

The PEWTER COLLECTORS' CLUB of AMERICA

BULLETIN No. 31—MAY, 1953

VOL. 3—No. 2

The Princess and The Porringer

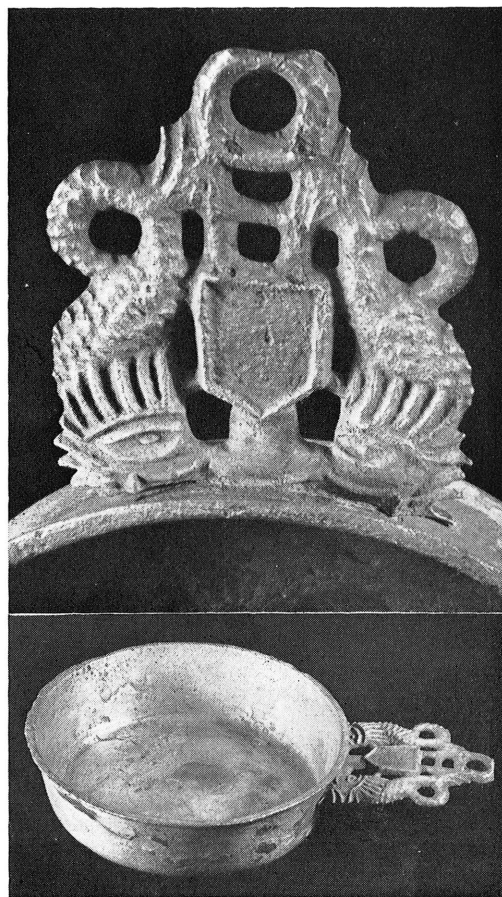
By PERCY E. RAYMOND

(Editor's note: This is the last large scale article that Dr. Raymond wrote. It is the first time that American dolphin-handle porringers have been treated at length. Since Dr. Raymond did not consider the article ready for publication, a few revisions have been made.)

"Once upon a time" there was a Princess who had a pair of bright pewter porringers. Although she lived to become a Queen, she retained her fondness for the little dolphin-handled basins, and they were buried with her, along with other cherished possessions. This girl's real name was Weunquesch, but because she was the favorite daughter of Ninigret, Sachem of the Niantics, she is more commonly referred to as Princess Ninigret.

The Niantics were the most important of the tribes in the Narragansett confederacy, hence the prominent position of Ninigret. He managed to keep most of his followers on the side of the white men, but died in 1676, just at the end of King Philip's War. At his death Weunquesch gathered together the various remnants of the Narragansetts and became their Squaw Sachem. She seems to have died about 1686, although her young half-brother, Ninigret II, did not take over until 1692.

She was buried in the "Royal Cemetery" north of Charlestown, Rhode Island, not far from the beach-locked body of water still known by the name of her father. Her grave was rifled in 1859 by a number of unauthorized persons, led thereto by curiosity and the hope of plunder. The booty, as roughly listed, was extensive but fell into private hands. Most of it has disappeared, although a few of the pieces eventually reached museums. The skull of the Princess,



Figs. 1, 2. *The Ninigret porringer in the Park Museum.*

a porringer and various other articles are in the Museum of the Rhode Island Historical Society in Providence. Another porringer and three spoons are at the Park Museum,

also in Providence. Through the kindness of Miss Mirabelle Carmack, Director of the latter institution, I am able to describe their specimens.

Mr. Charles A. Calder published a photograph of the porringer in the Museum of the Rhode Island Historical Society on page 4 of his *Rhode Island Pewterers and Their Work*, Providence, 1924. It is badly corroded but still bears on the under side of the basin an excellent touch of Joseph Collier, who struck his mark as number 172 on the first London touchplate in 1670. Except that it is better preserved, the porringer in the Park Museum is like the one illustrated by Calder. Both are of the type with straight-sided basin without booge or boss. The diameter is 4.10 inches, the depth 1.20 inches. The ear, which has a wedge bracket, is 2 inches long and 1.80 inches across at the widest point. The two roughly scaled dolphins face one another, with an unblazoned shield between them (Fig. 1). As shown in Figure 2, the handle is soldered on considerably below the lip.

Mr. Calder supposed the porringers to be of Dutch origin, partly because of the dolphin handle, partly because the Dutch had a trading post in the Niantic country. The specimen in the Park Museum has the vestiges of a touch. It is typically English, a vaguely seen bell in a beaded circle, with a clear T at the left. This is number 45 on the first London touchplate and was restruck in 1670 after the great fire of 1666. From its position on the plate, between number 43a, which was originally struck in 1649, and number 46, struck in 1653, one would judge that its owner became a freeman between those dates. Although number 45 has not been identified, anyone familiar with the punning habits of the pewterers would infer that he was one Thomas Bell. Both porringers are, therefore, English.

Until recently it was not generally known that porringers with dolphin handles were made in England in the second half of the 17th century. It is true that such a one was published in a *Catalogue of the Collections in the Guildhall Museum* in London in 1908, but it was overlooked until Mr. Roland F. Michaelis figured another specimen from the same museum in the September issue of

Apollo, 1949, p. 82, figs. 11b, 12b. This one was made by William Mabbott about 1650-1660. The basin and handle are like those of the Ninigret specimens, except that they are more carefully made. Since this article was published, Mr. Michaelis found other specimens which are illustrated in the October issue of *Apollo*, 1950, pp. 121, 122. Four specimens are now known in England. The basins represent both the straight-sided and booged types.

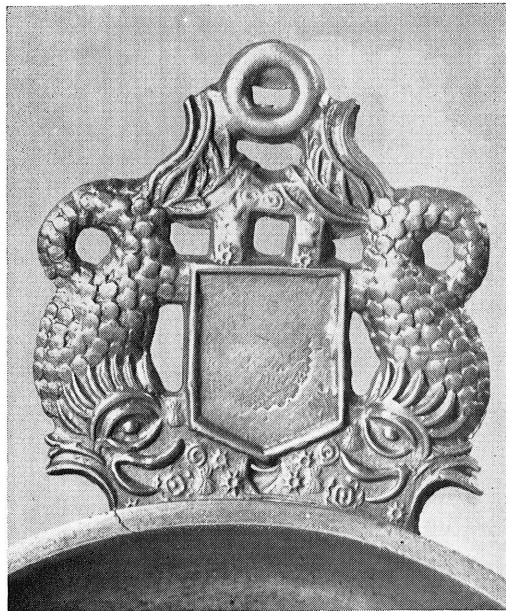
This simple dolphin seems to have been of French ancestry, but another more elaborate sort came to England in the train of William III. It appears on the so-called commemorative porringers, which are so Continental in feeling that it has not yet been possible to decide where they were actually made. (See *Antiques*, October, 1927, p. 294, fig. 1).

Ever since the Cretans began to use naturalistic motifs and to decorate their pottery, the dolphin has played an important role in the art of the peoples living on the borders of the Mediterranean. The sportive leaps of these gregarious mammals, saviours of the shipwrecked, attracted the attention of all who travelled by sea or visited the shores. During Greek and Roman times the animal appeared in statues, on coins, and in all sorts of decorations. Its form became stylized, distorted in all possible ways and endowed with many attributes never given it by nature. Since it lived in the water, it became a fish, and its naked body was liberally supplied with scales. During mediæval times the symbol travelled northward, becoming famous when quartered with the lilies of France in the 14th century. This is the simple dolphin used both on the English handles described above and on the American handles described below. It was first used in heraldry, so far as is known, by Guiges V (1203-1241), Comte de Vienne, by right of descent from a distant cousin of the writer, Ida Raymond. When this line ran out in 1343, the last of the Comtes de Vienne disposed of his estates to Philippe de Valois with the proviso that the dolphin should be quartered with the lilies of France, and that the title of Dauphin should be borne by the successors of Philippe.

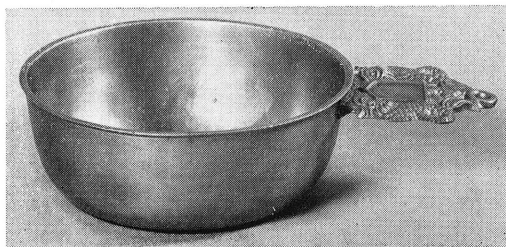
This French dolphin remained relatively simple, but there arose a baroque German

version, probably first used in Switzerland. It seems to have drifted down the Rhine to the Netherlands, where it had so great a development that it is usually spoken of as Dutch. The animal not only had gills beneath the head, but the posterior part of the body was provided with all sorts of curved appendages, most unctacean. For illustrations of Dutch dolphin handled porringers, see *Antiques*, vol. XIV, no. 1, 1928, p. 26.

The fundamental feature is the gentle S-curve of the body, but of great importance are the superimposed curves of the appendages. Mr. C. H. Paige has suggested to me that these curves can be seen even in the highly stylized "Old English" handle, made so commonly in both England and this country. The opening near the rim represents the eye. This is not the place to develop the suggestion, but anyone interested may be able to see the transitional stages by consulting the figures shown in the article by Mr. Ronald F. Michaelis in the July, 1949, *Apollo*.



Figs. 3, 4. The Samuel Danforth porringers in the Poole Collection. Courtesy of the Brooklyn Museum.



In this country, John Danforth (1773-1793), of Norwich, Connecticut, revived the old English pattern. Probably some ancient specimen served as a model, for they are not known to be made in this country earlier. Mr. Ledlie I. Laughlin ascribed, with some doubt, the circular touches with ID and a lion rampant (L. 356, 357) to John Danforth, yet he discovered before the writer did that the former was really that of Joseph of Middletown. L. 357, because of the date 1741 beneath the lion, is still assumed to be the touch of John, and this is the touch on the dolphin handled porringer illustrated. At any rate, the mold for this porringer eventually passed on to Joseph's youngest brother, Samuel, who was at Hartford from 1795 to 1816. Two photographs of a splendid specimen by Samuel in the Poole collection at the Brooklyn Museum, are shown in Figures 3 and 4, through the courtesy of Mr. John Graham, II.

A curious feature of this design is shown beneath the shield, between the mouths of the dolphins. The die-cutter, obviously a man versed in heraldic lore, has added Tudor roses, mullets pierced (rowells), garbs (wheat sheaves), and coiled serpents. A few of these seemingly meaningless insignia appear above the shield.

Most of the Danforth specimens have straight-sided basins about 5½" in diameter,

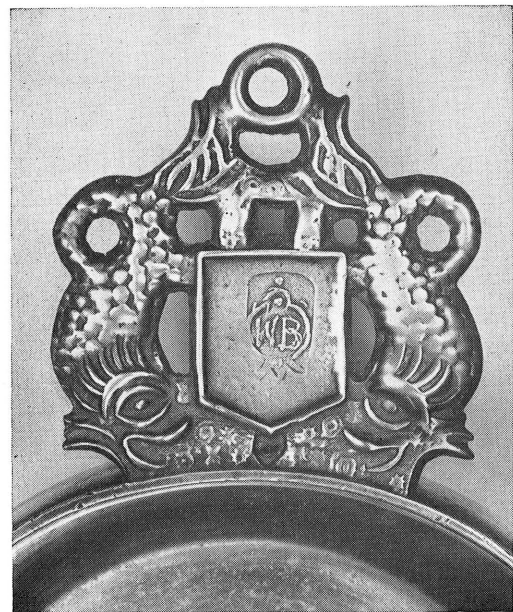


Fig. 5. A specimen from the Danforth mold, but with the WB touch. Courtesy of John H. McMurray.

with a handle $3\frac{1}{8}$ " wide, and a wedge bracket. All are larger than the English prototypes. Mr. Joseph T. France has one with a $4\frac{3}{4}$ " booged basin and a wavy bracket.

Mr. John H. McMurray has found recently a unique dolphin-handled specimen. So far as can be judged, it was made in the mold used by John and Samuel Danforth, but the shield bears an unknown touch (Fig. 5). The touch is of peculiar design, decidedly un-American. Since spoons of the "Paul Revere" type have been found bearing a very similar touch, there is a possibility that it is not "a right one." However, there is no doubt about the age of the porringer itself.

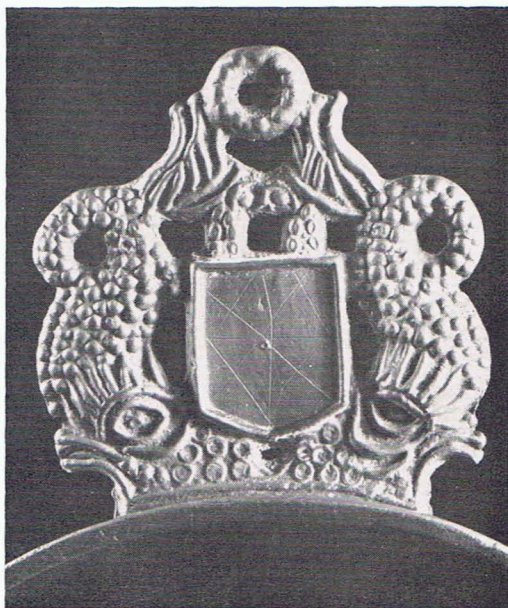


Fig. 6. A dolphin handled porringer by an unknown maker. Courtesy of Dean A. Fales, Jr.

It is barely possible that it was made in England before the mold came to this country, but the touch is no more characteristically English than American. It seems probable that the porringer is American, the touch questionable.

The writer has seen other specimens of the same size as the large Danforth porringers, with similar handles, but differing in details. They are undoubtedly of American origin, usually coming to light in the Connecticut valley, but the maker has not been identified. One is in the Martin house at Swansea, Mass., now the property of the Society of Colonial Dames. Mrs. Stephen Fitzgerald also has one, as does the New Haven Colony Historical Society. Another, shown in figure 6, is the property of Dean A. Fales, Jr. The dolphins are much like those on the Danforth specimens, but the scales are even more pearl-like and differently arranged. The chief difference, however, is in the ornamentation of the areas below and above the shield. The dainty little heraldic symbols are here replaced by a spattering of ovals and circles. The hanging ring has also been enriched with pearls, and a rope motif added on the handle at the point where it joins the bowl. At present, this type and the Danforth type are the only known varieties of dolphin-handled porringers known to have been made in this country. Few, if any, examples from the Danforth mold are unmarked, and conversely, there are no examples known of this latter type which do bear a mark. Hence, the problem rests, presented, but unsolved.

Arthur W. Clement

By DR. KURT SEMON

We have lost a good friend. Arthur W. Clement recently passed away at the age of 74. A lifelong resident of Brooklyn, he graduated from Yale and the New York Law school to become a prominent New York lawyer. His membership in the New York City Bar and the Maritime Law and Century organizations testify to his chosen profession. But his heart was with the arts

and crafts of the American past. He was vice chairman of the governing committee of the Brooklyn Museum and was very active in this capacity. Many of us will remember his fine informative talk when we could admire the Poole collection, containing such treasures as the inkwell and oval dish by Henry Will, the plate by John Carnes, and many other rarities. Mr. Clement professed

not to know anything about pewter, because he had "never really studied this alloy", but of course he knew a great deal. Only his high esteem for scientific research drove him to such modesty. "In research," he once said, "there is no 'it is supposed' or 'it can be assumed'; the proof must be in the pudding."

His special field was early colonial and American ceramics. He was instrumental in the acquisition by the Brooklyn Museum of excellent specimens by Tucker of Philadelphia and Meade of New York, as he had been instrumental in the acquisition of the forementioned Poole collection. He lectured on ceramics, wrote articles, and published a book, *Our Pioneer Potters*. His interest extended to the art of the Renaissance and the early Baroque. At the time of his death, he was president of the Rembrandt Club of Brooklyn Heights.

Arthur Clement was a likeable, full-blooded man. He loved a good story and had a hearty laugh. Also, he had a keen lawyer's mind and excelled in a lively discussion. His modesty was that of a true scientific researcher and writer. We will miss him, and we won't forget him.

Mrs. John B. Jameson

The New England members of the Pewter Collectors' Club of America are saddened to learn of the death of Mrs. John B. Jameson of Concord, N. H., in November, 1952. She served the club as its second treasurer for some years and graciously entertained us at her home. Her collection of pewter featured eight inch plates and contained nearly fifty different marks. Among the rarities were plates by Jehiel Johnson and Jacob Eggleston.

Mrs. Jameson came frequently to the Club meetings in the earlier days and was always interested in every collector and the pewter under discussion. Of late years we have not been privileged to see her as often as we wished, but we remember her quiet charm and feel that we have lost a real friend.

E. M. P.



BULLETIN 31,

MAY, 1953

VOLUME 3

No. 2

Officers, 1952-53

President

MRS. CHARLES A. HOLBROOK

Vice-Presidents

MRS. CHARLES I. BOYNTON
MRS. ELMER KEITH MR. ERIC DE JONGE

Governing Board

DR. MADELAINE BROWN
MRS. LESTER ATWOOD
MR. RUPERT JAQUES

Clerk and Corresponding Secretary

MRS. EATON H. PERKINS,
86 Ardsmoor Road, Melrose, Mass.

Treasurer

MRS. WILLIAM V. WALLBURG
1 Meadowview Road, Melrose, Mass.

Program Committee

MRS. HENRY W. BORNTRAEGER

Publication Committee

DR. ADELBERT C. ABBOTT
DR. KURT SEMON
PROF. REGINALD F. FRENCH
DEAN A. FALES, JR., *Chairman*
93 Hancock St., Lexington 73, Mass.

New York Regional Group

Officers, 1952-53

Chairman Dr. Kurt M. Semon
Vice-Chairman Mrs. Philip Huntington
Corresponding Secretary Mr. Eric De Jonge
1152 Avenue of the Americas,
New York City, 19
Recording Secretary Mrs. Jenny Turner
Treasurer Mr. Charles F. Edgecomb
37 Washington Sq., W.
New York City, 11

Flagon "X"

By DR. ADELBERT C. ABBOTT

The stately, though regrettably unmarked, ecclesiastical flagon appearing at the left in the illustration, recently came to light in the environs of the city of New York. Since its recovery it has been the object of a great deal of study and speculation as to the identity of its maker by several of our members who have examined its design and specifications. It is now presented to the P.C.C.A. with the hope that you will express your views and so aid us toward the solution of what appears to be a most intriguing mystery in the field of American pewter.

Upon one point, and one alone, opinion would seem to be unanimous;—that it is a fabrication of some member of the Will family. But there agreement ends.

The lid, with exception of attached spout-cover, is identical in design and size with those of the Edward E. Minor tankard (L. 96), and the accompanying flagon (L. 219) in the illustration, both bearing the hall-marks of Henry Will. Identical also are thumbpiece, hinge, fillet and upper handle decor with those of the Henry Will pieces mentioned: a minor exception being that the H. W. flagon does not have a pendant dot on upper handle. The base of flagon "X", while identical in measurement and overall design with that of the H. W. flagon, presents a coarser and heavier reeding. The respective heights of the two flagons are the same;— $11\frac{3}{8}$ inches. It is apparent though, and can readily be determined by examination of the illustration, that a distinct difference exists between both upper and lower barrels; quite evident, in fact, that the barrels of each came from different molds. It would indeed be thrilling if claims for attribution might be entered for Philipp and George Washington Will, particularly the latter, because of the suggestively "late" handle. However as practically nothing is known of their metal, we must of necessity pass them by. It would appear then, but for the formidable obstacles of the Teutonic spout with cover (which strongly savors of John's handiwork), and the handle, that a

fair case might be made for Henry Will as the unacknowledged parent.

Now may we present some divergent views.

Mr. John F. Ruckman remarks that cover and upper part of the barrel of "X" appear to be very similar to those of John Will's low-domed tankards and the flat-top by son Henry, all of which most evidently came from the same mold. This may be considered as suggestive evidence that Henry probably fell heir to most of John's molds, William being much younger and in all likelihood only an apprentice at the time of their father's death. As to the handle of "X", Mr. Ruckman points out that in his opinion there was no single mold for handles of this type and calls attention to the several joinings in substantiation. He is of the impression they were improvised from sections of tankard, mug, and flagon handles soldered together to meet the need of the moment, and that in this type of handle there are identifiable variations in form of handle in otherwise identical pieces by the same pewterer. His point is well demonstrated by examination of three Samuel Danforth flagons owned respectively by Mr. Ruckman, the Brooklyn Museum, and that illustrated in Laughlin no. 223, in none of which are the handles exactly alike, thus supporting the improvisation theory. He suggests that if Samuel Danforth used this method, it is quite likely that the Wills did also. Further evidence of this practice appears in the Aaronsburg ewer which has a foliated double C handle, the lower terminal of which is very like that of the handle of "X". He comments further that stylistically "X" seems to possess the calm strength and dignity so unfailingly characteristic of the work of John and Henry. These attributes are definitely not typical of William's designs and from whose work one gains the impression of an effort to attain the novel and unique, probably to please the sophisticated and effete tastes of the worldly citizens of Philadelphia, then the self-nominated artistic and cultural capital of America. In



*Two views of Fagon "X" (see accompanying article),
left, and a marked flagon by Henry Will, right.*



sum, Mr. Ruckman concludes; — possibly Henry, but far more probably John, because of the typically Teutonic spout with notched cover.

Mr. Dean A. Fales, Jr., tentatively rejects John and Henry in favor of William, and for particularly well-argued reasons. He feels a double C handle, with modifications, is much too late for John. Further, he calls attention to the fact that on the basis of all information available up to now, William was the only one of the Wills to use a spout in his flagon design; and calls attention to the resemblance of the spout of "X" to that of William's flagon (L. 218). At this point I rise in Court to interpose an exception: the spout on William's flagon shows a double bulb terminal while that of "X" is single.

Also, William's has a fully covered spout while that of "X" is notched in the best Germanic manner. Mr. Fales also points out that William's quart tulip shaped mug (L. 127) shows a handle terminal very similar to that of "X" (it appears to be identical). If now we accept Mr. Ruckman's improvisation theory and add appropriate portions of the handle of L. 218 to those of L. 127, we obtain a handle very close to that of flagon "X".

There the controversial subject stands. The "Field of the Cloth of Gold" is cleared for the moment, but the problem still awaits definitive solution. We earnestly hope that YOU, good member, will enter the lists and break a lance with us.

Launch Not Beyond Your Depth

Found: a 7 7/8" plate bearing two faint "Middletown" scroll touches with owner's initials TD neatly centered above one of the touches. Thomas Danforth II well might have used owner's initials as a touch in this instance. Yet, let us beware and not carry this theory too far! Attributing a piece on the basis of these initials is like walking on a tightrope; the support is thin, and the men with the net are waiting.

D. A. F.

Committee on Information

As a result of the energy and instigation of Mr. Eric de Jonge, a Committee on Information will soon be instituted. This group will attempt to answer questions pertaining to pewter and pewtering, thereby bringing the more distant members of the Club in closer contact with the Boston and New York groups. Its aim is truly worthwhile, and the names and addresses of the members of this committee will be given in the next bulletin.

D. A. F.

Caveat Emptor

By ERIC DE JONGE

In his December talk at Cambridge, the writer stressed predominantly the importance of old and little known pewter literature. It was suggested that he should impart this information to a larger group of collectors. These suggestions, to jot down his remarks in the form of an article for the bulletin, brought about a very gratifying result. The writer is still working on the introduction to the main theme, an introduction which alone would fill the greater part of a bulletin. While this would probably make a very uninteresting bulletin, it may serve much better

as a rather auspicious beginning of a pewter bibliography which the writer had in mind for a long time and to which his extensive pewter library admirably lends itself. A more interesting way seems to be a series of shorter articles about certain unknown or little known books.

All pewter literature is based on the printed or written words, on the preserved records, and in the pictorial information of those who lived in the era when pewter was in daily use. Fortunate, indeed, is the serious student of pewter who, delving deeper into

THE
Compleat Appraiser.
Consisting of
USEFUL TABLES,
With their
EXPLANATION,
For the Valuing of
*Brasiers, Copper-Smiths,
Plumbers, and Pewterers
Goods:*
ALSO FOR
*Iron, Wall-Paper, Damask,
and Linen Furniture;
Liquors, Plate, &c.*

By an EMINENT BROKER
lately deceased.

The FOURTH EDITION, Greatly improved,
By the Addition of Seventy-five New
TABLES, with their EXPLANATION:
And DIRECTIONS for detecting FRAUDS
in SILVER-PLATE.

LONDON:
PRINTED in the YEAR 1770.

40 Pewterers Goods.

Barbers Bafons, Round, on Page 68.
Of these there's only One Size, of the Diameter and Weight set down in the Table, if the Bafon were New.
N. B. The Diameter is to be taken to the Out-side (or very Extent) of the Rim.

Barbers Bafons, Oval, on Page 68.
Of these there are Two Sizes, which are usually of the Diameters and Weight set down in the Table, if the Bafons were New.
N. B. The Diameter must be taken the long Way of the Bafon, to the Out-side (or very Extent) of the Rim.

Bafons, Breakfast or Slop, on Page 68.
Of these there are Four Sizes, which are usually of the Sizes and Weights set down in the Table, if the Bafons were New.
N. B. The Diameter is to be taken to the Out-side of the Edge at the Top.

Bed-Pans, on Page 68.
Of these there are Three Sizes, which are usually of the Sizes and Weights set down in the Table, if the Bed-Pans were New.
N. B. The Diameter is to be taken to the very Extent of the Belly on the Out-side.

Candlesticks, on Page 68.
These are of various Sorts and Weights, and are made from One Pound to Two Pounds a Pair if they were New.
N. B. There are 8 or 10 different Sorts of them.

Chamber-Pots, Hand and Standing, on Page 68.
Of these there are Four Sizes, (*viz.* 2 of Hand Pots and 2 of large standing Pots) which are usually of the Diameters and Weights set down in the Table, if the Pots were New.
N. B. The Diameter is to be taken to the very Out-side of the Edge at the Top; and those with a Round Top for fitting-on, to the very outside of the Round at the Top.

Cranes, on Page 69.
Of these there are Six Sorts, which are usually of the Sizes and Weights set down in the Table, if the Cranes were New. Cul-

68 TABLES for PEWTERERS, &c.

Bafons, (wash) flat Bottomed.		Bafons, Breakfast.	
Inches Diam.	Weight. lb. oz.	Size.	Weight. lb. oz.
12	3 13	1 Quart	2 0
11	2 14	1 Pint	1 8
11	2 8	1/2 Pint	1 0
10 1/2	1 15	1/4 Quart	0 8
9	1 6		
8 1/2	1 0		

See this Table for Flat - Bottomed Wash - Bafons explain'd on P. 39.

Bed-Pans.	
Inches Diam.	Weight. lb. oz.
12	5 4
11 1/2	4 12
10 1/2	4 4

See this Table for Bed-Pans explain'd on Page 40.

Bafons, (wash) with a Foot.	
Inches Diam.	Weight. lb. oz.
11	2 12
10 1/2	2 6
9 1/2	1 12

See this Table for Wash - Bafons with a Foot explain'd on Page 39.

Barbers Bafons, round.	
Inches Diam.	Weight. lb. oz.
10 1/2	1 7

Ditto Oval.

Inches long	Weight. lb. oz.
14	2 6
13	2 0

See the Tables for Barbers Bafons, round and oval, explain'd upon Page 39 and 40.

Candlesticks are made from 1 lb to 2 lb a Pair.	
See Page 40.	

Chamber-Pots.	
Inches Diam.	Weight. lb. oz.
7 1/2	3 0
7	2 8

Ditto large, Pub-Houses.

Inches Diam.	Weight. lb. oz.
10 1/2	10 0
9 1/2	9 0

See the Tables for Chamber-Pots explain'd on Page 40.

pewter lore, is able to find and acquire one of these rare tomes.

It has been the writer's good fortune to discover a smallish book of this type, and he feels that its contents are of great importance and interest. Whereas general information about pewter and pewterers has been available in contemporary books and records, specific knowledge has been rarely found—information about pewter objects and utensils which were made, information about their sizes and dimensions, and, most important, information about their weights.

The stringent rules and regulations which Guilds and Craft Associations laid down to prevent fraud on the public tell us, that even hundreds of years ago, craftsmen were not above cutting corners and that they did not always prepare the proper unadulterated mixture of the alloy which the laws demanded.

Since their molds did not lend themselves to reductions of sizes and dimensions, a saving of material was impossible. Only a lower tin content of the alloy could make their trade more profitable.

The Guild Masters' method of testing the purity of pewter consisted in weighing it against their official weights. The buyer not having access to these weights was at the mercy of the unscrupulous pewterer, particularly in places where there was only infrequent or non-existent supervision. He was frequently compelled to accept pewter utensils of inferior quality and workmanship. Public information seemed to be in order, and with this little book, we have a well meaning anonymous benefactor, who, before the year 1770, found it necessary to publish the important facts which the users of pew-

ter of that day in England were supposed to know. The book must have found a wide and ready circulation, since the described copy is of the fourth edition, thus giving us by inference knowledge of the machinations of probably a great number of pewterers.

The pictures should not require further explanation; they make the book self-explanatory. In itself, the book is of great interest to anyone who is searching for an enumeration of pewter utensils, their sizes, and their weights.

Your Bulletin

By DEAN A. FALES, JR.

Present plans call for bulletins to be published semi-annually in May and November. There is a possibility that should the energies of the contributors, as well as those of the editor, adequately increase, we might attempt even three issues annually.

The question of advertising has long been debated. Last December it was decided that it would be accepted. The purpose of this is to create a better bulletin. Since many members are unable to attend meetings, their only contact with the Club is through the bulletins. It has also been generally felt that, since one picture is worth a thousand words, the more photographs in a bulletin, the better the bulletin. Reproducing photographs is an expensive process, however, and while the proposed raise of dues will add something to the larder, the additional amount realized from advertising should immeasurably add to the overall quality of the bulletin.

While the membership of the P.C.C.A. is not overwhelming in size, its membership lists comprise practically all the serious pewter collectors in the country. Consequently, all advertising should find its way to a select, serious market. Naturally, the Club will not accept responsibility for any of its advertisers and it reserves the right at all times to refuse any advertising. In addition to helping the bulletins, this new policy should benefit both collector and dealer.

There are to be two types of advertising. The first is a Members' Column in which only members of the Club can list any wants, trades, or items they wish to dispose of. This will resemble classified advertising in a newspaper. The rate for this will be one dollar (\$1.00) for 35 words for a single insertion. If a member wishes, he may use additional words at a corresponding additional rate.

Elements such as proper names and numbers should be counted as words, as well as each element of members' names and addresses.

The other type of advertising is of display nature, open to anyone, and will be accepted at the following rates:

full page	\$30.00 per issue
half page	\$17.50 per issue
quarter page	\$10.00 per issue

Photographic reproductions (120 or 130 screen) will be handled by the publisher at a nominal cost.

Closing dates for both types of advertising will be September 25 for the November issue and March 25 for the May issue. All rates must be paid in advance to THE PEWTER COLLECTORS' CLUB OF AMERICA.

All advertising will be carried at the end of each bulletin and will in no way interfere with the text. While the rates are below those of comparable journals, nevertheless, it is hoped they will measurably aid in the production of bulletins as amply illustrated as is this one. Remember, if you need a Stuart tankard or two to complete your table setting, or if you know a dealer who has a few William Will coffee pots he is having trouble selling, here is your chance! The deadline for the November bulletin is September 25, checks payable to THE PEWTER COLLECTORS' CLUB OF AMERICA, and sent with advertising copy to:

Dean A. Fales, Jr.

93 Hancock Street

Lexington 73, Massachusetts

or, during the summer months (June to September) to me at:

Kennebunkport, Maine

Mail will be forwarded to me regardless of where it is sent.

Also, any suggestions and comments on the bulletins will be gratefully received. In this issue, new type, new paper, and a new photographic reproduction process have been used. Also, since it has been a year since the last full-fledged bulletin was issued, this issue is devoted more to pewter than to club business, which will be brought up to date in the next bulletin. Whether eulogistic, suggestive, or vitriolic, your comments will be appreciated.

A New John Danforth Touch

The illustration accompanying this article both gives us a new touch by John Danforth of Norwich, Connecticut (1773-1793), and evidently as a consequence of this, proposes a puzzling problem. The touch to the upper left is that similar to L. 354. The touch on the upper right, however, is in all respects similar, except that instead of containing IOHN above the lion in gateway, it contains only two circular parallel bars. The



hallmarks are as shown in L. 353, except the first initial one is missing in this case. Is the upper right touch an early one of John's? Or could his father have intentionally obliterated it? Where did the first hallmark go

to? Until we learn more about the strained relations between father and son, the marks on this plate will not properly be explained. Suffice it to say, however, that we do have a new touch for John of Norwich. Also, the size of the piece, a 9 $\frac{3}{8}$ " semi-deep dish, is unrecorded. Another, bearing recorded touches, has been found in this same size with a smooth brim. Both plates seemed to have been made from the same mold, the finishing processes accounting for their differences. Thus, as is the case with *Semper Eadem* and the *Love-bird touch*, with each newly found form and/or touch, the mystery grows rather than lessens. The wages of owning unrecorded touches is confusion!

D. A. F.

More On Measures

Mr. Ronald F. Michaelis has sent the Club the first of two articles, written by him, on measures in the February, 1953 issue of *The Antique Collector*. The series will deal with English, Scotch, and Irish baluster measures, both lidded and lidless. The first part covers English measures through the 18th century and excels both in excellent informative writing and in some fine illustrations. The second part will appear at a later date. We are grateful to Mr. Michaelis for sending us a copy.

D. A. F.

Rhode Island Flatware With Hammered Booges

The writer recently owned a Gershom Jones 15-inch deep dish with the small, early hallmarks and the early lion touch. The booge was rather incompletely and amateurishly hammered. Also, a small William Melville, this I think the only one extant with his mark. The booge on this was hammered. To my knowledge, Rhode Island plates with hammered booges are hitherto unrecorded.

Carl Jacobs