

The
PEWTER COLLECTORS CLUB
of AMERICA

BULLETIN NO. 72

FEBRUARY, 1976

VOL. 7, NO. 3

OVAL PLATTER BY WILLIAM WILL



Fig. 1. The oval platter or bread plate illustrated above is part of the communion set of the Jerusalem Lutheran and Reformed Church of Berks County, Pennsylvania. It is undoubtedly a unique piece, being the only known example of this form by William Will, Philadelphia, Pa., 1763-1798. It is 15½" long, 10½" wide and 1 5/8" deep, and its scalloped brim is 2" in width. The brim's outer edge is etched with swizzle or wriggle work decoration. The visible marks on the upper brim are those of William Will as illustrated in Laughlin — 538 and 539. This marvelous piece was on display at the Club's fall meeting in Lancaster, Pennsylvania. For other pewter shown at the meeting, see pages 95 to 100.



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President's Letter

The fall meeting of the PCCA was held October 24-25 at Lancaster in the center of the beautiful Pennsylvania Dutch countryside. We convened at the Treadway Resort Inn for dinner on Friday and the highlight of the evening was a slide presentation of the London safari of 34 of our members. Edward Hageman not only arranged the slides but accompanied them with an interesting and amusing commentary. Many of the most superb pieces of English pewter extant were pictured. In addition there were lovely homes, gardens, picturesque countryside, and finally one member napping in her chair after tea.

Saturday morning there were few laggards for the 9 a.m. meeting in Trinity Lutheran Church. Following a welcome by Mr. John H. Scheldrup of the Historical Trinity Committee we were treated to a talk by Pastor Frederick S. Weiser, an expert on many aspects of Pennsylvania German culture. Anyone who has ever heard him speak would never miss the opportunity of a repeat performance. His topic was Communing in 18th century German Churches and he stressed that early communion services were seldom purchased as complete sets. Rather they were donated piece by piece by members of the congregation and often were taken from their household utensils instead of being bought. Thus the diversity of baptismal basins and the same type tankards used for church, home and tavern. We also listened to amusing anecdotes and gained new insights into the activities of these early Christians both in- and outside of their churches.

Thanks to the untiring efforts of Dr. and Mrs. Donald Herr and to the generosity of various local churches we then viewed one of the most outstanding displays of ecclesiastical pewter ever assembled. Included were eleven Heyne flagons, a wavy-edged oval platter by William Will, and numerous chalices, patens, ewers, pitchers and beakers by these makers. English pewter was represented in a pair of flagons by William Eddon and a great set of four wavy-edged, footed patens by Richard King. Not only did we have the opportunity to examine the pewter but also the pleasure of hearing John Carl Thomas discuss special aspects of the objects on display. The group then traveled to the Landis Valley Farm Museum where we were greeted by Mr. Carroll J. Hopf, Director. Luncheon was served buffet style from a Chuck-wagon in the steam engine

building. During the Membership meeting which followed, Mr. Beede reported our finances in good condition and Mr. Glazier listed 44 new members. Dr. Wolf was appointed to head a Committee to encourage Museums and individuals to catalogue their collections. Mr. Benjamin Cardé will chair a Committee to record and publicize fakes. Mr. Paul Young announced the Spring Meeting will be held at Van Courtland Manor May 7-8, 1976. The Regional Chairpersons listed their upcoming Fall Meetings.

Mr. John J. Snyder then gave us some new material on the life and work of Johann Christopher Heyne, including the correct pronunciation of his name. The balance of the afternoon was devoted to exploring this most interesting Museum. Members were fascinated by the pewtering ability of Jay T. Stauffer and the lovely pieces he is producing today. Disturbing, however, was the replica of a Bassett plate authorized by the Metropolitan Museum.

Saturday evening we gathered at the home of Dr. and Mrs. Herr for an informal supper which included, among other goodies, a traditional Pennsylvania German specialty, corn soup. The Herr's home has an outstanding collection of pewter as well as beautiful examples of most of the local crafts, such as quilts, pottery, samplers, and furniture, all tastefully arranged throughout the entire house. This was a delightful finish to an exceptional meeting and we extend our sincere thanks to the Herrs who made it all possible.

Lola S. Reed, M. D., President

Apologies

Unfortunately, *Bulletin* 71 contained several "inaccuracies" and one flagrant omission that, with our apologies, should be corrected. They are:

1. In the membership listing, the surname of Mrs. Laing Gray Cowan was misspelled as "Cowen." Please substitute an "a" for the "e" shown on your copy.

2. In the membership listing, the name and address of the current President of the Pennsylvania Regional Group was "forgotten," much to our chagrin. Please add the following at the bottom of the page on which it should have been listed:

Mr. Rudolph F. Papa
301 Reservoir Road
West Chester, PA 19380

3. In the membership listing, please amend that for the New Haven Colony (it is not "Coloney") Historical Society to read:

New Haven Colony Historical Soc.
Attention: The Curator
114 Whitney Avenue
New Haven, CT 06510

4. In the *President's letter* (2), fifth line from the end on page 42, J. J. Smith, who gave the "excellent presentation on redware" was recorded as being "of the Yale Museum staff." He is not, nor has he ever been, a part of said staff. Please correct your copy to show he is the *Executive Director of the New Haven Colony Historical Society*.

Apologies also should be extended to those authors who have submitted articles and who hoped to see them in this issue of the *Bulletin*. Regretfully, more material was available than could economically be included in a single issue, so we have been forced to defer a number of interesting articles to a later edition. Please bear with us.

Ed.

Pewter Lunch Box — Addenda

by William O. Blaney

Soon after *Bulletin* 71 had been mailed to members, responses (for which my many thanks) began arriving in answer to the article on pages 52-53 entitled "A Pewter Lunch Box," some questioning your editor's intelligence for not recognizing the JD&S and EPBM pseudo-hallmarks impressed on the box. The fact is I had recognized the symbol or label of the Trumpet with Banner and Tassels shown in Figure 3 accompanying said article, but one of those mental blocks that occur more frequently with advancing age prevented me from determining where I had seen it. When the first responder mentioned the Dixon name the block disappeared and all the answers were found in a series of four articles entitled "*Britannia Metal — A New Perspective*" by Dr. Jack L. Scott in the March, April, May and June 1973 issues of *SPINNING WHEEL* magazine. Towards the end of Part Two, Dr. Scott listed various touches used by Dixon and his several partnerships, including one with the bannered trumpet, and he commented that pieces "marked 'JAMES DIXON & SONS, SHEFFIELD' and having the Trumpet and Banner trademark would date from 1879 to the present."

It then became apparent that the first set of pseudo-hallmarks enclosing the "JD&S" lettering represented "James Dixon & Sons" and the second set enclosing "EPBM" represented "Electro Plate Britannia Metal."

An interesting sidelight brought out in some of the responses was that instead of the box being a "Lunch Box," it was called both an "Angler's Box for holding bait" and a "Sandwich Box to fit into a wicker picnic basket." Obviously, a box of this sort might have many uses, regardless of what the Dixon firm originally intended it to be, so it will be

left to readers to call it whatever they think it would be best suited for.

If the box was in the elderly Concord lady's family for "more than eighty years," it must have been made sometime between 1879 and 1890, and therefore has not yet attained the 100 years of age Uncle Sam requires an article to be to meet his definition of an "antique."

One correction should be noted in the original article — the box actually is 5 3/4" in length and *not* the 4 3/4" listed therein.

John Baker, 17th Century Boston Pewterer

by Richard L. Bowen, Jr.

For years it has been a practice among American pewter collectors to match initials in unknown touch marks or hallmarks with

the names of early American pewterers, usually those for which we have no extant pewter ware. These attributions could not be substantiated, and some felt that many were British. Such seemed to many to be the case of the 17-inch dish with the four I B pseudo-hallmarks assigned to John Baker, Boston pewterer, working from about 1676 to the time of his death in 1696.¹ Recently a second I B flat-brimmed dish 16-7/8" diameter has been discovered with a 2-3/8" wide brim and a quarter inch wide bead underneath at the edge (Figs. 1 & 2). Four I B marks are on the top side of the brim opposite the owners' marks, G/BS (Fig. 3). Perhaps more remarkable than the survival of the dish is the fact that we know it's owners were Benjamin and Sarah Gorton of Warwick, Rhode Island, married in 1672. This new discovery warrants a review of the whole matter.

The story starts some twenty years ago with an announcement by Dr. Reginald F. French of the discovery of a number of pewter dishes of early form which could be attributed

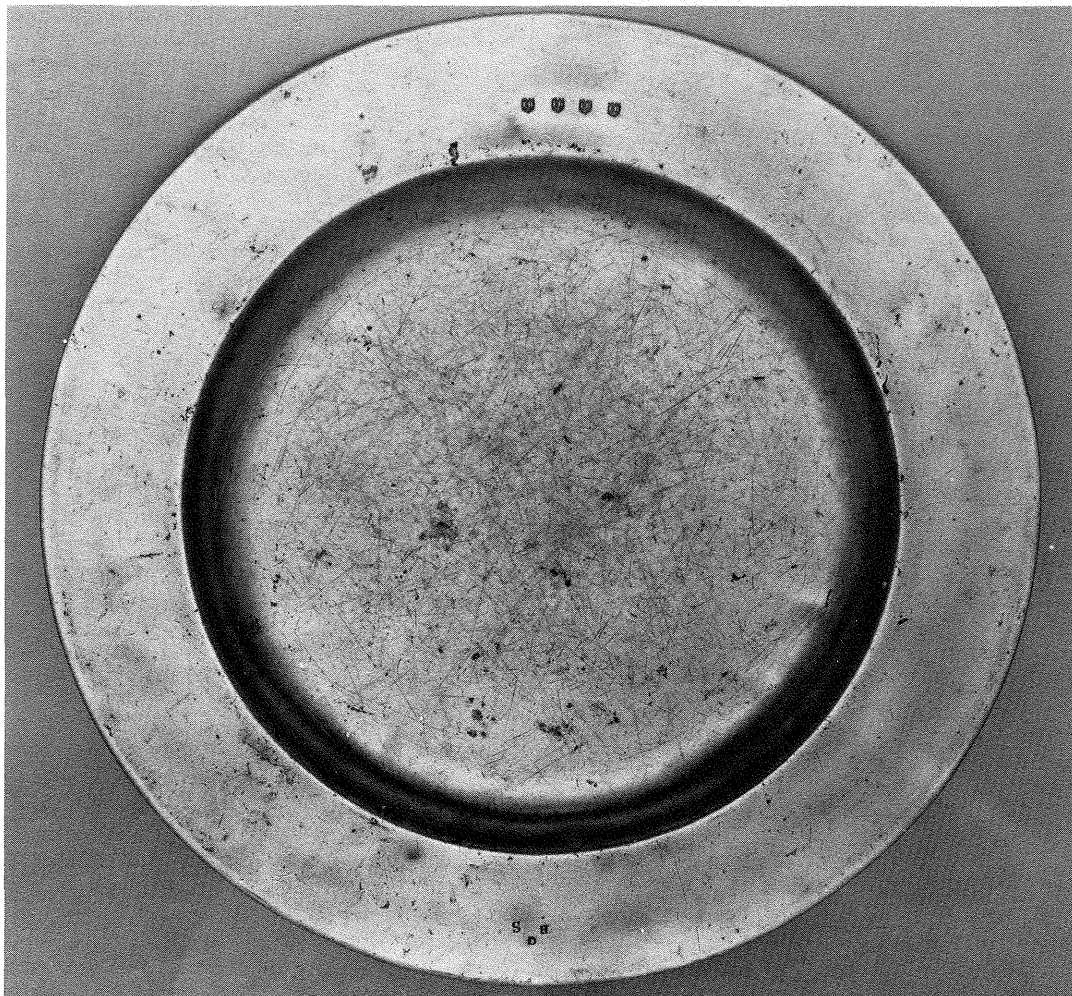


Fig. 1. Flat-brimmed pewter dish 16 7/8" in diameter with four I B pseudo-hallmarks on the top of the brim with the owners' marks G/BS (for Benjamin and Sarah Gorton) opposite.

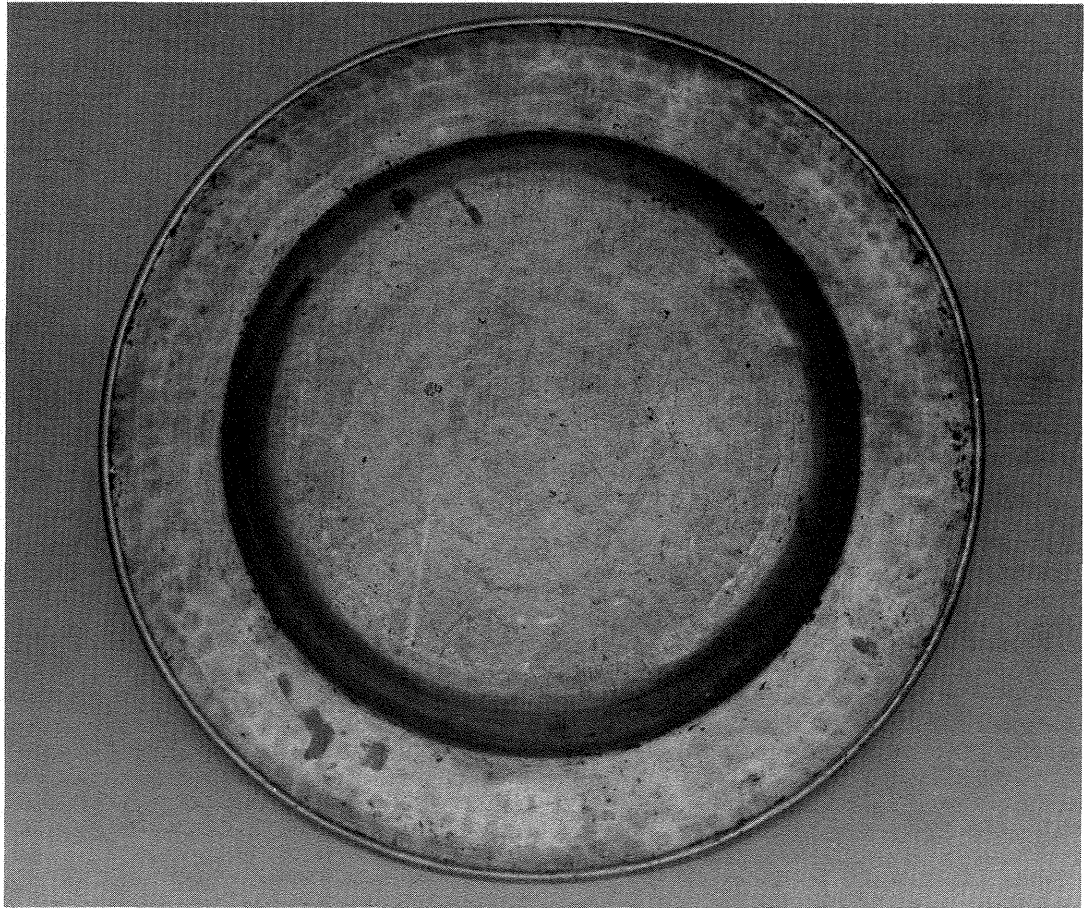


Fig. 2. Back of dish (pictured in Fig. 1) showing the 1/4" wide reed and the hammer marks covering the whole surface.

with some certainty to the Dolbeares of Boston working in the last of the seventeenth century.² There were five dishes which had been owned or examined by Dr. French. All were either smooth brimmed or multiple-reeded designs which had been popular in England throughout the last half of the seventeenth century. All of the dishes were hammered all over, some on the face. All were also marked abnormally, so far as our experience with Colonial pewterers was concerned, by the stamping of a very small pseudo-hallmark four times in a row on the upper face of the brim. On four of the dishes the mark was a shield enclosing the initials E * D over four stars; on the fifth the mark was a heart

enclosing I·D over three stars. The E D was attributed to Edmund Dolbeare, a native of Ashburton, England, who made pewter in Boston and Salem from about 1670 to shortly after 1700. The I D was assigned to one of Edmund's sons, either John or Joseph.

In the past twenty years five more E D examples have turned up: three more flat dishes, a rosewater bowl, and an 8-3/8" smooth-rim plate. All of the dishes were hammered all over, but the plate was hammered only on the booge.³ We still have only one I D dish. The new I B dish is hammered all over on the back. And it is important to note that the metal of this dish is extremely ductile, indicating a high lead con-



Fig. 3. Enlargement of the I B marks over seven pellets in a shaped shield much like those used by 17th century Boston silversmiths. The marks have been enlarged about 3 1/2 times in the photograph, with the actual distance from the outside edges of the two end marks being only about 1 5/8".

tent (certainly 10% and possibly 15% as a guess). This alone indicates an origin outside English restrictions, and possibly is a clue to its survival: it is pliable like rubber and has little tendency to crack like a "hard metal" dish would.

Reginald French's case, even though built on circumstantial and sometimes negative evidence, is still very convincing, though some of the facts have changed with increased knowledge. His arguments ran as follows.

1. The size, stars, and irregular lining-up of the E D and I D marks leads us to believe that there must be a connection between the two. They certainly belong to a close association, perhaps a family one. The history of pewtering is full of such family tradition: witness the Danforth swords in their hallmarks.

2. The five pieces are obviously not "London quality"; they appear quite provincial in workmanship. The use of hallmarks without touch marks was of course prohibited by the guild and virtually unknown on London dishes, and the use of four identical hallmarks alone was virtually unknown. In 1954 Ronald F. Michaelis, Librarian of the Society of Pewter Collectors (of London), whose collection of English marks had virtually doubled the number known to Cotterell, told French that no trace of the E D or I D marks had ever turned up in England. Thus for the dishes to be English we would have to assume that they were made by some provincial English pewterer who got so many dishes of varied design into America that they survived, while by some freak his home production completely disappeared with time.

3. The type of reeding on the dishes is exactly that of English tradition from 1670-1695.

4. The province of the five pieces is fairly clear in all cases. Four were from Massachusetts, stretching from Boston to the Connecticut Valley, and the fifth came from Connecticut. While we must always be cautious in these matters, the better guess is that these pieces have always been in the Boston area.

5. The style of the marks enters into the argument. Anyone familiar with early Boston silversmith's initial marks knows that a heart with pellets or stars was the rage around 1690 when either John or Joseph Dolbeare had to have a die for a mark. John Hull substituted his heart mark for his other mark only after his association with Sandersen, so Boston silversmiths were changing from shield to heart marks in the years of John's and Joseph's apprenticeships. The new style continues into the next century, and is *not common* outside Boston.

The major thrust of these arguments still stands, but more recent research has required a modification of items 2 and 5. However, this in no way weakens Dr. French's case, and if

anything strengthens the case for a Colonial origin of the I B dishes.

Shortly after this I B dish came to my attention, I discussed it with an expert on British pewter, Ian Douglas Robinson. It just happened that he was leaving shortly for the annual meeting of The Pewter Society of Great Britain in London. The Honorable Secretary of the Society, Christopher Peal, is currently assembling all the marks recorded since Cotterell's *Old Pewter* was published. He has access to the notes on unpublished marks collected by Cotterell, Michaelis, and Sutherland-Graeme, as well as unrecorded marks supplied by Society members. Robinson writes as follows regarding his investigation of the I B mark. "It was my good fortune to attend the annual meeting of The Pewter Society in London. By pure coincidence, the Secretary, Christopher Peal, selected the initialled B's to review progress to date. He and I carefully compared the photographs of the 'American' I B mark with all of the initialled B's. It can be safely stated that, to date, the mark is unknown on British pewter." The fact that we have *two* I B dishes from New England and no I B ware from Britain now becomes very important. Likewise, the survival of *nine* examples of the E D mark in America and still an absence in Britain after twenty years now seems to be overpowering evidence for the Colonial origin of the latter.

It has been stated that reference to Cotterell's illustrations of thousands of English marks disclosed only four examples in which a single die had been struck four times



Fig. 4. Enlargement of one of the I B marks about 11 1/2 times. The actual mark is only about the size of one of the pellets in the photograph. The original die was a remarkable accomplishment of miniature die sinking since it was only about 1/4" high and 3/16" wide with letters only 1/16" high.

and in which the outline was shield or heart shaped enclosing initials.⁴ A fresh search of Cotterell was made for the repetition of four identical pseudo-hallmarks struck in a row. There were 51 found, but only 17 of these were associated with touch marks or otherwise identified as to user.⁵ The remainder were presumably used by British country pewterers. Fifteen (30%) of the 51 had two initials, and four of these were in hearts. There were fourteen rampant lions and seven passant lions. Further, seven other examples of hearts enclosing two initials were found (struck singly). It is not without significance that the majority of these marks are dated between 1670 and 1700; about half a dozen range into the early 1700's. Thus the practice of striking four identical pseudo-hallmarks in a row often on the top of the brim was relatively common in Britain in the last quarter of the seventeenth century, and probably led to the practice among Boston pewterers during this same period.

Twenty years ago we did not have positive evidence of any American pewterers striking identical pseudo-hallmarks four times in a row. We have now with the discovery of a 13" dish by Thomas Byles of Philadelphia; there are four rampant lions in a square stamped in a row on the back, along with his more common rose-and-crown in a gateway with the initials T B below.⁶ Our first record of Thomas Byles comes from Boston, from his father's will dated 1704 where it was stated that he was apprenticed to "Mr. Man, Brazier".⁷ William Man was born in Boston in 1671, and in 1696 bought property from Samuel Shrimpton near Town Dock where he had his home and shop for over 40 years.⁸ In 1711 Thomas Byles wrote a letter from Newport, Rhode Island, and he may have set up shop in that town by then.⁹

We lose Thomas Byles until he purchased property in Philadelphia in 1738;¹⁰ he died there at age 80-85. His inventory was taken in 1771 by Benjamin Harbeson, Jr. and William Will and contains some very interesting items.¹¹ There are pewter plates and basins, wrought dishes, basins, and plates, and "Hd" (hard metal) plates. The "wrought" items are the most interesting, since plates (8" to 10-7/8") with the T B gateway touch usually have hammered booges.¹² Other pewterers in the Philadelphia area stamped four rampant lions in a lozenge in a row in conjunction with their other marks. These are known for John A. Brunstrom, working from 1781 to 1793, and the "LOVE" group about 1750 to 1793.¹³ These men may have copied the idea of four rampant lions from Byles; the dies do not seem to be the same. But Byles undoubtedly acquired the practice of using four identical pseudo-hallmarks in Boston.

A survey was made of American silversmith's marks consisting of initials enclosed in

either hearts or shields.¹⁴ The hearts are shown in Fig. 5 and the shields in Fig. 6. The majority of the shields are what is technically known as "shaped" shields — that is, with irregular sides. The bulk of these marks range from about 1650 to 1750, and because of the working ranges of the craftsmen there does not appear to be any chronological separation between the two groups as was suggested above. That is, we cannot really say that the hearts were used later than the shields; as groups they both seem to have the same range in time. Actually, two Boston craftsmen (John Coney and Andrew Tyler) working in the last of the seventeenth century had both shield and heart marks; possibly one replaced the other, but we cannot say. John Hull also had six pellets forming a rose over I H in a shaped rectangle, in addition to his heart mark.¹⁵

Likewise, Boston did not have any monopoly on heart enclosures as was also suggested above, but they do have more than any other area: 44% are from Boston, 33% from New York, with the remainder from Philadelphia and Newport, Rhode Island. On the other hand, Boston did have almost a complete corner on the use of shield enclosures: almost 90% are from Boston. And it is important to note that many of the shaped shields have the "horns" and indentations of the I B shaped shield. The I B mark seems to be completely "at home" with these silversmith's marks. The seven pellets forming a rose under the I B are done in the same style as the six pellets under the T D in the heart-shaped mark of Timothy Dwight (1654-1691) (Fig. 5) and the six pellets over the I H in the shaped rectangle of John Hull (1624-1683). It is logical to assume that the same die makers made both the silversmith's and the pewterer's dies, and used the same motifs and styling. The prevalence of the shield marks in Boston strengthens the case for Edmund Dolbeare. Actually these dies were by themselves remarkable accomplishments of miniature die sinking. The I B shield is but 1/4" high and 3/16" wide with letters only 1/16" high.

We know quite a lot about John Baker, thanks to the researches of Ledlie Laughlin.¹⁶ He was born in Boston in 1654, and in the Boston tax lists of 1674 John Baker and Nathaniel Ellkin were listed as "Mr. Shrimpton's men", presumably apprentices. Baker probably completed his time about 1676. In 1681 he, along with Shrimpton, went surety to the town for Edward Briscoe, founder. In the following year he performed a like service for Edmund Dolbeare, pewterer. It is quite possible that Baker may have been employing Dolbeare as a journeyman. On Baker's death in 1696 his inventory was taken by John Comer, pewterer, and Edmund Dolbeare. While Baker was termed a "brazier" in the records, his large inventory proves that pewter making was his main occupation. He had a wheel, tools, a furnace, anvils, almost

1300 pounds of molds, and a sizable quantity of finished flat and hollow ware.

The new I B dish has an impressive and virtually impeccable pedigree. It has passed continuously to the present day to successive generations of the descendants of Benjamin and Sarah Gorton. Family tradition has preserved this fact, perhaps aided by the owners' initials G/B S on the top rim opposite the I B marks. Benjamin Gorton was the fifth child of Samuel Gorton (born 1592), imigrant and founder of Warwick, Rhode Island. He married Sarah Carder in 1672, and must have acquired the I B dish a short time later. Benjamin was a Captain in King Philip's War and a member of the Rhode Island Legislature.¹⁷ He died in 1699, while his wife Sarah died in 1724.

Sarah Gorton's will was probated on September 24, 1724, and is still on record at the Warwick City Hall. Her first two bequests were twenty five pounds of lawful silver money to each of her two daughters, Mary and Sarah Wickes (who had married John Wickes). Then she left to her two sons, Benjamin and Samuel, "four *puter platters*, nine *puter plates*

and two brass candlesticks" to be equally divided between them. There followed two more twenty five pound gifts to two other daughters, and a number of items to her grandson, Benjamin Gorton, including furniture and a silver tankard. Next she left to her four daughters "eight *puter platters* and seven *puter plates*" to be equally divided amongst them. Numerous other items are mentioned, including silver spoons, silver cups, a great silver cup, a silver "porongor", and thirty five pounds of "current money" (not silver).

Sarah Gorton was obviously fairly affluent when she died. The only pewter mentioned in the great variety of items bequeathed were the twelve platters and the sixteen plates, each of the six children receiving two of the platters. These were obviously prized since they rank with the cash gifts in prominence of distribution. These large platters (or dishes) have previously been considered serving dishes, but the possession of *twelve* of them makes us wonder if they were not being used for directly eating off of. The knife scratches would certainly seem to indicate such (Fig. 1).¹⁸ However, the

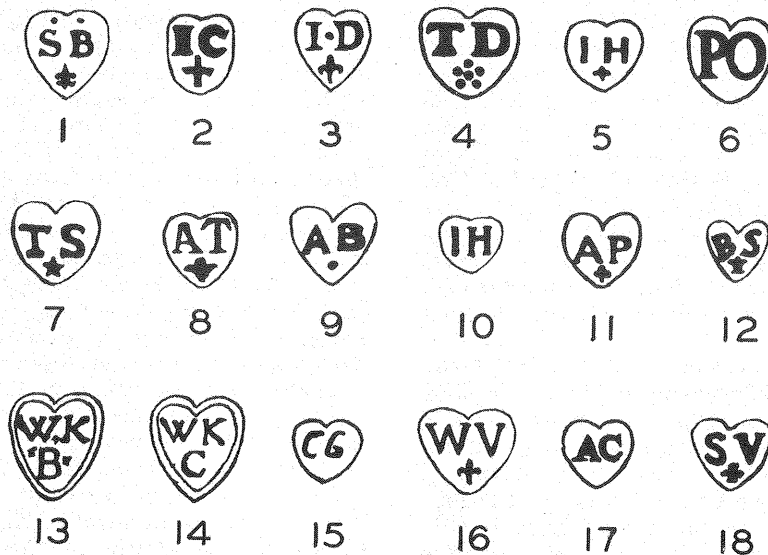


Fig. 5. Initialed marks of silversmiths enclosed in hearts. 1-8: Boston; 9-14: New York; 15 & 16: Philadelphia; 17 & 18: Newport.

- | | |
|--------------------------------|-------------------------------------|
| 1. Samuel Burrill (1733) | 10. John Hastier (1726) |
| 2. John Coney (1655-1722) | 11. Abraham Pontran (1727) |
| 3. Jeremiah Dummer (1645-1718) | 12. Bartholomew Schaats (1670-1758) |
| 4. Timothy Dwight (1654-1691) | 13. Benjamin Wynkoop (1740) |
| 5. John Hull (1624-1683) | 14. Cornelius Wynkoop (1727) |
| 6. Peter Oliver (1682-1712) | 15. Cesar Ghiselin (1733) |
| 7. Thomas Savage (1664-1749) | 16. William Vilant (1725) |
| 8. Andrew Tyler (1692-1741) | 17. Arnold Collins (1690-1735) |
| 9. Adrian Bancker (1703-1761) | 18. Samuel Vernon (1683-1737) |

important fact here is that Sarah and Benjamin Gorton definitely did own a number of pewter platters which were highly prized and were specifically willed to their children. They may well have all been matched I B dishes, and the large quantity would explain

why one had a chance of surviving for three hundred years.

We have documentary proof of the whereabouts of the dish for the past century and a quarter. For the last half century it has been in the possession of the Lippitt family of

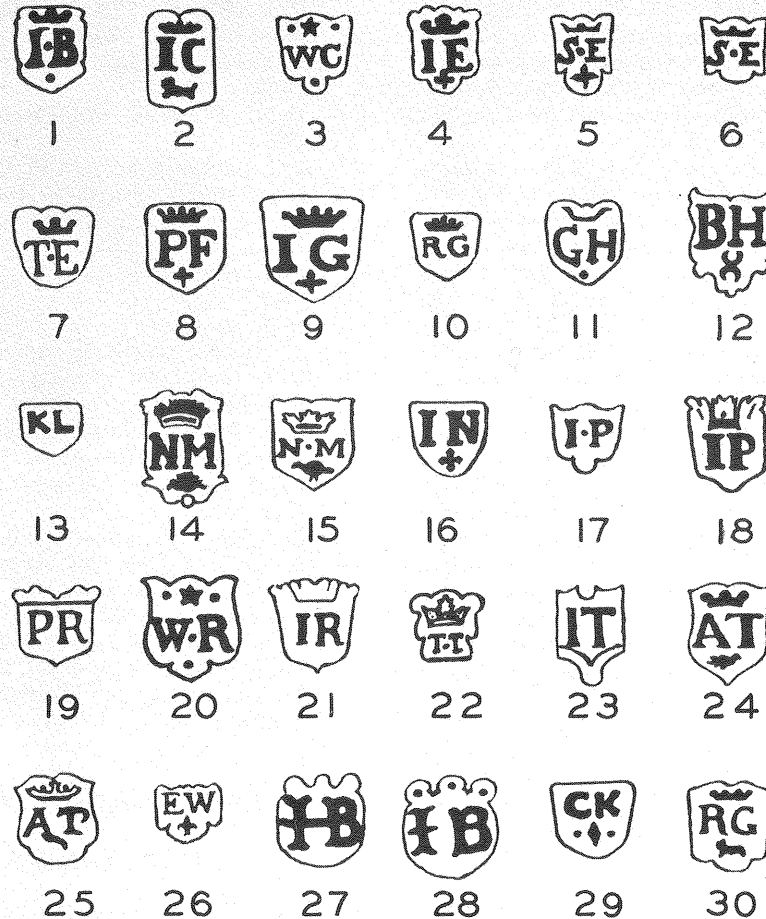


Fig. 6. Initialed marks of silversmiths enclosed in shields. 1-26: Boston; 27-29: New York; 30: Norwich, Connecticut.

- | | |
|-----------------------------------|-------------------------------------|
| 1. John Burt (1691-1745) | 16. John Noyes (1674-1749) |
| 2. John Coney (1655-1722) | 17. } John Potwine (1698-1792) |
| 3. William Cowell (1682-1736) | 18. } |
| 4. John Edwards (1670-1746) | 19. Paul Revere, Sr. (1702-1754) |
| 5. } Samuel Edwards, son of John | 20. William Rouse (1639-1704) |
| 6. } (1705-1762) | 21. John Royalston (1723) |
| 7. Thomas Edwards, son of John | 22. Thomas Trott (1701-1777) |
| (1701-1755) | |
| 8. Peter Feurt (1737) | 23. James Turner (1744-1759) |
| Boston & New York | Boston & Philadelphia |
| 9. Joseph Goldwaite (1706-1780) | 24. } Andrew Tyler (1692-1741) |
| 10. Rufus Greene (1707-1777) | 25. } |
| 11. George Hanners (1696-1740) | 26. Edward Winslow (1669-1753) |
| 12. Benjamin Hiller (1739) | 27. Hendrick Boelen (1680-1755) |
| 13. Knight Leverett (1703-1753) | 28. Jacob Boelen (1680-1698) |
| 14. } Nathaniel Morse (1685-1748) | 29. Cornelius Kierstead (1674-1753) |
| 15. } | 30. Rene Grignon (1715) |

Rhode Island. It was given to them by Edward Arnold Greene, who had it for over a quarter of a century. He had in turn acquired it from Mrs. Henry Waterman (Sarah Littlefield Greene, born 1818, married 1841, died 1908), who could have had it for over half a century. Sarah Greene Waterman is a lineal descendant of Benjamin Gorton, and there are only three generations between her and Sarah Gorton Wickes. Both Edward Greene and the present Lippitt owners are also lineal descendants of Benjamin Gorton, so the dish has always been in the family.

Our case for the attribution of the I B mark to John Baker can be summarized as follows. The dish was acquired by Benjamin and Sarah Gorton sometime after they were married in 1672. John Baker is thought to have started making pewter on his own about 1676. He probably sold the dish to the Gortons sometime after this; Boston was only about 50 miles north of Warwick and Providence did not have a pewterer until a hundred years later. The shield was the most popular enclosure for initial marks among the early Boston silversmiths, and we have examples very similar to the I B shaped shield. On the other hand, this particular I B mark is unknown to this day on British pewter. Further, the repetition of four identical pseudo-hallmarks was used by the Boston trained pewterer Thomas Byles, as well as Edmund Dolbeare. Also, John Baker was closely associated with Edmund Dolbeare business-wise. Finally, John Baker had a very large pewter business, as his inventory after his death shows, so it is not at all surprising that a couple of his dishes should have survived. In this particular case the dish was handed down from generation to generation as a relic from the founders of the Rhode Island town of Warwick.

It probably can never be incontrovertibly proved that the I B dishes were made by John Baker, but the circumstantial evidence seems extremely convincing. As in the case of the Dolbeares, the attribution to John Baker would now appear to be valid until it can be proved that the mark belongs to some other pewterer. This would have to be an Englishman since we have no candidates fitting the qualifications in Colonial America. Until that time, these two I B dishes stand as the earliest known examples of American-made pewter flatware.

* * *

The writer wishes to express his appreciation to Nancy E. Peace, Librarian of the Rhode Island Historical Society, for originally asking him to identify the country of origin and maker of the dish. She subsequently acted as liaison agent in making the dish available for study. Miss Peace located Sarah Gorton's will and provided the author with a copy of the document, which adds so much to our story.

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10. *Ibid.*
11. *Ibid.*, p. 156.
12. C. Jacobs, *Guide to American Pewter* (New York, 1957), p. 52.
13. L. I. Laughlin, *op. cit.*, Vol. III, Pl. CIX.
14. R. R. Benson, ed., *Encyclopedia of Early American Silversmiths* (Harrisburg, 1972)
15. *Ibid.*
16. L. I. Laughlin, *op. cit.*, Vol. I, pp. 56-57.
17. A. Gorton, *Life and Times of Samuel Gorton* (Philadelphia, 1907), p. 16
18. See also the similar knife marks on the 16- $\frac{3}{4}$ " Edmund Dolbeare dish in L. I. Laughlin, *op. cit.*, Vol. III, Plate LXXXI. These scratches are identical to what we normally find on 8" to 10" plates.

The London Trip

by Nellita Salmon Shedd

At last, after the long months of "ifs, ands" and waiting, the great day arrived on May 20th, 1975. Thirty-four members of the P.C.C.A. met for a get-together coffee hour at the Kennedy Airport with our guides for the trip, Al and Adele Badish. We had a beautiful flight and were met by one of Columbia Tour's British representatives who took us through customs. From our bus we saw a night glimpse of London on the way to our home for the next six days — the London Penta.

Everyone was on time for breakfast the next morning, eager for the events to begin. First was the meeting with our fellow pewter enthusiasts, our hosts, the Worshipful Company of Pewterers and the British Pewter Society.

The bus ride from the hotel to Pewterers' Hall allowed a daylight view of London from the west end to the east end. Pewterers' Hall is on Oat Lane and is one of a long line of homes and temporary homes of the Company. With the many changes in London during the centuries, including fires, bombings and financial crises, there have been many changes in buildings. The present Pewterers' Hall was

completed in 1961 and contains the fine paneling and three handsome chandeliers from former Halls. These had been stored until the Hall on Oat Lane was completed. A handsome window in the hallway was added last year when the Company celebrated its 500th anniversary. Although the charter was granted in 1475 (before the change in calendar — actually 1473) by Edward IV, there already was a very active pewter organization of “good folk makers of pewter” who asked for and received recognition and regulation over a century before. The existence of this earlier body allowed greater powers with the charter than if a previous active body of men of their craft had not existed.

That was the background for the gracious hospitality and new friends (old friends to some) who greeted us. There were members from both the Worshipful Company and the Pewter Society. Some included Mr. Leslie Meeking, present master of the Company, Dr. R. F. Homer, president of the Society, Christopher A. Peal, author of the book *British Pewter and Britannia Metal*, Richard Munday, owner of one of London's finest pewter shops, and Charles Grant, clerk of the Company.

We were impressed by the quality and quantity of the pewter which we were allowed to examine and photograph. Cases held complete dinner services, rows of tankards, and measures of many sizes and types. A spoon rack held interesting and early spoons. We were all so familiar with Cotterell's photographs of the Touch Plates that it was exciting to see them in their solid form. All members were ready to explain any pieces in which we showed interest — and that was a great many. There even was a case of beautiful 20th century pewter, illustrating the renewed interest in current artisans.

The morning passed too quickly and the group scattered for lunch in nearby pubs. Some members had a quick look at St. Paul's Cathedral, which is magnificent. Each was on his own after the bus transported the group to the Victoria and Albert Museum, where in addition to the pewter on display, there was a once in a lifetime exhibit of “Jade through the Ages.”

That evening, the P.C.C.A. entertained the officers of the Pewter Society and the Worshipful Company with their wives at a cocktail hour. One is pleased to have a record of the party on slides — Lois Holcomb with Mr. & Mrs. Meeking; the two Doctor Presidents together, Dr. Lola Reed with Dr. Homer; and Mr. Hull with Theresa Culbertson. Dr. Homer presented each of us with a pewter medallion made by Mr. Hull, a third generation member-pewterer. These medallions will always be cherished mementoes of a glorious trip and the thoughtfulness of our hosts. The dollar-sized pewter piece shows the crowned rose and leaves as seen on a part of the Worshipful Company's own badge. These will

be put to good use — a pin, a pendant, framed on the wall or placed with the pewter collection, where they will be a constant reminder of the trip and of the generosity of our hosts. Anne Borntraeger already has hers framed on blue velvet.

Following the cocktail party, some enjoyed the merriment of the Elizabeth Room, and others the quiet dignity and wonderful roast beef and Yorkshire pudding at Simpson's on the Strand. Some of the rest attended the theater.

Wednesday morning meant a bus ride to the British Museum following which all were free for the rest of the day. Richard Munday's shop was nearby on Chiltern Street and many found their way there. We were privileged to view his carefully chosen private collection of early pewter which included two pieces from the Roman period.

With so many highlights, one should mark Thursday evening THE highlight. This was “black tie” night and the invitations read seven and seven-thirty. The first meant for champagne and greetings while a string orchestra played, the second was for the moment when the Beadle tapped his pewter-topped staff to announce “Dinner is served.” Company members were in the fur-trimmed livery and wearing their medallions of rank. Seating was such that each of us had a Company member or his wife beside us. Our president, Dr. Lola Reed, and Lois Holcomb were seated at each side of Mr. Meeking, the master. After the Beadle pulled out the master's chair, we all were seated. We stood again when the Chaplain, Mr. Echman, asked us to repeat together the Grace, *Laudi Spirituali*, 1545, which was printed on the menu. A four-course dinner followed with the correct wine for each, all from the Company's own cellar. After dessert, the large rose water bowls of lavender-scented water were passed. Some bowls were of silver and others of very old pewter.

During the meal there were toasts, first to the Queen, then to President Ford, followed by the P.C.C.A. and the Worshipful Company. The final ceremony is one very difficult to describe but interesting. The ceremony of the Loving Cup which follows immediately after dinner is an ancient feature of City banquets. Five handsome two-handled and covered cups were used, all of silver and about 15” tall. The cup was passed to the left, presented with a bow and pledge to protect the neighbor next on his left. After drinking, he turns his back “pledging his guard against treachery” while the other is drinking. It was a great privilege to be allowed to share in this traditional custom. After the ceremony, the string orchestra played the British National Anthem and then that of our country. The Beadle then tapped that dinner was over. The master left his seat and we followed upstairs where less formal greetings were exchanged. It was soon time to say goodnight, but reluctantly. We

had all participated in an experience which none of us will forget.

Perhaps the story should stop here, but there were still four days in which to enjoy a variety of activities.

On Friday morning fifteen of us went by train to Taunton in Devon to Holcombe Court, one of the finest Tudor manors still being used as a private home. The building itself was filled with many fine old pieces of furniture and porcelain. The interior architecture was fascinating with its arched doorways, paneling and several staircases. The first and only rain we were to experience during our visit to England began to fall as we left the manor. The exterior of the building with turret and tower formed an excellent silhouette for photographing. The charming walled garden by the family chapel was most picturesque with its wooden Tudor door in the stone wall. Flowers were in abundance among the gravestones. Lunch was at Taunton and then the long but beautiful drive through the rolling countryside squared-off by row hedges. And then we were at Stonehenge! Our enthusiasm for the majestic stones and their mystery made it difficult to leave. There was only time in Salisbury for a bus tour around the town and a brief stop to view the outside of the beautiful cathedral before boarding the train for a four-course dinner on the way back to London.

On Saturday there was a trip to the Cotswolds and Stratford-on-Avon. This outing was enjoyed by a large number of our group. Others went shopping, many to Porto Bello Road, among them being Dr. and Mrs. Hunter, Theresa Culbertson, Elsa Mathews, Anne Borntraeger, Nellita Shedd, and the Badishes. The gleam of silver, brass and copper was so bright that despite overcast skies, it was a perfect time for photographs. Keeping together in the crowd was impossible so each enjoyed what struck their fancy. There was great variety — from carousel circus figures, Georgian silver, some really good pieces of Export Porcelain, modern but attractive English silver and brass, pictures, many nautical pieces, and, of course, junk. Wandering farther down the narrow street filled with temporary stalls one came to the produce section where a horse and cart somehow wound its way among the crowds to keep the vegetable stalls replenished.

Again, on Sunday there were many choices of things to do. This camera owner, with a driver-tour guide spent six and a half hours taking slides of Christopher Wren buildings and many other older buildings and Roman ruins, including the recently excavated Temple of Mithra. We found quaint old alleys as well as the home of the Prime Minister. Lunch was at a very old pub, The George, where one sat on benches with others who had come to enjoy the cheese sandwiches and ale — no coffee.

One small group went by train to the home of Christopher Peal, affording an opportunity

to see the lovely English countryside en route. They were met by Chris, his son Patrick, and Pewter Society members, William Allen and P. H. Starling, who treated them to a tour of the ancient town of Norwich and its great cathedral. Sherry, luncheon and tea were enjoyed at the Peals' charming home. Between came time to examine a grand collection of flagons, tankards, spoons, measures, dishes and other pewter pieces — even a Philadelphia-type creamer. Our host graciously reviewed the collection, pointing out rare and interesting features. Mr. Allen, also, brought several fine pieces from his collection. After a turn in the garden and more sherry it was back to the train, but the Peals' great pewter and hospitality will long be remembered.

Monday was a bank holiday — a disappointment to those who had planned last minute shopping. However it gave time to visit Museums and Palaces that one had missed. One group took a mini-bus to the Oxford region and came back with reports of many antique shops. George Weir boarded the plane the next day carrying a bedwarmer of pewter from Oxford.

Another group traveled by chauffeured Daimler to the John Douglas home where pewter, sherry and tea were again enjoyed. Included with the Douglas pewter was an outstanding collection of latten spoons and over a dozen rare pewter objects brought by Dr. Homer. This group then traveled on to the home of Dr. and Mrs. Oastler. Their great house was built in 1618. Unfortunately we ran out of time but did have a quick tour of this lovely house and equally lovely gardens. Rare and interesting pewter, including a collection of measures was on display. A sundial set into one of the chimneys atop the house was most unusual. After tea we dashed back to London for our Farewell Banquet. The hospitality of these Pewter Society members was tremendous and we regretted that time and distances did not allow us to accept invitations extended to us by other members.

Monday evening the bus took us to the Caledonian Suite for the Gala Farewell. Bagpipes greeted us at the door. Inside we were seated at long tables where a completely Scottish dinner was served. It is hoped that Lois Holcomb was as successful in her picture of one of our members who had (by the management's request) joined the chorus.

Early the next morning we left for the airport. Another fine flight, this time flying past one far-north point where an iceberg and miles of ice flows were spotted. At Kennedy there were goodbyes, and the thirty-four then scattered to many states. It was much too short a trip, but all can agree that we feel a closer bond with the members of the Worshipful Company of Pewterers, the Pewter Society, their wives, children and each other. IT WAS A GREAT TRIP!

Communion Services on View at Lancaster

Church communion services illustrated on the following pages were among numerous sets on display at the P.C.C.A. 1975 Fall Meeting at Lancaster, Pennsylvania.

When forwarding the photographs for publication in the *Bulletin*, Dr. Donald M. Herr wrote, in part as follows:

“These are communion services that have never been recorded before. Most are kept in vaults and might never be readily available again. ...the Will platter — it's just wonderful. John (Carl) Thomas counted 10 Heyne flagons and 7 chalices and 5 Will flagons and 5 chalices (among the various services displayed).”

Dr. Herr. also called attention to the revised Lancaster working dates for Johann Christoph Heyne as used in some of the illustration captions by stating “John Snyder, who spoke on Heyne at the meeting, found him listed in Lancaster directories in 1752 — hence the working dates of 1752-1780.” (Jacobs gave them as 1754-1780, while Laughlin, in his Volume III listed them as c.1756-1780.)



Fig. 2. Communion Service of Jerusalem Lutheran and Reformed Church, Berks County, Pennsylvania. The oval platter by William Will, Philadelphia, Pa., 1763-1798 is shown in greater detail on page 83. The unmarked chalice is 9" high and has top and bottom diameters of 4" and 4½". It bears the germanic inscription "Nehmet Hin Und Dricket Alle Draus Das Ist Mein Blut Math: 26" and "Matheus Probst Hat Diss Vererth In Die Kirche Dein Her Jesu Mein A 1766". Translated from the dialect this is "Take and drink all of it, this is my blood, Matthew 26" and "Matthew Probst has donated this to the church of your Lord Jesus in the year 1766". The continental flagon is 11¾ high with top and bottom diameters of 3" and 5½". It bears the initials CF and CB and is dated 1743. The unmarked pitcher has wriggle work around its top, base and handle attachments very similar to that on the Will platter. It is 7" high and has a base diameter of 4 5/16".



Fig. 3. United Church of Christ Historical Society, Lancaster, Pa. The tankard, unmarked, is $7\frac{1}{4}$ " high and has top and bottom diameters of $4\frac{3}{16}$ " and $4\frac{7}{8}$ ". Both chalices are marked H. Yale & Co., Wallingford and were made in Connecticut c. 1822-1831. They are both $7\frac{1}{2}$ " high with top and bottom diameters of $3\frac{7}{8}$ " and $3\frac{5}{8}$ ". The flagon was made in Lancaster, Pa. by Johann Christoph Heyne, 1752-1780 (L. 530, 532). Its height is $11\frac{1}{4}$ " and has top and bottom measurements of $3\frac{1}{2}$ " and $5\frac{3}{4}$ ". The double-handled church cup is not marked. It has three rows of beading on its base and stem. It is $6\frac{3}{8}$ " high with top and bottom diameters of $4\frac{7}{16}$ " and $3\frac{3}{4}$ ". Samuel Ellis, London 1721-1773 (C. 1547) is the maker of the $9\frac{1}{4}$ " basin.



Fig. 4. Communion beakers of Chiques Church of the Brethren, Lancaster County, Pennsylvania. Both beakers are unmarked but are attributed to Johann Christoph Heyne, Lancaster, Pa. 1752-1780. Their measurements are identical to a marked example. Both beakers are $4\frac{3}{16}$ " high and have top and base diameters of $3\frac{3}{8}$ " and $2\frac{9}{16}$ " respectively.



Fig. 5. Emanuel Lutheran Church, Brickerville, Pa. The tankard is $6\frac{3}{4}$ " high with top and bottom diameters of 4" and $4\frac{3}{4}$ ". Its medallion says "Long live Prince and Princess of Orange". Both flagons are by Johann Christoph Heyne, Lancaster, Pa. 1752-1780 (L. 530, 532), and are $11\frac{1}{2}$ " high with top and bottom diameters of $3\frac{1}{2}$ " and $5\frac{3}{4}$ ". The unmarked beaker is $3\frac{1}{2}$ " in height with top and bottom diameters of $2\frac{7}{8}$ " and $2\frac{1}{2}$ ". The chalice is attributed to William Will, Philadelphia, Pa. 1763-1798. It is $8\frac{1}{8}$ " high and has top and bottom dimensions of $3\frac{1}{2}$ " and $4\frac{1}{2}$ ". It is dated 1799 on its outside bottom. The plates are all English. The $7\frac{1}{8}$ " plate is by Thomas Giffin, London, 1764-1776 (Cotterell 1861). An 8" plate is by Townsend and Compton, London, 1780-1801 (C. 4800) and an $8\frac{1}{2}$ " plate is by John Carr, Bristol, c. 1750 (C. 813). Thomas King, London, 1676-1687 (C. 2752) is the maker of the $8\frac{7}{8}$ " plate. The $7\frac{3}{4}$ " basin is by Stephen Barns, c. 1800 (L. 417).

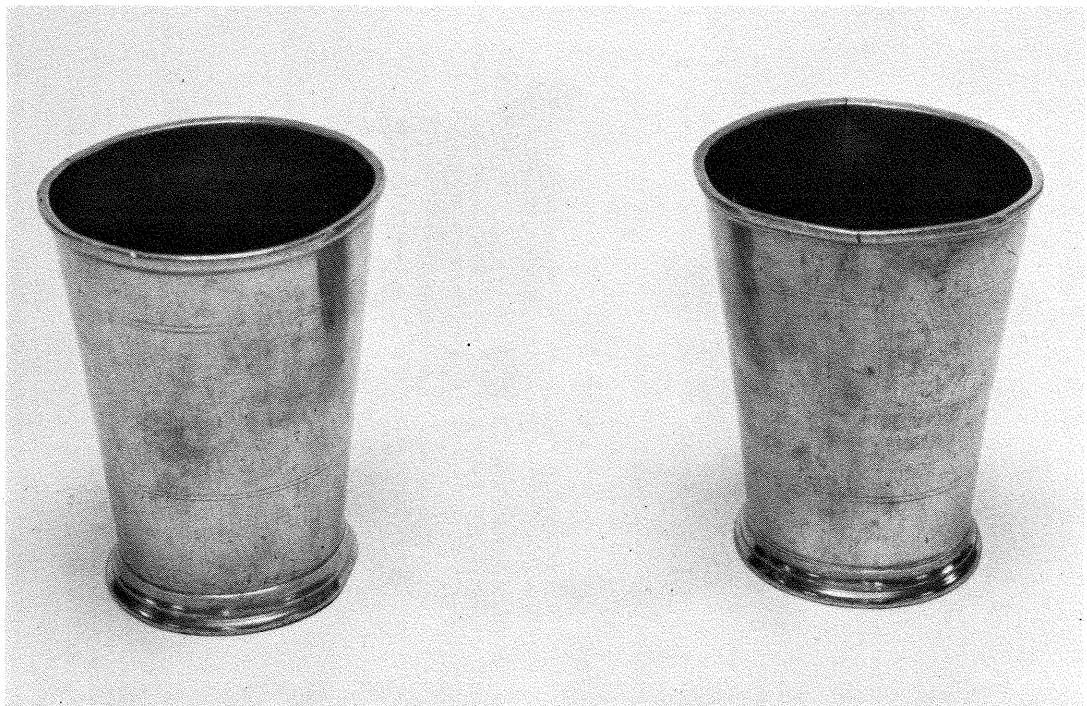


Fig. 6. Communion beakers of Middle Creek Church of the Brethren, Lancaster County, Pennsylvania. Both unmarked beakers are attributed to Johann Christoph Heyne, Lancaster, Pa. 1752-1780. Each are $4\frac{3}{16}$ " high and have top and base diameters of $3\frac{3}{8}$ " and $2\frac{9}{16}$ " respectively.



Fig. 7. St. Stephen United Church of Christ, New Holland, Pa. The unmarked chalice on the left is 7" high and has top and base diameters of $3\frac{1}{2}$ " and $3\frac{5}{16}$ ". The baptismal basin is 6" high with top and base diameters of $7\frac{5}{8}$ " and $4\frac{7}{8}$ ". The flagon, also unmarked, is $14\frac{1}{4}$ " high with top and base diameters of $3\frac{5}{8}$ " and $6\frac{3}{4}$ ". The tallest chalice is attributed to Johann Christoph Heyne, Lancaster, Pa. 1752-1780. It is $8\frac{1}{2}$ " in height and has top and bottom diameters of $4\frac{1}{8}$ " and $4\frac{1}{2}$ ". The chalice on the right is attributed to the Boardmans, Hartford, CT, c. 1840. Seven inches is its height with a top diameter of $3\frac{1}{2}$ " and a base diameter of $3\frac{5}{8}$ ". The ten inch plate is unmarked.



Fig. 8. Blaslers United Church of Christ, Lancaster County, Pa. The unmarked baptismal bowl is $9\frac{1}{4}$ " in diameter and has a depth of $2\frac{3}{8}$ ". The ewer or pitcher, though unmarked, appears to have a sugar bowl base similar to a marked William Will ewer (Bulletin v.4, p. 147). The unmarked beaker is $5\frac{1}{4}$ " high with top and base diameters of $4\frac{1}{16}$ " and $2\frac{9}{16}$ ". The smooth brim plate bears an unidentified London mark and is 9" in diameter.



Fig. 9. Donegal Presbyterian Church, Mount Joy, Pa. Both flagons are by William Eddon, London, 1690-1737 (C. 1503). They are 10" high and have 6" base diameters. The double-handled church cups are also by Eddon and are each 5 $\frac{3}{4}$ " high with base diameters of 4". The wonderful fluted patens are also footed. They are 8 $\frac{1}{2}$ " in diameter and have a 4 $\frac{3}{8}$ " base. Richard King, London, 1745-98 (C. 2750) is their maker.



Fig. 10 Salem Evangelical Lutheran Church, Reamstown, Pa. The four deep plates, once used as offering plates, are by Parks Boyd, Philadelphia, Pa. 1795-1819. They are each 9" in diameter, all have hammered booges and are marked on the outside bottom (L. 544). The 8" basin is by Love, Philadelphia area, late 18th century (L. 868, 869). It is marked on the inside bottom, an unusual location for this maker. The fine barrel-shaped mug is by Parks Boyd (L. 545). It is 5 $\frac{5}{8}$ " high and both top and bottom diameters are 3 $\frac{7}{8}$ ". Also present is a 7 $\frac{7}{8}$ " Love plate (L. 868, 869).



Fig. 11. Jerusalem United Church of Christ, Penryn, Pa. The unmarked continental flagon is 12 1/8" high with top and bottom diameters of 3" and 5 1/4". Philip Matthew(s), London, 1736-43 (C. 3135) is the maker of the tankard. It is 7 1/4" high and has top and bottom diameters of 4 1/4" and 4 15/16". The two chalices are attributed to Johann Christoph Heyne, Lancaster, Pa. 1752-1780. Both have top and bottom diameters of 4" and 4 1/2", the lidded one being 10 7/8" high, the other 8 3/4". The flagon on the right is also by Heyne (L. 530, 532). Its height is 11 1/2" with top and base diameters of 3 1/2" and 6". Frederick Bassett, New York, N.Y.-1761-1800 (L. 468) is the maker of the 8" basin. The smooth brim 8 1/2" plate is by John Townsend, London, 1748-1801 (C. 4795). The remaining 8 1/2" plate is marked Townsend and Compton, London, 1780-1801 (C. 4800).



Fig. 12. Donegal United Church of Christ, Lancaster County, Pa. The tankard is 7 1/4" high and has top and bottom diameters of 4" and 4 7/8". It is marked in the inside bottom with a small lamb and dove touch overstruck with incuse W. Johann Christoph Heyne, Lancaster, Pa. 1752-1780 (L. 533) is the maker of the 6 1/4" plate.

New Members
June 1 - Dec. 31, 1975

Mrs. Patricia D. Baynes
4529 East Seminary Avenue
Richmond, VA 23227

Harold S. Bennett
Cole Hill Farm Antiques
Bristol, NH 03222

Charles M. Bucklin
Meadow House
New London, NH 03257

William D. Carlebach
Jingle Lane
Bedford, NY 10506

Robert G. Cassens
5117 Buffalo Trail
Madison, Wisc. 53705

Vergil M. Cooper
56 North Main Street
Weaverville, NC 28787

Mr. & Mrs. David P. Cunningham
Weaver Road, R. D. #3
Denver, PA 17517

Mr. & Mrs. Allen Dinnerstein
3901 Mark Avenue
Harrisburg, PA 17110

Donald N. Easter
2023 Lindbergh
Springfield, Ill. 62704

Mrs. Wanda Fenwick
810 Matson
Cincinnati, OH 45204

Joseph V. Gocłowski
P.O. Box 192
Old Lyme, Ct 06371

Dr. & Mrs. Gary R. Gruber
414 West Walnut Street
Lancaster, PA 17602

Jeffrey N. Hinkle
Lathan Road, Route 2
Commerce, GA 30529

Mozart Kaufman
540 San Anselmo Avenue
San Anselmo, CA 94960

Prof. Louis Krasner
521 Scott Avenue
Syracuse, NY 13224

Dr. & Mrs. Jason J. Litton
R.D. #3
Mechanicsburg, PA 17055

Edward J. Lucas, Jr.
201 East 21st Street
New York, NY 10010

Ms. Elizabeth L. Matlat
1300 Wilmington Pike
West Chester, PA 19380

Thomas E. McNally
157-01 Powells Cove Blvd.
Beechurst, NY 11357

Mason T. Motes
726 West Main Street
Laurens, SC 29360

Dr. Otto W. Neuhaus
1090 Valley View
Vermillion, SD 57069

Mrs. Carolyn Orr
R.F.D. #9, Box 204
Greenfield, Ind. 46140

Alden M. Perkins
86 Ardsmoor Road
Melrose, MA 02176

Mr. & Mrs. Robert B. Petro
"Morywinds" R.D. #2, Box 337
Center Valley, PA 18034

Richard A. Reeves
Shore Road
New Lisbon, NJ 08064

Virginia Museum of Fine Arts Library
Boulevard & Grove Avenue
Richmond, VA 23221

Mrs. Charles H. Whitehill
420 South Brighton Lane
Tucson, Ariz. 85711

That "WB" Touch Again

A dolphin-handled porringer belonging to John H. McMurray was illustrated on page 29 of *Bulletin* 31 (May 1953 issue) bearing an unusual "WB" touch on its handle. As a very similar touch has been found on some spoons of the "Paul Revere" type, the possibility was raised that the touch was not a "right one." However, Percy E. Raymond, who wrote the article, indicated that "so far as can be judged, it (the dolphin handle) was made in the (same) mold used by John and Samuel Danforth" and that "it is barely possible . . . it (the porringer) was made in England before the mold came to this country."

No further mention of this touch seems to have been made until an article by Stevie Young in *Bulletin* 70 (Dec. 1974 issue) on page 15 illustrated some "attractive spoons with bird-foot terminal on bowl" from the "Home Sweet Home" cottage at East Hampton, N.Y.

bearing the same "WB" mark as on the McMurray porringer. Mrs. Young quoted John Carl Thomas as saying that the spoons were semi-modern, probably of 20th Century manufacture, and that he had seen many of these spoons in this country and abroad, some so marked, some unmarked.

Through the kindness of our good member, George A. Gilboy, it is now possible to report on and illustrate porringers with three different types of handles on which the unknown "WB" touch or mark has been found.

One is a two-eared dolphin-handled type with a modified linguiform supporting bracket, a bowl diameter of approximately 5 1/8" and an overall length, including handle, of 10 inches. The "WB" mark appears within the shields of both handles (see Fig. 1).



Fig. 1. Late dolphin-handled porringer bearing the unidentified WB "touch".

The second is a crown-handled type with a small linguiform bracket, a bowl diameter of 5 1/4" and an overall length of 7 5/8". The "WB" mark is on the central keyhole-type shield (see Fig. 2).



Fig. 2. Late crown-handled porringer bearing the same unidentified mark.

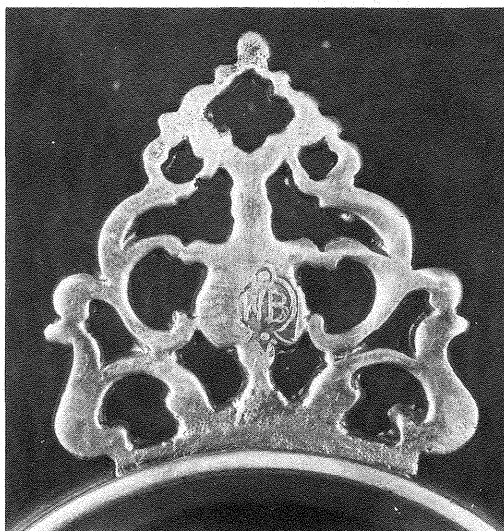


Fig. 3. Late flowered-handled porringer bearing the same "WB" mark as in Figs. 1 and 2.

The third is a flowered-handle type with a very small triangular bracket (about 1/2" on each side), a brim or bowl diameter of 4 11/16" and an overall length of 7 1/8". Again, the "WB" mark has been stamped on the shield (see Fig. 3).

What makes these porringers more revealing is that the dolphin-handled porringer carries an intaglio "LONDON" label within a rectangular border (Fig. 4) stamped on the outside bottom of the bowl; the crown-handled porringer bears the same "LONDON" label PLUS and intaglio Crown mark (Fig.5), both on the outside bottom of the bowl; while the flowered-handled porringer is marked with the single "LONDON" label, also on its outside bottom.



Fig. 4. Intaglio LONDON label stamped on three of the four porringers discussed in the accompanying article.



Fig. 5. Intaglio crown mark used on porringers illustrated in Figs. 2 and 6.

Accompanying these three was a fourth porringer with an Old English handle (Fig. 6) bearing *no* "WB" touch but with the same Crown mark (Fig. 5) impressed on the underside of the handle. The supporting bracket is triangular and slightly larger (about 5/8" on each side) than the one on the flowered-handled porringer. The brim diameter is 4 7/8" and the overall length 5 7/8".

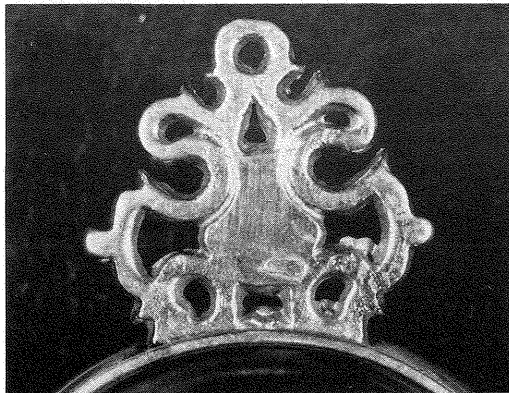


Fig. 6. Late Old English handled porringer referred to in this article.

All four porringers have similar characteristics. The handles are all poorly finished and have been soldered on (no evidence of linen marks can be seen). All are highly burnished. The upper lip of each bowl has been turned over (see Fig. 7), giving the top edge a rounded shape, as opposed to the flat edge on the normal porringer. All appear to have been made by the same pewterer or firm of pewterers. And all undoubtedly are of late British make, probably c.1910-1920.

Considering all of the above facts, a reasonable assumption might be that the

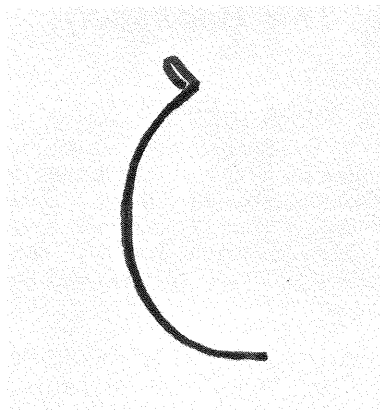


Fig. 7. Sketch showing how lip on all porringers described herein has been turned over.



Fig. 8. Closeup of unidentified "WB" mark.

"WB" touch or mark is either that of a late British maker who applied it to his own products, or an out-and-out fake used by a 20th Century forger for the purpose of deceiving innocent buyers into thinking the pieces so marked are of greater antiquity than they really are. It is hoped that this information will aid Club members and newcomers to the field of collecting in avoiding all objects of pewter or britannia bearing this "WB" mark (shown in enlarged form in Fig. 8) as well as the other two marks (shown in Figs. 4 and 5). Perhaps one of our British brethren can supply us with more information on the subject and possibly identify their maker(s) or user(s).

W.O.B.

The Bookshelf

FIVE CENTURIES OF BASE METAL SPOONS, by Ronald F. Homer, President of the Pewter Society. Published 1975 by the author and distributed in the U.S. by Price Glover, Inc., 57 East 57th Street, New York, N.Y. 10022. Available from the distributor for \$10.00 plus 50c for postage and handling (soft bound).

I purchased a copy of this new book "hot off the press" from the author last month in England and soon discovered that spoons can be a fascinating specialty of the pewter craft even to a non-spoon collector such as myself. Much can be said for British base metal spoons; they are rare (most extant have been excavated), they exist in many styles and varieties of knobs, they are usually extremely early, virtually always well marked, and to the collector, they are not unduly expensive to acquire.

The author approached his subject at the inception of the form in medieval England. The word "spoon" was adopted from the Old English word "spon" — a shaving or chip of wood. The subsequent chapters cover their evolution up until the late seventeenth century when the lovely relief cast portrait spoons are encountered.

The comprehensive text bespeaks of the author's meticulous research and knowledge. Every known "type" is discussed in detail and illustrated with photographs and oversized detailed line drawings. Graphs are used to depict evolutionary development and dating ranges of basic types.

Separate chapters are devoted to metal analysis of spoons made of both pewter as well as latten; makers and marks; and "notes for the collector" which contain valuable suggestions for the cleaning, repairing and displaying of spoons. It is important to note that the author has included as an appendix facsimiles of touchmarks found on pewter and latten spoons reproduced from *Old Base Metal Spoons* by F. G. Hilton Price, 1908.

There is little doubt that this work will become the standard reference for spoons and certainly is an essential addition to one's pewter library.

Thomas C. Campbell

[Ed. Note: The collecting of pewter spoons is an art all by itself and a field requiring an immense amount of advanced knowledge if one is to be successful in acquiring authentic pieces. *Five Centuries of Base Metal Spoons* may well be able to solve many of the mysteries for would-be spoon collectors.]

Flagg & Homan, Cincinnati, O. Pewterers, 1842-1854

by Fred and Mary Ellen McClaskey

The candlesticks, illustrated in Figure 1, have been in the collection of the writers for many years. They are 8 5/8" tall and have a base diameter of 4 5/8".

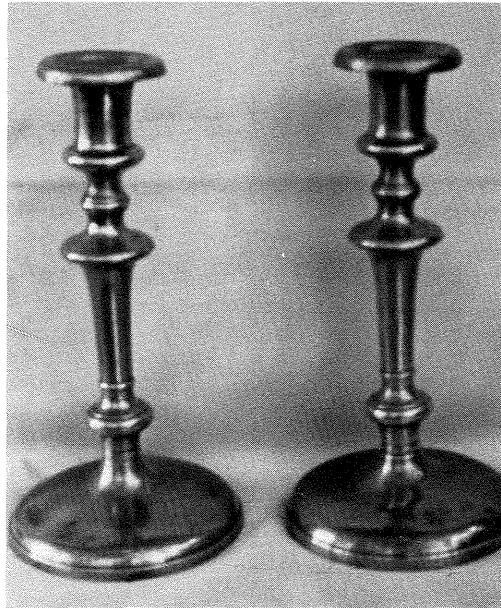


Fig. 1. Pair of Pewter candlesticks by Flagg & Homan, Cincinnati, O., 1842-1854. Collection of the authors.

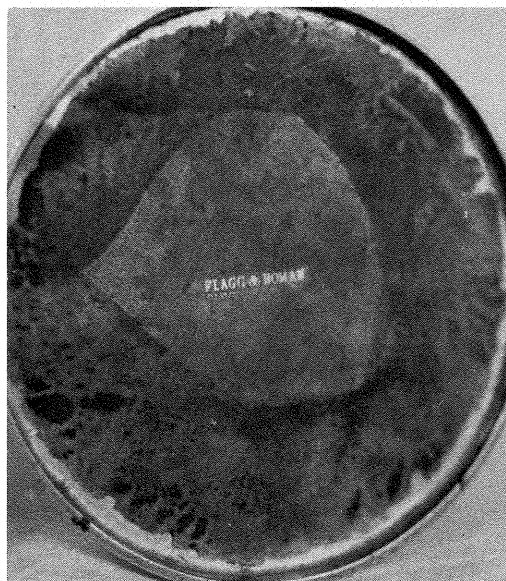


Fig. 2. Touch mark of Flagg & Homan as stamped incuse on the base insets of both candlesticks shown in Fig. 1.

The mark — FLAGG & HOMAN/CINCINNATI, O. — is shown in Figure 2 and is stamped incuse on the tinned, very thin, sheet iron inset soldered into the base of each stick. The "CINCINNATI O." part of the mark is barely readable, better on one stick than on the other, but not as clear-cut as the "FLAGG & HOMAN" on both.

We have them recorded in our log books under "Pewter" — "Pr. Flagg & Homan candlesticks — purchased from dealer in Ohio — 9-2-46." The name of the dealer or town was not recorded but it must have been in or near Cincinnati where we spent considerable time "antiquing" in those years. We will not mention the price except to say it was "reasonable."

In September of 1974 we exhibited one stick of this pair at the National P.C.C.A. meeting held in the home of Dr. & Mrs. Melvyn D. Wolf of Flint, Michigan. Nobody there, including the Wolfs; the National Officers; John Carl Thomas; Dr. Donald Shelley, President, and Walter E. Simmons, II, Associate Curator, Dept. of Decorative Arts, Greenfield Village and Henry Ford Museum, etc.; apparently had ever seen pewter candlesticks of this era marked, especially in this manner. Because of this, Mr. Simmons suggested that we send pictures of and information on these candlesticks to the editor of the *Bulletin*, thereby opening up discussions, and developing further information among and for the P.C.C.A. membership.

Patent Data on Metalworkers

by Nancy Goyne Evans

Recently in the course of re-examining my small collection of research copies of U.S. patent applications, I came across a few names of workers in Britannia and related metals that are apparently unrecorded. I have listed them along with the titles of the inventions and the dates as they appear on the applications.

Robert W. Andrews; Staffordville; Connecticut; "Britannia Tea and Coffee Pot"; March 7, 1854.

Norman S. Cate and James H. Putnam; Charlestown and Malden, Massachusetts, respectively; "Construction of Lamps for Burning Lard, Tallow, etc."; November 16, 1841.

R. Gleason, Jr.; Dorchester, Massachusetts; (1) "Inkstand" and (2) "Table-Caster"; (1) March 18, 1856, and (2) December 27, 1859.

Joel Hall, 2d; Wallingford, Connecticut; "Improvement in Casting Spoons" (made of "block-tin or any other fusible metal or metals"); April 25, 1846.

John Mix; Cheshire, Connecticut; "Spoon" (Britannia-Metal Spoon with a Handle of iron or Composition Metal Tinned"); March 14, 1848.

REGIONAL GROUP NEWS

New York [Spring]

The annual meeting of the New York Regional Group was held on Saturday, May 3, 1975 at the East Norwich Inn, East Norwich, New York, with President Jack Kolaian presiding.

The minutes of the previous meeting were read and accepted.

Treasurer Joseph Kapp reported:

Checking Account	\$ 50.00
Savings Account	878.42
Total	\$928.42

President Kolaian introduced National President Lola Reed who extended greetings to all. He reported receipt of a letter from the Litchfield Historical Society relative to an exhibit of pewter and advised that the New England Group would have its meeting at the Society on June 14, 1975.

Some discussion followed on the Standing Rules with particular reference to Article VII, Section 1 relative to the duties of the president and Article VII, Section 2 relative to the duties of the vice president and the use of the words may, should and shall. It was decided that no changes would be made in the wording at this time.

The nominating committee, Paul Glazier, Chairman, report was read and nominations were requested from the members present at the meeting. It was moved and seconded that nominations be closed and the Secretary was directed to cast one unanimous ballot for the following:

President	Lois Holcomb
Vice President	Burton Zempsky
Secretary	Eleanor Wheeler
Treasurer	B. B. Hillmann

to serve for the next two years.

Lois Holcomb then introduced guests and new members. It was announced that the fall national meeting would be held in Pennsylvania the second or third weekend in October and it was suggested that the fall regional

meeting be held during September.

Jack Kolaian then thanked all for the help during his two years as president.

At the conclusion of the business meeting Oliver Deming and Paul Young discussed the large amount of pewter from the collections of Mrs. Huntington, our first president, Mr. Muma, Mrs. Buchanan, Mr. Faillace, Dr. Bowen, Mr. Boehning and Mr. Paul, that had been brought to the meeting.

Many of those present then travelled to George & Bernice Weir's home in Huntington, New York to view their immense pewter collection and their fine sampler collection and partake of a champagne punch and fingertip supper.

Burton L. Zempsky

New York [Fall]

The 1975 Fall meeting of the New York Regional Group was held on Saturday, September 27, 1975 in Ogden House, the headquarters of the Fairfield Connecticut Historical Society. The visit to this 18th century house was most interesting and provided an opportunity to study the furniture and furnishings which constitute a remarkable collection of important Fairfield objects.

President Lois Holcomb welcomed members and guests and introduced Dr. Lola Reed, PCCA national president.

In the absence of Eleanor Wheeler, Bernice Weir acted as secretary for the meeting. The minutes of the previous meeting were read and accepted.

Treasurer Bernie Hillmann reported a balance of \$910.04

Vice-President Burton Zempsky made a motion that the expenses of admissions to historic houses, etc. incurred at our New York Regional meetings should be paid for from the New York treasury. Ben Esner seconded and the motion was passed.

Stevie Young is seeking information regarding rubbings by E. Smith (silversmith)

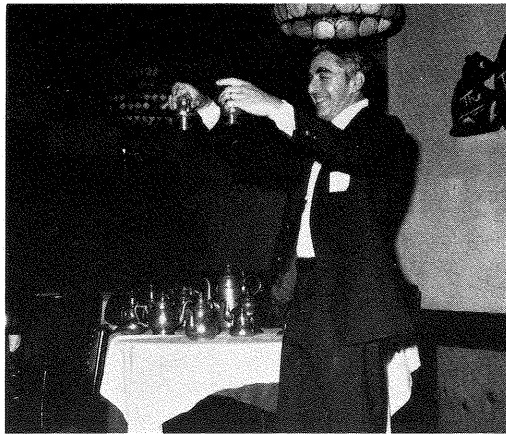


Fig. 2. Burton Zempsky (with halo—? above) displaying two miniature teapots while commenting on teapots brought to New York Regional Group Fall Meeting.

and pewterers T. Sage and Co. She would greatly appreciate receiving this information.

The Spring meeting will be held on June 5, 1976 at the home of Bernie Hillmann and the topic will be Continental Pewter.

After luncheon at the Three Bears Restaurant in Westport, a group discussion ensued on the pewter tea pots brought in from the members' collections.

Bernice Weir, Acting Secretary

New England [Spring]

The spring meeting of the New England Regional Group was held in Litchfield, Conn., June 14th, 1975. This meeting was planned to coincide with a special exhibit, "PEWTER IN AMERICA", by the Litchfield and Goshen Historical Societies. It was made up of the Litchfield Society's vast collection plus sixty-six pieces from the Goshen Society and a small number of pieces from private collections. The exhibit featured work by ninety-eight American and fifteen English pewterers.



Fig. 1. Table covered with teapots at New York Regional Group's Fall Meeting in Fairfield, Conn. Note three very interesting small or miniature teapots in lower foreground.

After an interesting tour of the Goshen Historical Society to view the portion not on loan, we congregated at Gildersleeve's Inn in Litchfield for cocktails and luncheon. It was a bright sunny day and we enjoyed eating outside on the patio.

At the Society's meeting room we were welcomed by Mr. Lockett Ford Ballard, Jr., Director of the Litchfield Historical Society & Museum. Mr. Ballard did a fine job of arranging and setting up this special exhibit. The wall display of plates was particularly eye-catching.

President Oliver Deming called the meeting to order at 2 o'clock. Forty-six members and guests were present. We were all pleased that our National President, Dr. Lola Reed, was able to attend and hope to see more of her now that she is one of our newest New England members. Reports of the secretary and treasurer were read and accepted. The Nominating Committee, composed of Stevie and Paul Young, presented the new slate of officers to be voted upon. They were unanimously elected and are as follows:

Oliver Deming,
President (1-term re-election)
Webster Goodwin,
Vice-President and Program Chairman
Celia Stevenson,
Secretary (1-term re-election)
John Gotjen, Treasurer
Appointed by President Oliver Deming:
Wendell Hilt,
Chairman, Nominating Committee

Stevie Young,

Chairman, Constitution Committee

It was proposed by Stevie Young and voted by the members that notice of dues annually be sent out with the notice of the Spring Meeting with 1) a check requested for the dues and 2) another check requested for the lunch expense per member. This procedure will save one mailing effort by the Treasurer and eliminate also the cost of a separate mailing for dues. It could save one reply mailing for the member if he will send the two checks to the Program Chairman, who, in turn, could pass the accumulated dues checks to the Treasurer en masse. This procedure could be established both at the regional level and the national level and increase the savings of effort and expense vastly.

The New England Regional Group will host the National Club's fall meeting in 1976, working with the National Program Chairman, Paul Young.

The New York Regional Group meeting will be held in Fairfield, Conn. September 27th, 1975.

The fall meeting of the National Group will be held October 24th-25th, 1975 in the Lancaster, Penn. area.

November 8th date suggested for the New England meeting in Providence.

With our usual impatience with the business end of meetings, a sigh of relief was noted as our President asked William Blaney to lead a discussion on a group of measures that were on

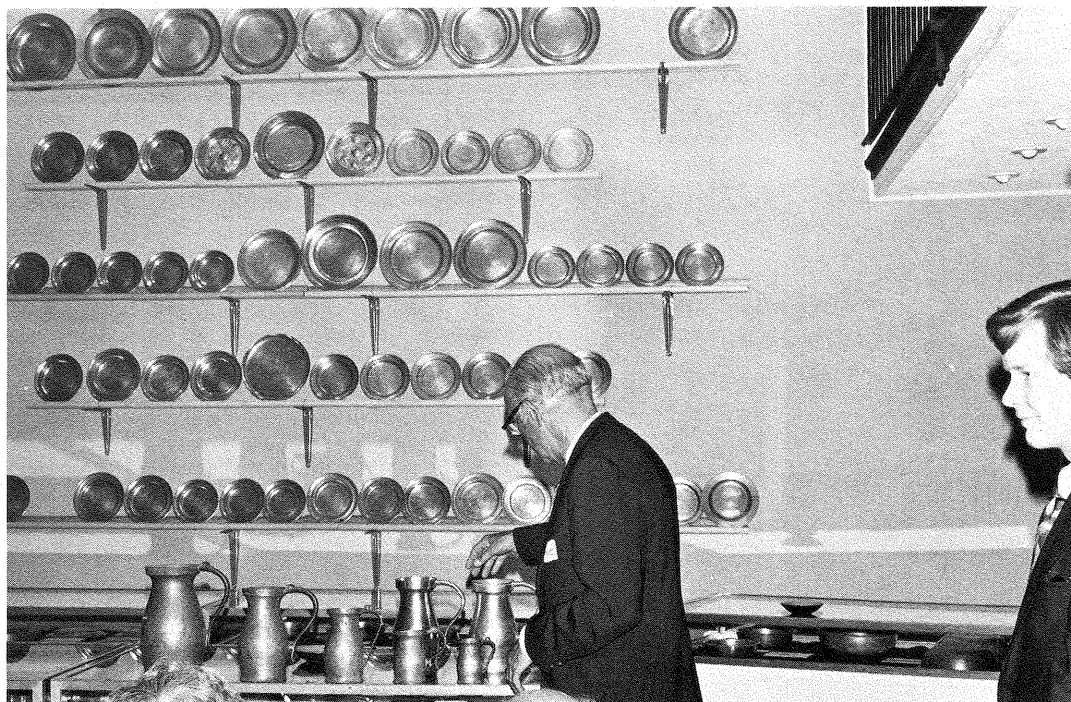


Fig. 1. Ye bashful editor, turned away from camera while discussing baluster measures at the New England Regional Group meeting at Litchfield (Conn.) Historical Society. Note fine display of plates and dishes on wall racks at rear. Lockett Ford Ballard, Jr., Director of the Society, is standing on the right. Sandra Grimes photo.

loan from the Goshen Society. They were interested to determine if their set of five was of Boardman manufacture. Paul Glazier had asked members to bring their marked measures for comparison and a fair number were brought in. The general consensus was that the five were English rather than American. Another discussion led by Jack Kolaian was held on selected pieces taken from the exhibit. Much of the collection is a gift from Mrs. Elizabeth (Wolcott) Hamilton in memory of her sister, Julia Wolcott. The Wolcott collection is rather well known in Conn. Members may like to read the report of a meeting held on June 22nd, 1957 at the home of Mrs. Hamilton and Miss Wolcott in Litchfield. See bulletin #38 for nostalgia. Of particular interest were tankards by William Will, Henry Will, Samuel Danforth, Frederick

Bassett and Parks Boyd. Rather unusual to find a 5 1/4" Putnam and a 3 1/8" Graves plate. Noteworthy among the pieces were a Trask sander, shaving mug by Richardson, 1/4 pint, 2 3/4" high mug by Samuel Danforth with the small eagle mark of Laughlin 401, pint mug with moon face handle terminal, pint mug by Peter Young and a 7" oval teapot by Lee & Cressy.

A brief report was given by Lois Holcomb on the trip to England. It sounded like a great trip. The red carpet was certainly rolled out for them.

Meeting was adjourned at 3:30.

Again we hated to leave all our friends and the lovely town of Litchfield. We look forward to our next meeting in Providence.

Celia Jacobs Stevenson, Secretary

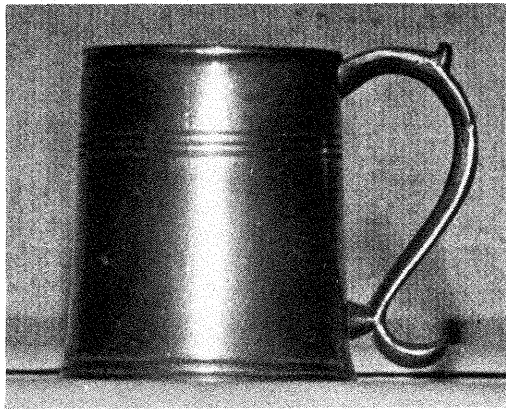


Fig. 2. Very rare 1/4" pint (4 oz.) mug by Samuel Danforth, Hartford, 1795-1816, and marked with his small eagle touch (L.401). Mug is 2 3/4" tall. Sandra Grimes photo.

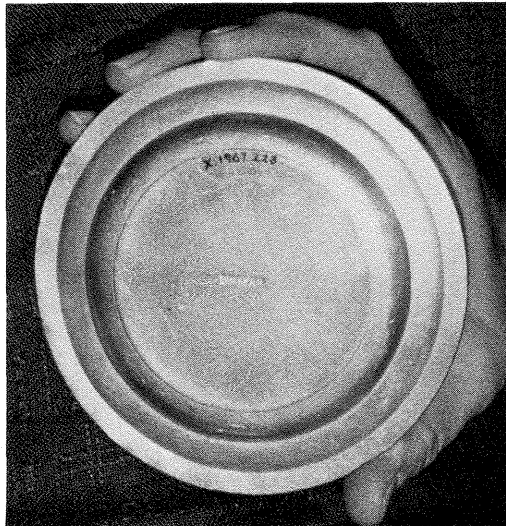


Fig. 3. Rare 5 1/8" plate by James H. Putnam, Malden, Mass., 1830-1855, a very early form for a late maker. Mark is "PUTNAM" line touch. Sandra Grimes photo.

New England [Fall]

The fall meeting of the New England Regional Group was held in Providence, Rhode Island on November 8th, 1975. Thirty-two members and guests gathered at the John Brown House of the Rhode Island Historical Society. This nationally famous house was built in 1786 for John Brown, merchant and financier of the time, and is regarded as one of the best examples of the late 18th century New England architecture in existence. A fair sized collection of mostly Rhode Island pewter was displayed for us and we were allowed to handle it at will. Combined with a well guided tour of the house and its magnificent furnishings we all spent a most enjoyable morning.

After cocktails and luncheon at the nearby Black Dog Tavern, our President, Oliver Deming, called the meeting to order. Our treasurer, John T. Gotjen, reported that we were financially sound. Reading of the minutes of the previous meeting was dispensed with. Notice was given to members that a time limit of two years would be given before being dropped for nonpayment of dues. It was decided that our spring meeting should be held in New Hampshire if possible; probably in Durham. Members had been sent copies of new proposed Standing Rules for the New England Group and a discussion was held before taking a vote. It was voted to have these rules accepted as written, with a few minor changes. They will appear in the Bulletin at a later date.

At the conclusion of the business meeting Joseph K. Ott led a lively discussion on about thirty pieces, mostly Rhode Island makers, brought by members. Of particular note was a tab handle porringer with the rare porcupine touch of David Melville. The little 6" plate by Samuel Hamlin and the scarce 6" one with the N^W.ENGLAND touch of David Melville were greatly admired. Other noteworthy pieces

included a David Melville pint mug, William Billings quart mug with strap handle, 8" Gershom Jones basin and a George Coldwell snuff box in the form of a shoe. Of great interest were two teapots by Samuel Hamlin. One is illustrated in Bulletin No. 55, page 106. The other was a fine pear shaped one with the same finial. Both bear the anchor touch of Samuel E. Hamlin (L.337 & J.163).

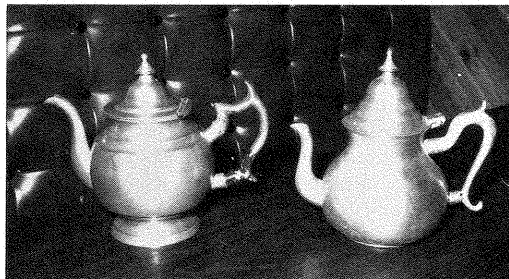


Fig. 1. Two fine teapots by Samuel E. Hamlin, Providence, on display at the New England Regional Group meeting this past fall. Collection of Joseph K. Ott. (Paul M. Young photo.)

Having enhanced our knowledge and with pleasant memories of an enjoyable day spent with friends both old and new, we headed homeward.

Celia Jacobs Stevenson, Secretary

Pennsylvania [Spring]

The Pennsylvania Regional Group meeting was held at Hershey on Saturday, May 17, 1975. Friendships were renewed as members met at the Hershey Motor Lodge for refreshments and a luncheon.

President Rudolph Papa welcomed the group. Copies of minutes of the previous meeting, the financial report, a suggested pewter exchange and proposed bylaws were distributed among members. Dr. Lola Reed, President of the national P.C.C.A., noted that the group will host the national group at its fall meeting. Don Herr will arrange the meeting to be held in Lancaster on October 24th and 25th.

George Heussner and Eric de Jonge ably discussed the pewter brought in by members. A wonderful 22" multiple-reeded charger with hammering all over and a "Beefeater" flagon were both of Seventeenth Century British origin. Three unmarked shakers were present. A pleasing Bailey & Putnam lamp with a camphene burner as well as an Israel Trask teapot and an unmarked chalice by the same maker were brought in by members. The fine condition of a plate mold was noted by Mr. Heussner. A double handled porringer with a footed lid was among the Continental pewter discussed by Mr. de Jonge. A pair of beakers



Wide variety (geographically) of pewter displayed at Pennsylvania Group Spring Meeting in 1975.

with inscriptions probably had a French origin. An attractive candlestick dated 1793 had an angel mark on its bottom. An organ pipe was noted. Much interest was shown with a pewter Betty lamp and a tall unidentified vessel with many joints that must have been a challenge to assemble. A Continental tankard with a ball thumbpiece did not have all of its original parts. A twelve inch Seventeenth Century European dish with a wide rim may have been engraved at a later date.

Mr. John W. Strawbridge III, Director of the Hershey Museum, treated members to a pewter exhibit at his museum. Members were allowed to handle the pieces much to their delight. Among the important pieces noted were a footed baptismal bowl and a helmeted ewer with a sugar bowl base both marked by William Will. An unmarked creamer with three feet was also attributed to Will. Heyne was represented by two chalices, one marked on its lid, and an unmarked beaker. Other regional pewterers such as Love and Barns were represented by various flatware forms. The collection contained numerous plates and dishes by John Townsend and his partnerships. Following the exhibit, members strolled through the museum noted for its collection of Pennsylvania German artifacts.

Our thanks to Rudy and Joan Papa and George and Stacy Heussner for arranging the delightful meeting at Hershey during tulip time.

Don Herr

Mid-West [Spring]

A fun-packed week-end was in store for all Mid-Western Regional Club members and guests when the Spring meeting was held on May 16 and 17, 1975 in Chicago, Illinois.

Friday night began with an open house at the home of new regional members, Joe and Sis Lelewer. Old friendships were rekindled and new friendships made. It was good to see such enthusiasm among the group. Members were quick to spot such goodies as a pair of William Will salts among the Lelewer collection.

On Saturday morning at the Museum of Surgical Sciences on North Lake Shore Drive, our group was treated to a talk by Dr. M. L. Brodney on medical pewter. Dr. Brodney, director of the museum, is a urologist and Mid-Western PCCA member. His appreciative audience was amazed at the uses of pewter throughout history in the field of medicine. The lecture was very comprehensive and informative.

After a short discussion period, we divided into smaller groups for a quick tour of the museum. This was followed by a business meeting and elections. Dr. Melvyn D. Wolf turned the gavel over to Ed Burns as new Mid-Western President. Mary Ellen McClasky will replace Evelyn Viewegh as treasurer.

At 4 p.m. our group convened at an Open House at the home of Bob and Mary Crusius. One couldn't find a pewter collection in finer condition. Beautifully preserved Currier & Ives prints, iron, and fantastic weaving from Mary's own loom were other treats for us to see. Only their hospitality could outshine their diversified American pewter collection.

Dinner followed at the Olympic Fields Country Club. Then it was off to Bob and Alleta Touzalin's for a great evening of pewter talk with a most knowledgeable host. Bob's interest in pewter and its repair resulted in something to be learned by the old and new collector. The Touzalin collection keeps getting bigger and better every year. It reflects very discriminating taste.

Our Mid-Western Group owe a debt of gratitude to Jeanette Statland, The Lelewers, Crusiuses, Touzalins, and Dr. Brodney for preparing such a great meeting.

Bette A. Wolf

Mid-West [Fall]

Indianapolis, Indiana was the gathering place for the Mid-Western Group for their 1975 Fall Meeting on October 31 and November 1.

Friday night, Trinity Episcopal Church Fortune Room held our amiable group. Many new faces were seen. The Swap Shop was active with 50% of items being sold. The Show and Tell Table contained such conversation pieces as a marked Smith & Co. mug. Many interesting pieces were brought in for identification and discussion.

After wine and snacks, the movies of our Virginian pewterer, Bill Kayhoe, making pewter at the '72 Indianapolis meeting were

shown. The running commentary by members made the film almost as good as the original demonstration.

Saturday morning we arrived at Evelyn and Bob Viewegh's home for a continental breakfast and viewing of their collection of pewter and antiques. The Viewegh's extensive lighting device collection formed the nucleus of the morning discussion; early lighting devices. They traced the history of early lighting to modern times. A most enjoyable and "illuminating" portion of the lecture was actual demonstrations of various types of lighting devices in operation. The scant amount of light and brevity of burning certainly explains why most activities occurred during the daylight. Following the lecture, pewter lighting devices brought in by members were discussed. Emphasis was placed on the interchangeability of parts frequently used by pewterers. This is felt to be a valuable aid in identifying unmarked examples.

A comprehensive quiz was given to all. The correct answers provided a sometimes heated exchange of new ideas and thoughts. Andy Hauck had the highest score, followed closely by John Brown.

A short business meeting was presided over by President Ed Burns. Our group was reported solvent and growing by Mary Ellen McClasky, our treasurer.

A most delicious luncheon followed before members disbursed to the big antique show in town. We regrouped that evening at the home of Ed and Martha Burns. Many new pewter pieces and other antiques have been acquired since our last visit. There was something for every collector to enjoy seeing and handling. Our hosts couldn't have been more gracious.

Our thanks to the Indianapolis group for presenting such a good meeting where pewter people can learn and study in an informal atmosphere.

Bette A. Wolf

Looking Back on the N.Y. Regional Group Spring Meeting

by Stevie Young

Have you ever tried to record pewter when it appeared to be "coming out of the woodwork," as my New England grandmother used to say? Such was the occasion at the meeting of the New York Regional Group on Long Island at East Norwich on May 3, 1975. The quantity of pewter was only upstaged by the variety of early to late forms. We were also given an opportunity to see some of the marks applied to pewter in the 1920's which we now term "fakes" but, as they were such crude copies,

one wonders how anyone could ever have thought them legitimate touches although they have fooled many for years and are still doing it.

It is impossible to capture all that we saw but we were given an opportunity to record completely the sampling of two collections on the eve of the meeting and took the accompanying photographs in this report. Unfortunately our camera ceased to function at the meeting and we were unable to take more photographs as the pewter began coming out of the numerous cartons. As display room was very limited, cartons were unpacked, pieces were viewed with commentaries, and repacked by each owner in quick succession. We were all extremely grateful to the owners who brought so many pieces for us to see. By the great abundance on display we were given a rare opportunity to compare forms from many countries by early and late makers, even those of the present century, a rare opportunity indeed seldom afforded any group of members...an opportunity to study and make lasting observations in a very short span of time!

One of the prime movers in the formation of the New York Regional Group, the first regional group to be formed in the Club in 1946, was Mrs. Adeline Huntington of Sea Cliff, L.I. She very graciously loaned a good sampling of her collection to the meeting although ill health kept her from attending in person. The American pieces, Fig. 1, from her collection follow:

Front row, l. to r.:

Crown handle porringer by T. D. & S. Boardman, 5" d., mark, TD & SB.

7 3/4" basin by Samuel Hamlin, mark, HAMLIN cartouche.

8" basin by Samuel Ely Hamlin, mark, L.338 eagle.

6 5/8" basin by Frederick Bassett, mark, L.465 initial touch.

Back row, l. to r.:

6 1/2" truncated lighthouse teapot by Freeman Porter, mark, F. PORTER/NO. 2/WESTBROOK.

Beaker (cut from a tall one) by Samuel Danforth, mark, L.401 eagle with X.

7 1/2" OH pear-shape teapot by Eben Smith, mark, E.SMITH.

7 1/8" OH teapot by Josiah Danforth, mark, J. DANFORTH.

The English and Continental pieces from Mrs. Huntington's collection, Fig. 2, follow: Front row, l. to r.:

Hot water platter by Birch & Villers, Birmingham, England, Cott. 430. A tremendous piece of pewter — 24" x 15 3/4" — one can only imagine what its weight would be when it held a turkey or roast of meat!

Hot water plate, 9" D., by Joseph Joannet, France.

Screw-top wine carrier, Continental.

Tall flagon by Pierre Goncet, Bern, Switzer-

land — graced by a thumbpiece of double rams' heads, and a ram's head finial — 15 1/2" OH.

6 3/8" Octagonal base candlestick, Continental.

Tea caddy, 8" OH, decorated with rare mottling, unmarked.

Tall beaker decorated with wiggelwork, Continental, mark obliterated.



Fig. 1. American pewter from the collection of Mrs. Adeline Huntington. Photo by Paul M. Young.



Fig. 2. English and Continental pewter from the collection of Mrs. Adeline Huntington. Photo by Paul M. Young.

Not pictured were the following plates from Mrs. Huntington's collection:

12" plate by Frederick Bassett, mark, L.467, 464,466.

Pair 9" plates by John Bassett, mark, L.860 — once thought to be the touch of Francis Bassett, it is now known to be the touch of John Bassett and to have subsequently been passed on to son Frederick who converted the "I" to an "F"; it has been found on other plates with Frederick's hallmarks, also used first by his father John.

Pair 12 3/16" plates by T.D. Boardman, mark, L.424; one also has X.

12 3/16" plate by Thomas Danforth 2d, mark, L.362,363.

12 1/8" plate by Thomas Danforth 2d, mark, L.361,362,363.

12" plate by Birch & Villers, Birmingham, England, Cott. 430 — this plate also bore the fake HENRY WILL, NEW YORK cartouche which members present at the meeting had not known existed before; they only knew of the WILLIAM WILL cartouche, L.683. The two spurious touches of these brothers are very much alike, each with modern block lettering.

Mr. John Muma of Fort Salonga, L.I., graciously loaned a small part of his large collection of molds, shown in Fig. 3, and numerous other items from his general collection, shown in Fig. 4. The molds, ranging from the small confectionery size to the large or table size ice cream molds, are shown in Fig. 3, as follows:

Front row, l. to r.:

1. Roman helmet, JONES BROS/DOWN. ST.W. "820."
2. Clock face.
3. Train.
4. Two spaniels.
5. Washington's Head on Ax, "336" cast on outside.

2d row, l. to r.:

6. Cannon, on hinge T. MILLS & BRO/PHILA.
7. Lobster.
8. Fish, "C C," outside.
9. Bell, "605," outside.
10. Ark, "341," outside.

3d row, l. to r.:

11. Elephant, "L G 1797" outside.
12. American flag, "S & CO 282," outside.
13. Lily, "E & CO./NY/354," outside, 3 parts hinged together.
14. Camel.

4th row, l. to r.:

15. Rider on horse.
16. Fountain, 5-part.

Unfortunately information on molds seems to be very limited. However, two articles by Duncan B. Wolcott appeared 1) September 1965, 2) January-February 1974, in the magazine *Spinning Wheel* which supplied much of the information given below on the marks appearing on the molds in Mr. Muma's collection. Also at hand is a reprint of a catalogue which appears to be for a company with a trade mark of a large K centered in a circle, possibly that of Fr. Krauss' Son of Milford, Pa., established in 1860 and continuing operation into our present era. In this catalogue were some of the numbered molds bearing no makers' name, as follows:

5 Mold — No. 336 cast

9 Mold — No. 605 cast; these two items are priced at \$2.05 each and make "7 per quart."

10 mold — No. 341 cast — price "\$2.20 per mould" and "8 per quart."

The remainder of the information we can add comes from the articles by Mr. Wolcott, as follows:

8 — "C C" is the French house of CADOT et CIE, founded in 1826.



Fig. 3. Confectionery and ice cream molds from the collection of John Muma. Photo by Paul M. Young.



Fig. 4. Miscellaneous pewter from the collection of John Muma. Photo by Paul M. Young.

11 — "L G" was the earlier mark of House of Letang, representing first and last letters of the name LETANG, founded in Paris in 1832.

13 — bears the mark of EPELSHEIMER & CO. of N.Y.C.

12 — bears the mark of SCHALL & CO., established in N.Y.C. in 1854.

We regret that time did not allow us to open all the molds which had no marks on the outside — the larger ones may have had inside marks and they probably were made in France or England.

The company of T. MILLS & BRO was a Philadelphia firm but we have no working dates for them or for JONES BROS which is also without a location. Hopefully some reader of this report will be able to supply not only information for these two firms but additional information on mold makers as a class for the information now at hand is far too limited for a field that must have been very active after the middle of the 19th century.

The remainder of the items on loan from Mr. Muma's large collection, Fig. 4, are briefly listed below, as follows:

Front row, l. to r.:

Three spoon molds, tablespoon size; from one of these came a spoon whose handle curved

up at the tip.

½ pint English mug possibly by YATES.

English mess bowl by BUSH & PERKINS.

Small late English bulbous tavern measure, unmarked.

Waisted mug with acanthus handle, spun, with "VR 99 X" excise marks.

2d row, l. to r.:

Continental shaving basin.

Pair of bulbous salt and pepper shakers marked STEVENS, WOODMAN & CO/ QUADRUPLE PLATE/PORTLAND, ME.

According to *American Silver Manufacturers* by Dorothy T. Rainwater, this firm was in business for only one year; they were successors of Stevens & Smart in 1891 and succeeded by Woodman-Cook Co. in 1892.

Straight-sided Continental tankard, strap handle with ball knob, engraved with a tree, unmarked.

6 9/16 OH teapot by Ashbil Griswold, mark, his small A. GRISWOLD eagle.

Pair of 1½ pint English table molds for ice cream made by Biertumpfel and Hepting, London, working in 1868.

3d row, l. to r.:

Boat-shape teapot by DIXON & SON.

Straight-sided Continental tankard with "1810" engraved on it.

Tall, lidded Continental measure with an extremely narrow neck of rather recent make.

7 5/8" OH teapot by James H. Putnam, marked PUTNAM.

Mrs. Edwin C. Buchanan of Setauket, L.I., very kindly brought her Bassett and Weekes pieces to the meeting. It was a pleasure to meet Mrs. Buchanan again for we had had the privilege of meeting her last summer and of seeing the following pieces:

8 15/16" plate by Frederick Bassett, mark, L.463,466.

Commode by Frederick Bassett, 12" brim d., 7 15/16" h., K.24 illustration, mark, L.465.

7 3/8" candlesticks, mark, J. WEEKES, style of L.906-7.

Three unmarked lamps, each a different style, with a history of having been in use at the local Lloyd Harbor lighthouse.

PCCA member, Paul Faillace brought two cartons of interesting items, many of them English. Among these items was the fine pint mug by T. B. & CO., fully reported in BULLETIN, Vol. 6, p. 109-110. Clifford Paul, husband of Mr. Faillace's niece, brought another carton of pewter. Among the various forms was a very interesting double-lidded standish with bulbous feet, unmarked but thought to be English, and an 8 5/8" OH pigeon-breasted teapot marked with the CALDER line touch and his separate PROVIDENCE touch. This was only the second teapot of this shape by Calder which we have recorded.

Dr. George L. Bowen brought several fine pieces; especially noteworthy was the tall Continental flagon with spiral ribbed body and

the fine pitcher marked with the Boardmans' lion, L. 435.

The earliest piece of pewter displayed was the magnificent tankard from the Michaelis collection brought by proud owner Milton Reissman, N.Y.C. Without a doubt it is one of the most beautiful pieces of pewter to be seen! We regret that our camera had ceased to function and hopefully Mr. Reissman will submit a photograph of this outstanding piece for the BULLETIN. We believe it is the one pictured in Michaelis' book, *British Pewter*, p. 50, top left.

We would be remiss if we didn't include an additional word on the "fake" marks and the items on which they occurred. On display were pieces with the following spurious touches:

	Original touch	FAKE touch
a) F. BASSETT, NEW YORK fan touch	L.464	L.679
b) Boardman no-name eagle	L.430	(This touch was mentioned in text by Percy Raymond in <i>Bulletin</i> 28, pg. 180.)
c) HENRY WILL, NEW YORK cartouche	L.489	
d) WM. WILL, PHILADELPHIA	L.537	L.683

The most noticeable feature of all these touches, as mentioned above, was the heavy block lettering of modern day use. Of second importance was the types of pieces on which these touches had been struck, many of which were undoubtedly made in the 1920's when the marks were being used. It is therefore important for new collectors of pewter to concentrate on learning the early touches and their characteristics of fine workmanship, as well as the kinds of pieces which each pewterer produced. On display was a pair of late candlesticks, one with the WM. WILL cartouche and the other, the Boardman no-name eagle. A pair of late, footed ice cream dishes had different marks also, one had the Boardman no-name eagle and the other, the BASSETT fan touch. An English plate, marked with a partly obliterated BIRCH & VILLERS touch, had the added HENRY WILL cartouche — was the latter put on in the hopes that the English mark already on the plate would not be recognized?

This collection of *crude* marks brought out forcefully the need of all pewter collectors to be constantly alert in their continuing study of pewter touches. Although these marks were exceedingly *crude* and should fool no knowledgeable collector, there are too many others presently flooding the market which are so well executed that they have tricked many of us into thinking they are all right. We are not suspicious enough — we accept what we see reported in the books of the "authorities" as

"the word of truth!" No authority can possibly print enough warnings to protect us from seeing what we are looking at! Only we can school ourselves to see what we are *actually* looking at, not what we *hope* we are looking at!

A gratis service for those who need it: When a suspect mark is found and verification of it is needed, send me several rubbings of all marks *exactly as they appear on the piece*, accompanied by a small picture or sketch of the piece with word description, and a self-addressed envelope. To capture everything the eye can see, it is important to make several rubbings, using a different pencil stroke for each rubbing — a fairly hard lead will reduce smudging. Many rubbings will be difficult to get due to the wear the mark has sustained, the placement of the mark on the piece, and the depth and angle of the die strike. Spurious marks have a tendency to be very poorly struck which gives them a better chance to pass for good marks. If a rubbing does not entirely capture what can be seen, make pencil notations beside the rubbing to complete its clarity. I have a large collection of rubbings on file and will compare the rubbings you send and advise my findings by return mail — I shall appreciate the courtesy of the return envelope to hasten my reply.

Address your inquiry to:

Mrs. Paul M. Young
Sherow Road
Pleasant Valley, N.Y. 12569

Measures In Pewter — XI



by William O. Blaney

The rare and unusual $\frac{1}{2}$ pint measure shown above is, in all probability, a normal English pot of a type used throughout the 19th and on into the 20th century, with an added lip shaped on the near side to form a small spout. Its capacity to the mug rim is 10 Imperial fluid ounces (9.6 U.S. oz.) and to the top of the lip $12\frac{1}{2}$ Imp. oz. (12 U.S. oz.). Its height is $4\frac{1}{8}$ " overall, lip diameter is $3\frac{1}{4}$ ", base diameter $3\frac{3}{16}$ ".

The unidentified incuse maker's mark on the inside bottom is an "S" over "Crown" over "X." To the right of the handle is a verification seal of "Crown" over "VR" over "6" (the seal of Birmingham City from about 1878 on). A large "G" is stamped to the right of the seal.

The flaring lip might have been added (1) to make more room for the "head" on beer, or (2) to increase the capacity to that of the "Half Bottle" measure legally in use during the 1870's (see "Old Scottish Liquid Measure Sizes - Part III" in *Bulletin* 55, pp. 115-116). This type of measure probably was made during the above-mentioned 1870's with some possibly made a bit earlier or later.

"ENGLISH PEWTER PORRINGERS" Editorial Note

We are indebted to the British magazine *APOLLO* for granting us permission to reprint the accompanying articles on English pewter porringers, and to its editor, Mr. D. Sutton, who granted it. The articles, by our late honorary member, Ronald F. Michaelis, appeared in *APOLLO* issues of July, August, September and October of 1949.

One correction should be brought to readers' attention. Mr. Michaelis advised me in a letter dated October 27, 1970 that of the several silhouettes of English porringer handles illustrated in Part I, number 21b should be deleted because he had discovered after writing the article that this handle was "made up" of parts from two different handles soldered together. So please make note of this on your copy of this *Bulletin* thereby warning any future reader that no handle of this type was ever made in England.

A close look at these various handle forms will show how many of them have counterparts on American-made porringers. And it may be possible to determine that some unmarked porringers thought to be of American provenance are in reality of English make. To some, this may be sad but true.

We had hoped to include all four parts of the Michaelis articles in this issue of the *Bulletin*, but a lack of space prevented it. Part I starts on the facing page and is followed by Part II. Parts III and IV will be printed in *Bulletin* 73.

William O. Blaney

ENGLISH PEWTER PORRINGERS—PART I

Their evolution over three hundred years

BY RONALD F. MICHAELIS

This series of articles is of major interest to all students and collectors of pewter in that it attempts, for the first time, to classify all known types of English pewter porringers in a provisional chronological sequence. Mr. Michaelis is fortunate in having had access to many little-known collections of early London relics, and the fruits of his study of the specimens thus discovered are in four parts. Pewter collectors who may not buy "Apollo" regularly should place definite orders with newsgagents, or the Publisher, for the copies concerned, to ensure continuity of delivery.

THE notes from which this article has grown were compiled, originally, purely for the writer's personal information, but over a number of years so much useful knowledge accumulated that it was felt to be to the benefit of all serious collectors and students of pewter that the fruits of study be preserved in print. The context itself will necessarily appeal mostly to those with a sympathetic interest in the study or collection of English pewter, but, nevertheless, it is hoped that others, more concerned with the purely historical, may find something of practical value herein, and that the title appearing at the head of this page will not convey the impression that the text holds nothing of interest for them.

In studying certain main features common to many types of porringers it occurred to the writer that some degree of accuracy could be attained in dating specimens, firstly, by body shapes, and, secondly, by the designs of the ears, or handles.

In compiling such a survey, the first, and major, difficulties were to decide (1) where to begin, and (2) what to include within the term *porringer*.

So far as date is concerned, the early XVIth century has here been selected as a starting point, although porringers of sorts were possibly, and even probably, used by the Romans in Britain and also by the later generations of inhabitants of these isles in medieval times; such pieces would, however, be of extreme rarity and hardly come within the scope of the present study.

To a pewter collector the term "porringer" generally conjures up the image of a vessel of somewhat flattish, circular formation, with deeply "booged" sides to the bowl, usually with one flat, fretted ear, set horizontally to the body, and a central "boss" in the base of the bowl.

This type is the commonest of all pewter porringers; it is also a style frequently met with in silver. In the latter metal, however, it is strange to note that it is seldom given the title of porringer.

A well-known silver expert was recently shown a pewter porringer of this type and, upon being asked by what name such a piece would be known to a silver collector, replied immediately "A wine taster or cupping dish." In pursuing the matter further, the same authority was asked what—to him—was a porringer, to which he responded by producing a cup-shaped vessel with two vertical handles, such as would be termed by a pewter collector a caudle-cup or posset-pot.

It is probably quite true to say that porringers were, at times, used for all the purposes indicated by their various appellations.

From the definition given in Webster's Dictionary "posset" is "a beverage of hot milk, curdled by some strong infusion as by ale, wine, etc., and often containing spices." In the Oxford Dictionary "caudle" is defined as "a warm drink consisting of thin gruel, mixed with wine or ale, sweetened and spiced, given chiefly to sick people—especially women in childbed, also to their visitors."

It would seem, therefore, that there was little difference between a "caudle" and a "posset," and, by the same token, one may assume that the same type of vessel would have been used for either.

In Picton's *Liverpool Municipal Records* there is listed (in Chapter I, p. 153) "One Cawdell Cupp with a top" (1634).

Webster's Dictionary defines a "posset pot" as "a two-handled vessel used for making posset." (The italics are mine.)

Poringers (as known to pewter collectors) were not normally with "tops" or lids, nor were they two-handled, although, exceptionally, both lidded and two-eared porringers are known. These latter are mostly commemorative pieces of the William III or Queen Anne periods, and will be made the subject of a separate article.

For the purposes of this survey the posset-pot, the caudle-cup, the toasting-cup and the Scottish quach will also be ignored, and the writer will class under the generic term "porringer" all other small shallow bowled vessels, with either one or two ears.

Whether they are, in fact, wine tasters, bleeding bowls (often with gradation marks to show the quantity of blood "let") or porringers, is left to the imagination or whim of the reader.

The accurate dating of early British porringers has not been easy in the past owing to the paucity of specimens available for inspection and comparison, and the lack of any useful literature on the subject. The writer had, however, taken the opportunity of examining and making notes from every available porringer in private collections and museums known to him.

A further opportunity was recently given to inspect and record a selection of nearly twenty XVIth and XVIIth century porringers in the Guildhall Museum, London. These are, unfortunately, not on general exhibit at present owing to lack of space, but every facility was extended by the Librarian and Curator, Mr. Adrian Oswald, F.S.A., in affording ready access to the pieces and their history, so far as it was recorded.

Most of the specimens had come from excavations within the City of London, and date from a time prior to the Great Fire in 1666. The earliest type which can be definitely attributed to this country is that shown in two positions in Figs. I and II.



Figs. I and II. A double-eared porringer of XVIth century or earlier and (below) view of the base.

The writer knows of four such pieces, in varying stages of condition due to their burial, and their very prevalence leads to the conclusion that they formed a definite type in common use.

In the case of three of them, at least, the circumstances of finding—in a stratum of the earth which can be dated very closely—have left no doubt that they hail from a period before the end of the XVIth century. Other items, attributable to this period, found in or near the sites, have established their age to this extent.

The metal of which these pieces are made is somewhat softer and of poorer quality than that used later as a general rule; in no case has it been found with the fine "pigeon's breast" efflorescent patination, known to collectors as "Nature's gilding." The oxide forming on this particular alloy tends to be of a grey powdery nature, and is fairly easily removed.

The specimen shown at Figs. I and II is in a remarkably fine state of preservation and, in parts, still displays the original "bloom" with which it left its maker's hands nearly 400 years ago. It was dug up in Finsbury Circus, London, and is one of the treasures of the Guildhall Museum to which reference has just been made. This piece measures 8½ ins. from tip to tip

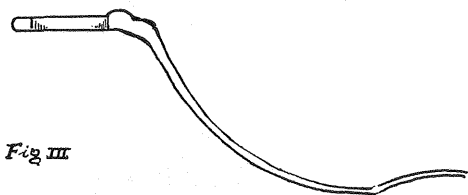


Fig. III



Fig. IV (a) (b) (c)

Fig. III. Section of the bowl of the porringer in Fig. I (type 1a).

Fig. IV. Marks found on porringers of bowl-type 1a.

across the ears; the inside of the bowl being 5½ ins. in diameter. The ears are cast in one piece with the bowl and are not later additions. The everted rim is strengthened by the moulded ridge shown in the sectional drawing at Fig. III. The centre of the base is raised and takes the form of the "boss" more familiar in rose-water dishes of the XVIIth century. This bossed centre is, in itself, an early feature; most pewter plates and dishes up to c. 1650 displayed this characteristic to a greater or lesser extent. Upon the upper surface of one ear is punched the monogram shown at Fig. IV(a).

Another identical porringer, or two-eared dish, also at the Guildhall Museum, bears the device shown at Fig. IV(b) on one ear, in the same position.

Little is known of the touch-marks in use during these early years, but the type of marks here rather indicates that they are more probably "house-marks" or "merchants' marks" of their one-time owners.

A further identical piece, in the writer's collection, has what seems far more likely to be a touch on the *underside* of one ear, but this is only partly visible. What can be seen of it, however, is shown at Fig. IV(c). The latter porringer is, unfortunately, only about two-thirds complete, having been found in a badly corroded condition in the stream of the Walbrook, running beneath the old Bank of England. The foregoing style of double-eared porringer is, for the purposes of this chronology, designated body-style 1a.¹

Another very similar early type has been classified as body-style 1b; this follows very closely all the main features of manufacture and quality of metal, etc., of the former type, with the exception that the bowl does not display the "bossed" centre, being an unbroken curve from one side of the rim to the other.

The only known specimen of this type was originally in the collection of the late Mr. A. B. Yeates, which he bequeathed to the Victoria and Albert Museum.

The proportions of type 1b are slightly less than those of type 1a, being only 5¾ ins. across the bowl, and 8¼ ins. from tip

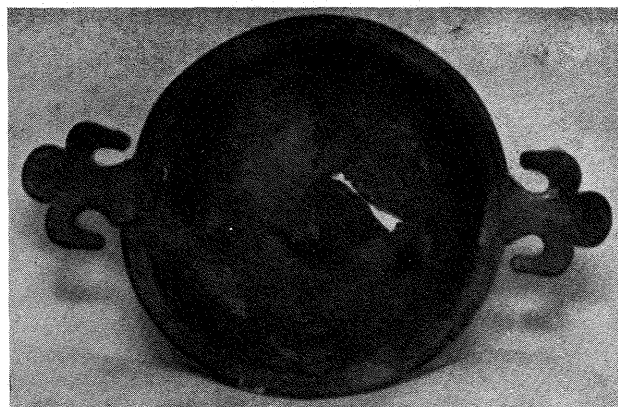


Fig. V. Double-eared porringer of type 2a.

to tip of the ears. The ears themselves are a crude representation of a cinquefoil, and are classed as ear-type 1b in the chart of ear-styles. There are no visible signs of a maker's mark.

Type 2a (shown at Fig. V) is also two-eared and, in many respects, is similar to the first and is also not unlike some Continental examples, particularly in the shape of the ear, which is a true trefoil or fleur-de-lys, as against the "embryo-trefoil" of type 1a.

All aspects of the manufacture and quality of metal proclaim it to be slightly later than the former pieces, and one is tempted to ascribe it to the late XVIth or early XVIIth century. The trefoil ear has been used on other and later types of English porringers and this must be accepted as a true national feature, albeit rarely found.

The bowl of type 2a is slightly deeper than in types 1a and 1b and is not bossed in the centre. A raised rim runs round the base upon which the vessel stands (see sectional drawing at Fig. VI). Only two of this type are known to the writer, that illustrated being in the Guildhall Museum, and the other was recorded in detail in the personal notebook of the late A. B. Yeates. Although this latter (Yeates) specimen also has "fully-fledged" trefoil ears, there are slight variations between the ears of both pieces. The differences will be seen to advantage in the ear-type chart under the Nos. ear-types 2a and 2b.

Both these porringers bear touch-marks struck upon the centre of the base; that drawn at Fig. VII(a) being upon the Guildhall specimen, and, at Fig. VII(b), upon that noted by Mr. Yeates.

The very types of touches indicate the early XVIIth century; as both these marks are unrecorded, there is little hope of being able to allocate them with safety to any known makers.

The six-pointed star (or overlapping triangles) mark is not unlike that to be seen on a very early pillar salt at the Guildhall Museum, which the writer has provisionally dated as of the late XVIth century, the main difference, however, being the initial "A" within the star on the salt, against the letter "T" on the porringer. A fine early dish of c. 1640, with such a mark, is in the possession of Mr. Minchin, and another broad-rim dish of c. 1650, also bearing a similar mark, is in the writer's collection.

The device at the top of the touch on the Guildhall porringer, somewhat like a figure 4 with a crossed tail, has been used frequently from medieval times up to about 100 years ago, both in this country and in Germany, and is thought to have had some trade significance, the exact nature of which escapes the writer. It has been seen on early spoons and in various merchants' marks and trade-marks, with the figure 4 facing to either left or right. If any reader has any suggestions to make on the possible origin or purpose of the *motif*, the writer, and others, will be grateful.

Another porringer, of which type only one specimen is known, is classified as body-type 2b. The distinctive feature of this example is the thickened band of metal round the neck. The ears are cast in one piece with the body as in the former types. The ears (type 2c), however, are very different, each being a very clear-cut representation of a fleur-de-lys of which the tips of the outer petals touch, and are soldered to, the rim. This piece is stated to have been found in London, and was presented to the London Museum in 1915. It is 8 ins. in diameter across the ears; the bowl diameter is 4¾ ins. No maker's touch is visible,

the centre of the base, where the mark (if any) would have been, having been burnt away.

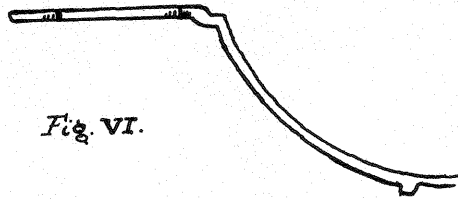


Fig. VI.



(a).



(b).

Fig. VII. (Drawn about twice actual size.)

Fig. VI. Section of the bowl of the porringer in Fig. V (type 2a).

Fig. VII. Marks found on porringers of type 2a.

The period of the foregoing types of double-eared porringers has been defined as well as may be, and dates of usage may be approximately stated to be: Body-types 1a and 1b from, say, 1450 to 1600, and types 2a and 2b from c. 1575 to 1625.

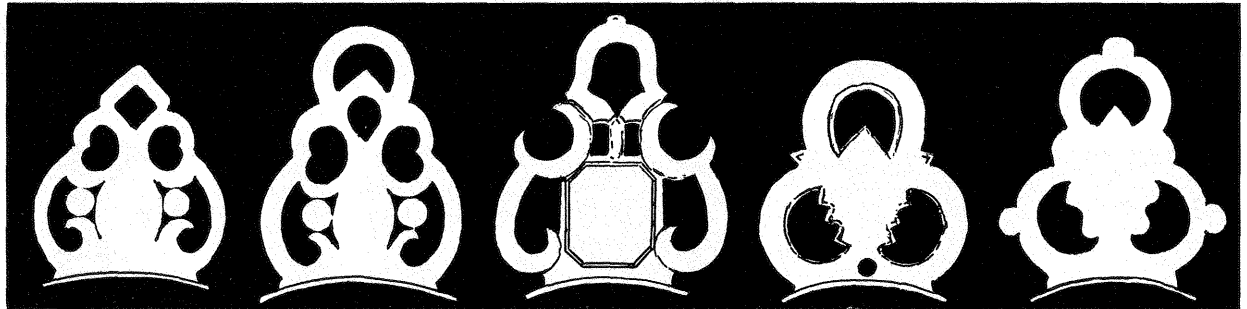
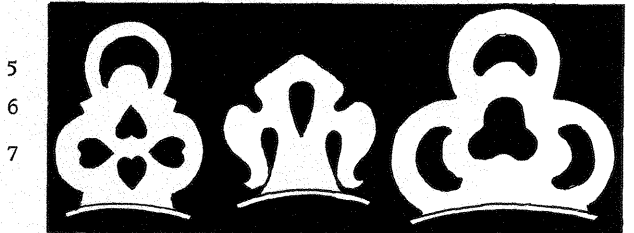
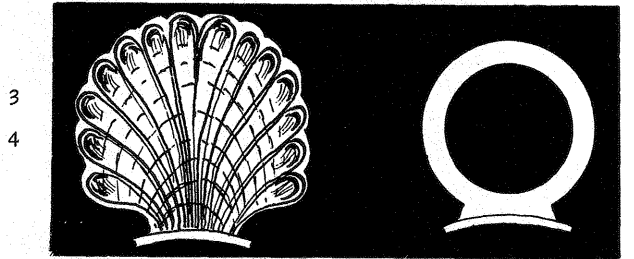
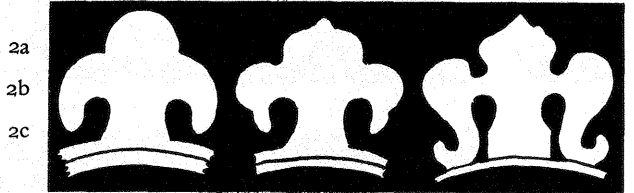
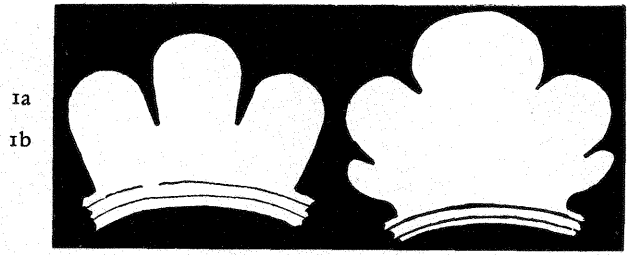
The writer is indebted to Mr. R. W. Symonds, of London, for bringing to his notice the following extract from a will of 1485: ". . . Item in puter dyschys, *dobelers*, saucers, j charger, olde metyll, j dousan nethe et di. pro pondere, ijss. xjd."

The "*dobelers*" to which reference is made might very conceivably have been the "double-ears" of the types just described.

No other types of pewter porringers which can be safely attributed to these early years have come to notice, and, for the present, it must be assumed that the single-eared types did not come into prominence until a later date—probably c. 1625.

¹ A chart of body-styles, showing all main types of porringer bowls (in section), will be incorporated in a forthcoming instalment.

(To be continued)



(Above) 8

(Below) 13

9

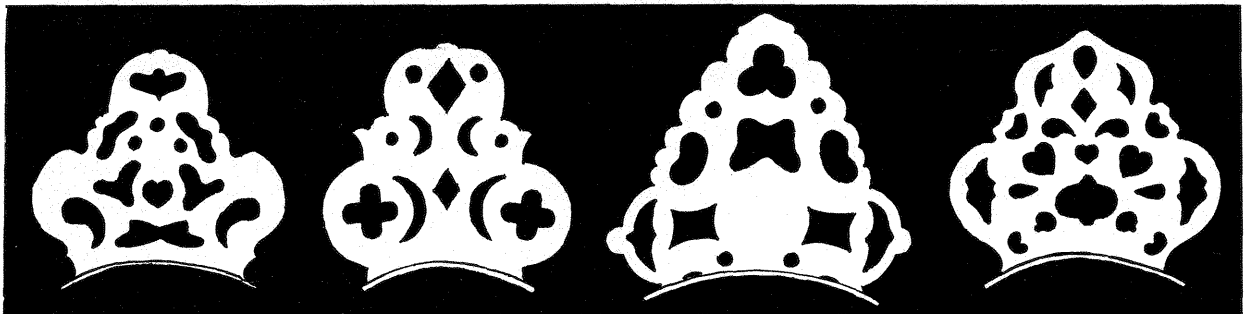
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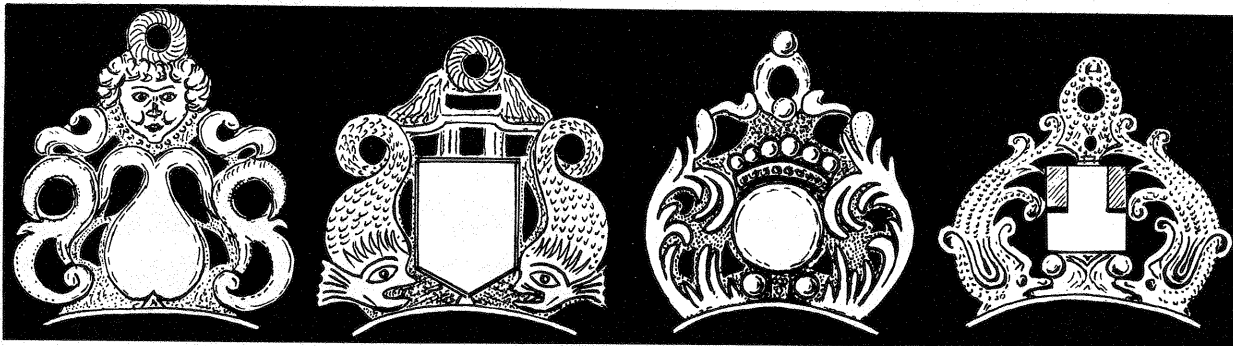
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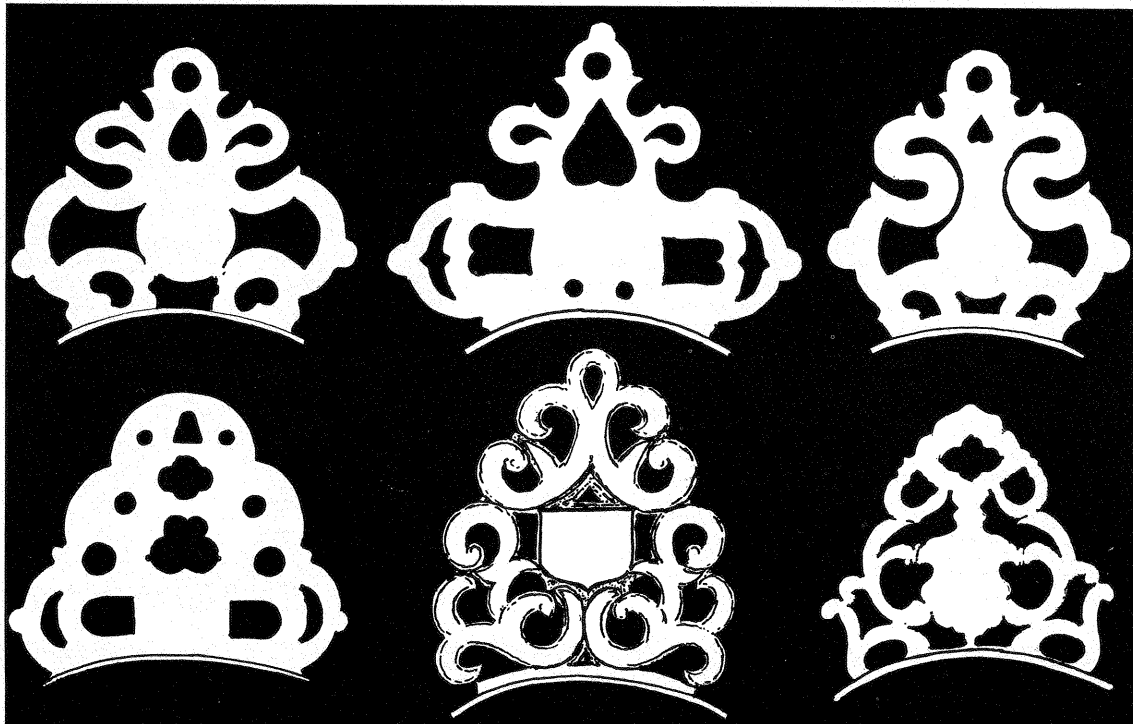
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12





(Above)
17, 18, 19
and 20.



(Centre)
21a, 21b,
21c,
22, 23 and
24.

(Below)
25a, 25b,
26 and 27.

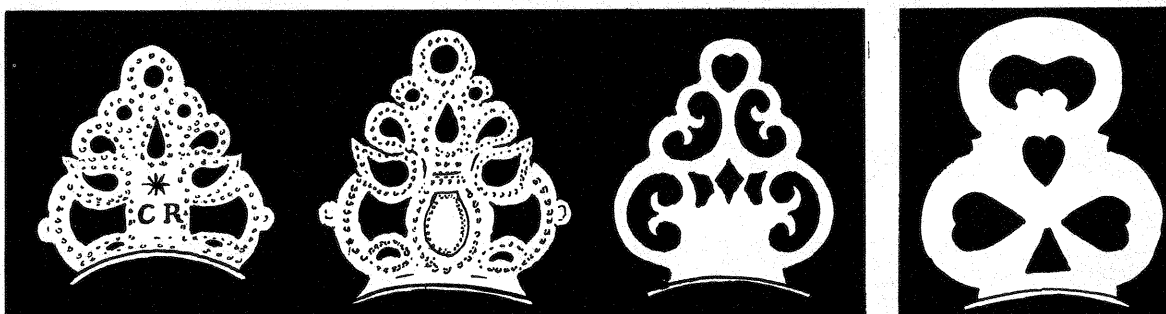


CHART OF EAR-TYPES FOUND ON ENGLISH PEWTER PORRINGERS
from the mid-XVth to the late XVIIIth centuries.

These drawings, made by the author from actual specimens of the various types of ears found on authentic English pewter porringers, include all the major types at present known to exist. Many of them are found with very slight variations from the drawn types, but these, although interesting from the point of view of the student who desires to carry the study even further, would, in the author's opinion, tend to confuse rather than help the reader at this stage. Certain variations of type have, however, been noted where the differences are significant—e.g., Nos. 21a, 21b, and 21c, and also 25a and 25b.

As the succeeding parts of this article are published, the attention of readers will be referred back to the types illustrated here. R.F.M.

ENGLISH PEWTER PORRINGERS—PART II

Their evolution over three hundred years

BY RONALD F. MICHAELIS

DUE to the publication, in this issue of *APOLLO*, of the chart of body-styles, there remains little space for further description of actual porringers. One early example, however, of the single-eared types is illustrated and commented upon below.

The earliest of this group is a shallow, cup-shaped vessel with bowl $4\frac{1}{2}$ ins. in diameter, with slightly everted rim; the whole is $2\frac{1}{16}$ ins. in depth, with a raised flange surrounding the base, forming a foot. This base flange is $2\frac{1}{2}$ ins. in diameter.

This specimen, which is illustrated at Fig. VIII, has a finely cast ear (type 3) in the form of a 14-lobed cockle shell, slightly cupped on the upper surface, made with a wedge-shaped thickening of the metal at the point where it is fixed to the body of the vessel. The body has been lathe-turned in finishing, and concentric marks, indicative of this process, are to be seen upon the base.

In a quantity of Roman and Romano-British pewter examined by the writer, however, no resemblance could be traced, either in casting, method of manufacture or in the manner of the deposit of oxide, which on Roman pewter is of a very different nature from that on this specimen and on other pewter of the XVIth century and later. The corrosion on Roman pewter—where present at all—is generally of a soft chalky nature, grey-greenish in colour, somewhat like that acquired by bronzes which have been buried for a like number of years, and where corrosion is still active.

So satisfied was its present owner with his reactionary theory that he re-submitted the piece to the British Museum for consideration of the Assistant Keeper, Mr. J. W. Brailsford, who is well known as an authority on Roman antiquities, and he was able to say, without hesitation, that it was, in his opinion, *definitely not of Roman origin*. Analysis showed that the metal



Fig. VIII. Cup-shaped porringer of type III (note the thickening at fixture point of the ear).

This porringer was dug up in London, from an excavated site in Cheapside and, until acquired by the author, formed part of a well-known collection of antiquities sold at auction in 1948.

It had undoubtedly been buried for a considerable period, for its surface had been eaten away in part by corrosion and, in one section, the metal is no thicker than tinfoil. The ear itself and other parts of the body, however, are in as good condition as in the days the vessel was in use, except that they have acquired that fine patination, or "Nature's gilding," already referred to in Part I. The late Howard H. Cottrell wrote at some length on this subject in *APOLLO Magazine* for September, 1933.

This piece was, in 1944, submitted by its former owner for examination and report to the curator of the Roman and Greek antiquities section of one of our prominent museums, and the opinion was given then that it was Roman of the first or second century.

It should be stated at the outset that the present owner would have been reluctant to dispute what had been said about this piece by such an authority without good reason, but upon very careful comparison with other types no conclusion could be formed other than that it was far more likely to be of early XVIIth century date.

The reasons for ascribing this to a period around c. 1625 and to an English maker are many and varied, and also are somewhat conjectural.

It is a fact that this was dug up in England, and whilst this adds weight to the theory that it is English it is, of course, not conclusive.

The type of ear is of a style not usually associated with English pewter but is more commonly found on the continent—more particularly in France. The shell *motif* was also a feature used by the Romans.

from which it was composed contained an unusually high proportion of tin, far greater than was used in Roman pewter.

This result was most satisfactory, from the writer's point of view, and further corroboration was forthcoming later, when, at the London Museum, another specimen of the type came to light.

The latter vessel was in all respects identical with that just described, so far as body shape and measurements are concerned, but the ear on the second specimen is of plain, circular formation (see ear-type 4), affixed to the bowl by a thickened wedge section of metal, in the same manner as the "shell" ear. This ring ear, when viewed from above, is seen to be perfectly circular, but it is slightly flattened in section.

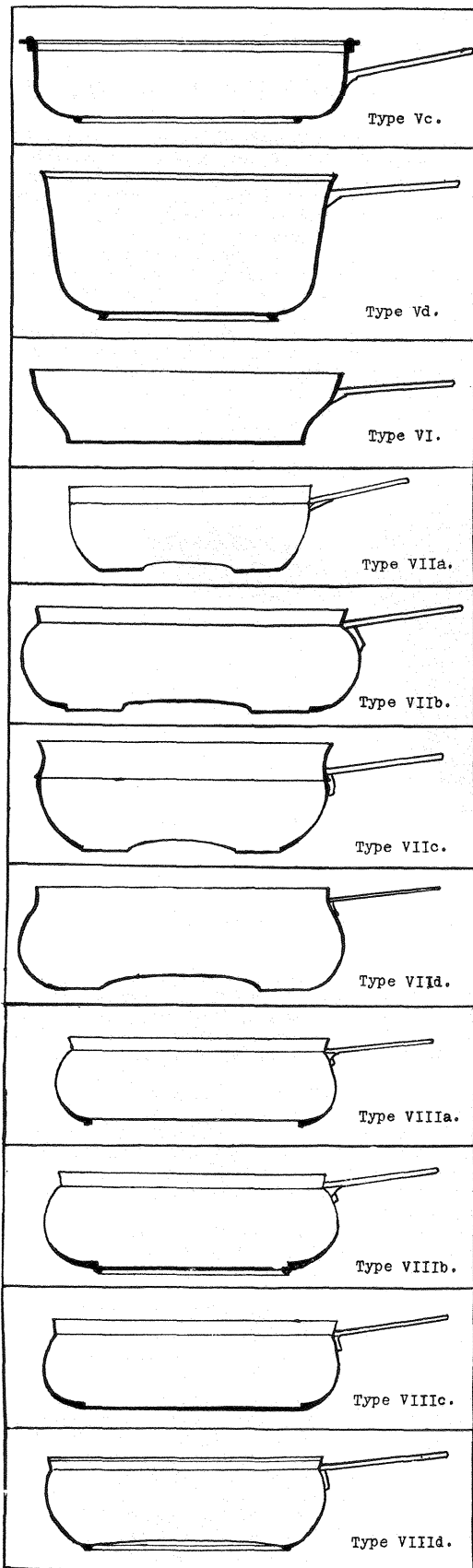
This type of ear is known to exist on a two-handled pewter loving-cup, formerly in the Yeates collection, which its owner believed to be of the XVIth century.

CHART OF BODY-TYPES OF ENGLISH PEWTER PORRINGERS

FROM THE MID-FIFTEENTH TO THE LATE EIGHTEENTH CENTURIES.

The drawings in the accompanying charts have been made with black outline to show the varying thicknesses in the section of metal from which the pieces are cast. In some cases the main features have been slightly exaggerated where it might, otherwise, have been difficult to distinguish a difference in such small reproductions, but generally the drawings are truly executed and, combined with the information printed alongside, should give the reader a good indication of the types of bowl with which ears of various styles (as per the chart in Part I) are found.

(The drawings are between $\frac{1}{2}$ and $\frac{3}{4}$ actual size.)



TYPE Vc. Distinct from all previous and later types; the rim is strengthened by a thickened flange and an everted rim (note sectional drawing) and, in addition, has a band of twisted rope-design ornamentation running round the top. A similar band of rope-design ornament forms the flange upon which the vessel stands. Single ornamented ear, of type 17, cast separately. *Marks*: "W.M." and Crescent, in beaded circle. No. 69, L.T.P. Maker, probably Wm. Mabbott, London, c. 1644-80. Bowl diameter, $5\frac{1}{2}$ ins. Depth, $1\frac{1}{2}$ ins. (See Figs. XI and XII(c).) c. 1650-1660.

TYPE Vd. Deep cup-shaped bowl with steep, tapering sides, and flange at base. Bowl diameter, $3\frac{3}{8}$ ins. at top. Single ear, of type 21a (variation), or 22, cast separately. Two specimens of this type are known; on that with ear type 21a the fixture is by a crude, semi-circular "tongue," or bracket, for additional strengthening; whereas on the other the fixture is by the thickened wedge-shaped section as on the specimen of type III, described earlier. *Marks*: On the first mentioned is the touch of Edmund Harvey of York or Wigan (see note in text). The other has no discernible mark. (See Fig. XIV.) c. 1670-1675.

TYPE VI. Shallow curved-sided bowl, quite distinct from all other known types in pewter; flat base. Diameter at top, $4\frac{3}{8}$ ins. A silver specimen is known with the date letter for 1658-59. Single ear, of type 12, cast separately. (See note below.) *Mark*: "C.S." and floral spray, in a beaded circle. No 22 on the London touchplate. Maker, probably Charles Sweeting, London, c. 1633-80 (Cott. No. 4600). (See Fig. XV.) c. 1660-1670. *Note*: The only other instance of the use of this type ear is on the porringer, type IVe, where it is cast with the body.

TYPE VIIa. Miniature porringer, with deeply "booged" sides, and, in other respects, similar to type VIIb (below). The metal of these specimens is very thin throughout. (i) Ear type 25b. *Mark*: "E.W." in small beaded circle (unrecorded). Bowl diameter, $2\frac{3}{8}$ ins. Depth, 1 in. (ii) Ear type 26. *Mark*: Cast initials "C.H." on reverse of ear (unrecorded). Bowl diameter, $2\frac{7}{16}$ ins. Depth, 1 in. (See Figs. XVI and XVII) and (iii) Ear type 25a. *Mark*: Cast initials "C.R." on front of ear. Bowl diameter, $2\frac{3}{8}$ ins. Probably c. 1650-70.

TYPE VIIb. The commonest type of booge-porringer, with narrow, vertical (or slightly sloping) neck, and "gutter" in base, surrounding a central boss. Sizes vary from about 4 ins. to 6 ins. diam. Single ears, of types 13, 14, 15, 16, 18, 19, 21a, 21c and 24 are found on this type. *Marks*: When found at all, the marks are usually upon the reverse of the ear, although, in some cases, marked on the face of ear and, more rarely, inside the bowl. (See Figs. XVIII, XIX and XX(a).) This type was in vogue from about 1675 to c. 1760.

TYPE VIIc. "Booged" sides of slightly different contour from above, but the main difference is in the wide concave band, or collar, at top. Single ear, of type 15 or 21b, cast separately. *Marks*: Touches of Henry Hamerton, London, c. 1707-40 (Cott. No. 2105), are upon the two specimens mentioned in the text. (See Fig. XX(b).) c. 1720.

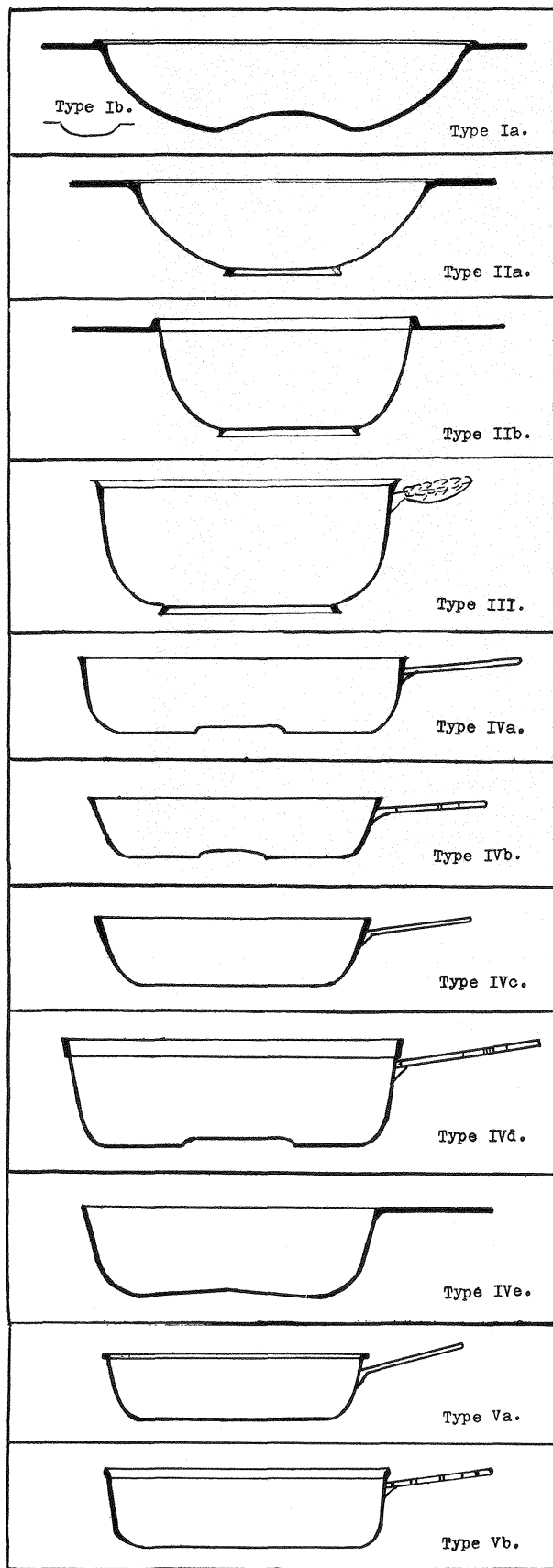
TYPE VIIId. Booged sides, with gutter and boss in base, but note the incurved effect, and lack of a line of demarcation where the collar and body meet. This piece is of uniformly thin metal throughout, including the ear, which is cast separately and soldered on. Single ear, of type 14. Made by Ash and Hutton, of Bristol, c. 1775, and was probably made for export to the U.S.A. Late XVIIIth century.

TYPE VIIIA. Booged sides, narrow collar and flat base, the underside of which is inset above the level of the booge. There is a very thin flange at foot, surrounding the cavity, to form a secure stand. Bowl diameter, $4\frac{1}{2}$ ins. at rim. Single ear, of type 23, cast separately, and "burnt-on." *Mark*: "W.B." in small beaded circle (unrecorded). (See Fig. XXI.) c. 1690-1695.

TYPE VIIIB. Booged sides, narrow collar and flat base, the inside level of which is below the level of the booge, and the flange at base is of normal proportions. (i) Single ear, of type 23, cast separately. *Marks*: "I.F." in diamond shaped lozenge (as Cott. No. 5591). (ii) "T.L." and Fleur de Lys in shaped outline. Maker, possibly Thomas Lanyon, Bristol, c. 1715 (Cott. No. 2843). Diameter of the first is $5\frac{1}{2}$ ins. and of the second 5 ins. across bowl. (See Fig. XXII) and (iii) Ear type 14. *Mark*: "C.B." inside bowl (as Cott. No. 5419). Bowl diameter, $5\frac{3}{8}$ ins. c. 1690-1715.

TYPE VIIIC. Booged sides, etc., almost exactly as VIIIB, the main difference being the lack of flange at foot. Single ear, of type 21a, cast separately, and "burnt-on." *Mark*: "T.B." in quatrefoil outline (unrecorded). Bowl diameter, $4\frac{1}{2}$ ins. at top. (See Fig. XXIII.) c. 1700-1720.

TYPE VIIId. Booged sides, narrow collar, and flattish base, raised very slightly towards the centre, resting on a flange at base. The rim, or collar, has a narrow engraved line running round the outside top edge. Single ear, of type 21c, cast separately, and "burnt-on." *Marks*: Four specimens of this type are known to the writer and none of them is marked. (See Figs. XXIV and XXV.) c. 1690-1720.



TYPE Ia. Shallow bowl with central boss. Double-ears, of type 1a, cast in one piece with the body. *Marks*: As Fig. IV(a), (b) and (c). Diameter across bowl, 6 ins. to 6½ ins. (excluding ears) (See Figs. I and II).

TYPE Ib. As above, but without boss in centre. Double-ears, of type 1b, cast with body. *Marks*: None. Diameter, 5¾ ins. across bowl. XVIIth century or earlier.

TYPE IIa. Shallow bowl without boss, but with flange at base. Double-ears, of types 2a or 2b, cast in one piece with body. *Marks*: As Fig. VII(a) and (b). Diameter across bowl, 4⅙ ins. to 4¾ ins. (See Fig. V.) Mid-XVIIth to early XVIIIth century.

TYPE IIb. Slightly deeper bowl than above, and thick collar to rim. Raised flange at base. Double-ears, of type 2c, cast in one piece with body. *Marks*: None. Diameter, 4¾ ins. across bowl. Mid to late XVIth century.

TYPE III. Cup-shaped bowl with standing flange at base. Single ear, of either types 3 or 4, cast separately and "burnt-on." Ear made with a thickened wedge-section at the fixture point. *Marks*: Unintelligible. Diameter of bowl, 4½ ins. to 4⅘ ins. (See Fig. VIII.) c. 1625.

TYPE IVa. Shallow, tapering-sided bowl with small boss in centre. Single ear, of either types 8 or 10, cast separately. *Marks*: "E.W." and date 1642 (unrecorded). Diameter, 5¾ ins. "R.G." and date 1663 (unrecorded). Diameter, 5⅙ ins. "I.C." and a Chess-pawn, in beaded circle. Diameter, 4¾ ins. (See Figs. IX(a) and X.) c. 1640-1660.

TYPE IVb. Miniature porringer with tapering sides, and small boss in centre. Single ear, of type 5, cast separately. Bowl diameter, 3⅘ ins. *Marks*: "W.M." and Crescent, in beaded circle, No. 69 on the London touchplate. Maker, probably Wm. Mabbott, London, c. 1644-80. (See Figs. IX(b) and XVI(a).) c. 1650.

TYPE IVc. Very similar to above, but without boss. Single ear, of types 9, 11 or 18, cast separately. *Marks*: Various, unintelligible, and also of John Kenton, London (Cott. No. 2720). Bowl diameter, 5 ins. to 5¼ ins. (See Figs. XI and XII(a) and (b).) c. 1650-1675.

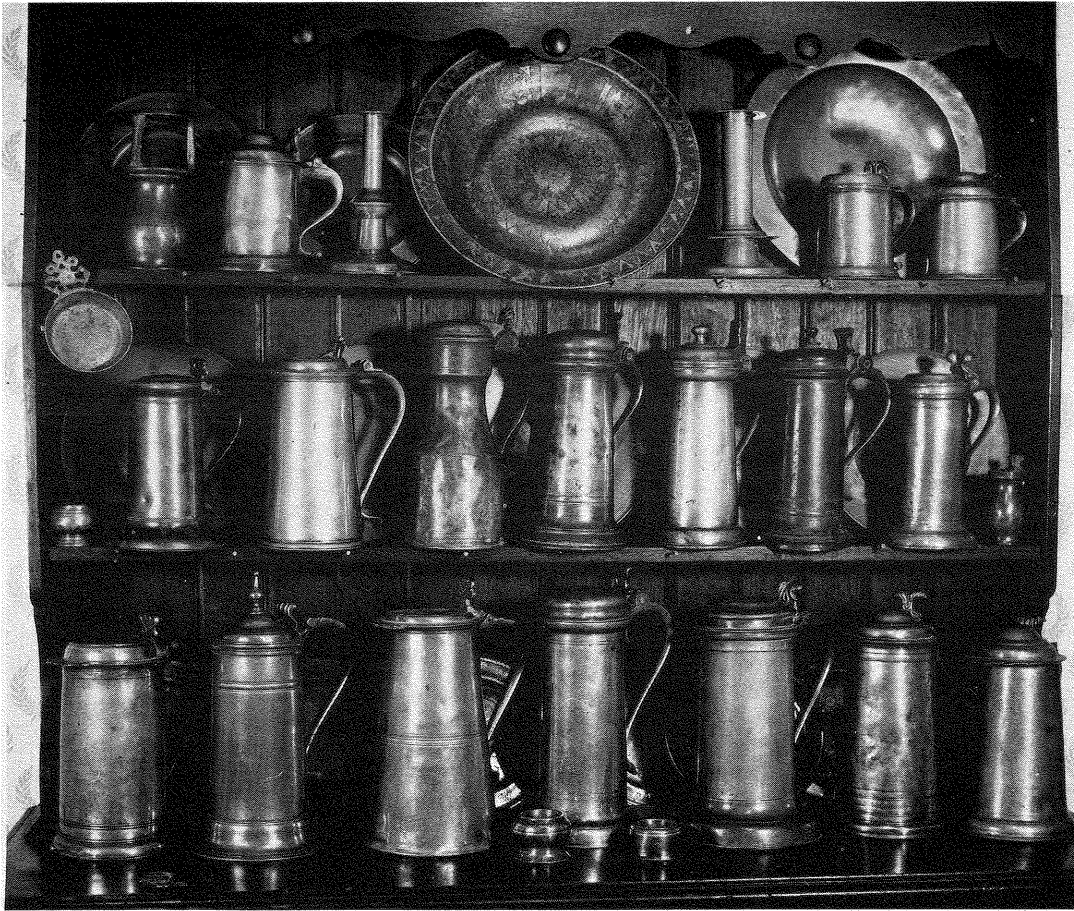
TYPE IVd. With thickened collar to rim, otherwise very similar in formation to preceding types, but deeper in proportion. Small boss in centre of bowl. Single ear, of type 10, cast separately. *Mark*: "E.N." and (?) fledged arrow, in a beaded circle. No. 126 on the London touchplate. Maker, probably Edward Newbould, London, c. 1668 (Cott. No. 5810). Bowl diameter, 5½ ins. Depth, 2 ins. c. 1650-1670.

TYPE IVe. Slightly raised centre to bowl, but quite distinct from the bossed-centre types. Single ear, of type 12, cast in one piece with the body. This is the only single-eared specimen with this formation known to the writer. *Marks*: None. Bowl diameter, 4¾ ins. Depth, 1⅘ ins. c. 1625-1640.

TYPE Va. Similar to bowl type IVb, but with thickened, everted lip; no boss in centre. Diameter of bowl, 3⅘ ins. Single ear, of type 6, cast separately. *Mark*: "I.C." and blazing sun, in beaded circle. No. 179 on the London touchplate. This mark, although attributed to Joseph Colson, c. 1668 (Cott. No. 1057a), may have been used by his father, John Colson, c. 1627-52. c. 1650.

TYPE Vb. Somewhat similar in formation to type IVc, but with slightly everted lip, thinned off inside the rim. Single ear, of type 21c, cast separately. *Marks*: "I.C." in small beaded circle (unrecorded). Bowl diameter, 3¾ ins. c. 1660-1670.

Some Very Rare English Pewter in the Richard Munday Collection



Top shelf [left to right]

4" porringer (hanging) with pierced ear by Lawrence Child, London, bearing his touch (Cott. 908). From Michaelis collection.

A baluster-shaped body with top extension on 3 supports, used as a decanter drainer. English, c.1740-1750.

William & Mary dome-lidded tankard with frontal denticulations and pierced chairback thumbpiece. Handle has ram's horn terminal and cast fleur-de-lis at top. Height to lip 5 1/8". c.1690.

William & Mary round-based candlestick with Knopped stem. English, c.1690-95.

Elizabeth I dish, originally in the Michaelis collection. c.1660.

Octagonal-based candlestick with octagonal drip-catcher and top. Charles II, c.1680.

Charles II lidded tankard with fine wriggle-work engraving. English. c.1680.

William & Mary lidded tankard, c.1690.

Second shelf [left to right]

Small bobbin trencher salt from the Michaelis collection. c.1700.

Charles II shallow-lid Beef-eater type flagon, c.1670.

Stuart flat-top lidded flagon with serrated front and ram's horn thumbpiece, c.1685.

Extremely rare Tappit-hen with shell and wedge thumbpiece, marked with touch on Edinburgh touch-plate dated 1733 in mark.

Bun-lid Charles I flagon, c.1630.

James I lidded flagon, c.1610.

Another type of bun-lid flagon, c.1630.

Cromwellian Beef-eater flagon, c.1650-60.

Double volute gill measure of Old English Wine Standard.

Bottom shelf [left to right]

York flagon with flat lid and serrated front. c.1690.

Lidded flagon by John Newham, c.1725.

Another taller York flagon, c.1690.

Magnificent large Bun-lid flagon with solid thumbpiece pierced with heart-shaped opening. c.1630.

Grand Beef-eater flagon with twin-cusp thumbpiece.

Two York flagons with double-domed lids and ram's horn thumbpieces, c.1690-1720.

[At center front] Two bobbin or trencher salts, c.1690-1710.