

# The PEWTER COLLECTORS' CLUB of AMERICA

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BULLETIN No. 32—NOVEMBER, 1953

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## *President De Jonge's Speech at Amherst*

During the years of my association with the Pewter Collectors' Club of America, numerous thoughts and ideas have come to my mind: thoughts about its past and thoughts about its future, thoughts of goals it reached and thoughts of goals it could and should reach. It was never my belief that this organization was just a group of pewter collectors who closed ranks merely to collect the gray alloy. It has been my contention that it was founded, consciously or subconsciously, for greater achievements. Your contributions to the pewter knowledge of today, gathered collectively as a group or singly as individuals, are the best proof of this contention.

Today, having been elected president of the P.C.C.A., I feel the time has come to speak to you of my thoughts and ideas, to submit them to you even though they may appear at the first onset rather ambitious. But then it is my ambition to develop the potentialities of the organization to the utmost and to enlarge its membership by interesting collectors and institutions in its activities. I am realist enough to realize that these ideas will not come to fruition during my term of office; yet I am aware that upon turning over the gavel to my successor, a foundation will have been created upon which we shall be able to build additions and enlargements to our present structure while maintaining its present characteristics.

The Club has come a long way. Much has been accomplished by every group of officers who administered its destinies during the past two decades. Still more needs to be done if we want to stay on the road on which we have traveled so far. In recent years we have learned much about both pewter and pewterers of which we were not previously aware.

In these years we have mourned for a great number of friends, friends who were pillars of strength in our organization, friends who, as serious students of pewter, enlarged our knowledge through their labors. We shall always be grateful for their efforts, their enthusiasm, and their achievements which have provided us the incentive to follow them. Whenever one of these friends had to drop his stylus, the ranks closed to fill the gap and someone was there to pick it up and continue his work.

This work, research about pewter and its makers, is being done here as well as abroad, yet comparatively little is known to us. Taking into consideration the rather short period of American pewter making, the extent of our knowledge does not appear very impressive. However compared with English and Continental pewter lore, with archives, records, laws, and Guild lists to delve into, with recorded pewterers' touches, church books, and directories as guides, we American pewter enthusiasts did extremely well. Here again I cannot but pay tribute to the great work done by Kerfoot, Myers, and others, and to the extraordinary achievements of Ledlie Lauglin, whose work compares with the best of its type in any land. These works are the keystones which hold the structure of our organization together, and we record with pride the great many of our members who were able and willing to help hewing these stones into shape. The record of their past contributions is an undeniable fact, and those who are still with us are not resting on their laurels; they are still at work both discovering and questioning, the latter goading others on in search of new answers. Their findings and writings have appeared in our Bulletin and on other printed pages to remain there

for future reference by those fortunate enough to have access to them. At present these written words are scattered and are waiting for collation. Only at the cost of valuable time and with great effort is the researcher able to assemble them and use them. When, in addition, we consider that in a great many instances these printed words are not within reach of the student, the obvious solution would be for us to offer a helping hand.

Ledlie Laughlin's book *Pewter in America* was never intended to be the ultimate in pewter research. It was meant to give greater interest and forceful impetus to further search. It opened further channels and roads to follow, and as a group of individuals we are trying to walk and to explore these ways. That we are still meeting after twenty years is due to the new problems and vistas his work opened to us and due to the knowledge that we are filling a void yet to be filled by the research and labors of professionals. Our bulletin, which in my mind has no equal in the world, is the most astounding example of research literature in a specialized sphere of interest—an opinion which is fully shared by all my American, English, and Continental pewter friends. It is remarkable since it is written and edited by non-professionals, by us amateur collectors and researchers. However, there is the trend to become smug and self satisfied with one's own creation and leave well enough alone. If we want to avoid this, we have to remind ourselves constantly that we are serious collectors who each in his own way has contributed to all our accomplishments, and that there are still more steps to be ascended to reach goals which at this time seem to be far and hard to reach, goals which on attainment will guarantee our future. I feel that the time has come to present these thoughts and ideas which I mentioned before for consideration and evaluation.

We have to realize that the P.C.C.A. as it stands today is not geared to grow extensively in numbers and contributors and, remaining as we are today, we cannot think of attracting too many new collectors and even fewer young collectors—young in both knowledge and years. Within another year the Club becomes of age, reaching its ma-

jority, a stage in life which generally bears a connotation of added responsibilities and new duties. To accept these new duties we have to be better known in wider circles, and we should be known to every pewter collector in the United States.

It is now proposed that we are to become the nucleus of all American pewter interest, an organization through which not only all pewter information and lore is to be routed, but also an organization in which every scrap of pewter writing is to be collected and filed for reference and evaluation. The P.C.C.A. should become the focal point for pewter. To achieve this goal we have to establish closer connections with all groups and circles interested in pewter. We have to draw upon the knowledge which our friends here as well as abroad are willing to impart to us, and we have to ask assistance from everyone who has contributed to pewter research anywhere. All this does by no means revolutionize our present harmonious club life. This proposed activity, this central repository or collection point, is just an adjunct to our activities. In time to come, it may be the "raison d'être" of our organization. The extent of this plan will require the efforts and co-operation of all our members and friends, as it will equally require the assistance of all institutions which have never failed in furthering our aims by sponsoring our activities and giving us their support at all times. They can co-operate by telling us even the tiniest bit of information; they should let us know of even the tiniest bits of information; they should let us know about pewter, about books, pamphlets, magazine and newspaper articles of which they become aware. The most obscure and the most contradictory scribbling should find its way to this "Central". It has been the aim of your new president for many years to create some sort of central repository of pewter knowledge upon which everyone could draw, from which advice could be given to anyone seeking it. Today he realizes this to be a task beyond the means and capabilities of an individual who, by necessity, has to make a living for himself and his family. This aim is better served by a coordinated group effort which through its manifold connections can cover wider fields and which is able to reach out further and to collect data which is

widely scattered. A central agency will be able to classify and file them into their proper niches. It will be able to supply the collector and researcher with material which for many reasons would be otherwise inaccessible to him. Particularly we have knowledge about American pewter which is awaiting not only for evaluation but also for publication. Here the central agency will serve well.

I am not ready as yet to answer the unavoidable financial question. However, it is my sincere faith that the members of an organization which was able to publish its remarkable Bulletin for twenty years and which was able to hold exhibits and meetings of the greatest distinction, will find ways and means to solve this problem in a satisfactory manner once the work has commenced. With the help of our new activities and enlarged publication, we shall be able to pass the status of being a comparatively small organization, and we will embrace even larger numbers of collectors. To do so, we must go beyond the confines of the Atlantic seaboard, the Boston-New York area. We have very great obligations toward all those members who, separated from us by great distances, cannot participate in our meetings and lectures. Today theirs is only to wait for a new edition of the Bulletin, a very interesting and informative, but a still somewhat tenuous link. An enlarged and more frequent Bulletin should also be a medium to attract new members and to bind the old ones closer to us. We have further to extend the area of our activities in preparing for meetings and lectures in places further south and west and to give notices of our doings through every publication willing to accept our announcements. More emphasis must be placed on publicity in local papers appearing in towns and areas in which our meetings are contemplated. Finally, we must welcome at our open meetings all those who may be interested. With an enlarged supporting membership I have few doubts that financial obstacles for the proposed Central Repository will not be unsurmountable, and that the proposition of today, to further assist all pewter research in a systematic and scientific manner by a Pewter Institute of America, will be a reality tomorrow.

## *Notes From A Letter From Joseph France*

I enclose an excerpt about William Man which was sent to me by a friend in Hartford, Connecticut. My friend, Dr. Ernest Caulfield, spends considerable time in historical medical research work. Many years ago I asked him to make a note of any advertisements or other data relating to pewterers or engravers of dies for touchmarks. My hope was that he might run into an account book of an engraver who sold dies to silversmiths and pewterers. He tells me that he has never found anything relating to dies or touchmarks. I wonder if someone who likes research (more than I do) could try to find out something about the making and makers of the dies that were used for touchmarks. If we could obtain and publish the facts about this branch of art of engraving there would be a better chance of finding an old account book which might clear up a lot of mysteries.

(Editor's note: While this letter of Mr. France offers no answer, it poses what is believed by many to be the most crucial question in the study of pewtering. If we can find the account books of one engraver who made dies, the information would immeasurably add to our knowledge of the craft. Should anyone have any information on this branch, the featured spot in the 20th anniversary Bulletin awaits him!)

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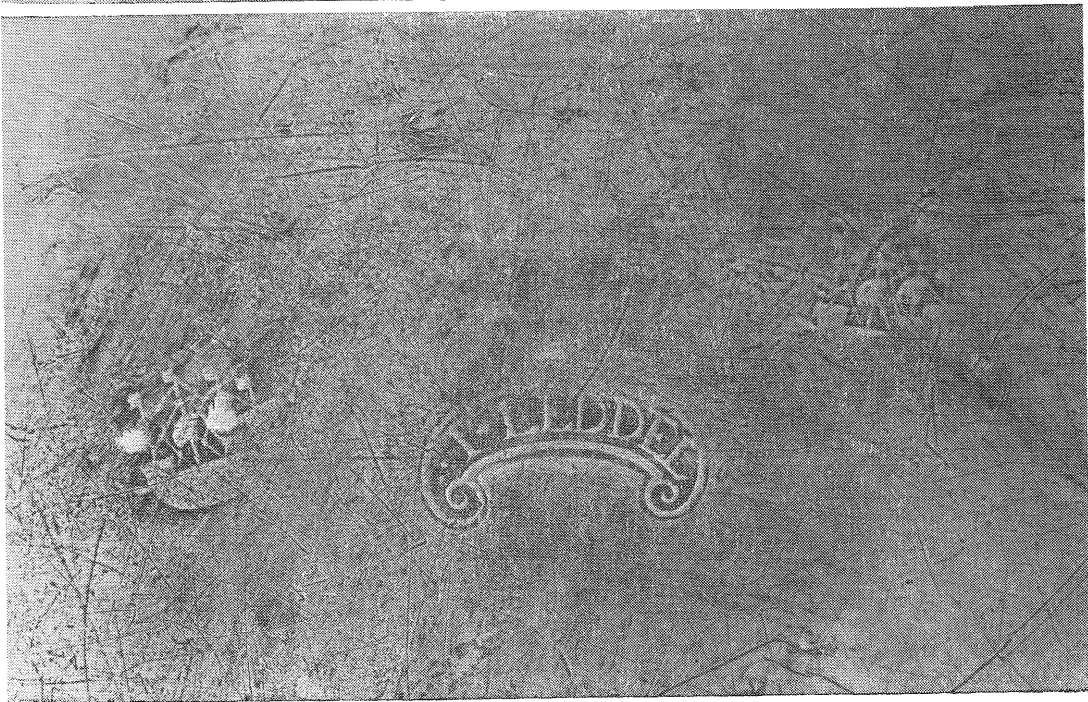
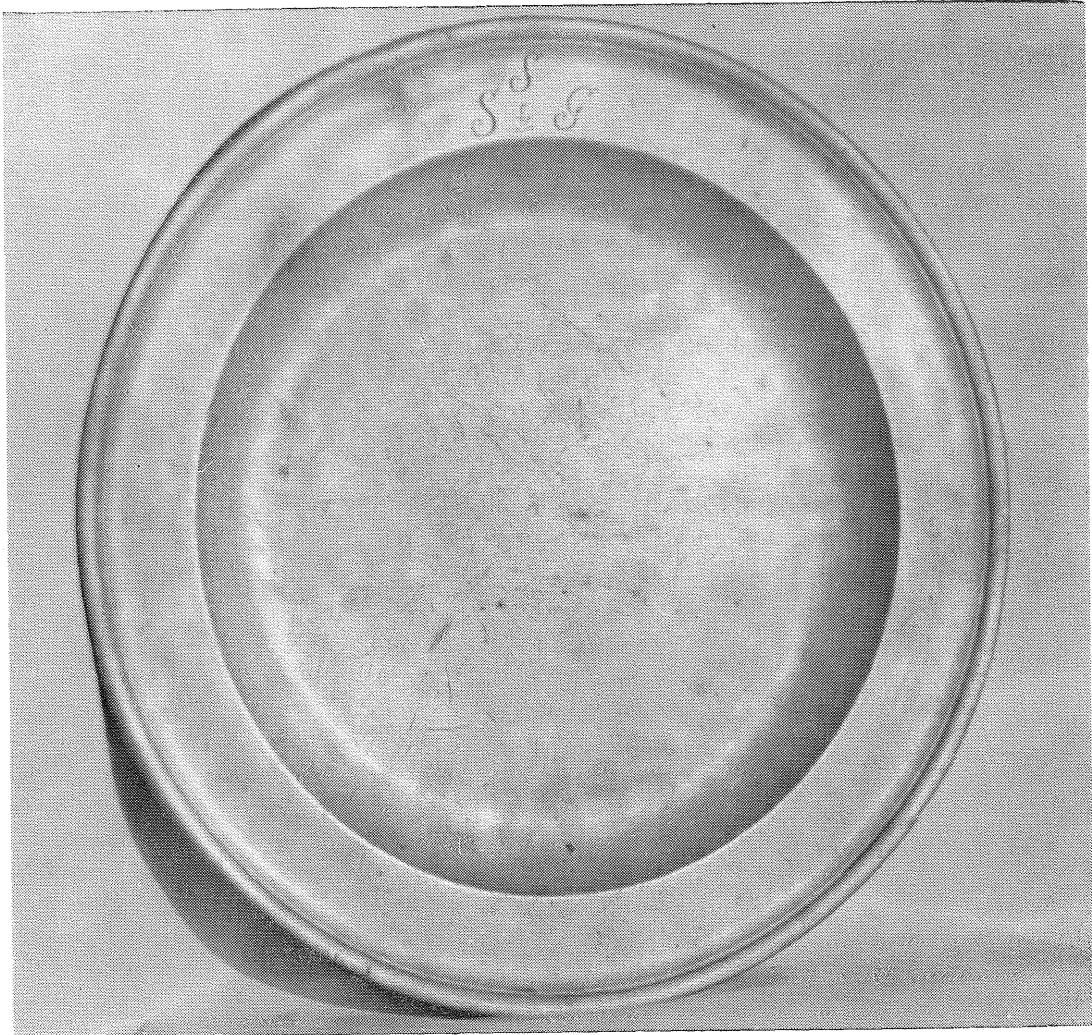
## *A Leddel Item For Study*

by STANLEY PADDOCK

As we near the end of the second decade in the existence of the Pewter Collectors' Club of America, some feel that the ultimate in pewter collecting has been reached, and with the passing of Dr. Raymond, our most diligent and accomplished worker, that the interest in collecting would wane.

On the contrary, however, I feel that with the discovery of new marks, new pewterers, new forms, and new information tying in touches with makers, the field is ever widening and the ultimate far ahead.

As a case in point, a 15-inch Joseph Leddel platter herein illustrated with an unrecorded ship touch opens a new source for study. The cartouche appears the same as



*Figs. 1, 2. 15" Joseph Leddel platter with hitherto unrecorded ship touches. Collection of Stanley Paddock.*

in Laughlin 455, but the touch is dissimilar to anything I find recorded in American or English records. The booge is well hammered, which is typical of the better productions of the 17th and 18th centuries. It is expertly engraved as the illustration shows.

This platter was found near Minaville, New York, in the Mohawk valley and had belonged to Gazena Putnam who was born at the Glen in 1831. Her father, Cornelius Putnam, was born in 1796 at Tribes Hill, New York, also in the Mohawk Valley. This is as far as I have been able to trace the plate's ownership. Would it not be interest-

ing if someone could trace it back to the family of S, and the young man who married Miss G?

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### *A Further Note on Leddel*

In the Henry Francis du Pont Winterthur Museum collection there is a 14 $\frac{7}{8}$ " platter by Joseph Leddel bearing a double ship touch as well as the IL FROM OLD ENGLAND mark. Interestingly enough, the ship touches are struck from different dies than those on the platter owned by Stanley Paddock, thus making Leddel the owner of at least five different marks.

D. A. F.

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## *The Pewter Institute - - - Examples*

by ERIC DE JONGE

How can you help in creating the Pewter Institute? There comes the time in every collector's life when he finds some items about pewterers, names, data or places which are unfamiliar or unknown to him. These items may be found in old directories, newspapers, church or tax lists—almost everywhere in old printed or written material. The natural thing for him to do is to jot them down with the lofty idea of further study.

Then what happens? These notes and jottings will find their way into folders or scrapbooks with the intention to follow up on them "when I have more time. Requiescat in pace." Rarely ever is time found to dig them out, and we are deprived of probably valuable information.

Please check your folders and scrapbooks, and let us participate in your discoveries. Do not assume that someone else has already provided us with the same information which you are about not to give. The other fellow probably assumes also. Let us know where you found your information or who gave it to you. There is always the possibility that someone else will go back to the source and search even more.

We are publishing the following little or unknown discoveries which were recently given us as examples of things we are looking for.

Did you know of any New Jersey pewterers? Here are three names, locations, and dates which John J. Evans, Jr., dug out for us:

Peter van Norden  
Bound Brook, N.J. (1782)

Mathew Clunn  
Trenton, N.J. (1769)

Francis Bassett, II  
Horseneck (Caldwell) and  
Cranetown (Montclair), N. J.  
(1780-83)

Your correspondent has also found various references. Britannia makers might well come from families some of whom worked much earlier and therefore should be included in our files. From *Philadelphia and its Manufacturers*, 1859, comes the following information on late workers:

Henry D. Boardman, 245 Arch St.  
Henry Calverley, (Moulds, Coffin  
Trimmings, and Fancy Wares in  
Britannia Metal), 205 Quarry St.

Ernest Kaufman, 328 Noble St.  
G. Engel, 308 Chestnut St.

And from *The American Advertising Directory for Manufacturers and Dealers in American Goods*, 1831, come the following names:

Meriden, Connecticut: Clark, Remick K.,  
Manufacturers of Tin Ware and Lamps  
Griswold & Couch, Manufacturers of  
Britannia Ware  
Lewis & Holt, Manufacturers of Coffee  
Mills, Waffle Irons, and Britannia  
Spoons, Molasses Gates  
Pomeroy, Noah, Manufacturer of Tin  
Ware and Lamps  
Yale, Edwin R., Manufacturer of Lamps  
and plain Tin Ware  
Yale, Samuel, Manufacturer of Britannia  
Spoons, Britannia Ware, and Coffee  
Mills  
Middletown, Connecticut: Bacon, Nathaniel,  
Manufacturer of Lamps and Tin Ware  
New Britain, Connecticut: Baldwin, Charles,  
Manufacturer of Britannia Spoons and  
Paste Blacking  
Philadelphia, Pa.: Haydock, Samuel, Plumber  
and Manufacturer of Lead and Block  
Tin Pipes for export or home consump-  
tion, 39 Strawberry St.  
Leadbeater & Sons, Manufacturer of  
Patent Lamps and Chandeliers of every  
description, 93 Walnut St.

Providence, R.I.: Calder, Wm., Pewterer and  
Manufacturer of Block Tin Tea and  
Coffee Pots. 97 N. Main St.

Hamlin, Saml. E., Manufacturer of Block  
Tin and Pewter Ware of all descriptions.  
109 N. Main St.

Wallingford, Conn.: Hall, Almer, Manufac-  
turer of Britannia Spoons

Yale, Chas., Manufacturer of Britannia  
Ware of all descriptions

Yale, Hiram, Manufacturer of Britannia  
Ware

And from the *United States Tariff, or Rates  
on Imports for the Year 1831* come the fol-  
lowing notes:

Buttons, made of pewter 25%

Manufactures of Pewter, Lead, or Tin not  
otherwise specified 25%

Old Pewter, if fit only to be remanu-  
factured, free

Pewter, all manufactures of, not otherwise  
specified 25%

Spoons, pewter or plated 25%

Tin, in bars, pigs or blocks, free granulated  
and grain 12½%

foil plate or sheets 15%

all manufactures of, or of which tin is a  
component material, not otherwise  
specified 25%

Toys, tin, lead, or pewter 25%

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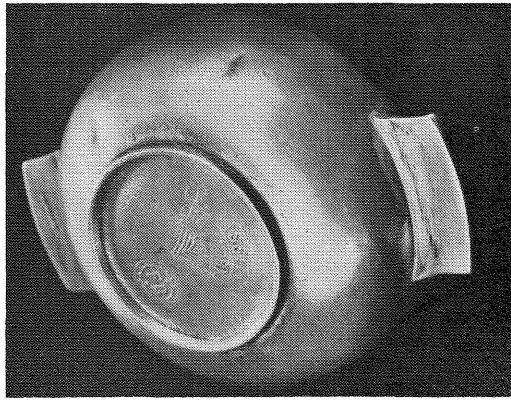
## *By Their Fruit Shall Ye Know Them*

by ADELBERT C. ABBOTT

We of the pewter collecting field are singularly free from the petty annoyances occasioned by the machinations of the covetous gentry who seek "the fast buck" by attempting the reproduction of touches of the great pewterers who grace our particular pantheon. That their efforts have been considerably less than successful, and the reasons therefor, has been pointed out in detail by several writers. Nevertheless in spite of the known pitfalls in this most discouraging business a piece will occasionally turn up bearing a touch the crudities of which would be immediately recognized by the experienced, but might well prove deceptive to the beginning collector whose usual approach to the new interest is generally suffused with en-

thusiasm and sweetness but not much light. It is for the benefit of these latter particularly, mention is made of the three items described below which during the years have come within my purview to supplement the remarkably small list of suspect pewter which have been reported in past years.

I am quite embarrassed to admit it, but in the early days of my interest in pewter I acquired the "thing" illustrated, whose gross departures from the Frederick Bassett touch are far too glaring to require further elaboration. Needless to say the nature of the piece was soon discovered, and with the aid of a bit of legal pressure by the family attorney, restitution of the purchase price was grudgingly made.



Figs. 1, 2. Fake porringer by Frederick Bassett with fraudulent touches.

About a year ago at my request a dealer forwarded to me a very beautiful quart tankard full of age and disease, purported to be from the hand of Henry Will. But alas, on the inside bottom the Will hallmarks appeared in intaglio. I noted too, that adjacent to the hallmarks, the heavy oxidation had flaked away, suggesting heat was possibly used at the time the touch was applied. In my opinion this was a gilded lily unless it can be proved the Wills used the intaglio method of certifying their handiwork; a concept quite unsupportable in the light of our present knowledge. In all justice I want to absolve the dealer in question of any wrongdoing. He had acquired it, at a good fat price by the way, from a source he had hitherto considered unimpeachable. It is wholly probable too that the former owner had "been taken".



This summer a dealer, and very good friend of mine, proudly displayed to me a quart mug she had purchased in good faith for an inexperienced collector. On the outside bottom were the thrilling words, "Wm. Will", but again in intaglio, and in very modern block lettering. In my opinion, as well as that of a well known dealer specializing in pewter, the mug itself is in all probability a good one, in design remarkably similar to those by Richard Lee who worked for a time at Springfield, Vt., near where the mug was purchased. Possibly again another bit of lily gilding. Should this squib meet the present owners of the mug and tankard, by removing (or filling) these questionable touches, they would have some unquestionably good American pewter, even though unmarked.

## The Pewter of Cellini

by REGINALD F. FRENCH

If you have read the *Life of Cellini*, you will not fail to remember the most dramatic incident of the casting of his statue the Perseus, and the fuss that ensued when the batch got cold or overheated and would not flow properly. And being stannophiles you will remember most poignantly those fancy dishes and porringers of his "which were about 200" snatched from the house and thrown into the furnace and into its canals to make the batch run again. (Part II, lxxvii). You may admire in your mind's eye the Perseus, but at that point in the story you more probably close your eyes and admire

—and regret—the *piatti da pompa* with elaborately engraved grotesques, and the quaintly cast covers to porringers that were consigned to such quick melting, all for the sake of a dirty statue! If Cellini had not thrown them so impetuously away, think! you might easily today be the possessor of one of his *tondi* or *scodelle*! And of course, if they had been English sixteenth century pieces . . . .

They probably were!

Cellini kept records of the expenses incurred in casting the Perseus. As a matter of fact, several of these have come down to us, made on various occasions to try to per-

suade the Duke to pay! In one of these, among other things, he registers "twenty-two English pewter pieces, that is: large and middle-sized dishes and porringers which were thrown into the furnace."<sup>1</sup> This tells us first that the "two hundred" of the *Life* were not two hundred pieces but two hundred pounds; and, what is more important, that the pieces were English. It is true that the phrase "pezzi di stagni inglesi" might just possibly mean pieces of pewter made from metal which came from England, but this is certainly not the way one would normally understand such a phrase. I think that the common-sense interpretation of this passage, taken together with those of the *Life* and the *Treatise on Sculpture* is that Cellini had in his house twenty-two pieces of pewter made in England. They were important pieces, actually weighing on the average nine pounds apiece.

This occurrence of English pewter in Renaissance Italy is not surprising. Many of us who have collected in Italy have found English metal, although perhaps not of the fifteen hundreds! But what was more natural, the English had a corner on tin, and therefore on pewter. Moreover in Cellini's time, the tin-glaze wares of local manufacture (the so-called maiolica) were in use much more commonly, and the pewter, which must have looked a bit old-fashioned, was more likely to be manufactured abroad where it was still used instead of maiolica. We have one precious witness to this situation in no less a man than Montaigne who tells us in his *Journal de voyage* that he regrets not being served on pewter in Italy but rather on "dirty maiolica".<sup>2</sup>

To conclude, then, Cellini had twenty-two dishes (bishops-caps) and porringers in his house and these were English pieces. They may not have been the "latest thing", but he regrets them, perhaps as decoration, when he has to sacrifice them to make run the batch of bronze for his Perseus.

<sup>1</sup> Casini, Tommaso, *Manuale di lettura italiana*, Firenze, 1886, I, p. 379, n. 22.

<sup>2</sup> Montaigne, *Journal de voyage en Italie (1580-81)*, Paris, 1946, p. 193. "L'estein est rare toute cette contrée, et n'y sert-on qu'en vesselle de cete terre-peinte, assés mal propre."

## *Pewter Measure for Measure*

by W. GILL WYLIE

A book nearing its second birthday and still not mentioned in the Bulletin is Mr. W. Gill Wylie's *Pewter Measure for Measure*. Drawing from examples in his own collection, Mr. Wylie describes and illustrates pewter measures of America, England, Ireland, Scotland, the Channel Islands, and the Continent. The pictures are excellent and the text informative, and one cannot but admire the superlative collection of measures that Mr. Wylie has assembled. In short, the work is a very conveniently arranged reference guide to all types of measures.

D. A. F.

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### *Information Service*

In order to be of greater assistance to its members and friends, the Pewter Collectors' Club of America has introduced an information service. This service is intended to help in obtaining information on anything pertaining to pewter, identification of touches, pewter literature, etc. It should be particularly helpful to those residing in areas where information is not readily available. To facilitate matters, clear rubbings or rubber castings should be made from touches with an additional note as to letters, numerals, or designs which may not be clear in the rubbings. Descriptions and dimensions of the pieces are very helpful, but photographs are best. The service will not give any evaluation. Please address your questions on

American pewter, spoons, and specialties to:

Reginald F. French  
657 So. Pleasant Street  
Amherst, Mass.

English and Continental pewter, and pewter literature to:

Eric de Jonge  
1152 Avenue of the Americas  
New York 19, N. Y.

American and English pewter to:

Dean A. Fales, Jr.  
Winterthur, Delaware

E. dJ.



## A New Touch ????

by JOHN J. EVANS, JR.

There is little information that I can supply about the unidentified "John" mark. I have had it photographed and the photographer has done an excellent job of reproducing it as well as can be seen with the naked eye. I have given up trying to decipher the last name further. I think I see a "u" or "o" followed by a "c", and "h" and "e" with room for another letter or two both in front and following those mentioned. The letters that I have indicated here, however, might well be something else. There is nothing particularly unusual about the plate. It is standard in design for American plates, 8½" in diameter, relative shallow with a 1" brim. Stamped on the face side are two initials, presumably the owner's, the first of which has been obliterated by a crudely repaired crack. The

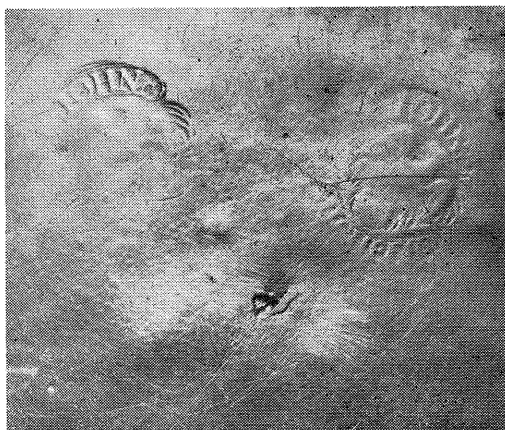


Plate with unknown touch in collection of John J. Evans, Jr.

second is "M". I acquired the plate about two years ago, the owner giving me the impression that it was found in the neighborhood of the Pocono Mountains of Pennsylvania. While I believe it to be American, I would appreciate any further information that anyone could supply.

## An Old John Danforth Touch

In the last issue of the Bulletin, the editor proudly inserted an article and photograph regarding an unknown touch by John Danforth of Norwich, Connecticut. Since then two people have written protesting this assertion, and I wonder how many more have sat quietly in their living rooms contentedly smirking at the ignorance of the helmsman of their journal.

Mr. John J. Evans, Jr., wrote as follows: "I was reminded of the occasion when I spent several hours trying to decipher a mark before I realized that some experimenter at a later date had 'struck' a United States quarter on top of the original mark. I am wondering if by any chance the Danforth touch referred to might have been the result of a double strike. If it were the result of the father intentionally having eliminated the name of his son, John, from John's regular die, then why would he be inconsistent and strike beside it the mark including the name of John? And, incidentally, if John's die had been changed, what die was used to strike the mark which includes the name of John? Or if the mark to the left had been struck earlier and the elder Danforth had not wished his son's name to appear on the

plate, it would have been a very simple operation to have effaced 'John' from the other mark on the plate. The contours of the 'two circular parallel bars' appear identical as would result from a tipped second 'strike' and I suspect that if the father had wished to eradicate 'John' from his son's die, he would not have elected to do it by altering the die to produce (1) a line, (2) a line of this shape."

Mr. Evans continues, citing Laughlin 352a as proof that John Danforth could and did double strike. He says, "Presumably, the partial strike (L. 352a) which I would term a 'bounce strike', is superimposed on the original, fuller one. It should be noted that although this superimposed line or rib—a portion of the full line above 'John', the outside frame of the die design—has been struck with sufficient force as to appear quite clearly, no evidence of any portion of the letters of 'John' are apparent. This could result easily if the die were slightly 'cocked' at the time of the second partial impression. In addition, there seems to be some eradication or 'flattening' of design previously present in the immediate area of the second partial impression. This same sort of thing

might easily have occurred in the case of the mark illustrated in P.C.C.A. Bulletin Vol. 3, p. 37.

"Another factor for consideration: If John Danforth's die were made as Samuel Pierce's (L. 105, 106a) seems to be, the top shoulder of the die would have been practically non-existent but its contour would have been such as to have eliminated any portions of the letters of 'John' originally struck in the 'New Danforth Touch' and yet not have impinged on the frame line, its duplicate having been formed by the first strike."

Evans also feels that the photograph in the Bulletin does not appear to differ from that of L. 354, "except perhaps by optical illusion, the photographs having been taken with the lighting coming from different angles." Concerning alteration of a die, he says, "In my opinion if TD II had wished to remove John from the picture, he would have chiselled 'John' from the lefthand touchmark on the plate, a simple operation, assuming it had been struck previously. Or if not on and he had controlled the situation, he would not have applied it. If not previously struck and the die later altered, it could not have been applied. If he had gone to the trouble to alter the die utilizing a line motif, the line in the center would not have pierced the bottom line of the "frame". And, if the die had been altered, it would have had to have been through the removal of metal so that the surface level of the two lines could not be the same as appears to be the case."

Mr. Evans found that by measuring with calipers, the outside dimensions of the two marks appeared identical. Regarding the missing initial hall-mark, he says, "A 12" Samuel Danforth dish of mine has practically no wear yet the three hallmarks following the initial mark are struck perfectly, not so the initial mark. Actually, the initial mark has been struck and is slightly discernible to the naked eye. Given the least amount of wear, it would not be there. And if TD II were in control of the situation at the time the dish was originally marked to the extent of not including the initial hall-mark, would he have applied the 'John' touchmark? Conversely, if the hallmarks and one touchmark had been applied before the

father entered the picture, would he have eradicated the initial hallmark and not effaced 'John' from the touch, assuming he was sufficiently 'hot under the collar'? Considering the usual custom of striking two touchmarks under the hallmarks, it is doubtful if John would have struck one to the left of center of the hallmark leaving blank space to the right where a second touchmark could later be applied. The evidence seems to point to the customary striking of both touchmarks at the same 'sitting.' If this be so, then John could not be expected to strike one with his regular die, the other with an altered nameless die. Again, conversely, if father were doing the job it would be highly improbable that he would skip the initial touch, strike with an altered die the touch to the right and with a named die, the touch to the left (and I cannot feel the die was either a different one or an altered one—the marks are too much alike even to the cock-eyed lettering and their measurements)."

Mr. Vernon Jay Morse agreed in large with the opinions expressed by John J. Evans, Jr. Mr. Morse felt that both impressions were from the same die and both were poorly stamped. Regarding the hallmarks, he says, "I own a 7 $\frac{3}{4}$ " plate with the Norwich scroll and the three hallmarks (no touch). In this instance as in your illustration, there seems to be a well indicated though dim outlining of the space where the initial mark shows in instances where all four hallmarks are present; and perhaps the set was cut upon a single shoulder and the I.D. part filed down enough so the mark is gone but the shoulder still made a slight pressure. Of course if all the hallmarks are separate dies, this could be a fancied filling of the space, though on my plate the indication is fairly plain."

In conclusion Mr. Morse states, "I hope this has not confused an issue rather than clarified it, as I feel that a touch is a very important thing to be straight about and that this careless work must be considered as among the less likeable aspects of pewtering and collecting and that it should be detected and recorded." The above comments are most welcome and needed for several reasons. Not only do they correct an error in the Bulletin, but they show the extreme need for all of us to know more about the marking

of pewter. If anyone has any further information on this subject it will be most welcome.

And also, to raise the age old question, who wishes to tread the board and offer an explanation of the various Danforth lion touches? Is the TI mark the touch of Thomas I and son John, or is it that of Thomas II and Joseph? Could Joseph have made all the pewter ascribed to him in an eight year period? At any rate, such provocative letters as the two quoted above are most important steps toward greater knowledge about the marking of pewter. May we have more of them.

### *The Princess and The Porringer*

by RONALD F. MICHAELIS

I was delighted to read the posthumous article by Percy E. Raymond, on Dolphin-eared porringers, under the above title, in the latest Bulletin (No. 31), particularly as I, too, featured this type in an article entitled "Back from the Dead—English Pewter Poringers from a Red Indian Grave in Rhode Island, U.S.A." in *Apollo* for October, 1950, in addition to a brief mention of two such speci-

mens in the Guildhall Museum, London, in part three of "English Pewter Poringers" in *Apollo*, September, 1949.

For the purposes of true record, I would like to enlarge on one point in P.E.R.'s article. This relates to the ownership of the touch "T.B." and bell which appears on one of the Ninigret porringers.

There is no English pewterer with surname Bell to whom the touch could be attributed, but a bell is the motif used by some members of the Blackwell family. It is more than probable that the touch is of Timothy Blackwell, London, who was made "free" in 1640, and who is recorded as working until at least 1676. He was working in London and it is almost certain that he would have been required to restrike his mark on the touchplate brought into use in 1667 to replace that lost in the fire in 1666. The mark in question was restruck (No. 45) on the touchplate.

One matter which needs definite correction is the statement that the Guildhall specimen which I illustrated (in both Sept. 1949 and Oct. 1950) is by William Mabbott. *This is not so.* It is by John Kenton, London, 1675-c. 1717.

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