much text so I will translate it! Hersteller = Maker; Herkunft = where made; Baujahr = Year made; Material = Material! usually Messing = Brass or Eisen = Iron. I tell a porky, there is more text, a potted history of each manufacturer. SB In German \$25.00 post free. GRUBENLAMPENPRODUZENTEN DES SAUERLANDES [Mining Lamp Production of the Sauerland, Germany]: Heinrich Stocker, Oedingen by Walter Tanke 1994 [from] Dortmund Beitrage Landeskunde Vol 28 pp 77-134. 58 illus, many photos of carbide lamps made by this company in the town of Oedingen, Germany. SB In German \$7.50 postfree, Price include surface mail postage. Personal \$\$ check OK. All orders acknowledged by Airmail. Send a \$1 bill for lists [to cover airmail postage] from Tony Oldham, Rhychydwr, Crymych, Pembrokeshire, SA41 3RB, Great Britain / United Kingdom.

Limited Edition Prints available: Two of the prints mentioned or shown in the articles by Charles Kovach, "Afternoon Charging" and "Daily Bread" are currently available from the artist in limited editions. If there is sufficient interest expressed by the collecting community, a limited edition print of the cover illustration, "Small Treasures," could be made available. Contact: Charles S. Kovach, 333 Quail Run Rd., Venetia, PA 15367, (412)941-7593

CLICKSTER'S MINING ARTIFACTS

LARRY & DOTTIE CLICK
1021 N. JEFFERSON STREET
ARLINGTON, VIRGINIA U.S.A.
22205-2454



TELEPHONE: 1-703-241-3748
E-MAIL: LCLICK@EROLS.COM WE BUY, SELL & TRADE

Excellent Videos:

FROM ORE TO FINISHED PRODUCT: CALUMET & HECLA \$23.95

THE MIGHTY MATHER. The story of the discovery of iron ore in the Lake Superior Region, the Jackson Mine and the Mather Mine. \$23.95

IRON RANGE: A PEOPLE'S HISTORY. The story of Minnesota iron. \$23.95

MICHIGAN'S COPPER COUNTRY \$23.00 All videos postpaid in the U.S.

Send \$1.00 for complete book catalog. Robert Fox 1235 N. Westfield Street
Oshkosh, Wisconsin 54901

MINING LAMPS FOR SALE OR TRADE

Dave Johnson, 8106 Barbour Manor Dr., Louisville, KY 40241

Prices do not include postage or insurance.

Call (502)327-7559 or e-mail at MSDdj01@iglou.com for information about specific items.

CARBIDE LAMPS

1. GEE BEE - with J&T tip cleaner, brass
2. GEM - Nickel-plated (<10% worn)
3. DEMON STRIKELIGHT
4. LU-MI-NUM
5. VICTOR - w/spade hook
6. SUNRAY- small cast reflector "No. 2"
7. SIMMONS PIONEER - nickel-plated w/Supt. handles
8. ITP
9. JUSTRITE - vertical water tank
10. GRIER BROS. - horizontal water tank
11. SHEFFIELD WOLF - see Eureka 5 p. 11, 2 sm. stress cracks in base, not opened up, used but excellent
12. Swedish Wet Mine Lamp - similar to Baldwin - unmarked
13. Swedish Cap lamp - unmarked, some denting
14. AL (Allen/Liversidge) - cast aluminum cap lamp, brass cap hook and bail & rear hook
15. GUY'S DROPPER - 2 date
16. UNCLE SAM JUSTRITE - cast aluminum 8 hr. handlamp

OIL WICK LAMPS

1. C.L. ANTON LIBERTY - face lamp, extra long spout
2. WHAT CHEER TOOL CO. - face lamp, **unfired**
3. FRED B. ZAIS 1776 - face lamp, light stamp, 2 minor dents in spout
4. THE TRACY WELLS CO. - mid-size CROWN face lamp, light pitting on cap
5. THE TRACY WELLS CO. - Small CROWN face lamp, pitting on weak stamp
6. TRETHAWAY BROS. (Rollins Patent style), spade hook, brass shoulder/collar, exc.
7. T.F. LEONARD - driver's lamp w/oval shield, **unfired**
8. Unmarked Leanback (Trethaway Bros.) - **unfired**
9. CROWN - large driver w/oval shield, uniform pitting over entire lamp
10. U.S. TOOL CO. VINCENNES, IN - driver, pitting on side w/stamping
11. HARDSOCG MFG. CO. - face lamp w/10 stamped holes around outer spout, **unfired**
12. TRETHAWAY BROS. - O'KEEFE PAT. July 21, 93
13. GRIER BROS. - face lamp - milkcan style, shorter than driver
14. GRIER BROS. - face lamp - milkcan style,

shorter than driver

15. MONONGAHELA VALLEY - face lamp
16. Unmarked Driver (Trethaway Bros.) Brass dome lid and collar
17. TRETHAWAY BROS. - driver w/ brass collar
18. J.ANTON USA EAGLE - driver w/ drip ring & brass collar/shoulder, **unfired**
19. Unmarked Driver (Trethaway Bros.) unusual configuration for T-Bros., exc.
20. HUSSON NO. 6 - copper spout end, double wire hooks
21. C.GEORGE - shroud between font & spout, wire boot kick on spout
22. Unmarked face lamp - brass threaded cap & font threads
23. J. ANTON USA EAGLE - driver w/brass font, drip ring, brass spout support, **unfired**
24. J. ANTON USA EAGLE - driver w/brass font, drip ring, tin spout support, **unfired**
25. C.L.ANTON LIBERTY - face lamp
26. J. ANTON USA EAGLE - face lamp, brass font, drip ring
27. GRIER BROS.- face lamp, brass font, drip ring
28. TRETHAWAY BROS. - face lamp, brass
29. Unmarked face lamp (Trethaway Bros.) brass font and cap breather tube
30. Unmarked face lamp - very small brass lamp
31. GRIER BROS. STAR - face lamp, font & half spout brass
32. HUNT & CONNELL - Pat'd June 12, 1883, brass shoulder/collar
33. Face Lamp stamped PAT. JULY 23, 1901 (Anton Pat.), brass except tin cap

MISCELLANEOUS

1. GUY'S DROPPER - tin carbide flask w/screw lid, NOS from hardware store
2. Three compartment tin carbide container, screw lid on carbide chamber, brass screw lid on water chamber, friction cap on match safe

WANTED

Carbides, oilwicks, safety lamps, early electric lamps, candleholders, signs, advertising pieces (paper-weights, ashtrays, letter openers, knives, watchfobs, etc.), UMWA and WFM items, old original photos, stocks, paper & token scrip, or anything else unusual. I will buy or trade for any of the above.

