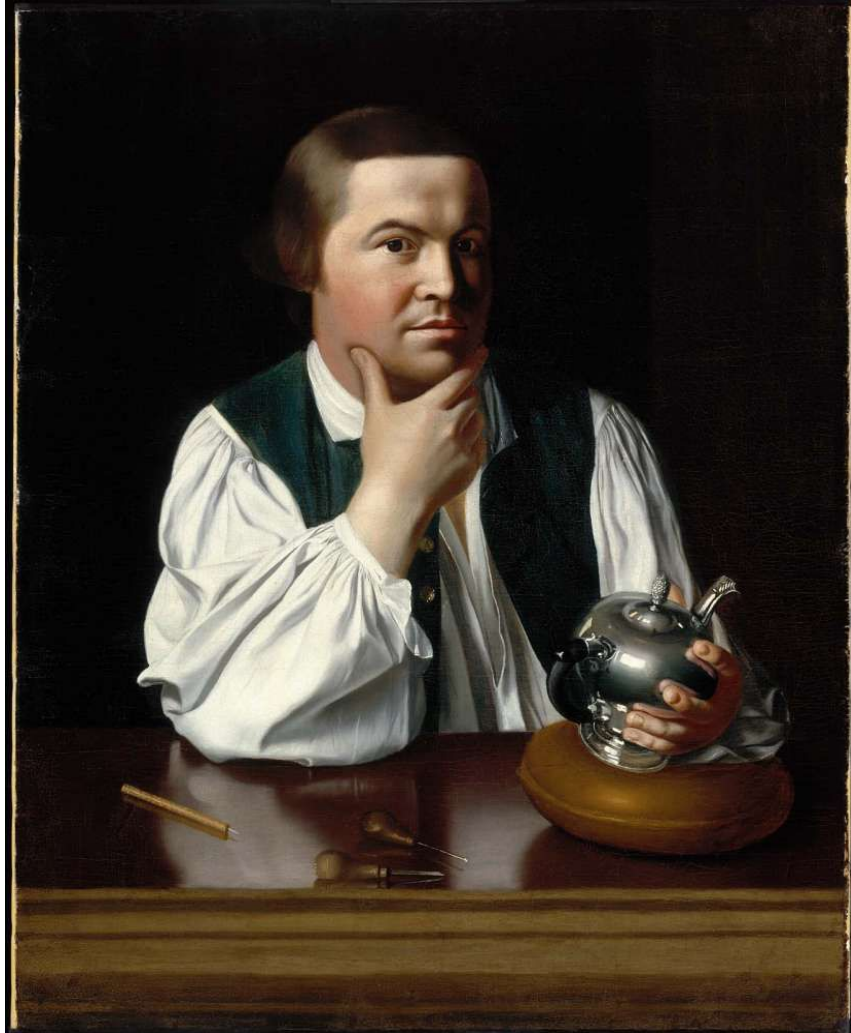




In 1768 Revere made the Sons of Liberty Punch Bowl (Boston, MA, Mus. F.A.), the greatest piece of Boston silver, and, along with the Declaration and the Constitution, one of the icons of the American Revolution (see under [Boston, §3](#). Silverwork). Commissioned by the Sons of Liberty, the bowl is inscribed with the names of its 15 members and a message in celebration of the Massachusetts House of Representatives' vote against repressive British policies. The shape of the punch bowl is derived from a type of Chinese porcelain bowl exported to the British colonies in the 18th century. Its simple design has been copied repeatedly. Revere also made domestic pieces, particularly pitchers, tankards and tea- and coffeepots in the Rococo and Neo-classical styles (e.g. coffeepot, 1781; Boston, MA, Mus. F.A.). Among his other enterprises, he established a small iron foundry in 1788 for casting cannon and church bells. His first bell (1792) is in the church of St James, North Cambridge, MA. In 1800 he built a mill for rolling sheet-copper; in 1802 he coppered the dome of the State House in Boston, and in 1803 he made the sheet copper for the USS Constitution ('Old Ironsides'). The Revere Copper Products Inc. continues to produce sheet-copper.

"[Revere, Paul](#)." In *The Grove Encyclopedia of Decorative Arts*, edited by Gordon Campbell: Oxford University Press, 2006.



Copley prospered by satisfying the taste of his American Colonial sitters for accurate likenesses. But wealth was not sufficient. Aware that he was the best artist in Boston, and perhaps in all of America, Copley yearned to know how good his art was by European standards. In 1765 he painted a portrait of his half-brother Henry Pelham, the Boy with a Squirrel (Boston, MA, Mus. F.A.), and sent it to London to be exhibited at the Society of Artists the following year. Reynolds and Benjamin West were favourably impressed, but some criticism was directed at the picture's flatness, and Copley was urged to come to England to perfect his art. He was reluctant, however, to give up a flourishing and profitable business in Boston. During the next few years he painted some of the most brilliant and penetrating portraits of his career. The portrait of Paul Revere (1768; Boston, MA, Mus. F.A.) shows a shirt-sleeved silversmith with his engraver's tools spread on the table before him, contemplating the decorative design he will incise into the surface of a teapot. This portrait is a splendid example of the way in which Copley exercised control of light and colour to achieve a triumph of realistic portraiture.

Prown, Jules David. "[Copley, John Singleton](#)." *Grove Art Online*. 18 Apr. 2018.