

The
PEWTER COLLECTORS CLUB
of AMERICA

BULLETIN NO. 77

SEPTEMBER, 1978

VOL. 7, NO. 8

QUART PITCHER BY GEORGE RICHARDSON



This little cream (or milk) pitcher may not be Kerfoot's "Queen of the May" (Frontispiece — Kerfoot — "American Pewter") but its pleasing form and clean lines qualify it for a close second. It holds 1 pint to the mid-seam, 1½ pints to the neck and 1 quart full to the brim. Ht. 5¾" Bottom dia. 2¾" Top dia. 3¾". Marked "G. Richardson" in rectangle. Private Collection. *Photo by Wayne A. Hilt.*

BULLETIN 77
VOLUME 7
NUMBER 8



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SCHEDULE OF MEETINGS

1978 FALL MEETINGS

National Meeting

October 27-28
Cincinnati Historical Society and Art
Museum
Cincinnati, Ohio.

Mid-West

Hosting the Fall National Meeting

New England

November 11
Home of Mr. and Mrs. Oliver Deming
Somers, Conn.

New York

October 7
Boscobel Restorations Inc.
Route 9D Garrison, N.Y.

Pennsylvania

October 21
Peter Wentz Homestead
Rt. 3 at Schultz Rd.
Montgomery County, Pa.

1979 SPRING MEETINGS

National Meeting

June 8-9
Henry Francis du Pont Winterthur Museum
Winterthur, Delaware.

The President's Letter

You should have been there. On May 19th and 20th, the annual meeting was held at Newport, Rhode Island, under the able organization of Web Goodwin, Gordon and Kay Perrin, John and Mary Thomas, Celia Stevenson, with additional help from Bette Wolf.

As has been emphasized in the past, the quality of the meeting was again determined by the organizing group as well as material brought in by members for discussion.

The entire exhibition of pewter at this meeting was completely contributed by the members of the club. The host facilities themselves did not have one piece of pewter, and, yet, I would feel that this has probably been one of the most successful meetings that has ever been held by the Pewter Club.

We also had an exceptional addition to the meeting in the form of Peter Hornsby, who was visiting in the United States from England and was able to attend the entire meeting and contributed a great deal. For those not aware, Mr. Hornsby has a degree in Economics and Political Science. He served formerly as a director of the Consumer Council, the British Fair Trading Bureau, and Managing Editor of an international publishing company. Mr. Hornsby is now specializing in antique pewter and early metal work, and a director of Robin Bellamy, a company in that field. He has served and currently is serving as a consultant in pewter for Sothebys and Phillips. In addition, he is involved in local government in Oxfordshire as a member of both town and district councils.

Friday evening, following cocktails and an excellent dinner, a "Show and Tell" session was held where approximately thirty-five pieces of pewter brought in by members were discussed. Approximately half of these were English and Continental and fell immediately into Mr. Hornsby's area of expertise. The other pieces, being American, were discussed by Mr. John Carl Thomas. With Bette Wolf receiving the pieces at a desk prior to the meeting, numbering them and placing them into either the "Show" or "Tell" category, the discussion period was expedited significantly and all the material brought in was adequately discussed. The writer would be remiss if he did not describe a magnificent Germanic type basin with scalloped and applied margins with the marks of Henry Will clearly noted on the rim. The piece was the recent acquisition of Bud Swain. Also in this category another rare piece, was a four inch range porringer with modified old English handle, with the marks of Johann Christopher Heyne, in absolutely mint condition; a recent acquisition of Dr. Donald Herr. There were also other interesting pieces of pewter, but none of the extraordinary rarity of the two previously mentioned pieces. The general discussion lasted for some two hours. All members appeared to be extremely interested and a great

fund of knowledge was brought forth during the discussions by both Mr. Hornsby and Mr. Thomas.

On Saturday morning, the group convened at Chateau Sur Mer and the opportunity to exhibit one of the most complete and beautifully displayed collections of Rhode Island pewter that has been assembled to date. Almost every type of piece produced by the Rhode Island pewterers were noted and present for scrutiny.

Following an excellent lunch, the business meeting was held during which time discussion was carried out about a place for the next Annual Meeting, both Sturbridge and Winterthur being considered as possible sites. Investigation into these potential meeting places is being undertaken at this point.

After this, an excellent panel consisting of Webster Goodwin, Darby Ott, and John Thomas discussed some pieces of the assembled Rhode Island collection. This session, again, lasted approximately an hour and was very informative.

For those staying for the evening, which was almost the full group, dinner was held at Christies on the Wharf on the oceanfront in an extremely scenic atmosphere. Following this dinner, Mr. Peter Hornsby gave the group a very interesting lecture on English Measures and mugs of the 18th and 19th century, going into the background of drinking customs in England in the 15th and 16th centuries. He had an excellent group of slides which were helpful in his presentation as well as a large number of measures and mugs, again brought in by members.

All of those present were very impressed with Mr. Hornsby's talk, intelligence, sense of humor, and are certainly appreciative of his being present at the pewter meeting. We would hope that he might see fit to grace us again with his presence in the future if it coincides with his travels to the United States.

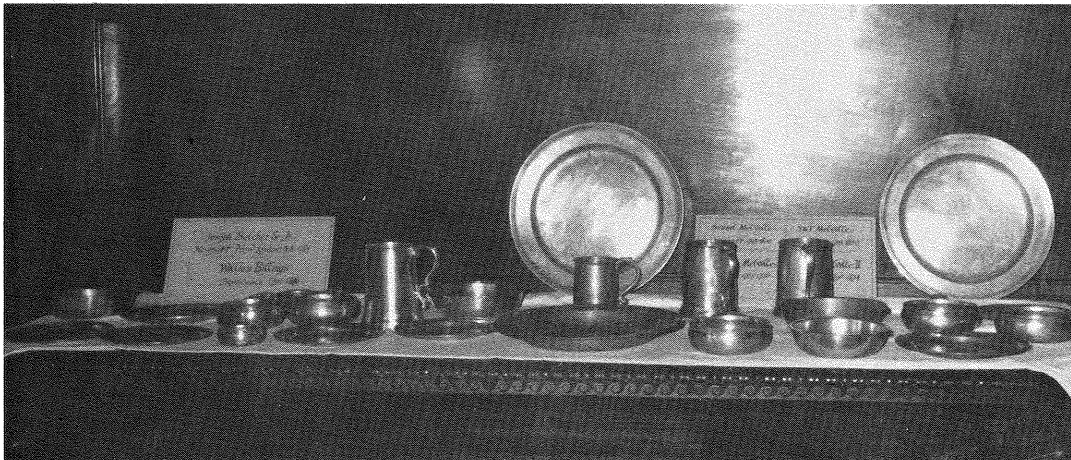
This actually completed the formalities of the meeting and all present departed home with a great deal of further knowledge and having had a fun time.

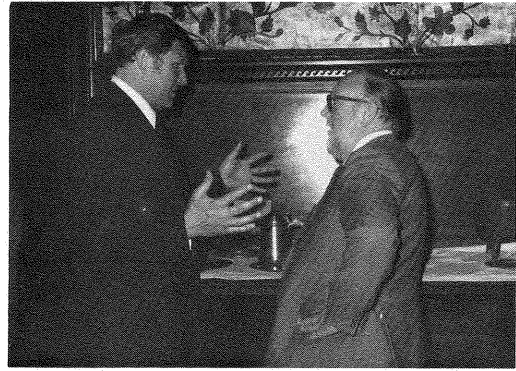
It is again worthy to note and one of my continuing pleas that the Pewter Club meetings are only as good as the material brought in by the members and group participation by the members. I would feel that we have had one of the most successful meetings ever and again would like everybody to note that no pewter was present at the site. I would only hope further group participation of the quality we had at this meeting could be carried on into the future so as to allow for successful meetings to be carried out at almost any site which would then allow for more convenient locations without the worry of "What pewter do they have?"

Yours very sincerely,
Melvyn D. Wolf, M.D.
President

PHOTOS OF NATIONAL MEETING AT NEWPORT, RHODE ISLAND

Photos by Paul M. Young





Membership Chairman's Annual Report – 1977-78 May 1978

- 48 new members received into the organization in 1977-78. This includes 4 family memberships and 40 individual memberships.
- 40 memberships were dropped, cancelled, resigned in 1977-78.
- 39 members are eligible for the 5 year Masters Badge. They are:

Clifford Bonney
 Dorothy Boyce
 Prescott M. Clark
 Dr. Earl C. Clay
 Mrs. Cook Cleland
 James E. Cooper, Jr.
 Mr. & Mrs. Robert Crusius
 Dr. P. Spencer Davies
 Mr. Robert Dudley
 Mrs. Richard Dysart
 Thomas H. Englund
 Robert S. Fastov
 Edwin F. Finkel
 Mrs. Rupert Hauser
 J. Richard Jones
 H. E. Lewis
 Frederick K. McClafferty
 Mrs. John S. McCormac
 Mr. & Mrs. Frederick Martin
 Mrs. Lisa Millard
 Leo E. Miller, Jr.
 Harvey Muehlenbeck
 J. S. Murray
 Mrs. John W. Noble, Jr.
 Mrs. Clifford H. Paul
 John O. Pelkey
 Michael B. Redmond
 H. Hill Sandidge, Jr.
 Dr. & Mrs. Ralph F. Schauer
 Ruth Smoyer
 Mrs. James Swinehart
 George W. Ware
 John F. Watts, Jr.
 Mrs. Naomi K. Werner
 Mrs. Alfred H. Wheeler
 George W. Wolfe, Jr.



*New Members
March 1, 1978
to September 1, 1978*

Francis E. Atkinson
P.O. Box 700
Frederickton N.B.
Canada, E3B-4Y2

Mrs. Warren E. Bailey
P.O. Box 697
Waldorf, Md. 20601

Mrs. Cleatis Bolen
449 Second St.
Ann Arbor, Mich. 48103

Mrs. Robert G. Cassens
5117 Buffalo Trail
Madison, Wis. 53075

Mrs. Rose Chansien
1101 S. E. 7th St.
Pompano Beach, Fla. 33060

Mr. George D. Crittenton
980 N.E. 27th Ave.
Pompano Beach, Fla. 33062

Mr. & Mrs. John L. Gorton
130 So. McKinley
Flushing, Mich. 48433

Mr. Harold Hayes
Hewins St.
Sheffield, Mass. 01257

Mr. John J. Hayes, III
117 Beachwood St.
Cohasset, Mass. 02025

Mr. John L. Hill
104 Aronimink Dr.
Newark, Del. 19711

Mitchell and Dolores M. Hill
629 Lakepointe
Grosse Point Park, Mich. 48230

Peter and Jennifer Hornsby
97-99 Corn St.
Witney, 4793
Oxfordshire, England

Mr. J. Jordan Humberstone
2995 Iroquois Historic Indian Village
Detroit, Mich. 48214

Mr. & Mrs. Richard K. Leis
3476 Morning Glory Drive
West Carrollton, Ohio 45449

Mrs. A. C. Mahon
38109 Euclid Ave.
Willoughby, Ohio 44094

Mrs. Ralph C. McCoy
1952 Hillsboro Rd.
Wilmington, N. C. 29401

Mr. Charles B. Neilson
Rua Santo Antonio 122
Sao Joao del Rei
MG, Brazil, 36.300

Mr. & Mrs. Robert E. Riggs
27 Jones Circle
Old Hickory, Tenn. 38138

Mrs. Q. J. Scarborough
111 Bow St. P.O. Box 61
Fayetteville, N.C. 28302

Mr. George Seim
6 Overbrook Drive
Centerport, N. Y. 11721

Mr. George B. Witman
3T Magie Apts.
Faculty Rd.
Princeton, N.J. 08540

*Address Changes
March 1, 1978
to September 1, 1978*

Mr. Norwood Barnes
Change to
617 Glendale Drive
Wilson, N.C. 27893

Mr. Stephen A. Baschnonga
Change to
155 N. Harbor Drive
Chicago, Ill. 60601

Mr. Robert Burkhardt
Change to
R.D. 1 Box 304 (Monterey)
Kutztown, Pa. 19530

Dr. Richard E. Caden
Change to
156 Mariner St.
Buffalo, N.Y. 14201

Maj. Samuel H. Conn, Jr.
Change to
71 Delafield Drive
Ft. Leonard Wood, Mo. 65473

James E. Cooper, Jr.
Change to
3241 Klinge Rd. N.W.
Washington, D.C. 20008

Mr. Norbert A. Deshotels
Change to
521 W. St. Louis
Lafayette, La. 70506

Mr. & Mrs. J. R. Dyer
Change to
3 East Hill Drive
Doylestown, Pa. 18901

Mrs. Elizabeth M. Ely
Change to
23 Converse Ave.
Newton, Mass. 02158

Mr. David W. Gordon
Change to
626 Matthews Ave.
New Britain, Pa. 18901

Mr. David Groh
Change to
435 S. Irving Bl.
Los Angeles, Cal. 90020

Mr. & Mrs. C. P. Hinshaw
Change to
R.D. 2 Box 377
Califan, N.J. 07830

Mr. Peter B. Johnson
Change to
216 Shunpike Rd.
Chatham, N.J. 07928

Mrs. John M. Lord
Change to
P.O. Box 545
Peterborough, N.H. 03458

Mrs. Max G. Marple
Change to
Pelican Cove
1615 c Lower Creek Drive
Sarasota, Fla. 33581

Mrs. T. B. McAvoy Jr.
Change to
McAvoy Lane
Phoenixville, Pa. 19460

Col. & Mrs. T. W. McClain
Change to
4907 Briar St.
Fairfax, Va. 22032

Mr. & Mrs. Fred McClaskey
Change to
1136 Moreview Drive
Lynchburg, Va. 24502

Mr. & Mrs. J. H. Murray
Change to
6 Burnham St.
Durham, N.H. 03824

Mr. Ed Perry
Change to
871 Kagawa St.
Pacific Palisades, Cal. 90272

Pewter Loft
c/o Mrs. L. Solito de Solis
Change to
1518 Westwood Blvd.
Los Angeles, Cal. 90024

Mrs. R. H. Poe Jr.
Change to
P.O. Box 9158
Bakersfield, Cal. 93309

Mrs. Frank Powell
Change to
806-A Heritage Village
Southbury, Conn. 06488

Mr. E. Maclin Roby
Change to
Rolling Hill Rd.
Skillman, N.J. 08558

Mrs. Margaret L. Reeder
Change to
R.D. 6 Box 455
Lititz, Pa. 17543

Dr. Gary E. Russolillo
Change to
Misty Meadows Farm
Suffield, Conn. 06488

Dr. Thomas S. Schultz
Change to
Div. of Neurological Surgery
St. Elizabeth's Hospital
736 Cambridge St.
Boston, Mass. 02135

Sleepy Hollow Restorations Library
Change to
150 White Plains Rd.
Tarrytown, N.Y. 10591

Mr. Robert Touzalin
Change to
279 Mel-Jen Drive
Naples, Fla. 33942

Mr. Roger Tubbs
Change to
31 Flannery Drive
Poughkeepsie, N.Y. 12601

Mr. George Vargish, II
Change to
500 Bernardsville Rd.
Mendham, N.J. 07945

Mr. & Mrs. Albert Waterston
Change to
The Tannery
Burkittsville, Md. 21718

Mrs. Natalie Warner
Change to
1843 House
Cor Christian Lane and
Rts. #5 & 10
Whately, Mass. 01093

Address Changes 3/1-9/1/78 (Continued)

Mr. & Mrs. John T. Watkins, Jr.
Change to
505 Bryn Mawr
Birmingham, Mich. 48009

Mr. John F. Watts
Change to
5271 Camelot Drive Apt. A
Fairfield, Ohio 45014

Mr. Robert Werowinski
Change to
164 Clark Drive
Charlestown, S.C. 29412

Mrs. Jean Haley Wilson
Change to
2909 Maple Ave.
Dallas, Texas 75201

Mrs. John D. Wilson
Change to
1 Allenby
Northport, L.I. N.Y. 11768

Resignations March 1, 1978 to September 1, 1978

International Silver Co.
Att. Victor Fusco
Meriden, Conn. 06450

Mr. Stuart S. Holland
608 Transit Rd.
Victoria, B.C. Canada V8S4Z5

Mrs. Thomas B. Pringle
8711 Overlook Rd.
McLean, Va. 221.1

Deceased

Dr. Murray A. Rice
5 Brookshire R.
Worcester, Mass. 01609

Ms. Barbara D. Johnson
1617 Meadowbrook Apt. 6
Syracuse, N.Y. 13224

Errata

The following name was omitted from the last Roster of Members:

Miss Patricia Ader
12058 Montgomery R.
Cincinnati, Ohio 45242

Correspondence Returned As Undeliverable March 1, 1978 to September 1, 1978

Ms. Penny Bellin
Previous Address
2377 N. 60th St.
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Mrs. Martha Coffman
Previous Address
Ringfield #8
Ring Rd.
Chadds Ford, Pa. 19317

Mr. & Mrs. John J. Evans, Jr.
Previous Address
P.O. Box 183
Center Harbor, N.H. 03226

Mr. Norman Heyse
Previous Address
208C Galeview Lane
Frankfort, Ill. 60423

Mrs. Adelaide Huntington
Previous Address
251 Littleworth Lane
Sea Cliff, L.I. N.Y. 11579

Mrs. Richard Kuusela
Previous Address
High Gate Trail, Apt. 6
Fairpoint, N.Y. 14450

Mr. Donald Noble
Previous Address
18 Orchard Road
Chatham, N.J. 07928

Editorial Appeal

After this issue of the Bulletin goes to press we have very little material on hand as a basis for our next printing (March, 1979).

We need articles — long, short and in-between, and photographs!!!. You do not have to be considered a writer — what we are looking for is reliable information.

New finds and new information come to light all the time and the place to share and record this is in our Bulletin.

As I have said before, the Bulletin is your publication and can only be as good as the articles submitted by our members make it, so won't you take the time to make your contribution?

*Webster Goodwin, Chairman
Publications Committee.*

Regional Group News

New England (Summer)

The N.E. Group held a two day summer meeting August 4-5, at Hillsboro and Hancock, N.H. This is the first summer meeting and also the first one of more than one day in length. The arrangements for this meeting were made by: Leo Miller, Mabel Miller and Wendell Hilt.

The first day's program involved a Withington Auction at his auction barn at Hillsboro Center. Seventeen of the N.E. Group spent time at the auction, namely the Weirs, Glaziers, Demings, Heussners, Perrins, Youngs, Hilt plus Ron Chambers, Petey Alderwick and Charlotte Von Breton. There was very little Pewter in the auction but there were many other items of interest and many of the group made purchases.

In the evening, the same seventeen people had dinner together at the Valley Inn in Hillsboro. No formal Pewter discussion took place. The entertainment was mostly provided by raconteurs George Weir and George Heussner. They kept the group entertained and amused with various ethnic jokes and stories.

The next morning, August 5, a group of approximately twenty-seven visited Rev. Gibson's Pewter Shop which is in a barn next to the Gibson brick summer home in Hillsboro Center. Rev. Gibson along with daughter Lauren, son Chris and son Jon, demonstrated modern Pewterware manufacture.

Chris' specialty at this demonstration was the casting of spoons and porringer handles. Lauren was finishing spoons with the use of files, emery paper and steel wool. Jon was final finishing Holloware (a vase) on a lathe.

Rev. Gibson first demonstrated the spinning of a vase starting with a flat disc of Pewter, using an intricate steel chuck. While spinning, he gave an interesting discourse on the techniques of Pewter spinning. He used various finishing and trimming tools making the operation interesting to all those watching.

He later demonstrated soldering by attaching a Porringer handle to a bowl.

The lunch, which followed the visit to the Gibson shop, was held at the Hancock Inn at Hancock, N.H. with thirty-four members and guests present. Unfortunately, the Gibson family, who were to be our guests had to cancel due to other commitments.

The business meeting was called to order at 2:30 by President, George Heussner. The Treasurer reported that the N.E. Group is financially solvent and that dues are coming in well. The Secretary's report was omitted by vote of the membership.

Stevie Young asked if the nominating committee had been named. As it had not, President Heussner promised to appoint one soon.

The program Chairman reported that the next meeting will consist of a visit to Oliver and

Marion Demings home and a discussion on Pewter Spoons by Reg French and Wendell Hilt. The time of the meeting is expected to be in early November.

A visit to International Silver is being considered for the Spring meeting. Clare Ingham has volunteered to look into this.

President Heussner asked the membership whether or not another summer and possible multiple day meeting should be considered. The response was overwhelmingly in favor of such a meeting.

Oliver Deming was then introduced by President Heussner and he discussed the tall pots which had been brought to the meeting. There was not a large group of Pewter but included were marked pots by Calder, R. Gleason, I. Trask, D. Curtis, Boardman, TD & SB, Dunham, Morey and Smith, A. Griswold, R. Porter, Taunton Brit. Co. plus two unmarked ones. One of these was thought to be English and the other possibly made by Calder or Richardson.

Oliver Deming made interesting and knowledgeable comments about each one.

Meeting was adjourned at approximately 3:30.

Paul Glazier, Acting Secretary

Pennsylvania (Spring)

The Spring Meeting of the Pennsylvania Regional Group was held on April 22 in historic New Castle, Delaware, on the Delaware River. About twenty-five celebrants met at the Arsenal on the Green Restaurant bringing a variety of objects with them, some for the sale table and others for examination and comment by other members of the group. After an enjoyable lunch Don Heller, Conservator of Glass, Ceramics and Metals at The Henry Francis du Pont Winterthur Museum gave an interesting and informative presentation of the restoration he performed on a William Will pear-shaped teapot on ball and claw feet owned by the Philadelphia Museum of Art (see figures 1 and 2). His discussion was profusely illustrated with color slides, tracing every step of his restoration of the teapot accompanied with the rationale behind his approach. It proved to be a most enjoyable and educational lecture for all members present and provoked much discussion afterwards. Following the illustrated lecture a business meeting was conducted by John Barr, Group President, as well as a discussion of the objects brought in by members of the group.

After the adjournment of the business meeting the group enjoyed a beautiful spring afternoon touring the attractive restored district of nineteenth-century New Castle.



Fig. 1. The Philadelphia Museum of Art's William Will teapot as it appeared before restoration. The feet had been melted off, the handle battered and broken, the body had numerous amateurishly repaired cracks, dents and severe corrosion.



Fig. 2. The Philadelphia Museum of Art's William Will teapot after restoration by Don Heller.

New York (Spring)

The Spring 1978 meeting of the New York Regional Group of the Pewter Collectors' Club of America was held on Saturday, June 3, 1978. The members and their guests were greeted by Barbara and Bob Horan at their home and their collection of pewter was admired and discussed.

Luncheon at Rudy's Beau Rivage in Dobb's Ferry, New York was followed by the meeting being called to order by President Burt Zempsky who warmly welcomed all of the members and guests.

The reading of the minutes of the previous meeting was waived. Bernie Hillmann's report as Treasurer was read and accepted and was ordered annexed to the minutes.

The meeting was then turned over to the Program Chairman, Dr. Ralph Schauer, who re-

ported that the national meeting would be held in Cincinnati, Ohio this coming October. Dr. Schauer further reported that the New York Regional Group's fall meeting will be held on October 7, 1978. The group plans to visit the historic restoration known as Boscobel to be followed by a discussion of pewter measures.

The balance of the meeting was devoted to a lively and enlightening discussion of ecclesiastical pewter. Bernard Esner gave a brief history of the use of pewter in English and American churches and Reverend Clare Ingham discussed the uses of pewter in communion services. The large number of ecclesiastical pieces of pewter brought by the members were discussed with very active participation by the members.

The meeting was adjourned at 3:30.

Robert Horan, Secretary



Fig. 1. Who can blame Clare Ingham for smiling with those three Timothy Bridgen chalices in his hands! *Photo by Paul M. Young.*

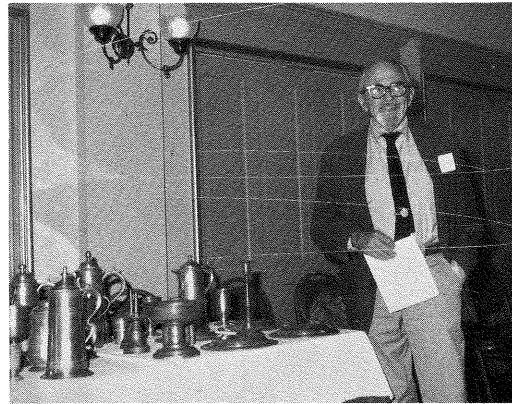


Fig. 2. "Professor" Esner tells us about it! *Photo by Paul M. Young.*

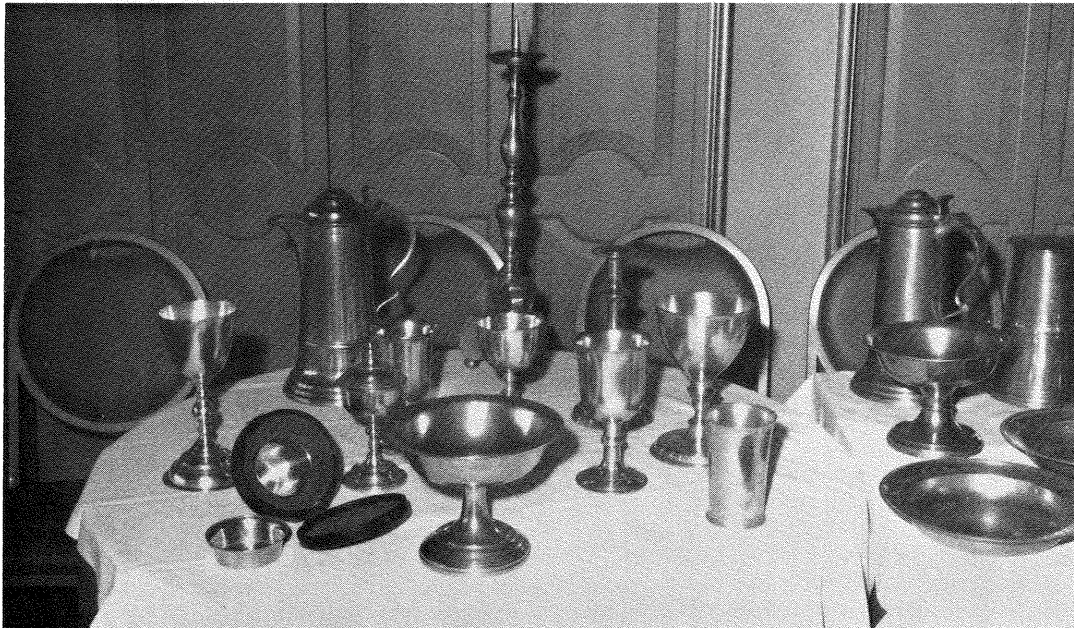


Fig. 3. & Fig. 4. Ecclesiastical Pewter at the Spring New York Meeting. *Photos by Paul M. Young.*

J. W. Cahill & Co.

by William O. Blaney

Among the several American pewterers whose products have survived but about whom very little is known is the firm of J. W. Cahill and Company.

Laughlin illustrated a sketch of the Cahill touch, an almost quarter-circle serrated mark enclosing "J. W. CAHILL & CO." in relief.¹ His only comment was "the mark of this firm was found on a teapot made about 1830 to 1840. Nothing whatever is known about the maker." Thirty-one years later, in Volume III, he had nothing further to report.

Jacobs listed the firm with the comment "location unknown, 1830's. Rare." and then recorded a single teapot.²

The only other reference to the Cahill firm known to this writer is contained in the catalogue of the Wolf collection under item 69 where the firm is described as "Location unknown c.1830" and a teapot is listed as seven inches in height.³

With this restricted information, one might expect the teapots mentioned in these three sources might refer to but a single teapot, which, if true, might make it a "unique" piece. But unfortunately, for the Wolfs perhaps, there is at least one other teapot bearing this maker's name now residing in the author's collection.

After acquiring it (see Fig. 1), interest in the firm was increased when it was discovered its rather pleasing form was just about identical to two other teapots in my collection; namely, one by James H. Putnam (Fig. 2) and the other by Bailey & Putnam (Fig. 3). Closer examination of three pots revealed that the only apparent differences between them were the handles, the spouts, the lids, and the lid finials.

This led me to suspect that Cahill might have worked for, or have been otherwise associated with, Putnam (who most assuredly made the Bailey & Putnam pot as well as his own), and that Cahill might well have been a resident of Malden, Massachusetts, where both Putnam and Bailey lived and worked. A trip to the Malden Public Library was non-productive. No directories of that town were published dur-

ing the 1830-1860 period, and Malden vital records covering all births, marriages and deaths up to 1850 included no one with a Cahill surname. Vital records of surrounding towns proved just as negative.

In an article by Charles L. Woodside entitled "Marked American Pewter" in *Antiques* magazine,⁴ the thought was expressed that Thomas Smith and David B. Morey had worked in Malden before forming the first of their seven partnerships in Boston. Could it be that Cahill followed suit? Search then turned to Boston City Directories from 1830 forward. Those of 1830 through 1840 included a few Cahills, none with the initials J.W., and none with any occupation associated with pewter or britannia manufacturing. The chase started to warm up in the 1841 directory where a James W. Cahill, living at 38 Merrimac Street, was listed as a partner in the firm of "Tufts (*Nathaniel*) and Cahill (*James W.*) as tinplate workers at 218 Commercial Street. This, then, seemed to be the man I was seeking. The 1842 directory listed "Ja's W. Cahill" as a tinplater, working at 35 Blackstone Street and living at 38 Merrimac Street. Nathaniel Tufts, however, was not listed. But the trail turned cold when Cahill's name was not found in the 1843 and 1844 directories. It turned much warmer, however, when the 1845 directory recorded the firm of "James W. Cahill & Co." as britannia ware manufacturers located at the corner of Charles and Cambridge Streets; the partners being James W. Cahill, Patrick Cahill, Jr. (perhaps a brother or nephew) and Edward C. Winship. The reason why Cahill was not listed in the 1843 and 1844 directories probably was that the new firm was in process of being formed and was not sufficiently established to warrant listing.

Eagerly turning to the 1846 directory, I was shocked to discover the firm was not listed again. Nor was it listed in any subsequent directories through the 1855 edition (the last one to be looked at). And no where in these directories were James W. or Patrick Cahill, Jr. mentioned. The third partner, Winship, reappeared in directories for 1849 through 1854, mostly as a "pressman" at 35 Ann Street, while boarding at several different places. Obviously he had sought and found other work. What had happened? Had the firm moved out of town, or had it gone out of business? The mystery begged an answer, so I again reviewed Boston directories to see if the listings of the various Smith-Morey partnerships from 1841 to 1864 could provide any pertinent information. The listings from 1841 to 1845 were of no help, but the 1846 directory included the following:

"Smith, Thomas & Co., . . . block tin workers, 3 Haverhill and Charles C. Cambridge." (Italics are mine)

Here was the answer. Apparently J. W. Cahill & Co. was in business for but a short time, being taken over by Thomas Smith & Co. after a year or so of financially unsuccessful



Fig. 1. Teapot of about 5½ cup capacity made by James W. Cahill & Co., Boston, c.1845, with maker's touch mark at bottom. *Author's collection.*

operations. The fact that the Smith firm took over the Cahill location at the corner of Charles and Cambridge Streets indicates the probability Cahill was substantially indebted to Thomas Smith & Co. Perhaps the Cahill firm had been backed financially by one or more of the Smith partners. Or perhaps Cahill had purchased a supply of finished stock, or parts thereof, for which his company was unable to reimburse the Smith firm. At any rate, Cahill's apparent unsuccessful venture undoubtedly was the cause of the Smith takeover. And it should be pointed out that 1846 was the only year any of the Smith-Morey partnerships listed a second location — at Charles and Cambridge Streets, or anywhere else — indicating that Thomas Smith & Co. was trying to bail out the Cahill operation, or was in process of shutting it down during that year, or perhaps both.

It now seems quite possible that James W. Cahill, and perhaps Thomas Smith and David B. Morey, too, were tin workers for Timothy Bailey or James H. Putnam prior to branching out on their own about 1840 or shortly thereafter. All three appear in the Boston Directory for the first time in 1841, Cahill as a tinplate worker, Smith and Morey as block tin workers. Actually, Smith and Morey continued to be listed as block tin workers through the 1846 directory, although by that time they undoubtedly were also making britannia ware.⁵

How much britannia ware J. W. Cahill & Co. made during its short-lived existence is hard to say. Its scarcity today indicates not much. But if the number stamped incuse below its touch mark (see Fig. 1) is any indication of the dif-

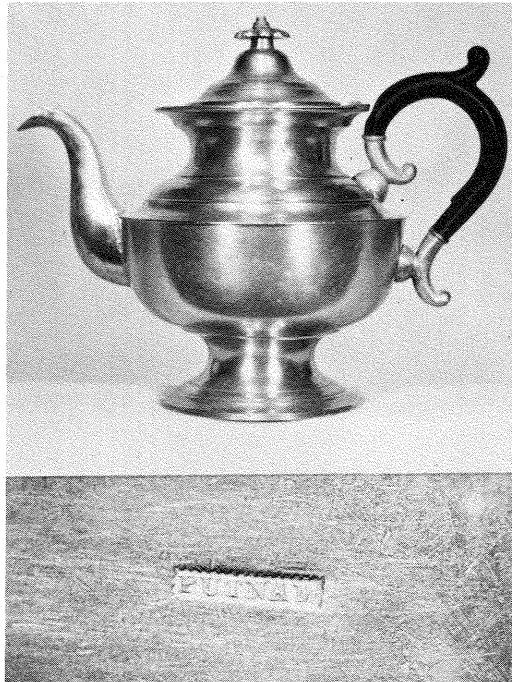


Fig. 2. Almost identical teapot to one shown in Fig. 1 by James H. Putnam, Malden, Massachusetts, c.1835-1855, with Putnam's touch below. *Author's collection.*

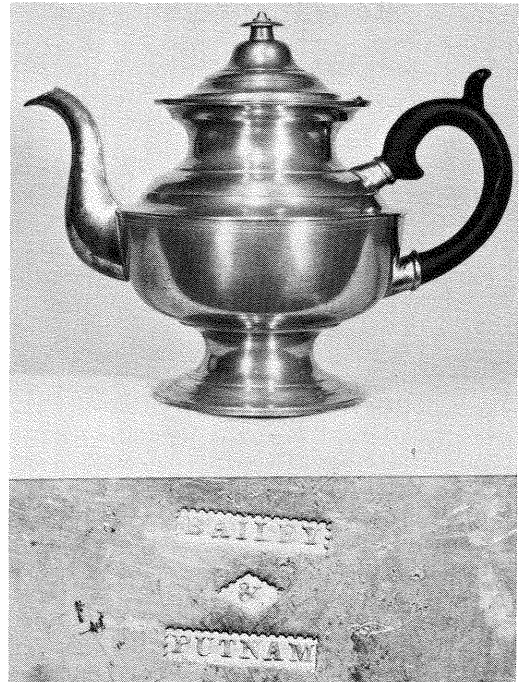


Fig. 3. Almost identical teapot to those shown in Figs. 1 and 2, made by Bailey & Putnam, Malden, c.1830-1835, with firm's touch below. All three teapots appear to have been made from the same body moulds. *Author's collection.*

ferent forms it was offering for sale, there must have been at least six or nine separate forms (depending on which way one looks at the number). It is possible the firm only made some of the parts of pieces it had for sale and bought from other makers parts it was unable to produce itself. If so, it also is possible that my teapot body could have been purchased from Putnam, directly or through Thomas Smith & Co., with the Cahill firm then soldering on a lid, spout and handle it made in its own shop. This is a distinct probability because parts from the same moulds have been found on products of both Putnam and Smith, so perhaps Cahill was likewise involved. But this is pure conjecture, and any further discussion would be merely more of the same.

The fact that two of the three principals of the Cahill firm completely disappeared from City directories after their 1845 listing would seem to indicate either that one or both had departed Boston for parts unknown, possibly to avoid the sheriff, or (an alternative one hopes they preferred) that they became employees of Thomas Smith & Co. as journeymen to work off debts incurred in their ill-fated venture.

For those interested in "specifications," vital statistics of my three teapots are as follows:

	J. W. Cahill & Co.	Putnam	Bailey & Putnam
Overall height	8 $\frac{1}{8}$ "	7 $\frac{3}{4}$ "	7 $\frac{3}{4}$ "
Height to brim	6 $\frac{1}{16}$ "	5 $\frac{15}{16}$ "	5 $\frac{15}{16}$ "
Brim diameter	4 $\frac{6}{32}$ "	4 $\frac{14}{32}$ "	4 $\frac{13}{32}$ "
Base diameter	4 $\frac{5}{16}$ "	4 $\frac{1}{16}$ "	4 $\frac{8}{16}$ "

In conclusion, I would greatly appreciate receipt of a description and/or photograph of any teapot or other piece of pewter or britannia stamped with the J. W. CAHILL & CO. touch mark. Please cooperate.

REFERENCES

1. Ledlie I. Laughlin, *Pewter In America*, Vol. II, p. 99.
2. Carl Jacobs, *Guide To American Pewter*, p. 52.
3. Flint Institute of Art, *American Pewter in the collection of Dr. and Mrs. Melvyn D. Wolf*, p. 17.
4. Charles L. Woodside, *Antiques*, May 1926, "Marked American Pewter," pp. 315-319 (see also John Carl Thomas, *American and British Pewter*, pp. 123-127).
5. Possibly Cahill, Smith and Morey may have worked for Burrage Yale or Luther Boardman in South Reading, Massachusetts before venturing into Boston, but this would leave them with an employment question because Boardman, who bought out Yale in 1835, moved to Meriden, Connecticut in 1837, some four years before they appeared in a Boston Directory.

ED. NOTE: *In addition to Cahill's #6 (or #9) pot mentioned in this article your editor owns #1 and #2 and John Carl Thomas has #3. Photos of these will appear in the next Bulletin. Should anyone know of additional forms photos would be appreciated. Possibly we can round out Cahill's line of merchandise. W. Goodwin.*

Henry Joseph – Master Pewterer

by Wayne A. Hilt

During the recent decade of fairly intense research on pewter, it has become apparent that the American Colonies relied heavily on British imports to satisfy an ever increasing demand for the metal. Several British pewterers emerge as the primary exporters to America.¹

A survey of the imported forms of the period indicates that Henry Joseph of London was not only a major exporter but also specialized in the production of holloware forms, many of which were specifically designed for the American trade. I like to call these items British-American pewter.

Henry Joseph's long and apparently successful career as a pewterer formally began with his admission, as yeoman, to the London Company of Pewterers on March 24, 1736. From that point through the remainder of the 18th century he operated his own active shop and also in partnerships with Francis Piggott and later with Richard Joseph.

During the third Quarter of the 18th century, Henry Joseph sent a large quantity of excellent and diversified holloware forms to America. A large percentage of those items were marked with one of several small initial touches, apparently used by Joseph primarily on export pewter, or were sent unmarked. These "export marks" were either not recorded or shown as unidentified in books on British pewter. Those omissions led to the erroneous attributions of Joseph's work to "unknown American makers" and such partnerships as Hamlin and Jones.² Some of these unmarked forms, due to their similarities with known American designs,

were attributed to such notable American pewterers as William Will and also generally to "Philadelphia" or "New York" makers. It is my intention now to finally reassign all of Henry Joseph's work back to him, and to show him as the master designer and craftsman that he was.

Henry Joseph had three small initial marks. The first of these is a shield shaped outline enclosing the initials "H.I" (Fig. 1). The second and third (Figs. 2 & 3) are both, the initials "H.J" enclosed in a rectangle with slightly rounded corners. These last two marks are similar, differing mainly in size.

Three more marks contained Henry Joseph's name rather than only initials. The first of these (Fig. 4) incorporates a scallop shell with



Fig. 1. Henry Joseph's "H.I" mark.

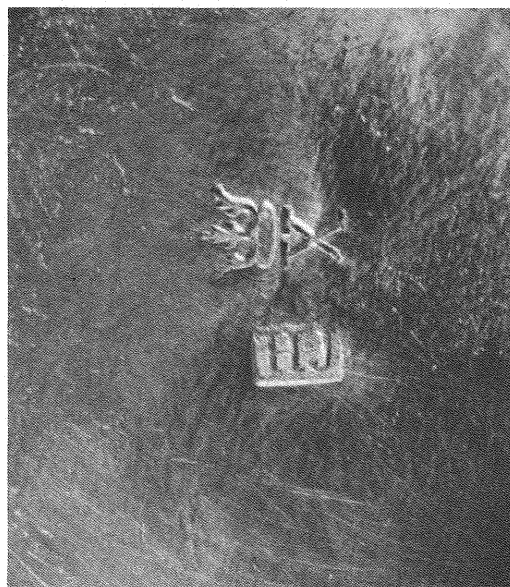


Fig. 2. Smaller of Henry Joseph's "H.J" mark.

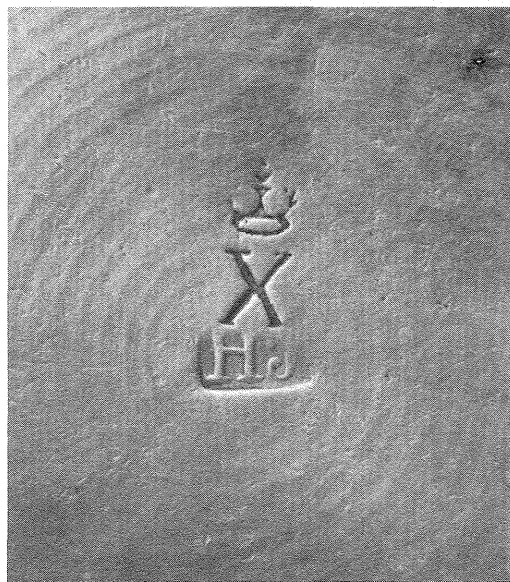


Fig. 3. Larger of Henry Joseph's "H.J" mark.

H. JOSEPH above and with LONDON below. The remaining two marks (Figs. 5 & 6) have HENRY above and JOSEPH below the scallop shell, and again differ primarily in size.

The marks shown as Figures 1, 2, 3, & 4 are found on holloware only. The mark shown as Fig. 5 is found on both flatware and holloware. The largest touch mark (Fig. 6) seems to be found exclusively on flatware.

Any question of the "H.I." touch (Fig. 1) being Henry Joseph's is quickly cleared up. In a previous article "H.I." An Answer And An End (P.C.C.A. bulletin no. 56;6/7;132) by John Carl Thomas, two different sized sauce boats are used as proof. One is marked with the smallest shell touch (Fig. 4) the other with "H.I." (Fig. 1). This "proof" is further strengthened by a sauce boat shown as Figure 8 which is struck with the "H.I." touch. This sauce boat is identical in dimensions to the larger of the two shown in Figure 7, which is marked with the smallest of the shell marks (Fig. 4). This proves, in my estimation, that "H.I." is indeed Henry Joseph.

Now we must tie the "H.J." touches to the others. Figure 9 shows a teapot which is marked

with the "H.I." mark. This teapot has a plain body, a high "stepped" lid, and a small spout with an unusually small opening. This spout is identical to the spout of the teapot shown in Figure 10 which is marked with the larger "H.J." touch (Fig. 2). The spouts are cut at different angles but close examination shows they were cast in the same mold.

The finial of the teapot in Figure 10 (marked "H.J.") is from the same mold as those of the teapots shown in Figures 11, 13B, 14 & 15. Two of these teapots are marked with name touches the other two with "H.I."

The overall design of the teapots shown in Figures 10, 12 & 14 is more than coincidental. They are of approximate pint, pint 1/2, and quart

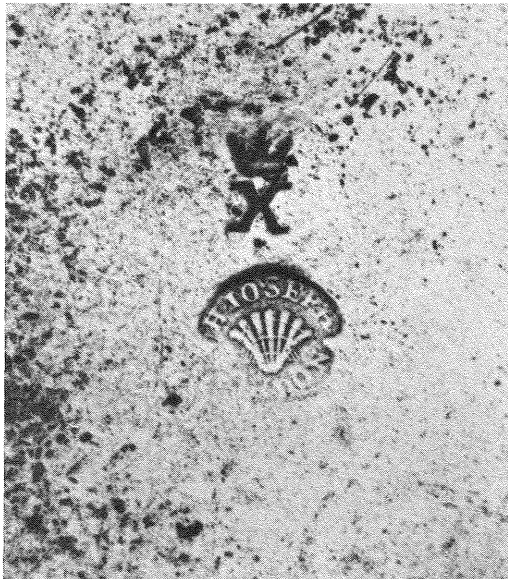


Fig. 4. Small "H. Joseph, London" mark. This is Henry Joseph's smallest name mark, used on holloware.

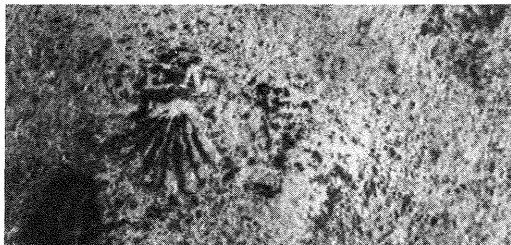


Fig. 5. Smaller of the two "Henry Joseph" shell marks.

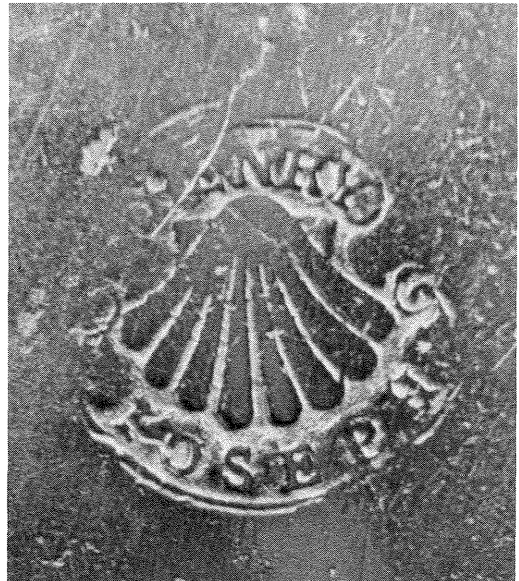


Fig. 6. Largest of the two "Henry Joseph" shell marks.

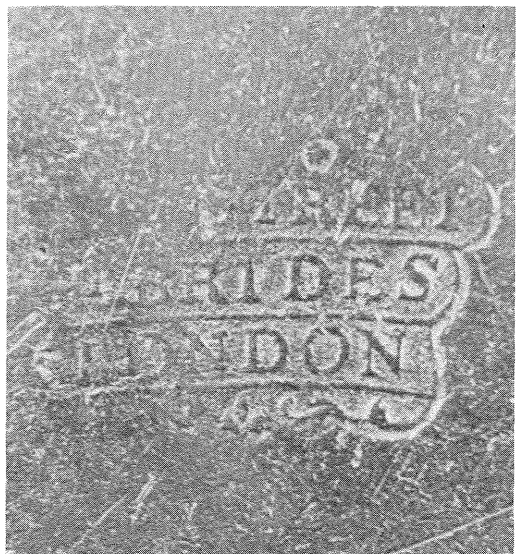


Fig. 6A. New Street touch used on flatware. A secondary touch.



Fig. 7. Two sauce boats *Collection of Mr. Charles V. Swain*
 Fig. 7A. 5 $\frac{5}{8}$ " from handle junction to tip of spout 2 $\frac{7}{8}$ " base dia. (sauce boat left)
 Fig. 7B. 4 $\frac{1}{8}$ " from handle junction to tip of spout 2 $\frac{1}{2}$ " base dia. (sauce boat right)



Fig. 8. Sauce boat, same dimensions as Fig. 7A.
Author's collection.

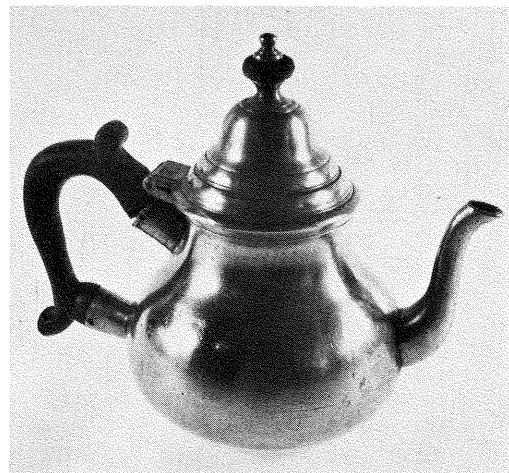


Fig. 9. Pint Capacity teapot. *Collection of Mrs. Lloyd Fowles.*



Fig. 10. Pint capacity teapot. Overall height 5 $\frac{3}{4}$ ", anti-wobble ring on lid 2 $\frac{3}{8}$ " dia., base dia. 3", body seam dia. 4 $\frac{3}{8}$ ". *Author's collection.*

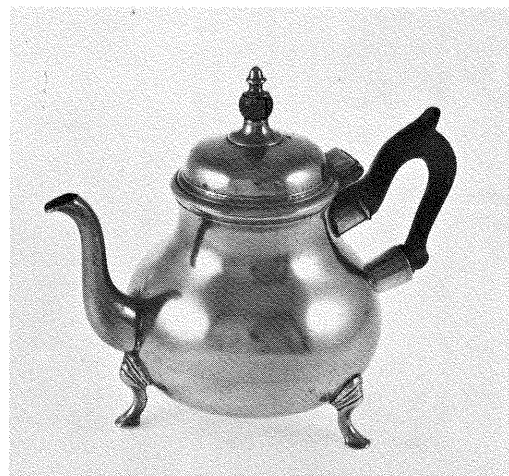


Fig. 11. Pint capacity footed teapot. Overall height 6", anti-wobble ring on lid 2 $\frac{1}{2}$ " dia., body seam dia. 4 $\frac{3}{8}$ ". *Author's collection.*

capacities respectively, and were made by Henry Joseph to possibly satisfy those customers who wanted the same design in different sizes. With the overlapping of parts on these teapots it is quite evident that the "H.J" touches (Figs. 3 & 4) belong to Henry Joseph.

Aside from the previously mentioned teapots there are others, the smallest I have seen (shown as Figure 15) being of approximately ½ pint capacity.

I only know of two examples of the footed style of teapot by this maker. They have plain bodies and low lids (Fig. 11). Perhaps sometime one of his other designs in teapots will also be found with feet.

Pewterers would sometimes purchase finished goods from other pewterers. One such example is a teapot shown in Figure 13A. This teapot is marked with Richard King's swan in oval touch which is overstruck with "H.I.". This teapot was possibly purchased in order to



Fig. 12. Quart capacity teapot in the Collection of Mr. & Mrs. Paul Glazier.

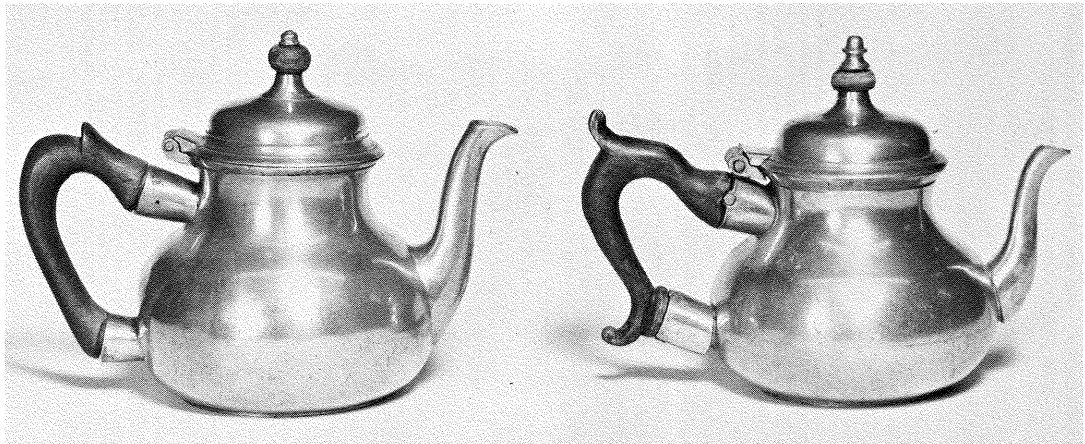


Fig. 13. Two teapots. Collection of Mr. Charles V. Swain.

Fig. 13A. Overall height 5¼", base dia. 3⅜", marked "H.I" cover "Richard King".

Fig. 13B. Overall height 5", base dia. 3⅜". Marked "H.I".

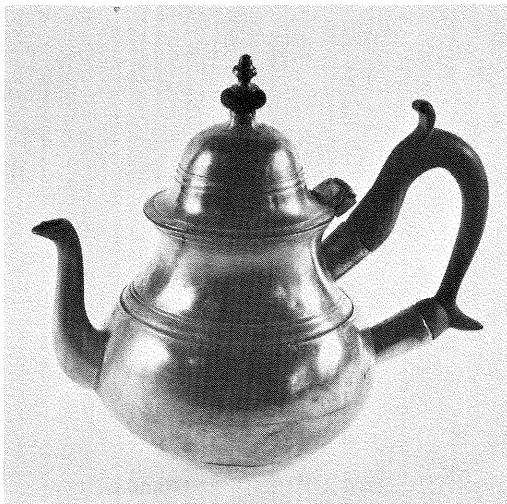


Fig. 14. 1½ pint teapot. Collection of Mr. & Mrs. Paul Glazier.

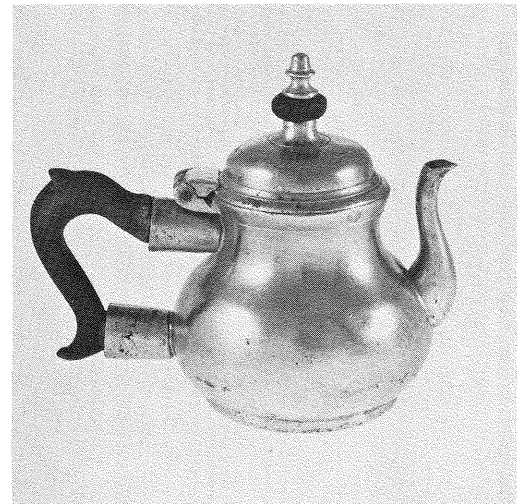


Fig. 15. ½ pint capacity teapot. Overall height 4¾", base dia. 2⅝". Collection of Mr. & Mrs. Gordon E. Perrin.



Fig 16. Footed cream jug. Overall height 4¼", height to lip (front) 3¾". *Author's collection.*



Fig. 16A. Close-up of handle on cream jug shown in Fig. 16.

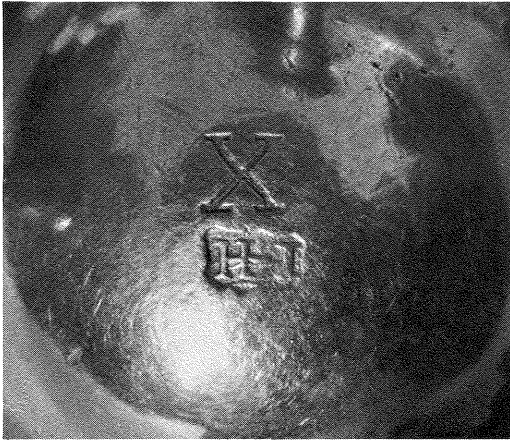


Fig. 17. "H.I." mark on cream jug in Fig. 16. *Author's collection.*

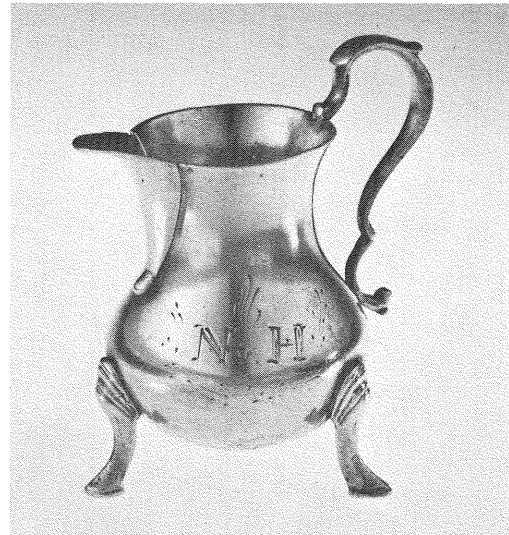


Fig. 18. "H.I." cream jug. Overall height 3⅞", height to lip in front 3¼". *Collection of The Connecticut Historical Society.*



Fig. 19. Two sugar bowls. *Collection of Mr. Charles V. Swain.*

Fig. 19A. Marked bowl with "H.I." touch. Top dia. 4¾", bottom dia. 2⅞", height without lid 2⅞". (left)
 Fig. 19B. Unmarked bowl. Top dia. 4¾", bottom dia. 3", height without lid 2⅞". (right)

fill a shortage in a shipment to the States.

Henry Joseph also made a fine selection of cream jugs. These delicate little objects which collectors covet so much were the most improperly attributed items of this makers line. Unmarked examples of the "high style" creamer were found before any marked examples and they are so similar in design to those made in Philadelphia by William Will and others that it seemed logical to attribute them to the Philadelphia group. Fortunately, two examples of this "high style" creamer have been found, both struck with the "H.I." touch. (see Figs. 16, 16A, & 17)

In my opinion these are as fine a fancy cream jug as can be found. The "purist" American pewter collector may be disappointed that the cream jug he or she thought to be American is really English. Most general collectors however, will appreciate them for what they are, a great little form by a master of the craft.

This same style creamer is found on a pedestal base using the same upper portion as the footed type. (Fig. 21C)

An earlier style of cream jug is also found

with and without feet. They have a plain lip with an applied spout. An example of this style with feet is shown in Figure 18 and is marked with the "H.I." touch.³

With tea and cream goes . . . sugar. Figures 19A & B show two fine examples of sugar-bowls by this maker, one of which has handles



Fig. 20. Sugar bowl by William Eddon (cott. 1503) Dimensions the same as Fig. 19A. Collection of Mr. Webster Goodwin.



Fig. 21. More items in the Collection of Mr. Charles V. Swain.

Fig. 21A. Pepper pot marked "H.I." (Fig. 1) Height 4 $\frac{7}{8}$ ". (left)

Fig. 21B. 9 $\frac{1}{2}$ " Smoothrimmed plate with Henry Joseph's large name mark (Fig. 6).

Fig. 21C. Unmarked. Height to lip 3 $\frac{7}{8}$ ", base dia. 2". (center)

Fig. 21D. Pepper pot marked as 21A, Height 4 $\frac{1}{2}$ " (right)

and is marked with the "H.I." touch. The handleless bowl is unmarked but attributed to this man by two features. First, the bowl is of the same size as the handled one, and secondly, the finial on this example is the same as the finials of the teapots in Figures 10, 11 etc.

I had originally thought that this man originated the pewter sugar bowl in England, but this may be incorrect. A handled sugar bowl nearly identical to the example shown in Figure 19A is shown in Figure 20 and bears the touch of William Eddon. The lids and bowls of Figures 19A & 20 are from the same molds, but the handles vary slightly. Although William Eddon preceded Henry Joseph in his working period, approximately 1689-1737, these bowls may be contemporary. Eddon's possibly having been made at the end of his career and Joseph's at the beginning of his.

There is the possibility that these bowls are of an earlier origin than the working periods of these two pewterers. Note that the handles very closely resemble handles on early posset cups.

Henry Joseph made two styles of sauce boats. The first is the earlier "plain style" which is found in two sizes. They resemble an inverted cap on a pedestal base with an "S" curved handle. (Figs. 7A & B). The second variety is of the "high style" and is very successful in form. Three bold feet attached to a plain, heavy cast, body with an acanthus leaf handle of the double "C" scroll variety yields the fanciest sauce boat I have ever seen in pewter. An example of one of these is pictured in Mr. Ledlie Laughlin's book *Pewter In America, Its Makers And Their Marks* Vol. 1 plate XLII figure 273 mark 594.

I know of two sizes of broth bowls by this man. One marked "H.I." is shown in figure 22. Again this bowl is of Joseph's typical sturdy construction and quality.

There are two varieties of pepperpots by Henry Joseph, both of pleasing form and sturdy construction. Figures 21A & D show these styles which are both marked with the "H.I." touch (Fig. 1).

I have seen but one tankard by this man and I am unable to provide a photograph of this piece as its present whereabouts is unknown to me. The tankard has a double domed lid with a solid "chair-back" thumbpiece with raised shield. The body, more slender than most 18th century tankards, has one low fillet and molded base. The handle is of the variety found on late 18th century pub pots, with a flat "attention" terminal at the lower end. The uncommon feature of a reinforcing plate, or escution, between the upper junction of the handle and the body shows the concern of this maker for durable construction.

Henry Joseph's finial forté seems to be in the line of flagons. A fine pair of "spire" flagons are pictured in Figure 23. These bear a small lion passant touch struck twice along with the "H.I." mark (Fig. 24). Another flagon with the lion mark is pictured in Christopher Peal's book

British Pewter & Britannia Metal plate 10. Carl Jacobs 'Guide To American Pewter' pictures a similar flagon marked "H.I." on page 170 figure 42.

This maker also produced another flagon form, probably for "ale house" use. These are found both with and without lids and spouts, have plain bodies, flared bases, and hollow "strap type" handles. This form seems to have been used only in England and was apparently not intended for export. I unfortunately could not find an example to photograph for this article.

As far as Henry Joseph's flatware is concerned, I have seen plates in the 8"-10" range with smooth and reeded rims. Other sizes including dishes and chargers are found bearing marks of the partnerships with Francis Piggott and Richard Joseph.

The touches used on flatware consist of the larger tow of the three shell marks (Figs. 5 & 6). Secondary marks were sometimes used along with a shell touch, Figure 6 A shows the "St. Brides" mark. Also, Henry Joseph sometimes used "made in London" and "superfine hard metal" dies.⁴

I have seen other forms by this man when in partnership with Richard Joseph but, the greatest number of forms seem to be his own. This man's variety of forms and styles indicates his ability for keeping up with changing trends in the market place.

The quality of his work and excellence in design, in my opinion, warrants the honor bestowed upon him in 1771 when The London Company of Pewterers elected him to the rank of Master of the Company. An honor well deserved.

All photos by Wayne A. Hilt.



Fig. 22. Broth bowl. Overall height 3½", base dia. 3¾", top dia. 5¾". Collection of The Connecticut Historical Society.



Fig. 23. Pair of spire flacons. Overall height 12¾", height to lip 9½", base dia. 6⁷/₁₆". Collection of Mr. & Mrs. Joel Hillman.



Fig. 24. "H.I." mark on flacon on right in Fig. 23. Also showing small lion touch.

REFERENCES

1. These pewterers were mainly from the London and Bristol guilds and include such makers as John Townsend, Townsend and Compton, and Samuel Ellis from London, and Robert Bush Sr. Robert Bush Jr. Allen Bright, and the unknown "sheaf of wheat" touch from Bristol.
2. Jacobs, *A Guide to American Pewter*, page 108 figures 25 & 26.
3. Laughlin's *Pewter in America its Makers and Their Marks*, Vol 1 plate XXX figures 203 & 205 (mark 594) show two of Henry Joseph's creamers.
4. Cotterell, *Old Pewter its Makers and Marks* page 246 maker 2686 shows drawings of several of Joseph's touches including "super-fine hard metal" and "made in London."

A Checklist of the Extant Pewter of Parks Boyd, Philadelphia

By John H. Carter, Sr.

In 1924 J. B. Kerfoot classified the pewterers who made eight inch plates into four grades of rarity. Parks Boyd was listed with those of the second grade. In 1930 Philip G. Platt wrote that Parks Boyd was a superior craftsman whose product was uniformly excellent in quality. Ledlie I. Laughlin in 1969 repeated a statement made by J. B. Kerfoot nearly a half-century earlier that Boyd's metal is excellent and existing examples are by no means easy to find. The compiler of this check list has concluded that extant Parks Boyd pewter is as rare as that of Johann Christoph Heyne and much rarer than extant examples of pewter made by William Will. The working dates of Parks Boyd were 1795-1819.

I. BASINS (4 examples)

1. Basin
Description: Diam. 6"
Mark: P. Boyd Phila. (but not described)
Owner: Joseph H. Kler, M.D., Bound Brook, N.J.
Bibliography: MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. 1961.
2. Basin
Description: Diam. 6½"
Mark: Small eagle facing left (Laughlin 545)
Owner: Not stated.
Bibliography: Described by Carl Jacobs in GUIDE TO AMERICAN PEWTER page 44.
3. Basin
Description: Diam. 7"
Mark: P. Boyd Phila. (but not described)
Owner: John J. Evans, Jr. Winterthur, Del.
Bibliography: EARLY AMERICAN PEWTER — JOHN J. EVANS COLLECTION — Plate III, No. 22
4. Basin
Description: Diam. 9"
Mark: Large eagle facing right (Laughlin 544)
Owner: Present owner not known to compiler.
Bibliography: Offered for sale by Thomas D. and Constance R. Williams in 1961

II. BOX (1 example)

5. Box
Description: Diam. between 6" and 7", covered, circular, three lugs evidently

for carrying a tray or separator.
Mark: Large eagle for facing right (Laughlin 544)
Owner: Ex collection Wilmer Moore.
Bibliography: Illustrated by Laughlin in PEWTER IN AMERICA — Plate XL Fig. 257

III. DISHES (20 examples)

6. Dish
Description: Diam. 9" deep dish
Mark: Small eagle facing left (Laughlin 545)
Owner: Not stated
Bibliography: Reported by Ledlie I. Laughlin in PEWTER IN AMERICA Vol. II, page 61 and by Carl Jacobs in GUIDE TO AMERICAN PEWTER page 43.
7. Dish
Description: Diam 9" deep dish
Mark: Large eagle facing right (Laughlin 544)
Owner: Not stated
Bibliography: Reported by Ledlie I. Laughlin in PEWTER IN AMERICA Vol. II, page 61 and by Carl Jacobs in GUIDE TO AMERICAN PEWTER — page 43.
8. Dish
Description: Diam. 10¹⁵/₁₆" deep dish
Mark: P. Boyd/Phila. in rectangle (Laughlin 546)
Owner: Joseph H. Kler, M.D. Bound Brook, N.J.
Bibliography: MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. — 1961
9. Dish
Description: Diam. 11" deep dish
Mark: Large eagle facing right (Laughlin 544)
Owner: William M. Goss, Jr., Waterbury, Conn.
Bibliography: Wm. Goss letter to compiler Feb. 14, 1955
10. Dish
Description: Diam. 11" deep dish
Mark: Boyd (but not described)
Owner: New Caanan Historical Society
Bibliography: THE PEWTER COLLECTION OF THE NEW CAANAN HISTORICAL SOCIETY — Cocks, No. 515
11. Dish
Description: Diam. 12" semi-deep dish
Mark: P. Boyd/Phila. in rectangle (Laughlin 546)
Owner: Joseph H. Kler, M.D., Bound Brook, N.J.
Bibliography: MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. — 1961

12. Dish
Description: Diam. 12", shallow dish, reeded rim
Mark: P. Boyd/Phila. in rectangle (Laughlin 546)
Owner: Joseph H. Kler, M.D. Bound Brook, N.J.
Bibliography: Listed in MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. — 1961
13. Dish
Description: Diam. 12½" shallow dish, reeded rim
Mark: P. Boyd/Phila. in rectangle (Laughlin 546) and large eagle facing right (Laughlin 544)
Owner: The Currier Gallery of Art, Manchester, New Hampshire
Bibliography: Illustrated and described in PEWTER IN AMERICA 1650-1900 — Currier Gallery of Art, page 22 and page 65.
14. Dish
Description: Diam. 12½" deep dish
Mark: P. Boyd/Phila. in rectangle (Laughlin 546)
Owner: not stated
Bibliography: Reported by Carl Jacobs in GUIDE TO AMERICAN PEWTER, page 43
15. Dish
Description: Diam. 12¾" flat dish
Mark: P. Boyd Phila. (but not described)
Owner: John J. Evans, Jr. Winterthur, Delaware
Bibliography: Illustrated in EARLY AMERICAN PEWTER — JOHN J. EVANS, JR. COLLECTION, Plate III, No. 21
16. Dish
Description: Diam. 13" deep dish
Mark: P. Boyd/Phila. in rectangle (Laughlin 546)
Owner: Not stated
Bibliography: Reported by Carl Jacobs in GUIDE TO AMERICAN PEWTER page 43
17. Dish
Description: Diam. 13" deep dish
Mark: Large eagle facing right (Laughlin 544)
Owner: Not stated
Bibliography: Reported by Carl Jacobs in GUIDE TO AMERICAN PEWTER — page 43
18. Dish
Description: Diam. 13"
Marks: Large eagle facing right (Laughlin 544) and P. Boyd/Phila. in rectangle (L. 546)
Owners: Dr. and Mrs. Melvyn Wolf, Flint, Mich.
- Bibliography: AMERICAN PEWTER IN THE COLLECTION OF DR. AND MRS. MELVIN D. WOLF — Flint Institute of Fine Arts 1973 — page 13.
19. Dish
Descriptions: Diam. 13½" flat dish
Mark: Not stated
Owner: Not stated
Bibliography: Reported by Ledlie I. Laughlin in PEWTER IN AMERICA VOL. II page 61
20. Dish
Description: Diam. 13⁹/₁₆" flat dish
Mark: Not stated
Owner: Not stated
Bibliography: Reported by Ledlie I. Laughlin in PEWTER IN AMERICA VOL. II page 61
- IV. MUGS (20 examples)
21. Mug
Description: Pint, drum-shaped, hollow handle with terminal bud.
Mark: On inside bottom, small eagle facing left (L. 545)
Owner: Owned in 1924 by J.B. Kerfoot
Bibliography: Illustrated in AMERICAN PEWTER — Kerfoot, fig. 115
22. Mug
Description: Pint, drum-shaped, hollow handle with terminal bud.
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: William M. Goss, Jr. Waterbury, Conn.
Bibliography: Wm. Goss letter to compiler Feb. 14, 1955
23. Mug
Description: Pint, drum-shaped H. 4½", base diam. 3¹⁵/₁₆"
Mark: P. Boyd/Phila. in rectangle (L 546)
Owner: Brooklyn Museum.
Bibliography: AMERICAN PEWTER AT THE BROOKLYN MUSEUM. No. 144
24. Mug
Description: Pint, drum-shaped, hollow handle with bud terminal H. 4½", rim diam. 3¾", base diam. 3⅞"
Mark: P. Boyd/Phila. in rectangle (L546, on inside bottom)
Owner: John H. Carter, Trevorton, Pa. Used by Derry Presbyterian Church, Northumberland County (presently Montour County) Pa.
Bibliography: Measurements made by compiler.
25. Mug
Description: Pint, H 4½" drum-shaped
Mark: P. Boyd/Phila. (but not described)
Owner: Joseph H. Kler, Bound Brook, N.J.
Bibliography: AMERICAN PEWTER FROM THE COLLECTIONS OF MRS.

- ROBERT D. GROFF, DR. JOSEPH H. KLER, MR. JOHN H. McMURRAY — No. 57
26. Mug
Description: Pint, drum-shaped
Mark: P. Boyd/Phila. (but not described)
Owner: John J. Evans, Jr. Winterthur, Delaware
Bibliography: Illustrated in EARLY AMERICAN PEWTER — JOHN J. EVANS, JR. COLLECTION, Plate III, No. 24
27. Mug
Description: Pint, drum-shaped, hollow handle with bud terminal
Mark: P. Boyd/Phila. in rectangle (L546)
Owners: Dr. and Mrs. Melvyn D. Wolf, Flint, Mich.
Bibliography: AMERICAN PEWTER IN THE COLLECTION OF DR. AND MRS. MELVYN WOLF — FLINT INSTITUTE OF FINE ARTS
28. Mug
Description: Pint, drum shaped, base diam. 3 $\frac{7}{8}$ " , hollow handle with bud terminal (H. 4 $\frac{1}{8}$ " , Top diam. 3 $\frac{1}{4}$ ")
Mark: Small eagle facing left (L545) (Jacobs 51)
Owner: Abraham Brooks, North Easton, Mass.
Bibliography: Letter from William O. Blaney, Wellesley Hills, Mass., Mar. 14, 1974
29. Mug
Description: Pint. H. 4 $\frac{1}{8}$ " Single curved handle with hooded bud terminal
Mark: Small eagle facing left (L545)
Owners: Mr. and Mrs. H. Hill Sandidge, Jr., Richmond, Va.
Bibliography: Exhibited at the Virginia Museum, Richmond, Va. Apr. 27 to June 6, 1976. Described and illustrated in AMERICAN PEWTER, copyrighted by Virginia Museum, 1976.
- 29A. Mug
Description: Pint. H 4 $\frac{1}{8}$ " , rim diam. 3 $\frac{1}{4}$ " , base diam. 3 $\frac{7}{8}$ " . single curved handle with bud terminal.
Mark: P. Boyd/Phila. in rectangle (L546) on inside bottom.
Owner: Museum of Fine Arts, Boston, Mass., ex collection Mrs. Stephen S. FitzGerald.
Bibliography: Listed in AMERICAN PEWTER IN THE MUSEUM OF FINE ARTS, BOSTON, page 113.
30. Mug
Description: Drum-shaped, hollow handle with bud terminal
Mark: P. Boyd/Phila. (but not described)
Owner: Pennsylvania Museum and School of Industrial Art, Philadelphia.
Bibliography: Illustrated in PRACTICAL
- BOOK OF AMERICAN ANTIQUES — Eberlein and McClure page 203.
31. Mug
Description: Quart, drum-shaped, hollow handle with terminal bud.
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: William M. Goss, Jr., Waterbury, Conn.
Bibliography: William Goss letter to compiler Feb. 14, 1955
32. Mug
Description: Quart H. 5 $\frac{1}{2}$ "
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Brooklyn Museum
Bibliography: AMERICAN PEWTER AT THE BROOKLYN MUSEUM — No. 154
33. Mug
Description: Quart, drum-shaped, hollow handle with bud terminal.
Mark: P. Boyd/Phila. (but not described)
Owner: John J. Evans, Jr. Winterthur, Delaware
Bibliography: Illustrated in EARLY AMERICAN PEWTER — JOHN J. EVANS COLLECTION — Plate III, No. 23
34. Mug
Description: Quart, drum-shaped, hollow handle with bud terminal, H. 5 $\frac{3}{8}$ ". Top Diam. 3 $\frac{7}{8}$ ". Bottom diam. 4 $\frac{1}{2}$ ". Volume 1 $\frac{1}{8}$ Quarts. Wt. 24 oz.
Mark: Not Stated
Owners: Mr. and Mrs. Charles Baughn, Sewickley, Pa.
Bibliography: Information Submitted by Mr. Baughn at Hershey, Pa. Spring 1975 meeting of the Pennsylvania Regional Group, P.C.C.A.
35. Mug
Description: Quart. H. 5 $\frac{3}{8}$ ". Single curved handle with hooded bud terminal
Mark: P. Boyd/Phila. in rectangle (L546)
Owners: Mr. and Mrs. H. Hill Sandidge, Jr., Richmond, Va.
Bibliography: Exhibited at the Virginia Museum, Richmond, Va. April 27 to June 6, 1976. Described and Illustrated in AMERICAN PEWTER, copyrighted by the Virginia Museum 1976.
36. Mug
Description: Pint, barrel-shaped, two quadruple fillets, hollow handle with bud terminal.
Mark: P. Boyd/Phila. (but not described)
Owner: John J. Evans, Jr., Winterthur, Delaware
Bibliography: Illustrated in EARLY AMERICAN PEWTER — JOHN J. EVANS, JR. COLLECTION — Plate III. No. 25.
37. Mug
Description: Quart, barrel-shaped, two

- heavy fillets.
 Mark: Small eagle (L545) inside bottom.
 Owner: Ex. collection Phillip G. Platt, Wallingford, Conn.
 Bibliography: Illustrated in: PEWTER IN AMERICA — Laughlin, Plate XX; ANTIQUES Nov. 1930; AMERICAN AND BRITISH PEWTER — John Carl Thomas 1976, page 58.
38. Mug
 Description: Barrel-shaped, hollow handle with terminal bud, two heavy triple-ring fillets
 Mark: Not given
 Owner: Metropolitan Museum of Art, New York. Gift of Joseph France, 1943
 Bibliography: COLLECTING AMERICAN PEWTER — Katherine Ebert 1973. Illustrated, page 36.
39. Mug
 Description: Barrel-shaped. H 5 $\frac{5}{8}$ ". Diam. of top and bottom 3 $\frac{7}{8}$ " C-handle with bud terminal
 Mark: Small eagle (L545)
 Owner: Salem Lutheran Church, Reamstown, Pa.
 Bibliography: Seen by compiler at the Lancaster, Pa. P.C.C.A. meeting Oct. 25, 1975. Illustrated in P.C.C.A. Bulletin No. 7, fig. 10, page 99, 2/76.
- V. PITCHERS (1 example)
40. Pitcher
 Description: Covered water pitcher, barrel-shaped body with two broad fillets, hollow handle with bud terminal and lid with urn finial and attached thumbpiece. Overall H. 8 $\frac{3}{8}$ ", base diam. 4 $\frac{1}{2}$ ". Earliest marked American water pitcher.
 Mark: Large eagle facing right (L544)
 Owner: Brooklyn Museum. Ex. collection J.W. Poole.
 Bibliography: AMERICAN PEWTER AT THE BROOKLYN MUSEUM — No. 164. Illustrated in PEWTER IN AMERICA — Laughlin, Plate XLII, Fig. 274, also in AMERICAN PEWTER — Meredith, Fig. 31, and in A HISTORY OF AMERICAN PEWTER — Montgomery, page 130.
- VI. PLATES (28 examples)
41. Plate
 Description: Diam. 6 $\frac{1}{4}$ ", reeded rim, diam. of rim $\frac{13}{16}$ "
 Mark: Small eagle facing left (L545)
 Owner: Ledlie I. Laughlin
 Bibliography: Listed by Carl Jacobs in GUIDE TO AMERICAN PEWTER, page 43. Illustrated in PEWTER IN AMERICA — Laughlin, plate IX, fig. 34
42. Plate
 Description: Diam. 6 $\frac{1}{4}$ ", reeded rim.
 Mark: Large eagle facing right (L544)
 Owner: Dr. Donald M. Herr, Lancaster, Pa.
 Bibliography: Owner's letter to compiler Mar. 5, 1974
43. Description: Diam. 7 $\frac{7}{8}$ ", reeded rim
 Mark: Large eagle facing right (L544)
 Owner: Brooklyn Museum
 Bibliography: AMERICAN PEWTER IN THE BROOKLYN MUSEUM — No. 237
44. Plate
 Description: Diam. 7 $\frac{7}{8}$ ", reeded rim
 Mark: Large eagle facing right (L544)
 Owner: Joseph H. Kler, M.D., Bound Brook, N.J.
 Bibliography: Listed in MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. — 1961
45. Plate
 Description: Diam. 7 $\frac{7}{8}$ ", reeded rim
 Mark: Large eagle facing right (L544)
 Owner: Yale University
 Bibliography: Described in AMERICAN PEWTER — CARVAN AND OTHER COLLECTIONS AT YALE — Yale University, page 56, No. 195
46. Plate
 Description: Diam. 7 $\frac{7}{8}$ ", reeded rim
 Mark: Large eagle facing right (L544)
 Owner: William M. Goss, Jr. Waterbury, Conn.
 Bibliography: Owner's letter to compiler 2/14/1955
47. Plate
 Description: Diam. 7 $\frac{7}{8}$ ", reeded rim
 Mark: Large eagle facing right (L544); (J52)
 Owner: Lola S. Reed, M.D., Phoenixville, Pa.
 Bibliography: Reported to compiler by Dr. Reed at the Phoenixville 1975 Pennsylvania Regional Meeting, P.S.E.A.
48. Plate
 Description: Diam. 7 $\frac{7}{8}$ "
 Mark: P. Boyd/Phila. in rectangle (L546)
 Owner: Bernard Esner, Peekskill, N.Y.
 Bibliography: Examined by compiler at the P.C.C.A. open house of Mr. and Mrs. Esner May 8, 1976, in conjunction with the spring P.C.C.A. meeting.
49. Plate
 Description: Diam. 7 $\frac{7}{8}$ "
 Mark: Large eagle facing right (L544); (L544a)
 Owners: Mr. and Mrs. H. Hill Sandidge, Jr. Richmond, Va.
 Bibliography: Exhibited at the Virginia Museum, Richmond, Va. April 27 to June 6, 1976. Described and illustrated in AMERICAN PEWTER — copyright by the Virginia Museum 1976

- 49A. Plate
Description: Diam. 7 $\frac{7}{8}$ ", width of rim 1 $\frac{1}{8}$ ", H $\frac{3}{8}$ ".
Mark: P. Boyd/Phila. in rectangle (L546).
Owner: Museum of Fine Arts, Boston, Mass., ex collection Mrs. Stephen S. FitzGerald.
Bibliography: Listed in AMERICAN PEWTER IN THE MUSEUM OF FINE ARTS, BOSTON, page 113.
- 49B. Plate
Description: Diam. 7 $\frac{7}{8}$ ", width of rim: 1 $\frac{1}{8}$ ", H $\frac{3}{8}$ ".
Mark: Large eagle facing right (L544)
Owner: Museum of Fine Arts, Boston, Mass., ex collection Mrs. Stephen S. FitzGerald.
Bibliography: Listed in AMERICAN PEWTER IN THE MUSEUM OF FINE ARTS, BOSTON, page 113.
50. Plate
Description: Diam. 7 $\frac{15}{16}$ ", reeded rim width 1 $\frac{3}{16}$ "
Mark: Large eagle facing right (L544)
Owner: Ledlie I. Laughlin, Princeton, N.J.
Bibliography: Illustrated in PEWTER IN AMERICA — Laughlin Plate VIII, No. 25
51. Plate
Description: Diam. 7 $\frac{15}{16}$ " width of reeded rim 1 $\frac{3}{16}$ "
Mark: Large eagle facing right (L544)
Owner: John H. Carter, Sr., Trevorton, Pa.
Bibliography: Measurements by owner.
52. Plate
Description: Diam. 8" range, reeded rim
Mark: Large eagle facing right (L544)
Owner: Joseph H. Kler, M.D., Bound Brook, N.J.
Bibliography: Listed in MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. — 1961.
53. Plate
Description: Diam. 8", reeded rim
Mark: P. Boyd Phila. (but not described)
Owner: Ex. collection of Mr. and Mrs. Edwin L. Rothchild, Elkins Park, Pa. Sold at Pennypacker, Kenhorst, Pa. auction April 27, 1963
Bibliography: Pennypacker sale catalogue for Apr. 25-28, 1963.
54. Plate
Description: Diam. 8", reeded rim
Mark: P. Boyd/Phila. (but not described)
Owner: Ohio Historical Society
Bibliography: Illustrated in ANTIQUES JOURNAL — June 1960, page 34
55. Plate
Description: Diam. 8 $\frac{1}{2}$ ", smooth rim
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Not stated
Bibliography: Described by Carl Jacobs in GUIDE TO AMERICAN PEWTER, page 43.
56. Plate
Description: Diam. 8 $\frac{5}{8}$ ", reeded rim
Mark: P. Boyd/Phila. (but not described)
Owner: Not stated
Bibliography: Reported by Ledlie I. Laughlin in PEWTER IN AMERICA, page 61
57. Plate
Description: Diam. 8 $\frac{3}{4}$ ", smooth rim
Mark: P. Boyd/Phila. (but not described)
Owner: Not stated.
Bibliography: Described by Ledlie I. Laughlin in PEWTER IN AMERICA — VOL. III, page 145
58. Plate
Description: Diam. 9", width of reeded rim 1"
Mark: Large eagle facing right (L544)
Owner: Ledlie I. Laughlin, Princeton, N.J.
Bibliography: Illustrated in PEWTER IN AMERICA — Laughlin, plate IX, fig. 31.
59. Plate
Description: Diam. 9", reeded rim
Mark: Large eagle facing right (L544)
Owner: Present owner not known to compiler.
Bibliography: Offered for sale by Thomas D. And Constance Williams in 1961.
60. Plate
Description: Diam. 9", smooth brim
Mark: Large eagle facing right (L544)
Owners: Dr. and Mrs. Melvyn D. Wolf, Flint, Mich.
Bibliography: AMERICAN PEWTER IN THE COLLECTION OF DR. AND MRS. MELVYN WOLF — Flint Institute of Fine Arts — 1973 — page 13
- 61.- FOUR DEEP PLATES
64. Description: Diam. 9", all with hammered booges. Used as collection plates
Mark: Large eagle facing right (1544), on outside bottom
Owner: Salem Evangelical Lutheran Church, Reamstown, Pa.
Bibliography: Seen by compiler at the P.C.C.A. fall meeting, Lancaster, Pa. Oct. 25, 1975
65. Plate
Description: Diam. 9 $\frac{1}{2}$ ", smooth rim
Mark: Large eagle facing right (L544)
Owner: Not stated
Bibliography: Reported by Carl Jacobs in GUIDE TO AMERICAN PEWTER, page 43
66. Plate
Description: Diam. 9 $\frac{1}{2}$ ", smooth rim
Mark: Small eagle facing left (L545)
Owner: Not stated

Bibliography: Reported by Carl Jacobs in GUIDE TO AMERICAN PEWTER, page 43.

VII. SUGAR BOWLS (7 examples)

67. Sugar Bowl
Description: H. 4 $\frac{5}{8}$ ", covered circular bowl with sides double incused toward stepped pedestal base, beading on rim and base, lid with finial and beaded rim
Mark: None. Attributed to P. Boyd because lid is identical to that on a marked P. Boyd covered pitcher.
Owner: Brooklyn Museum, ex. collection J. W. Poole
Bibliography: Illustrated and described in PEWTER IN AMERICA — Laughlin, Plate XXIX, No. 199; P.C.C.A. Bulletin 49, June 1963, pages 176 and 177; A HISTORY OF AMERICAN PEWTER — Montgomery, page 130
68. Sugar Bowl
Description: H. 4 $\frac{5}{8}$ "
Mark: No mark (Attributed)
Owners: Mr. and Mrs. Merrill G. Beede, Alexandria, Va.
Bibliography: Exhibited at the Virginia Museum, Richmond, Va. Apr. 27-June 6, 1976. Described and illustrated in AMERICAN PEWTER — Copyright by the Virginia Museum 1976.
69. Sugar Bowl
Description: Covered, diam. 5", sides double incused toward stepped pedestal base, beading on rim and base, lid with urn finial and beaded rim
Mark: None. Lid identical to that on a marked Boyd covered pitcher (No. 40 of this checklist).
Owners: Dr. and Mrs. Melvyn Wolf, Flint, Mich.
Bibliography: AMERICAN PEWTER IN COLLECTION OF DR. AND MRS. WOLF — Flint Institute of Fine Arts. 1973, page 13
70. Sugar Bowl
Description: Covered circular bowl, sides double-incused toward stepped pedestal base
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Not stated
Bibliography: Listed by Carl Jacobs in GUIDE TO AMERICAN PEWTER, page 44
- 71.- Sugar Bowls
72. Description: Covered circular bowls with sides double-incused toward stepped pedestal base.
Mark: None. Attribution based on similarity of lid to that on a marked P. Boyd pitcher (No. 40 of this checklist)
Owner: Charles V. Swain, Doylestown, Pa.
Bibliography: Exhibited at P.C.C.A.

Doylestown meeting 1968. Listed in catalogue of Swain collection.

73. Sugar Bowl
Description: Sides double-incused toward stepped pedestal base, lid with urn finial and beaded rim
Mark: None. Lid identical to that on a marked P. Boyd covered pitcher (No. 40 of this checklist).
Owner: Lola S. Reed, M.D. Phoenixville, Pa.
Bibliography: Reported by Dr. Reed to compiler at the Phoenixville Pa. Regional Meeting P.C.C.A. Fall, 1974.

VIII. TANKARDS (8 examples)

74. Tankard
Description: Quart capacity, drum-shaped body, no bands, truncated double-domed lid, open thumbpiece, hollow handle with bud terminal, H. 6 $\frac{3}{4}$ ", top diam. 3 $\frac{7}{8}$ ", base diam. 4 $\frac{5}{8}$ ".
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Edward E. Minor
Bibliography: Illustrated in: PEWTER IN AMERICA — Laughlin Plate XVII, Fig. 103; ANTIQUES, Sept. 1938; AMERICAN AND BRITISH PEWTER — edited by John Carl Thomas, 1976, Page 72, Fig. 8.
75. Tankard
Description: Quart capacity, drum-shaped body
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: William M. Goss, Jr., Waterbury, Conn.
Bibliography: Wm. Goss letter to compiler Feb. 14, 1955
76. Tankard
Description: Quart capacity, drum-shaped body, beading around lip, two heavy tripple-reed bands surrounding drum, truncated double-domed lid, thumbpiece, hollow handle with bud terminal, H. 6 $\frac{3}{4}$ ", top diam. 3 $\frac{7}{8}$ ", base diam. 4 $\frac{5}{8}$ ".
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Edward E. Minor
Bibliography: Illustrated in: PEWTER IN AMERICA — Laughlin Plate XVII, Fig. 104; ANTIQUES, Sept. 1938; AMERICAN AND BRITISH PEWTER — edited by John Carl Thomas, 1976, Page 72, Fig. 8.
77. Tankard
Description: Quart capacity, drum-shaped body, two heavy tripple-reed bands surrounding drum, truncated double-domed lid, thumbpiece, hollow handle with bud terminal, H. 7 $\frac{7}{16}$ "
Mark: P. Boyd/Phila. (but not described)
Owner: Winterthur Museum, Winterthur, Delaware, catalogue No. 52.293 Gift of Charles K. Davis, 1952

78. Tankard
Description: Quart capacity, drum-shaped, two fillets surround drum, H. 7½".
Mark: P. Boyd/Phila. (but not described)
Owner: Ex-collection of John J. Evans, Jr. Sold at the Southeby — Parke Bernet auction Nov. 17, 1973, item no. 635.
Bibliography: Illustrated in: EARLY AMERICAN PEWTER — John J. Evans Collection, 1966; AUCTION OF AMERICANA CATALOGUE — Southeby-Parke Bernet sale Nov. 15-17, 1973

79. Tankard
Description: Quart capacity, drum-shaped, light fillet surrounds drum near lower handle attachment, truncated double-domed cover, thumbpiece, hollow handle with bud terminal. H. 6¾", top diam. 3⅞", base diam. 4⅞"
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Ledlie I. Laughlin, Princeton, N.J.
Bibliography: Illustrated in PEWTER IN AMERICA — Laughlin, Plate XVII, Fig. 105

80. Tankard
Description: Quart capacity, drum-shaped, light fillet surrounds drum near lower handle attachment, truncated double-domed lid, thumbpiece, hollow handle with bud terminal, H. 7½" (Similar to illustration, Laughlin Fig. 105).
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Joseph H. Kler, M.D., Bound Brook, N.J.
Bibliography: Mentioned in: MARKED AMERICAN PEWTER IN THE COLLECTION OF JOSEPH H. KLER, M.D. 1961; AMERICAN PEWTER FROM THE COLLECTIONS OF MRS. ROBERT D. GRAFF, DR. JOSEPH H. KLER AND JOHN H. McMURRAY, — New Jersey State Museum No. 52.

81. Tankard
Description: Quart Capacity, with pour spout.
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Not stated.
Bibliography: Listed by Carl Jacobs in GUIDE TO AMERICAN PEWTER, Page 44.

IX. TEAPOT (1 example)

82. Teapot
Description: Drum-shaped, beaded base, rim, and two rows on lid.
Mark: P. Boyd/Phila. in rectangle (L546)
Owner: Museum of Fine Arts, Boston, ex-collection Mrs. Stephen S. FitzGerald.
Bibliography: Listed by Carl Jacobs in GUIDE TO AMERICAN PEWTER Page 44 Illustrated in AMERICAN PEWTER IN THE MUSEUM OF FINE ARTS, BOSTON, page 78.

X. INFUSION POT (1 example)

83. Infusion Pot
Description: In all probability, similar to the one illustrated in Charles F. Montgomery's A HISTORY OF AMERICAN PEWTER, Page 197.
Mark: Not mentioned.
Owner: Not known
Bibliography: The Fall 1976 issue of THE JOURNAL OF THE PEWTER SOCIETY contains the following statement on page 19: "In American pewter there are at least three such infusion pots known. One is by Joseph Danforth (1780-1788). The others are by Parks Boyd (1795-1819) and Robert Palethorp Jr."

TWENTY-EIGHT COLLECTIONS CONTAINING EXAMPLES OF PARKS BOYD PEWTER.

1. Mr. and Mrs. Charles Baughn, Sewickley, Pa. No. 34-Qt. Mug.
2. Brooklyn Museum, N.Y. No. 23 — Pt. Mug; No. 32-Qt. Mug; No. 40-Covered Pitcher No. 43 — 7⅞" Plate; No. 67 — Sugar Bowl.
3. Abraham Brooks, North Easton, Mass. No. 28 — Pt. Mug.
4. Mr. and Mrs. Merrill G. Beede, Alexandria, Va. No. 68 — Sugar Bowl.
5. John H. Carter, Trevorton, Pa. No. 24 — Pt. Mug; No. 51 — 7¹⁵/₁₆" Plate.
6. Currier Gallery of Art, Manchester, N.H. No. 13-12⅞" Shallow Dish.
7. Mr. and Mrs. Bernard Esner, Peekskill, N.Y. No. 48 — 7 7½" 8" Plate.
8. John J. Evans, Jr., Center Harbor, N.H. No. 3 — Basin; No. 15 — 12¾" Deep Dish; No. 26 — Pt. Mug; No. 33 — Qt. Mug.; No. 36 — Pt. Bbl.-shaped mug; No. 78 — Qt. Tankard.
9. William M. Goss, Jr. Waterbury, Conn. No. 9-11" Deep Dish; No. 22 — Pt. Mug; No. 31 — Qt. Mug; No. 46 — 7⅞" Plate; No. 75 — Qt. Tankard.
10. Donald Herr, D.V.M., Lancaster, Pa. No. 42 — 6¼" Plate.
11. Joseph H. Kler, M.D., Bound Brook, N.J. No. 1 — Basin; No. 8 — 11 ¹⁵/₁₆" Deep Dish; No. 11 — 12" Semi-deep Dish; No. 12 — 12" Shallow Dish; No. 25 — Pt. Mug. No. 44 7⅞" Plate; No. 52 — 8" Plate; No. 80 — Qt. Tankard.
12. Ledlie I. Laughlin, Princeton, N.J.; No. 48 — 6¼" Plate; No. 50 — 7¹⁵/₁₆" Plate; No. 58 — 9" Plate; No. 79 — Qt. Tankard.
13. Metropolitan Museum of Art, New York. No. 38 — Bbl.-shaped Mug.
14. Edward E. Minor No. 74 — Qt. Tankard; No. 76 — Qt. Tankard.
15. William Moore (Ex. collection) No. 5 — Box.

16. Museum of Fine Arts, Boston, Mass. 29A — Pt. Mug; 49A — 7 $\frac{7}{8}$ " Plate; No. 49B. — 7 $\frac{7}{8}$ " Plate; No. 82 — Teapot.
17. New Canaan Historical Society, New Canaan, Conn. No. 10 — 11" Deep Dish.
18. Ohio Historical Society, Columbus, Ohio No. 54 — 8" Plate.
19. Pennsylvania Museum and School of Industrial Art, Philadelphia, Pa. No. 30 — Qt. Mug.
20. Philip G. Platt (Ex. collection), Wallingford, Conn. No. 37 — Bbl.-shaped Mug.
21. Lola D. Reed, M.D., Phoenixville, Pa. No. 47 — 7 $\frac{7}{8}$ " Plate; No. 73 — Sugar Bowl.
22. Mr. and Mrs. Edwin L. Rothchild, Elkins Park, Pa. (Ex. collection). No. 53 — 8" Plate.
23. Salem Lutheran Church, Reamstown, Pa. No. 39 — Bbl.-shaped Mug; Nos. 61 to 64 inclusive — 9" Deep Plates.
24. Mr. and Mrs. H. Hill Sandidge, Jr. Richmond, Va. No. 49 — 7 $\frac{7}{8}$ " Plate; No. 29 — Pt. Mug; No. 35 — Qt. Mug.
25. Charles V. Swain, Doylestown, Pa. Nos. 71 and 72 — Sugar Bowls.
26. H. F. DuPont Winterthur Museum, Winterthur, Del. No. 77 — Qt. Tankard.
27. Dr. and Mrs. Melvyn Wolf, Flint, Mich. No. 18 — 13" Dish; No. 27 — Pt. Mug; No. 60 — Smooth Rim Plate; No. 69 — Sugar Bowl.
28. Yale University Museum, New Haven, Conn. No. 45 — 7 $\frac{7}{8}$ " Plate.

ED. NOTE: *Mr. Carter has done a most thorough and painstaking work in compiling the foregoing information on Parks Boyd's pewter. There may, however, be other examples which have escaped him and should members know of any such pieces it would be very much appreciated if you would send the information regarding them directly to Mr. John H. Carter Sr. 750 Market St. Trevorton, Pa. 17881 or to the Bulletin Editor.*

Webster Goodwin

Edmund Dolbeare in England

by Peter Hornsby

Edmond Dolbeare is one of the earliest pewterers to have worked in the United States.¹ An immigrant from the West of England around 1670 he laboured in Boston, Salem and finally in Boston again before his death during the reign of Queen Anne.

There are a number of fine dishes plates and chargers in Museums in the USA including two

broad rim dishes in Wintherthur and a fine bossed charger at the Smithsonian. In addition there are several other Dolbeare items in private collections. It is now known that before his departure for the Colonies, Edmond Dolbeare worked as a pewterer in Ashburton in Devon. Few examples of his work in England survive and American pewter from his workshop is far more numerous than items made during his days in England. A small group of saucers cast for the Edgcombe family of Cotehele and Mount Edgcombe do still exist however. (Fig. 1, 2)

The Dolbeares were a family of some importance in Ashburton during the sixteenth and seventeenth centuries. There are numerous references in contemporary documents which confirm their standing in the borough.

The family names appear on more than 18 occasions in the Churchwarden Accounts from 1550 onwards while members of the family are listed in each of the tax rolls for 1588, 1599 and 1624.

Several land transactions involving the family are recorded; notably in 1605, 1613, 1630 and 1631 and a number of Dolbeare wills have also survived.² A John Dolbeare signed the Parish burial register in the absence of the Vicar in 1607, perhaps as Churchwarden and both Thomas and John bought vestments from the Church following the Reformation. John selecting, in 1568, "a cope of redd velvyett."

Indeed as a later writer recorded the Dolbeare's "were of some importance in the history of the town."

At least four Johns, a Bernard, Nicholas and Edmond himself worked as pewterers in Ashburton between 1610 and 1670. In addition to the Dolbeares several other pewterers are known including the Bournes or Boundes, the Longworths or Longworthies and William Knowsley. All three families appear in the

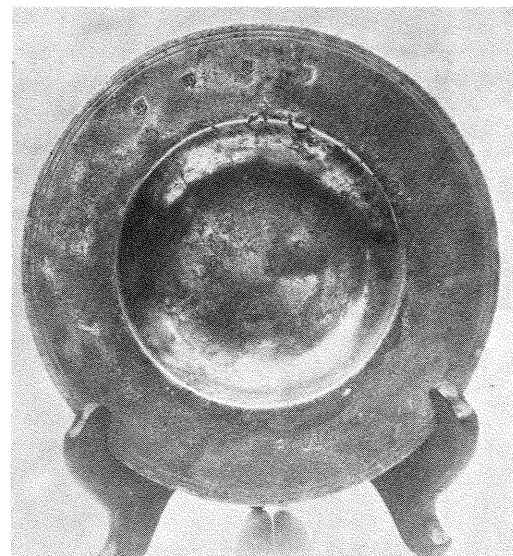


Fig. 1. One of the Edgcombe Saucers by Edmond Dolbeare.

C16th tax returns. William and John Bourne or Bounde and Leonard Longworth were amongst Pewterers visited by the representatives of the Worship for Company of Pewterers from London in April 1641 when all were found, together with John Dolbeare, to have low quality pewter in their shops.³ Individual pewterers did work in such towns as Launceston, Plymouth, Paignton, Honiton and Calstock but only in the three towns could it be suggested that there was a pewter industry.

Earlier research published in the USA provided a genealogy for Edmond from Parish records but it became clear during the present investigation that such a family tree could not be substantiated by the entries in the Parish registers. The great difficulty in deriving a family tree stems from the preference of the family for a few Christian names. Between 1606 and 1660 no fewer than 11 Johns, 5 Bernards, 4 Henry's, 4 Richards and 4 Edmonds were baptised. As a further example of the complications that face an investigator, during the six years from 1620 four Johns died and three married, two to Mary's and two in the same year. For these reasons and because of the prolific nature of the family there were more than 120 entries in the registers over 54 years, it will not be possible to work out a detailed genealogy for Edmond.⁴ His father was John Dolbeare, pewterer, as the entry for June 20th 1644 shows. (Fig. 3) Previous writers have credited Edmond with a brother Bernard who was supposed to be another pewterer and to have lived to a ripe old age. However Bernard, son of John, baptised in 1642 almost certainly died in infancy the following year. A Bernard, son of another John the pewterer was born in 1659 and it is this cousin who probably survived into old age.

Schooled locally, perhaps at the Grammar School, Edmond served a seven year apprenticeship with Thomas Skynner of Exeter, himself a freeman since 1635.

Edmond lived just outside the city walls in Holy Trinity Parish where he paid 12d poll tax at the age of sixteen in 1660. He was in Exeter

from 1657 to 1664 when he was admitted to the freeman rolls. We do not know exactly when he started work in Ashburton but it was in the next year or so that he made his pewter for the Edgcombes which included the saucers, three of which are still in Cothele near Plymouth now a National Trust property open to the Public.⁵

Several pieces of pewter by Nicholas Dolbeare were also found in the house when most of the contents were sold in 1956. These included a set of broad rimmed plates and some fine bossed chargers. It is not known whether Edmond obtained his order as a consequence of the Edgcombe families earlier connection with Nicholas Dolbeare; nor is it certain as to exactly what the relationship was between the two men. On balance I believe Nicholas to have been the elder and perhaps Edmond's uncle.

Ashburton was one of the four original Stanrany towns established 1285 and was one of the tin mining industries centres until the sixteenth century. During the Tudor period the local mines became less important. Ashburton's share of the coinage⁶ in 1595, for example, had fallen to only 6.6%. Perhaps pewter had always been worked from the locally mined tin; or perhaps some Dolbeare turned from tin mining or smelting to working pewter as a consequence of the decline of the mining industry.

In addition to tin and pewter Ashburton was a wool town famous for its serges. More people would certainly have earned their bread from wool farming than from tin or pewter.

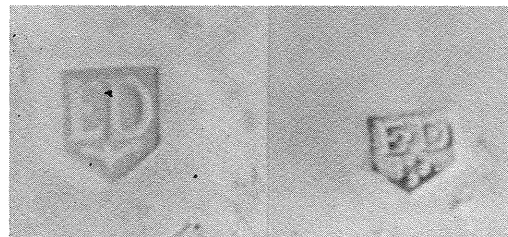


Fig. 2. The two "ED" marks. on the right that of the American period, on the left the Edgcombe saucer mark.

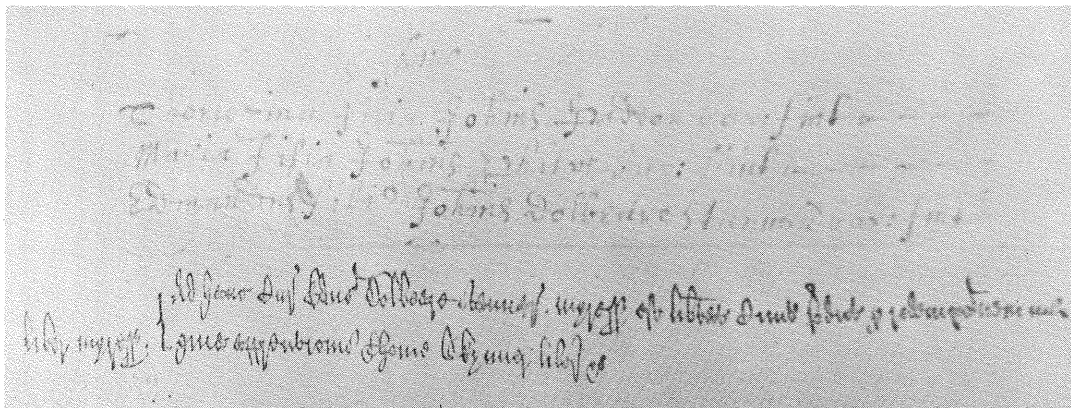


Fig. 3. Photocopies of the entry in the Births Register for Ashburton showing Edmond Dolbeare's baptism in 1644 and the entre in the Mayor's record book when he became Freeman of Exeter in 1664.



Fig. 4. Ashburton Devon today. A look down the main street looking South. The last building on the left is the former Mermaid Inn.

It has been suggested that the population of Ashburton was about 4,000 during the seventeenth century but this is unlikely. The level of births and deaths would not have sustained such a high population. Exeter the county town and centre had only a population of 8,000 and it is more likely that Ashburton had about 1500 inhabitants, still a substantial country town for the period.

Built along a north south, east west axis of streets, the centre of the seventeenth century town was the Bull ring where Bulls were baited for sport before slaughter for meat. Indeed for many years the intersection of the four high-ways was the abattoir or shambles for the town.

The borough appears in the Domesday book, it returned two members of Parliament until the reform bill in 1832 and was the centre for two fairs in August and November. Why Edmond decided to emigrate cannot be known. He was probably influenced by many factors.

The Pewter industry was suffering hard times at the end of the seventeenth century⁷ and Ashburton was itself a poorer town in the 1670's than it had been fifty or so years earlier.

Celia Fiennes in the late seventeenth century wrote "Ashburton is a poor little town, bad was the local Inn." The economic revival of the tin industry under the laissez faire policy of the Commonwealth had collapsed following the Restoration and the industry was everywhere in decline.

Religious considerations would also have been involved.

Celia Fiennes writing thirty years later said of the town "Here are a great many dissenters and those of the most considerable persons in the town." Non-conformity had existed within the borough for many years and as early as 1612 four of its citizens had been fined for non-



Fig. 5. No record of the Dolbeare is now to be found in the Parish Church graveyard; for all early grave stones have been removed and used to edge the paths.

attendance at Church. Puritanism was commonplace during the Civil war and the years of Cromwells rule. The Restoration of Charles II and the re-establishment of the Apostolic Church must have posed many problems of conscience for dissenters. The Declaration of Indulgence which suspended penal laws against dissent would have come two years too late to aid Edmond Dolbeare.

During the Civil war when Edmond was only two, the Citizens of Ashburton were brought face to face with the realities of the war when the Royalists were driven out of the borough following their defeat at Bovey Tracy. For a time General Fairfax made his headquarters in the Mermaid Inn, now a hardware store. (Fig. 4)

All of Edmonds early life had thus been lived during a period of religious and political uncertainty. Ashburton had been hit too, by three waves of plague and pestilence; in 1625, 1643 and 1662. The dramatic rise in burials in these years underlines the effect the disease had on the town. (Fig. 5)

All of these factors would have been in Edmonds mind when he made the momentous decision to quit his native land and start a new life in the Colonies. He, at least, would have a trade to follow. It was probably with some confidence that he made his way to Plymouth to start his great journey. It is ironic that he never found the riches he sought in the New World. (Fig. 6-7)

REFERENCES

1. There are documentary references to his life in Boston in 1671. He is also recorded as being aged and poor (at the age of 40!) in 1684. He worked in Salem around that time and died between 1706 and 1711 in Boston. His background in the USA has been documented by French in the Pewter Club Bulletin Vol. 3 page 57 and by Montgomery in his "History of American Pewterers", page 137.
2. Calendar of enrolled deeds or bargains and sales; Exeter marriage licenses, local wills, the Parish Registers and the Subsidy rolls for 1588, 1599 and 1624.
3. Worshipful Company of Pewterers search book 1641.
4. The New England Historical and Geneological report for 1955 for Edmonds supposed family history.
5. Two saucers are in the kitchens at Cotehele, another in the store. These are a few pieces of the original Edgcombe pewter still in the house including a fine pair of candlesticks which can be seen in the Chapel.
6. Coinage was the term used to denote the annual or biannual weighing and marking of tin mined locally.
7. In the mid sixteenth century the margins for workmanship and profit were about 50% of the cost of finished pewter but under adverse economic conditions and growing competition from Delft ware these margins had fallen by 1660 to only about 12%.



Fig. 6. A view of the Edgcombe family home, Cotehele.



Fig. 7. The house from the inner courtyard, Cotehele.

Gideon Casey – Rhode Island Silversmith, Counterfeiter, and Pewterer

by Richard L. Bowen, Jr.

Samuel⁽³⁾ and Gideon⁽³⁾ Casey, silversmiths of Exeter and South Kingstown, Rhode Island, were the third and fourth sons (the last of six children) of Samuel⁽²⁾ and Dorcas Casey of Exeter, and grandsons of Thomas⁽¹⁾ Casey. According to tradition Thomas was the sole family survivor at age five of an Irish massacre.¹ He was brought up by an uncle and immigrated to America, eventually settling in Newport, Rhode Island. His son Samuel (born c. 1675) was made a freeman of Newport in 1713. A few years later he moved to Kings Town (present North Kingstown) on the other side of Narragansett Bay, and about 1740 he moved to Exeter, Rhode Island.

Samuel⁽³⁾ Casey was born about 1724.² He very probably served his apprenticeship with some Newport silversmith (from about 1738 to 1745) since there were no silversmiths on the

west side of the bay at this early period. He was admitted a freeman of Exeter in April 1745.³ In 1750 he purchased a house and land in South Kingstown for £1500. He was married about 1753 and had four children: Mary (born 1754), Samuel (born 1758), William (born 1760), and Willett (born 1764). It has been suggested that he died early in 1773 because in April of that year Martha Casey, Gentlewoman, "late wife" of Samuel Casey of South Kingstown sold land in that town.⁴ However, he did not die until after 1779 when the Rhode Island General Assembly pardoned him for counterfeiting.

Gideon⁽³⁾ Casey was born about 1726.⁵ He also became a silversmith, and since he was only a few years younger than Samuel, he may have had the same Newport master as his brother. He married Jane Roberts in Exeter on July 31, 1747 and had three children: Edmund (born August 20, 1747), Gideon (born 1751), and Sarah (born 1754). This marriage ended in divorce in 1759.⁶ Gideon then married Elizabeth Johnson, called Freelove, in Newport in 1760 and had seven more children (two sons and five daughters) from 1761 to 1781. Gideon died in the winter of 1786-7.⁷ His wife Freelove survived him, and her will was dated in June 1817.

The property Samuel⁽³⁾ bought in 1750 con-

tained four acres with a house and barn and lay on the northwest corner of the crossroads known as Curtis Corners, two miles south of the present town of Kingstown (formerly known as Little Rest). In June 1753 Samuel sold to his brother Gideon one half interest in the property for £750. We can assume that this is the outward evidence of a partnership. Gideon took the oath in South Kingstown in 1754 and became a freeman. The partnership possibly ended in 1757 when Gideon moved to Warwick.⁹ If not terminated previously, it undoubtedly ended in 1763 when Gideon sold back to Samuel for £750 his half interest in the property.¹⁰

In 1764 Samuel's house in South Kingstown was burned to the ground and he lost a large variety of furniture, a considerable quantity of European goods, with drugs, medicines, and other things. According to the *Newport Mercury* the value of the loss amounted to about £2,000, although the *Providence Gazette* reported the loss at £5,000. Even the lower estimate was a very large sum for that time and place. Samuel Casey was so well known that the *Boston Newsletter* also reported the fire. His house and personal property destroyed, Samuel Casey moved to Little Rest and set up his workshop in Helm House, a large, gambrel-roofed structure built about a decade before by James Helm (it was torn down in 1910). It was one of the most important houses in the community. According to tradition Samuel Casey worked here during his last years.

According to one expert, Samuel Casey was probably the greatest Rhode Island silversmith of his time.¹¹ Great variety is found in his hollow ware: teapots, creamers, casters, and porringers. Historically, his outstanding piece is a tankard made for presentation to Ezra Stiles of Yale College in 1755. There are also two beautiful pear-shaped teapots surviving. Strangely, scarcely any examples of Gideon's work have been found, even though he supposedly worked with Samuel for ten years, and worked by himself for another twenty five years. There are two spoons in the Garvan collection at Yale marked G: CASEY,¹² and another spoon marked G:C.¹³

However, Gideon Casey is famous as the only American silversmith known to have made pewter. There is at least one five inch diameter crown handled porringer known to be marked with his full name touch.¹⁴ However, both brothers were notorious throughout the northern colonies as counterfeiters. When we examine the record it may explain why so little silverware by Gideon Casey exists. Of course there is the possibility that Gideon was not formally trained and only learned his trade while working with Samuel.

Within five years after Gideon Casey had reached majority he was in criminal trouble. In August 1752 he was committed to jail in Philadelphia "for uttering Counterfeit Dubloons, knowing them to be such"¹⁵ In October

he was found guilty and fined £50. It was eight months later that Gideon purchased half of Samuel's property and presumably formed a partnership, which possibly involved as much counterfeiting as silversmithing.

In 1754 John Weight, with John Babcock as an aid, made hot pursuit after Samuel and Gideon Casey and four others on suspicion of counterfeiting. The Caseys were not prosecuted at this time, but two of the others were tried, convicted, and severely punished.¹⁶ They stood in the pillory for an hour, had their ears cropped, were branded on the face with a hot iron, were forced to pay double damages and all costs, and forfeited the remainder of their estates. There is little in the record for over ten years, but in the next counterfeiting scandal to appear in the records Gideon Casey was in the middle of it.

The punishment meted out to the associates of the Caseys in 1754 may seem severe, but it was established by law. Counterfeiting early became a problem in the Colonies. A law against counterfeiting was adopted in Rhode Island as early as 1710. This was simply followed by a rash of more counterfeiting. So in 1743 the Rhode Island General Assembly spelled out the punishment for counterfeiting (including the bills of any New England Colony). Anyone convicted was (1) to have his ears cropped, (2) to be branded with an R on each cheek, (3) to be imprisoned at discretion, (4) to pay double damages and double interest on the amount of bills in his possession, (5) to forfeit his real and personal property to the Colony, and (6) if without estate to be set to work or sold for a term of years.¹⁷ In other Colonies counterfeiters were often branded with a C (for counterfeiter) or a T (for traitor), and the brand was sometimes placed on the forehead.

In 1763 the *Providence Gazette* cautioned the public against certain counterfeit coins which were poorly done, while in 1767 the paper warned against counterfeit dollars which were so well executed as to be hardly distinguishable from genuine ones.¹⁸ In 1766 the Rhode Island General Assembly had passed a law to prevent the counterfeiting of coins and the cutting or dividing of the same. It provided the penalty of death for counterfeiting British or foreign coins which were current, or for the passing of such counterfeit money.¹⁹ A counterfeiter or passer of false coin might be prosecuted under this law of 1766 or for an "offense at Common Law".

In 1767 it became generally suspected by the authorities that there were many persons in the northern Colonies organized into gangs for counterfeiting and passing many different foreign coins. Several of the provinces organized to run down the federated gangs. The first move was apparently made early in January 1768 against a group in Killingly, Connecticut, not far from the Rhode Island border. The counterfeiters had been carrying on their operation in a subterranean habitation constructed for

the purpose near the town. Fifteen persons were taken into custody.²⁰

At about the same time (possibly as a result of the Killingly raid) Gideon Casey left Warwick and sailed for Connecticut with his two sons and Daniel Wilcox (alias Chase) in a schooner commanded by Tibbet Hopkins. They put into Fairfield, Connecticut where they stayed for six weeks; they had made contact with a local gang of counterfeiters and had passed some bogus New York currency. They then sailed for New York, where they were arrested in February 1768, the authorities having been tipped off by a letter from Fairfield.²¹

The raiding officers found on board the schooner a bag with tools for coining and milling dollars of the years 1763 and 1764, two plates for printing North Carolina currency, several bogus New York bills, recipes for smelting and varnishing metals, and moulds and stamps for making pistareens. Under examination Gideon explained away the moulds and stamps by saying that "one Howe from Boston" (Joshua Howe, the notorious counterfeiter) had left them in his custody three years before but that he had never made any use of them. Gideon and his four associates were acquitted in March "for want of sufficient evidence". (Possibly because they may have turned King's evidence against the Fairfield gang.)

Shortly after Gideon and his associates had been jailed in New York the gang he had contacted in Fairfield, Connecticut was apprehended. Nine members were originally taken, but eventually thirteen were charged. Of these, four were convicted: they had their ears cropped, and were branded with the letter C on their foreheads. It was specifically stated in the New York newspaper accounts that the members of this Connecticut gang were confederates of Gideon Casey.²²

In February 1768 Isaac Colton made certain sworn declarations before a Chief Justice in Massachusetts, telling of several trips he had made to the place in New Hampshire where Joshua Howe lived with his wife and two children. He learned from Howe that sometime earlier Howe had gone to "Esquire" Casey's at Little Rest in Rhode Island and had received the sum of \$500 from Samuel and Gideon Casey for instructing them in making money. Howe complained that one Thomas Colton stole from him a set of counterfeiting tools and stamps, and took them to Samuel Casey, who was carrying on some counterfeiting at Mohawk River, whither Casey sent Colton.²³

It has been suggested that Samuel Casey was led into evil ways by the financial loss suffered in 1764 when his house burned down with almost all of his personal property. This may have forced Samuel to continue counterfeiting, but the record shows that he was pursuing this profession at least ten years before this loss. In addition to the 1754 incidence one of Samuel's

associates confessed in 1770 that Samuel had boasted that by the work of his hands he had aided Benjamin Barber of Hopkinton and Samuel Stewart of Voluntown to get their estates, and that they had never been detected. At any rate, after the fire Samuel moved to the Helm House in Little Rest. It was in the garret of this house that he set up the screw press which was necessary for counterfeiting coins. The Rhode Island authorities undoubtedly learned of Casey's association with Joshua Howe from the Massachusetts authorities. However, they did not move on Casey's gang until July 10, 1770.²⁴

On that date the authorities arrested fifteen members of the gang, including Samuel Casey. Samuel had been the leader of a large and well organized gang of coiners with his legitimate trade, silversmithing, providing the front. At least two of the gang, Noah Colton of Coventry, and William Reynolds of Richmond, and possibly a certain Harvey, were also silversmiths. Samuel admitted that Joshua Howe spent the night at his home five years before (about 1765) and Daniel Wilcox (who was arrested with Gideon Casey in New York in 1768) was hidden there for a week in 1767 because he wanted "to be secreted from the officers". Casey was acquainted with a number of makers of counterfeiting tools and dies. One was Samuel Hoxie of Dutchess County, New York, who lived with Casey for some time in 1764. Casey had assembled a formidable array of dies for counterfeiting coins.

The actual counterfeiting for the most part was carried out in Samuel Casey's garret, or in the garret of "Dr." Samuel Wilson who lived at Tower Hill, and to some extent at the home of William Reynolds. Casey and Wilson both had great screw presses with which they stamped out the counterfeit coins using gold or silver mixed with base metal. Over twenty members of the gang were identified, including eleven receivers or passers of the bad coins. The only Caseys identified besides Samuel were Gideon, Jr. and Samuel, Jr. both nephews. Gideon, Jr. was of great assistance and it was he who handled the bar on the press.²⁵ Born in 1751, he would have been only seventeen in 1768. Samuel was proud of his work and once bragged to his nephew Samuel that his dollars were so good that "they would pass through the world". It is noteworthy that Samuel's brother, Gideon, was not identified as a member of the gang. Possibly he had retired from counterfeiting after his acquittal in New York in 1768.

While fifteen men had been finally arrested, only five were indicted: Casey, Wilson, Elisha and William Reynolds, and Thomas Clark. Four were convicted; Casey was convicted of counterfeiting Spanish milled dollars in 1768 and was sentenced to be hanged until dead. The other three were sentenced to stand in the pillory for an hour, to be branded with a hot iron on both cheeks with the letter R, to have their

ears cropped, and to pay various fines and costs. Three thousand persons gathered to watch the corporal punishment of these three.

Casey petitioned the General Assembly for mercy. However, before that Body had a chance to act a throng of persons "riotously assembled" with their faces blackened broke open the jail where Casey was held, broke all the locks, and set free sundry criminals "lately convicted of Money-making".²⁶ Governor Wanton offered a reward of £50 for the apprehension of those who broke into the jail, and a similar reward for the apprehension of Casey. But Casey made good his escape and is not found in the Rhode Island records after that November day in 1770. In 1779 during the Revolution Casey's wife Martha petitioned the General Assembly and received a full pardon for the silversmith.²⁷ Casey was obviously still living then, but there is no evidence to show that he availed himself of the pardon to return to public view. Indeed, it is reported by a Canadian descendant of Samuel that he was a loyalist and fell fighting for the King in the Revolution.²⁸ This hardly seems probable, since the Crown was responsible for all of Samuel Casey's problems.

It has been stated that after Gideon Casey was acquitted in New York in 1768 he "vanished completely and permanently from the scene", possibly because he may have been sought by Rhode Island authorities for counterfeiting.²⁹ This is not true, for Gideon was plainly evident in Rhode Island for almost twenty years after his acquittal. He is listed in the censuses taken in Rhode Island in 1774, 1777, and 1782, in each instance residing in the town of East Greenwich. Gideon had probably lived in East Greenwich for some time prior to 1774, since he sold a wharf and store in that town in 1766.³⁰ We can assume that Gideon gave up counterfeiting after 1770, if he had not already done so before this. It is probable that during this period in East Greenwich he had settled down to silversmithing and was also making pewter porringers.

It has never been suspected before that any of Samuel⁽³⁾ Casey's brothers other than Gideon had been involved in counterfeiting. However, there is evidence which would seem to implicate both of Samuel's other brothers, John (born about 1723) and Thomas (born about 1716).³¹ We have seen that Gideon's son Gideon was with Samuel⁽³⁾ when he was arrested. Samuel's nephew Samuel has been taken as another of Gideon's sons.³² Gideon⁽³⁾ did have a son Samuel, but by his second wife, and he was not born until 1761, so this is hardly the lad who was with Samuel in 1770. On the other hand Samuel's brother John had a son Samuel, born in 1750; this would appear to be the Samuel, Jr. involved in the counterfeiting.

In February 1770 John Casey of Exeter, Rhode Island gave to his beloved son Samuel of Exeter 170 acres of land.³³ Then in August 1771 Samuel, late of Exeter, but then residing

at Nine Partners in Dutchess County, N.Y. sold the land back to John, late of Exeter, but then residing at Pawlings Precinct in Dutchess County. John shortly returned to Rhode Island and moved to West Greenwich. In October 1772 he sold his 300 acres of land in Exeter and in February 1773 bought 200 acres at Escoheag in West Greenwich. But his son Samuel stayed in New York where he married and settled down. John's older brother Thomas had moved to Dutchess County early in 1764 taking three children with him.³⁴ His brother John was probably staying with him in 1771 when he bought land from his son. Thomas' wife Alice was one of the original members of the Second Baptist Church in Dover, Dutchess County, which was organized in 1794.

For decades Dutchess County, N.Y. was notorious as a retreat for counterfeiters. The 1740's witnessed the rapid growth of organized gangs of counterfeiters who appear to have been well informed of each others activities and who cooperated with each other. When the authorities of one Colony broke up a gang, parts of the group usually moved to other Colonies and formed new gangs. When Rhode Island carried out wholesale arrests of counterfeiting gangs in 1742, some of the villains moved to an area in Dutchess County known as the Oblong. The land was covered with thick forests and deep, almost impenetrable swamps. The backwoods districts were far away from the law, and often whole communities were engaged in or sympathetic with counterfeiting.³⁵

One of the most mischievous and desperate counterfeiters of the day was Owen Sullivan. He was jailed in Boston in 1750 and later moved his activities to Providence, Rhode Island.³⁶ In 1752 Sullivan and all members of his gang were arrested. Sullivan escaped and moved to Dutchess County where he formed a new gang known as the Dover Money Club located at Dover. In 1755 the Rhode Island General Assembly offered a reward of £400 for the capture of Sullivan at Dutchess County. He was captured by New York authorities and hanged in 1756. A contemporary newspaper account commented on the counterfeiting gangs in the Oblong, pointing out that there were few in the area who did not have a cropped ear or a brand mark, and it was a disgrace for anyone honest to be seen among them.

The fact that Samuel Casey's two brothers and nephew Samuel had moved to Dutchess County seems to have great significance. Thomas had moved there as early as 1764. We have seen that Samuel Hoxie of Dutchess County, a maker of counterfeiting tools and dies, had lived with Samuel Casey for a period in 1764. It would appear that Thomas was perhaps part of Samuel's distribution system. That he lived in Dover, at least in later times, seems to be particularly relevant. Perhaps John fled to Dutchess County in anticipation of arrest by Rhode Island authorities. When John Casey

returned to Rhode Island he moved from Exeter to West Greenwich. This was a strange move, for Escoheag is located in what must have been a particularly desolate area of Rhode Island only about a mile from the Connecticut border. This was the type of location favored by counterfeiters so they could escape easily to another Colony. Possibly this was a base for further counterfeiting and a refuge for Samuel Casey. Only Gideon Casey appears to have freed himself from a clan of counterfeiters.

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The superscript numerals referring to the successive generations from the first immigrant to America are shown in **bold face** parentheses, and should not be confused with the reference numerals.

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5. Austin, *op. cit.* The birth date is presumably based on the assumption that he was 21 years old when he married in 1747.
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9. Casey, *op. cit.*, p. 113.
10. *Ibid.*, has 1762; Miller, *op. cit.* pp. 4 & 35 has 1763.
11. D. N. Casey, "Rhode Island Silversmiths", *R.I. Hist. Soc. Col.*, July 1940, p. 58.
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21. Scott 1953, p. 51.
22. *Ibid.*, p. 53.
23. Scott 1957, p. 228.
24. *Ibid.*, pp. 230-234; Scott 1960, pp. 54-56.
25. Miller, *Silversmiths of Little Rest*, p. 6.
26. *Ibid.*, p. 7.
27. Scott 1960, p. 56.
28. Scott 1957, p. 235.
29. Scott 1953, p. 54; Scott 1957, p. 227; Scott 1960, p. 55.
30. T. L. Casey, *op. cit.*, p. 113.
31. Austin, *op. cit.* The birth dates are presumably based on the assumption that the sons were 21 years old when their father gave them land.
32. Scott 1953, p. 54.
33. T. L. Casey, *op. cit.*, p. 110.
34. *Ibid.*, p. 108.
35. Scott 1957, pp. 10, 125.
36. *Ibid.*, pp. 187-208.

ED. NOTE: *We wonder if anyone has knowledge of the whereabouts of Gideon Casey's crown handled porringer listed in Jacobs or of any other one by Casey? This is very important for a complete study of crown handled porringers. Outside of the 5" crown by Belcher in the Wadsworth Atheneum and the not too uncommon 4 1/4" crown by David Melville (many unmarked examples), no other Rhode Island crown handled porringers are known.*

Some English Church Pewter at The Museum of Fine Arts

By Elizabeth M. Ely

On loan to the Museum of Fine Arts are several pieces of English church pewter which some nearby Boston churches have lent for safekeeping, preservation, and exhibition. In turn, the pewter is available to the respective organizations when needed for special use. Although there are no complete communion sets in the group, many of these ecclesiastical pieces are of stylistic interest. Some have documented provenance and interesting histories. Because the histories of these pieces are known, the accepted working dates of a few English pewterers can be questioned and re-examined. Other pieces in the group have unusual and unrecorded marks. Data on these marks can contribute to our knowledge of die usage and the interrelationships between different pewterers.

The pieces are listed below, by church, with comments about interesting features.

FIRST CHURCH, DORCHESTER

- 1, 2 Pair of single reeded dishes, 1780-1801
Maker: Townsend & Compton, London

Marks: touchmarks and hallmarks on back of well (Cotterell #4800); engraved on rim: D=C; Diameter 14 $\frac{3}{8}$ "
 Provenance: unknown; not recorded in church record book
 Comments: the initials may stand for Dorchester Church

Spire flagon (Figure 1)

Maker: see below

Marks: Carpenter and Hamberger hallmarks (Cotterell #812) above Samuel Ellis Sr. line touchmark (Peal #1547), to left of handle²

OH: 13 $\frac{1}{4}$ "

D.: base: 6 $\frac{7}{16}$ "

Provenance: unknown; not recorded in church record book

Comments: Attribution of the line touch (Peal #1547) is debatable. Since Samuel Ellis Senior died in 1773, it is improbable that he had any sort of business association with the firm of Carpenter and Hamberger who were working circa 1798. Ellis was succeeded by Thomas Swanson (d. 1783) and Fasson and Sons (1784-1812) who adopted his hallmarks, but do not seem to have used the line touch or to have had any connection with Carpenter and Hamberger.



Fig. 1. Spire flagon with hallmarks of Carpenter and Hamberger above Samuel Ellis line touch. First Church, Dorchester. This type of flagon remained fashionable from the early 1700's to the end of the eighteenth century.



Fig. 2. Flacons and plate given to Third Church of Christ in Lynn (now the First Parish in Saugus) by Theophilus Burrill. The plate was made by Richard Kins. The unmarked flacons are stamped with the initials W.C. on the inside base.

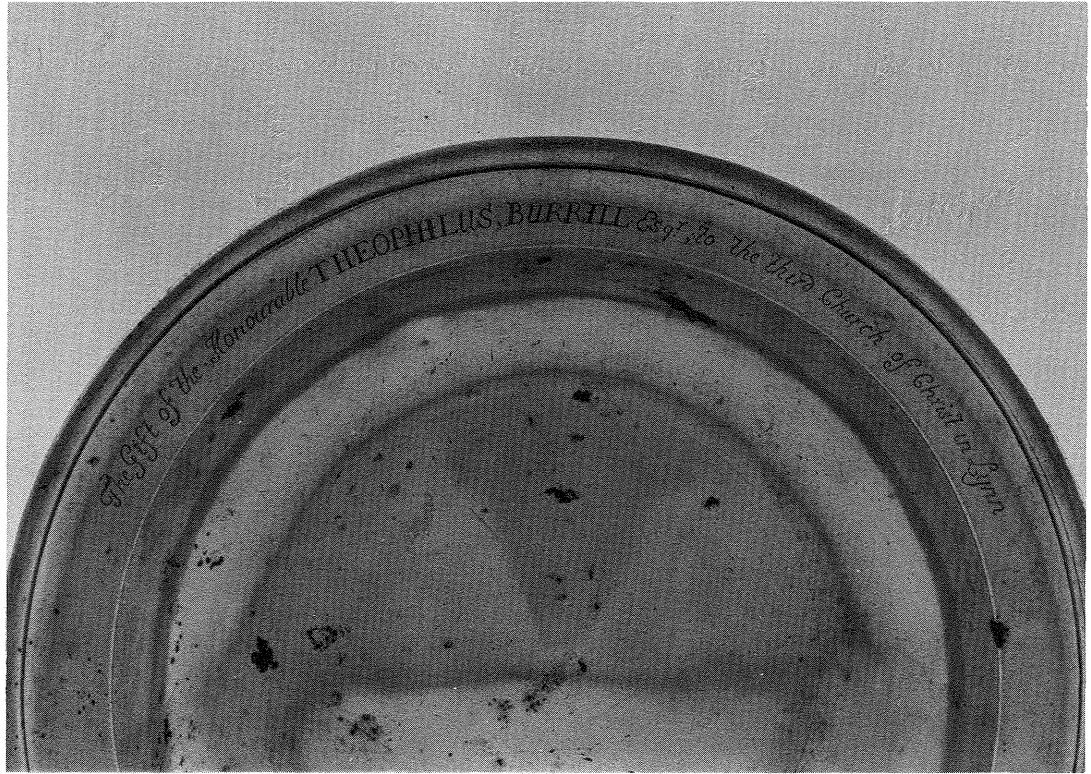


Fig. 3. Detail of engraving on Richard King plate.

Therefore, it seems most likely that the mark in question should be attributed to Ellis Junior, who has no known mark and who would have been working at about the same time as Carpenter and Hamberger. They may possibly have had a business relationship with the younger Ellis.

If, on the other hand, Cotterell's dates for Carpenter and Hamberger are incorrect and too late, then Ellis Senior and Carpenter and Hamberger may have had a business association, and the attribution of this line touch to the elder Ellis may be correct.

FIRST PARISH, WEST ROXBURY
(formerly Second Church of Christ)

- 1, 2, 3 Set of single reeded plates, c. 1709
- Maker: Spackman & Grant, London
- Marks: Hallmarks on rim (Cotterell #4435), touchmark and London labels on back of well; engraved on rims: (1) MB (2) BS (3) HW
- D.: 12½"

Provenance: unknown

Comments: Examination of the parish's "Membership Book" reveals that the donors could have been Mary Bawen whose name is recorded in 1727; Benjamin Savell who was a member from 1716-29; and Nathaniel Walker who was the second minister of the

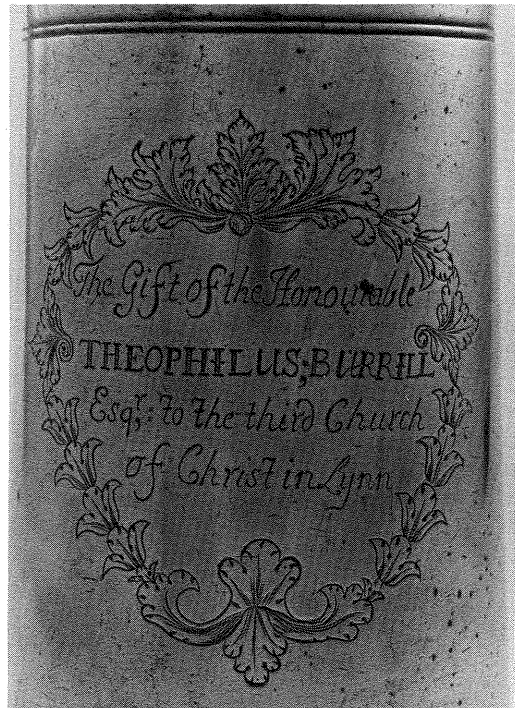


Fig. 4. Detail of engraving on unmarked flagon. The foliate cartouche on this flagon is similar to those seen on eighteenth century Boston silver tankards. Both the engraving on the Richard King plate and on the pewter flacons may have been done by the silversmith Joseph Clark who also made pieces for this same church.

church. Since the plates clearly form a set, it is likely that the monies donated for the church pewter were held aside, and the three pieces purchased together as a lot at a later date.³

FIRST PARISH, SAUGUS
(formerly Third Church of Christ)

- 1 Single reeded dish, c. 1740 (Figures 2, 3)

Maker: Richard King, London
Marks: touchmarks on back of well (Cotterell #2750); engraved on rim: "The Gift of THEOPHILUS BURRILL Esq[®] to the third Church/of Christ in Lynn"

D.: 11³/₄"

Provenance: gift of Theophilus Burrill, 1737

Comments: The church record book states that on January 15, 1739 the church accepted a legacy of 100 pounds from the will of Theophilus Burrill (dated June 14, 1737) to buy "Furniture to furnish the Lord's table withal." With this money the church purchased a pair of pewter flagons, two silver beakers and two tall footed silver cups by the Boston silversmith, Joseph Clark, and this pewter plate by Richard Kings.⁴

The precise dating of Burrill's will, the acceptance of the gift, and finally the style of engraving on the dish, suggest an earlier working date for Richard King than the 1760 proposed by Cotterell.

- 2, 3 Pair of flagons, c. 1739 (Figures 2, 4)
Unmarked

Stamped inside base: WC

Engraved on body: "The Gift of the Honourable/THEOPHILUS BURRILL/Esq[®],: to the third Church/of Christ in Lynn" (within a foliate cartouche)

OH: 12¹/₈"

D.: base 5³/₄"

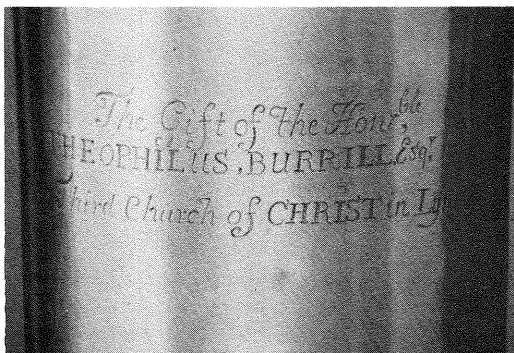
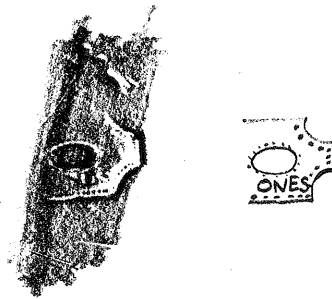


Fig. 5. Detail of engraving done by Clark on a silver bearer for the Third Church of Christ in Lynn. The beaker is owned by the Yale University Art Gallery.

Comments: The engraving on these flagons, on the Richard King dish (above), and on a pewter alms basin owned by the church was probably done by the silversmith Joseph Clark. Comparison of the style of lettering on these pieces with that of the Joseph Clark silver shows that the engraving was done by the same hand. (see Figure 5).



Rubbing and drawing of a new touchmark by John Jones, Sr.



Fig. 6. Unidentified (and suspicious!) hallmarks found on John Jones, Jr. dish.

FIRST UNITARIAN SOCIETY OF REVERE
(formerly Church at Rumney Marsh)

- 1, 2 Pair of single reeded dishes
 Maker: John Jones, Sr.; London
 Marks: touchmarks on back of well (Cotterell and Peal "Addenda" #2661), unidentified hallmarks on rim (Figure 6)
 D.: $11\frac{15}{16}$ "
 Provenance: unknown
 Comments: Although the specific history of these plates is not known, several entries in the church record book could refer to these pieces. At a church meeting on November 9, 1715 "it was agreed that one flagon, two platters, 4 cups, 1 bason with table cloth and one napkin be bought for the use of the church."⁵ A later entry also mentions platters: on December 20, 1720 the church received of Deacon Tuttle the vessels belonging to the Church at Rumney Marsh being 2 flagons, 6 cups and 2 platters with the tablecloth and a bottle." Much later on October 19, 1747 the church voted to accept money from the estate of Hugh Floyd "to purchase appropriate plate."⁶
- 3, 4 Pair of flagons (Figure 7)
 Maker: Robert Bush, Bristol
 Marks: touchmark inside base (Peal #739)
 OH: $12\frac{1}{8}$ "
 D.: base $5\frac{13}{16}$ "
 Provenance: unknown

NEW NORTH CHURCH, BOSTON

- 1 Single reeded plate c. 1709
 Maker: Henry Sewdley, London
 Mark: touchmark on back of well (Cotterell #4193), hallmarks on rim; London stamp and crowned rose on back of well engraved on rim: WT
 d.: $13\frac{1}{2}$ "
 Provenance: unknown; not recorded in church record book or "Account of the Church Plate" taken November 6, 1775.
- 2 Single reeded plate c. 1680
 Maker: Robert Dawe
 Mark: Peal "More Pewter Marks" #1326
 dia.: $13\frac{1}{2}$ "
 Provenance: unknown; not recorded in church record book or "Account of the Church Plate" taken November 6, 1775.

FIRST PARISH, BILLERICA

- 1, 2 pair of single reeded plates c. 1780-1801
 Maker: Twonsend & Compton 8, London

Marks: touchmarks and hallmarks on back of well (Cotterell #4800)

d.: $13\frac{7}{16}$ " Provenance: unknown

Comments: There is no specific reference to a gift or purchase of pewter in the first church record book which covers the period 1747-1839. However, the record book states that on October 9, 1820 the church received one hundred dollars from the estate of Josiah Crosby to be spent according to the terms of his will. Examination of Crosby's will, probated October 5, 1819, reveals that Crosby bequeathed to the "Rev. Nathaniel Whitmore junior pastor of the church in Billerica two hundred dollars to be laid out in plate." It is not clear why the church only received one hundred, nor can the clause in Crosby's will be applied with certainty to these two pewter plates, but the possibility is indeed intriguing. It is of course possible that the plates were acquired much later. Unfortunately, the second church record book spanning the period from 1835-76 was destroyed by a fire in 1876.⁹



Fig. 7. One of a pair of fine flagons by Robert Bush. First Unitarian Society of Revere.

There remains much to be studied and learned from the English pewter in this country. Although English pewter is perhaps not as intrinsically interesting to the serious collector or scholar of American pewter, it is important for us to examine this pewter in greater depth because so much of it was brought over to this country by the early settlers and exported to America later on. The picture is further complicated by the number of fakes which have appeared in this century. Hopefully this short study on English church pewter in the nearby Boston churches will point out the range and type of problems which need further investigation and will encourage others to explore their local church pewter and English pieces in their own collections. Serious work still needs to be done on English marks, the frequency with which certain makers are encountered, the nature and extent of the export business of the larger firms (such as Townsend & Compton, Robert Bush, Samuel Ellis, etc.), the stylistic impact of English pieces on American design, provenance, fakes, and so on.

REFERENCES

1. I am grateful to Pastor Allen of the First Parish in Dorchester for his assistance in searching the church record books for references to pewter.
2. An identical flagon is owned by the Congregational Church in Nottingham, New Hampshire. On the Nottingham piece, the Ellis mark is struck above the Carpenter and Hamberger hallmarks, whereas on the Dorchester piece, the marks appear in reverse order.
3. Courtesy of Reverend Thorsell, Unitarian Church, Roxbury, Mass. The church also owns three pewter tankards, one given in 1761 by Samuel Griffin, another in 1762 by Captain Benjamin Payson, and the third on November 20, 1773 by Sarah Scarbaurough.
4. E. A. Jones, *The Silver of American Churches*, Letchworth, England, 1913, p. 441. According to his will, Burrill left money to the First, Second, and Third Churches in Lynn for the purchase of plate. Yale University Art Gallery owns the two silver beakers by Joseph Clark given to the Third Church by Burrill. The two tall footed silver cups also by Clark are stored at the Museum of Fine Arts. A rare octagonal alms basin of pewter, made by the English pewterer John Newman and given by Burrill to the Third Church, is owned by the Society for the Preservation of New England Antiquities.
5. E. A. Jones felt that this entry specifically referred to pewter, p. 403.
6. The church record books are stored in the library of the Museum of Fine Arts.
7. The record of transaction of the New North

Church 1714-1802, 1821-58 are kept at the Boston Public Library, Rare Books.

8. Many other New England churches also possess Townsend & Compton pewter. It is possible that this firm which exported so much pewter to America for domestic use in the late eighteenth century also specialized in ecclesiastical pewter, supplying American churches with the necessary plate. It is known that John Townsend, a Quaker himself, had extensive religious and business connections with American Quakers around the Philadelphia area, and that he traveled to North America. Through the Quakers and his American acquaintances, Townsend may have had contact with other American churches and equipped them with appropriate plate. See Charles F. Montgomery, "John Townsend, English Quaker with American Connections" *Pewter Collectors Club of America*, vol. 5, bull. 51, p. 23.
9. I am grateful to Dick Kimball and Charles Stearns, both of the First Parish, Billerica for their assistance. Crosby's will, Cambridge Probate Court, #5352. The Billerica Historical Society has a pair of unmarked eighteenth century English flagons from this church. The flagons were owned and used by Reverend Henry Cumings, pastor from 1763-1823, in whose family these pieces descended.

The G. Richardson Problem

by Richard L. Bowen, Jr.

Virtually no one today considers that there is any problem in the attribution of pewter with a G. RICHARDSON mark: that with G. RICHARDSON/BOSTON belongs to the period of 1818-1828 (when Richardson was listed in the *Boston Directories*), and that with the smaller G. RICHARDSON in a serrated rectangle belongs to the Period 1830-1845 when Richardson was in Cranston, Rhode Island.¹ In 1924 Kerfoot knew only of the later Richardson wares, and illustrated Richardson's GLENN-ORE CO., CRANSTON, R.I. sugar bowl in his frontispiece, audaciously naming it the "Miss America" of American pewter.² Our first real information on G. Richardson, the pewterer, came from three brief articles, although the first two authors mistakenly identified the George Richardson they found in both Boston and Rhode Island.

In 1937 Lura Woodside Watkins first illustrated wares bearing the mark G. RICHARDSON/BOSTON.³ She found George Richardson, pewterer, in the *Boston Directories* from 1818 to 1828, and showed an 1821 newspaper advertisement by Richardson. She iden-

tified the pewterer as a George Richardson who died in Boston in 1830, and stated that if he did live in Cranston, it was before his arrival in Boston. A few years later Dr. Madelaine R. Brown reported that she found a Cranston woman who had known a member of the Richardson family; she had been told where the factory was located and that George Richardson had failed in business.⁴ Dr. Brown found a George H. W. Richardson in the 1860 Cranston tax records, and implied that this was the Rhode Island George Richardson.

It remained for Edward H. West in 1940 to settle the confusion over whether there was more than one G. Richardson who made pewter. He showed that the George Richardson who died in Boston in 1830 at age 83 was probably a housewright and that the George W. H. Richardson of Cranston was a farmer born in 1816.⁵ Then he published the obituary of George Richardson, the pewterer, from the Providence *Republican Herald* of July 15, 1848 which reported that George Richardson, Esq., a native of London, aged 66, had died the day before. It stated that he had started the first teapot manufactory in the United States in Boston and had engaged in the business until his death. Possibly never has so much been settled in such a short notice. Richardson was an English emigrant who had started making pewter in Boston and ended in the same business in Rhode Island. But once we determine his starting point and death, we have gigantic unknown gaps in the middle, as we shall soon see.

West says that George Richardson's son, George B., worked in Providence from 1847 until his death in 1890 and was continually listed in the *Providence Directories* as a britannia ware worker, except in the last years of his life when he was a japanner of metals. He also stated that Richardson's son, Francis B., moved to Boston shortly after 1850 where he appeared for many years in the *Boston Directories* as a "britannia ware manufacturer." This had led some to list this man as a britannia maker, even though nothing marked FRANCIS RICHARDSON has ever been found.

When we have an outline of George Richardson's life and study his wares with respect to their marks, we find that there are a number of problems. There are roughly four periods:

- 1818-1828 George Richardson listed in the *Boston Directories*
- 1829-1838 George Richardson's whereabouts unknown
- 1839-1848 George Richardson in Rhode Island where he died
- 1849-1860 George B. Richardson listed as a britannia ware manufacturer

A careful examination of the wares marked G. RICHARDSON/BOSTON leaves a serious question as to whether these were made throughout the period 1818-1828. I have pre-

viously touched briefly on this particular problem, and have suggested that the G. RICHARDSON/BOSTON mark was used during Richardson's partnership with Samuel Green from 1818-1819.⁶ If true this would leave us with a void for the period from 1820-1828. Lura Watkins suggested that during the Boston period Richardson used the G. RICHARDSON/BOSTON or simply the smaller G. RICHARDSON.⁷ She suggests that the use of the WARRANTED mark substantiates Richardson's 1821 advertisement as to quality. However, we would not expect any maker to use randomly two name touches throughout any extended period. If both were used during this period, then the smaller G. RICHARDSON must have replaced the G. RICHARDSON/BOSTON in the later part of the period.

Now we come to the period 1829-1838 during which George Richardson's whereabouts is not known. This is roughly one third of his working time and a rather important period. West recognized this problem and commented that "He may have worked for some other manufacturer between 1828 and the unknown date at which he arrived at Cranston; but in that case his name would not appear on the pewter, and all trace of him through his work would be lost."⁸ If Richardson did mark his wares during this period it would be with the small G. RICHARDSON touch. The question here, then, is where Richardson was and if any wares exist for this period with a G. RICHARDSON mark.

For the period 1839-1848 we finally come to firm ground. We know that the wares marked GLENNORE CO./CRANSTON, R.I. belong here, as do those marked with CRANSTON, R.I. without the GLENNORE CO., for Richardson was in the 1840 Cranston census. However, Richardson worked in Providence for some length of time after leaving Cranston. What marks were used, or what wares were made here? After the elder George Richardson died in 1848, his son George B. Richardson apparently carried on the britannia manufacturing business for some period of time. If such was the case, he obviously used his father's name touch. But what do his wares look like, and can we distinguish them from what his father made shortly before his death?

In summary we see that we can only date the wares marked CRANSTON, R.I. with any certainty, but we only have a single year date of 1840. We know that those marked G. RICHARDSON/BOSTON are the earliest, but we do not really know how long past 1818 the mark was used. Many of these problems will be solved in the following discussion.

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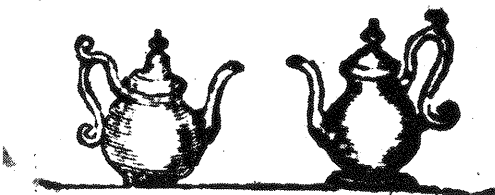
George Richardson is listed randomly in the *Boston Directories*, from 1818 to 1828, and it will be useful to examine the actual entries.

- 1818 Green (Samuel) & Richardson (George), pewterers, Hawley St.
- 1819 No Directory
- 1820 Richardson Not Listed
- 1821 G. Richardson, block-tin teapot factory, 27 Newbury St.
- 1822 George Richardson, pewterer, 27 Newbury
- 1823 Not listed
- 1824 No Directory
- 1825 George Richardson, pewterer, 4 Oliver Place
- 1826, 1827, & 1828 Same as 1825

Since Richardson was in partnership with Samuel Green for a few years, it will also be helpful to list Green's entries from the *Boston Directories*. He is not found in the first two directories (1789 and 1796) but is listed almost continuously from 1798 to 1827. In the following list, when a date is missing, it means that there was no directory.

- 1798 & 1800 Samuel Green, pewterer, Milk Street
- 1803 Samuel Green, pewterer, Milk Street, house Sweetser's Row
- 1805, 1806, & 1807 Samuel Green, pewterer, house Sweetser's Alley
- 1809 Samuel Green, house Washington St.
- 1810 Samuel Green, pewterer, house Mason Street
- 1813 Not Listed
- 1816 Samuel Green, pewterer, 37 Warren St.
- 1818 Samuel Green, pewterer, Market Place
Green (Samuel) & Richardson (George), pewterers, Hawley St.

G. RICHARDSON,
 HAS constantly on hand at his Manufactory
 No. 27, Newbury-street, Boston a large assortment of Block Tin Ware,



viz:—Block Tin Tea Pots; do. do. Trenchers; do. do. Wash Bowls and Ewers; do. do. Tumblers; do. do. Quarts and pint Beer Pots; do. do. Lamps, with a general assortment of Pewter Ware.
 N. B.—The above articles are warranted to be of the best materials and workmanship—also, cheaper than at any other manufactory.
 March 24 epl

Fig. 1. Advertisement of G. Richardson from the March 28, 1821 *Columbia Centinel*. (After Watkins.)

- 1820 Samuel Green, pewterer, Hawley Place
- 1821 & 1822 Samuel Green, pewterer, 5 Marlboro Place, house 37 Warren St.
- 1823 Not Listed
- 1825, 1826, & 1827 Samuel Green, pewterer, Marlboro Place

The Green & Richardson partnership could not have started before 1818, since Green was in partnership with Richard Austin from about 1814 until the latter's death in 1817.⁹ Samuel Green died in South Boston in August 1833 at age 78,¹⁰ so he was 63 when he entered into partnership with Richardson, who was then only 36. A notice in the November 13, 1818 *Boston Commercial Gazette* advertised the partnership:¹¹

Boston Wholesale and retail Block Tin
 Tea Pot Manufactory
 Nos. 5 & 9 Marlboro Place

Green and Richardson take this opportunity of returning thanks &c &c.

N. B. All kinds of Pewter ware manufactured at the shortest notice.

Cash and highest prices given for Old Pewter.

Richardson was the junior partner and he had moved out of the shop shared with Green by 1820, since Green is listed alone at Hawley Street in that year. Possibly Green & Richardson were working in two shops in 1818: Hawley Street as in the *Boston Directory* and 5 & 9 Marlboro Place as in the *Commercial Gazette* advertisement. This is substantiated by



Fig. 2. Lighthouse coffee pot bearing the mark G. RICHARDSON/BOSTON.

the fact that Green later worked at both addresses. Richardson is not listed in the *Boston Directories* after 1818 until 1821 when the entry is quite specific: instead of "pewterer" his occupation is listed as "block-tin teapot factory." Richardson could have been working at Marlboro Place in 1820.

The United States 1820 *Manufacturing Census* confirms that Richardson was also working alone in 1820. The census indicated that George Richardson employed three men and two boys in his shop in Boston and that his equipment consisted of three lathes of which two were then in operation.¹² Richardson used 15 to 20,000 lbs. of "banca" or English block tin annually at a cost of \$3,000 to \$4,000. The products manufactured were block tin teapots, pitchers, tumblers, wash bowls, and all kinds of pewter ware. Richardson's advertisement in the March 28, 1821 *Columbia Centinel* confirms this (Fig. 1). He advertised teapots, pitchers, wash bowls and ewers, tumblers, quart and pint beer pots, and lamps all made of block tin, and a general assortment of pewter ware. In all of the first *Directory* listings and newspaper advertisements the emphasis seems to be on block tin teapot manufacturing.

When we examine the wares marked G. RICHARDSON/BOSTON there just do not seem to be enough examples to fill the period from 1818 to 1828, which is about one third of the elder Richardson's working period. In forms there are only a lighthouse coffee pot (Fig. 2), two pear-shaped teapots (Fig. 3), two globular teapots (Figs. 4 & 5), a pint mug, a shaving mug, a wash basin, and a 9 $\frac{1}{8}$ " dish. Some of these forms have either archaic or early details. A globular pot has an early shape, and an external hinge not used by any other maker of this form.¹³ And most of the G. RICHARDSON/BOSTON lighthouse coffee pots have beading around the lids. Further, there is a complete hiatus between the shapes of vessels marked with G. RICHARDSON/BOSTON and the smaller G. RICHARDSON in the serrated rectangle. There is not a single example of an identically shaped vessel marked with both marks.

This means that at some point George Richardson obtained a new set of moulds and a new touch mark. Such a change must certainly have been the result of some drastic event, such as a bankruptcy, or dissolution of a partnership in which one partner had control of the moulds. The latter event could explain the change



Fig. 3a. Pear-shaped teapot with extended base bearing the mark G. RICHARDSON/BOSTON.

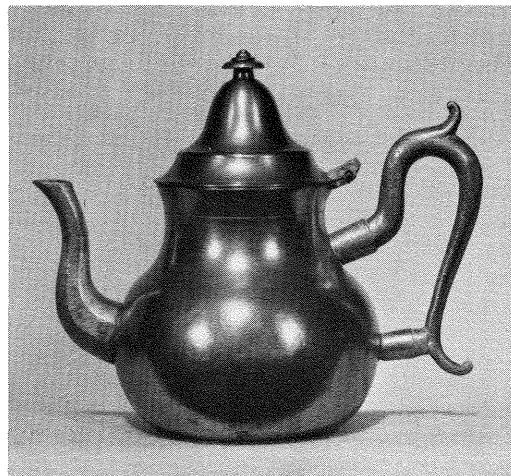


Fig. 3b. Pear-shaped teapot bearing the mark G. RICHARDSON/BOSTON.



Fig. 4. Globular teapot bearing the mark G. RICHARDSON/BOSTON.



Fig. 5. Globular teapot bearing the mark G. RICHARDSON/BOSTON.

nicely, although it might appear that compressing all of the G. RICHARDSON/BOSTON wares into the years 1818-1819 is perhaps too extreme. In 1820 Richardson told the census taker that he made wash bowls, and he advertised them in 1821. Wash bowls have only been found with a G. RICHARDSON/BOSTON mark. However, we could expect him to continue making what he did previously. When we look at the *Boston Directory* entries above we see that there is another break between 1822 and 1825 when Richardson moved from 27 Newbury to 4 Oliver Place. The change may have taken place at this point, but it seems more logical that it took place on the dissolution of his partnership with Green. The main problem with dating the BOSTON mark to 1818-1819 is the fact that this leaves us with the period of 1820-1828 with no easily attributable wares.

The beading on the G. RICHARDSON/BOSTON lighthouse coffee pots is one of the characteristics which points to an early period for wares with the BOSTON mark. Beading was widely used in Philadelphia by William Will, who died in 1798. It was also used by Parks Boyd who started working in 1795 and died in 1819. In Connecticut beading was used by Samuel Danforth of Hartford, who started working in 1795 and died in 1816. A pear-shaped teapot with the T B & Co. mark (1822-1824) made by Boardman also has beading.¹⁴ Other early Boardman forms also have beading.¹⁵ Some pear-shaped teapots by William Calder of Providence, who started in 1817, also have beading, but his lighthouse coffee pots never do. Beading was going out of style by the start of the 1820's, but certainly could have been used by Richardson up to 1823 or 1824, but probably not much past this point.

Another important point is that the LONDON scroll used by a number of Boston pewterers is found on a teapot with George Richardson's WARRANTED stamp. I have previously discussed this in detail, and suggested that Richardson obtained the LONDON stamp from Samuel Green.¹⁶ It seems that Richardson must have made this teapot in Boston in the early 1820's; it is inconceivable that he would strike LONDON on any ware after 1828. It is even stranger that an American maker would strike LONDON on his wares in the early 1820's. But then George Richardson was not an American. He had only recently emigrated from London and was probably intrigued with a stamp bearing the name of his home town.

I have found only one clue as to Richardson's whereabouts during the period 1829-1838. According to the Boston death records George and Eliza G. Richardson had a son born at South Reading, Massachusetts on January 7, 1832.¹⁷ This small bit of information is extremely revealing. South Reading (present Wakefield) was a small hamlet about ten miles due north of Boston. There was only one person in that area

with whom Richardson could have been associated: Burrage Yale. Yale was born in Meriden, Connecticut in 1781, and moved to South Reading about 1800 where he commenced the manufacture of tinware. As his business increased he expanded his manufacturing and selling facilities until he became one of the largest tinware dealers in the state, employing one hundred peddlers operating from wagons.¹⁸ In a letter to a prospective peddler in 1832 Yale indicated that in addition to tinware he sold block tin and pewter ware, as well as such other articles he thought proper.¹⁹

We know that Luther Boardman, born in Meriden, Connecticut, on December 26, 1812, went to work for Burrage Yale in June 1833.²⁰ He became foreman of pewter manufacturing and purchased the operation on October 14, 1836.²¹ He moved back to Meriden on October 13, 1837. Since he moved exactly a year later, it would seem that the sales agreement stated that he work for a year after the date of agreement. Laughlin noted that while Burrage Yale employed 55 men in 1833, no britannia, which he is known to have sold, can be identified as of his manufacture. It would appear that his britannia ware had the name of the pewterer who was shop foreman stamped on it: Luther Boardman when he was working there. While Yale had 55 men working in 1833, Luther Boardman's diary showed that he only had 5 men working for him in 1834 and a maximum of 7 in 1837.²² This either meant that Yale had a tinware manufactory far greater than the pewter operation, or many of the 55 men he listed as employees were actually peddlers. It has been suggested that the Sarah S. Boardman, whom Yale married in 1808, was the sister of T. D. & S. Boardman, and therefore that Yale may have been an agent for the Boardmans.²³ This is not correct, since Sarah was the daughter of Col. Amos Boardman of South Reading.

We are now in a position to evaluate the fact that George Richardson was in South Reading when his son Byron L. was born on January 7, 1832. We can only assume that he was doing the job which Luther Boardman was later hired to do: he was foreman of Burrage Yale's britannia and pewter shop. Boardman was probably brought in because Richardson had left or had given notice that he was leaving. George Richardson was probably in South Reading working for Burrage Yale from 1829 to 1833. This would be a captive operation with Yale selling all of Richardson's production. We can further assume that the wares he made were marked with the small G. RICHARDSON mark. Since we can place Richardson in Cranston, Rhode Island, in 1839, we only have the period from 1834-1838 when Richardson is unaccounted for.

* * * * *

In an attempt to shed some light on the Glen-

nore Co. of Cranston, Rhode Island, I visited the site in Cranston where George Richardson's factory was supposed to be. The ruins of a factory still exist by a small stream flowing through a rocky ravine. I determined the present ownership of the land and started searching back through the Cranston land records to see who had owned the land around 1840. I had hoped to find that George Richardson had once owned the factory. George Richardson does not appear in the records, but we find things perhaps equally as interesting. The present owner had acquired the land in 1943.²⁴ The previous sale had been in 1917, and in this deed we find an interesting reference to an "Iron Foundry and all other buildings . . . together with the water privilege and gearing attached to said Foundry."²⁵

Going back through the various transfers the description of the foundry and equipment becomes more detailed, and in a lease agreement in 1845 the foundry is referred to as the Cranston Furnace Co.²⁶ Then in 1841 we reach our goal when we find a lease agreement between the Cranston Furnace Company and the Glennore Company.²⁷ And in 1839 we find an astounding document in the land records: the partnership agreement for the formation of the Glennore Company (sometimes spelled Glenn Ore).²⁸ The record leads back to the purchase of the property by the Olneys in 1836, and there are virtually dozens of pages in the record books covering purchases, transfers, mortgages, and various indentures. We shall now examine these in detail.

On March 10, 1836 William and Stephen D. Olney of Providence and Charles Angell of Cranston purchased from Frederick Fuller for the sum of \$6,000.00 the land "with the Iron Foundry . . . Dam, water privilege, machinery, gearing and apparatus of every description . . . also all the Flasks and Tools and all other Patterns . . . in said Iron Foundry".²⁹ In June 1837 William and Stephen D. Olney mortgaged the property to Job F. Angell, butcher, of Providence for \$3,500.³⁰ And in May 1839 William and Stephen D. Olney, doing business under the name of the Cranston Furnace Company, mortgaged the property to John Potter of Scituate, R.I., for \$2,416.³¹

Under the date of the December 20, 1839 we find the partnership agreement for the formation of the Glennore Company.³² On that date, the indenture recorded William Olney, Stephen D. Olney, Albion N. Olney and Joseph G. Johnson, all of Providence, "agreed to become co-partners under the firm and name of Glenn Ore Company for the purpose of prosecuting the manufacture of Britannia, Block Tin and other Metallic wares at Cranston." It was indicated that the parties contemplated carrying on their business on the property purchased from Frederick Fuller in 1836.

On January 27, 1841 William and Stephen D. Olney mortgaged the property to Henry A.

Matteson and Samuel Green of Providence for \$3,572.84,³³ and on the same date they also mortgaged the property to Welcome B. Darling and William Seaver of Providence for \$2,145.24.³⁴ Then on January 29th of the same year we find a lease agreement between William and Stephen D. Olney of the Cranston Furnace Co. and Sterry Clark, Joseph G. Johnson, and Albion N. Olney, co-partners of the Glennore Company, for leasing "such part of the buildings on said premises as have been heretofore used, occupied, and improved by the Glenn Ore Company" at the rate of \$200 per year.³⁵ It was agreed that upon termination of the lease the Glenn Ore Company could remove all shaftings, pulleys, and fixtures which had been placed there by the company.

On February 1, 1841 William and Stephen D. Olney assigned all rights to the property, including the iron foundry and other buildings, as well as all rights and titles (including debts) of the Cranston Furnace Company to Welcome B. Darling for \$1.00.³⁶ Darling was to hold the real and personal property in trust, keep it in good repair, and lease or sell the whole or any part. With the proceeds from the lease or sale and the collection of debts he was to (1) pay for the expense of maintaining the property, (2) pay the wages due sixteen employees of the Cranston Furnace Co. listed by name, (3) pay Oliver C. Williams for scrap iron delivered to the Furnace, and (4) pay other debts. This was of course a bankruptcy agreement.

Things apparently remained static until November 15, 1841 when Job F. Angell assigned his mortgage of June 1, 1837 to John Potter for \$2,700.³⁷ The next day, John Potter, with Angell's assignment and his own mortgage of May 1839 foreclosed and took possession of the property.³⁸ Later, on February 1, 1845, John Potter leased the property known as the "Cranston Furnace Co. Estate" to Lodowick Brayton for \$350 a year.³⁹ Potter sold the property to Brayton on November 14, 1848.⁴⁰

It is not at all clear, even with the extensive record quoted above, what the Glennore Company was doing throughout the period. George Richardson does not once appear in the records, but his name is on every piece of britannia with the Glennore mark. Evidently he was a paid employee (undoubtedly foreman) of the Glennore Co. This adds strength to the suggestion above that he worked for Burrage Yale and placed his name on the britannia turned out. It would seem logical that Richardson had started to make britannia in Cranston before the formation of the Glennore Co. in December 1839, but how much earlier we have no way of telling. Undoubtedly Richardson would have set up his equipment and made his blocks for spinning well before 1839. Possibly the Olneys purchased the Cranston property in 1836 with the express commitment of George Richardson to make britannia ware there. We will assume that Richardson came to Cranston in 1836.

William and Stephen D. Olney purchased the Furnace property in March 1836. It was specifically referred to as an "iron foundry". The Olneys, as we shall see below, were simply house painters, and it is difficult to see why they would invest the rather substantial sum of \$6,000 in just an iron foundry. A little more than a year after they purchased the property (June 1837) they mortgaged it for \$3,500. Possibly this was to purchase equipment for the manufacture of britannia ware. For spinning britannia, which Richardson did, it was necessary to have roll mills for making britannia sheet. Then in May 1839 they again mortgaged the property for \$2,416. This was certainly for the purchase of equipment for britannia manufacture, since it was only seven months before the legal formation of the Glennore Company.

The mortgaging and leasing activity in 1841 was apparently a desperate legal attempt to allow the Cranston Furnace Company to go bankrupt and to try to separate and save the Glennore Company or the britannia manufacturing operation. William and Stephen D. Olney, originally senior partners of the Glennore Company, separated themselves from the company in the lease of January 29, 1841, for the co-partners were then Sterry Clark, Joseph G. Johnson, and Albion N. Olney. Likewise, Albion N. Olney divested himself of any interest in the Furnace property by quitclaiming all rights he had to William and Stephen D. Olney on January 13, 1841 for \$100.⁴¹ This eliminated the liability of co-owners. Two days prior to the lease, William and Stephen D. Olney had negotiated two mortgages for \$3,572.84 and \$2,145.24. The second mortgage was to Welcome B. Darling and William Seaver, both sons-in-law of William Olney. Three days after the lease from the Cranston Furnace Company to the Glennore Company, the Cranston Furnace Company went into official bankruptcy. The terms of the lease seem to attempt to establish that the Glennore Company had made many improvements in the buildings they occupied, and it was stated that upon termination of the lease they could remove the shaftings, pullies and fixtures they had installed.

The Glennore Company probably operated in the Furnace buildings at least until John Potter foreclosed on November 16, 1841. Since he did not lease the property until February 1845, Potter could have operated the iron foundry, and the Glennore Company could have continued until 1845. The fact that George Richardson is not in the 1844 *Providence Directory* (the one prior to the 1847) would indicate that he was still in Cranston. However, there is evidence from the britannia ware made by Richardson that the Glennore Company ceased to exist before he left Cranston. There are a lot of wares with the CRANSTON, R.I. mark at the bottom, but no GLENNORE CO. mark at the top. When John Potter foreclosed, probably the careful attempts to isolate the Glennore Company did not

work and the equipment became his. Or possibly the expense of removing the equipment was too much and Potter bought it. It is reasonable to assume that George Richardson worked for Potter from November 1841 until January 1845. The assumption that the Richardsons moved to Providence in 1845 is possibly substantiated by the fact that the marriage of their son, Francis B, is recorded in the Providence vital records on April 7, 1845.

An examination of the background of the Olneys and their associates will not be out of place, since they owned the Glennore Co. William Olney was born in 1778 and died in Providence in 1852.⁴² His son, Stephen D., was born in 1805 and died in Providence in 1888.⁴³ William and Stephen D. are listed in the *Providence Directories* from 1830 to 1836 as (house) painters. Only William is listed in the 1838 *Directory*, while neither is listed in the 1841 *Directory*. Albion N. Olney, whom we would assume is another son of William, appears only in the 1844 *Directory*, and Stephen D. also reappears that year. Joseph G. Johnson, one of the co-partners of the Glennore Company, is listed in the 1838 and 1841 *Providence Directories*, first as a cigar maker, then as a tin ware manufacturer. Sterry Clark, another Glennore co-partner, is found in the 1841 and 1844 *Providence Directories* as an upholsterer. The men behind the Glennore Company, with the exception of Johnson, who later became a tin man, were tradesmen far removed from the metal working field. Stephen D., Albion N., and William Olney left Providence for Cranston for various lengths of time from 1836 to 1844 and were presumably active in the management of the Cranston Furnace Co. and the Glennore Co. The Olneys returned to Providence and the house painting profession. The other co-partners apparently were not active in the Cranston operations. These men had invested their time and \$6,000 in the venture and had lost everything.

* * * * *

The first record of George Richardson in Rhode Island is found in the 1840 *Census of Rhode Island* under Cranston.⁴⁴ Only the name George Richardson is listed, but the age brackets of twelve other members of the family were given. These are listed below, along with seven of them I have identified with their names and ages.

MALES

Age Bracket	Number	Name	Age in 1840
Under 5	1	—	
5 & Under 10	1	Bryon L.	8
10 & Under 15	1	Henry S.	12
15 & Under 20	1	Francis B.	18
20 & Under 30	1	George B.	21
50 & Under 60	1	George	58

FEMALES

Under 5	1	—	
5 & Under 10	2	—	
10 & Under 15	1	Mary H.	14
15 & Under 20	2	Emeline E.	19
40 & Under 50	1	Eliza G.	45

The census also indicated that three were engaged in manufacturing, presumably George and his two oldest sons. At this point we will summarize some of the vital statistics on the above, since they will be useful in the discussion to follow.

George Richardson was born in England about 1782. There are two pieces of evidence which indicate that he was actually George B. Richardson. The death records of his wife, Eliza G. Richardson, who died in Providence on March 23, 1884 indicate that she was the widow of "George B."⁴⁵ Likewise, the Boston death records of Byron L. Richardson indicates that his father was "George B."⁴⁶ The records of the deaths of the other children simply indicate the father as "George."

Eliza G. Richardson was originally a Staples and was born in Boston on October 10, 1795 of American parents and died in Providence as mentioned above. She was thirteen years younger than George.

George B. Richardson was born in Boston on April 6, 1819 and died of an "acute insanity coma" at age 71 in Providence on September 29, 1890.⁴⁷ In the death records his name is spelled out in full: George Barnard Richardson. He was technically a "junior." However, during this period it was not the practice to add "junior" to the name of a child at birth. The term "junior" was used only after a man had reached majority (age 21) to avoid confusion between father and son, uncle and nephew, or two unrelated people with the same name. Here confusion was avoided by the father using "George Richardson" and the son "George B. Richardson." In such a case it would not be unusual for George B. Richardson to use his father's G. RICHARDSON stamp after his father's death, since the original user of the stamp was also George B. Richardson. The vital records of Warwick, R.I., indicate that George B. Richardson of Cranston, son of George, married Amy Ann Ellis of Warwick on August 12, 1842.⁴⁸

Francis B. Richardson was born in Boston on April 20, 1822, and died of "arterid sclerosis cerebral apoplexy" at age 91 in Boston on July 1, 1914.⁴⁹ According to the Providence vital records, Francis B. Richardson married Mary Ann Stoddard on April 7, 1845.⁵⁰

Henry S. Richardson was born in Boston on August 14, 1828 and died at age 29 of "remittent fever" on April 10, 1857 in the same city. He was a widower when he died, and his occu-

pation was listed as a block tin worker.⁵¹

Byron L. Richardson was born in South Reading, Massachusetts, on January 7, 1832 and died at age 30 of tuberculosis in Malden, Massachusetts on October 7, 1862. He was single when he died.⁵²

Emeline E. Richardson was born in Massachusetts about 1821.⁵³ The records of the Second Baptist Church of Smithfield, Rhode Island, show that Emeline E. Richardson married Stephen Hunt in Cranston on Decmeber 5, 1841.⁵⁴ Emeline is found in the 1850 *Rhode Island Census* in North Providence living with Job Bennett, age 48, gunsmith, born in Massachusetts, and his wife.⁵⁵

Emeline E. Hunt	age 29	born Mass.
George R.	8	
Catherine P.	6	
Frank A.	6	

Strangely Stephen Hunt is not listed. Why Emeline was not living with her husband is not apparent, but he apparently had not died nor had he left her (permanently) since they had Stephen H. on March 25, 1857.⁵⁶ According to Wyman, Stephen Hunt was a hostler in North Providence in 1850.⁵⁷

In 1843 Stephen's sister, Catherine P. Hunt, married John R. Pearce in Cranston.⁵⁸ It would appear that Emeline's first child was named after her father and her second after her sister-in-law. We find no death records of either Emeline or Stephen, and it is only in the 1860 *Rhode Island Census* that we find evidence that Emeline was one of George Richardson's daughters: Katherine P. Hunt, age 16, is found living in Providence with Eliza G. Richardson, age 63.⁵⁹ One may wonder why we have spent so much time on a daughter of George Richardson. The answer will be found in a very brief notice in Jacobs: "S. Hunt, locale unknown, c. 1840, Britannia. Rare. Teapot."⁶⁰ Stephen Hunt was undoubtedly not a britannia manufacturer, but he may well have been a distributor who placed his name on the wares he sold. One would like to see a teapot with his mark to see if there were any resemblance to Richardson's teapots.

Mary H. Richardson, daughter of George, was born in Boston on February 12, 1825, and died of consumption at age 26 in Providence on January 12, 1851.⁶¹ She was single at the time of death, and her occupation was listed as "laborer." We can only assume that she was doing non-skilled work for the family britannia manufactory in finishing and polishing britannia ware.

After leaving Cranston the Richardsons enter the *Providence Directory* with gusto, for in the 1847 edition (this edition is not double dated 1847/48 as West indicates) we have the following listings:

George Richardson	agent Prov. Britannia Co.	207 High	
George B. Richardson	Britannia ware	207 High	28 Knight
Francis B. Richardson	Britannia ware	207 High	8 Conduit

The first address is the shop and the second is the residence. West lists all three as "Providence Britannia Ware" and comments that "George Richardson, failing in business in Cranston after 1840, possibly employed the subterfuge of 'Agent' in running a britannia ware company in Providence."⁶² It is not apparent what West meant by this statement, or whether he knew that at that time "agent" sim-

ply meant the manager of a concern, whether the proprietor or not. The above listing indicates that George Richardson was probably the working manager of the Providence Britannia Company, and that George B. and Francis B. were working with him.

We have seen that the senior Richardson died in 1848. In the next *Providence Directory*, that of 1850, we have the following listings:

George B. Richardson	Britannia ware	27 Knight
Francis B. Richardson	Britannia ware	23 Cranston
Henry Richardson	Britannia ware	29 Knight
George Richardson widow		29 Knight

We find the two older Richardson sons in the 1850 Providence census as follows, both in Ward 6.⁶³

George B. Richardson	age 31	born Mass.
"Britannia ware Manuffr"		
Amy Ann	31	b. R.I.
Harriet E.	4	b. R.I.
George H.	2	b. R.I.
Francis B. Richardson	28	born Mass.
"Britn Ware Manufts"		
Mary Richardson	28	b. R.I.
Esther L. Richardson	4	b. R.I.
Francis B. Richardson	1	b. R.I.
Margaret Vaughan	12	b. R.I.

Here we note that they are listed as britannia ware *manufacturers*, although this could simply mean that they were employed in the business, and not necessarily the principals. In the 1852 *Providence Directory* we find only George B. and Francis B. listed the same as in the last (1850) directory; Henry is absent. After 1852 the Richardsons vanish from the Providence scene for almost a decade.

The Richardson sons carried on the britannia ware business in Providence after the death of their father in 1848 until they left the city in 1852. But whether they were working for themselves or for someone else is not apparent. They are not in the shop at 207 High, for this is now

occupied by Ellery Almy, a tinman. Possibly they had an arrangement with Almy, or they may have moved to another shop, although this does not seem plausible in view of the fact that no shop is listed in the Directories. It is also quite possible that they joined either William Calder (who did not die until 1856) or Samuel Ely Hamlin (who did not die until 1864) using their own moulds and still striking the G. RICHARDSON touch. Providence was really too small to have Samuel Hamlin, William Calder, and the Richardsons all working alone.

We list below the entries for William Calder and Samuel E. Hamlin in the *Providence Directories* from the start of the Directories in 1824.

WILLIAM CALDER

DATE	OCCUPATION	SHOP	HOUSE
1824-1836	Pewterer	166 & 97 North Main	182 N. Main
1838-1841	Pewterer	182 N. Main	184 N. Main
1844	Britannia ware	182 N. Main	184 N. Main
1847-1855	Britannia ware	206 N. Main	208 N. Main

SAMUEL E. HAMLIN

DATE	OCCUPATION	SHOP	HOUSE
1824-1841	Pewterer	109 N. Main	50 Benefit
1844	Pewter & Britannia ware	109 N. Main	50 Benefit
1847	Pewter & Britannia ware	113 N. Main	76 Benefit

1850-1852	Pewter & Britannia ware	121 N. Main	76 Benefit
1853-1855	Pewter & Britannia ware	168 N. Main	76 Benefit
1856-1859	Pewterer	168 N. Main	76 Benefit
1860	Pewterer	None	76 Benefit
1861-1864	None	None	76 Benefit

Both Calder and Hamlin listed themselves as "pewterers" until 1841. Then in 1844 Calder listed his occupation as "Britannia ware", while Hamlin listed his as "Pewter and Britannia ware." In 1856 Hamlin changed back to "pewterer."

It is not apparent if there was any significance to this change, for one would be hard put to identify anything Samuel E. Hamlin made even in the 1840's or the 1850's. The changes in the street numbers shown in 1847 are apparently due to a renumbering of the houses. Calder's shop and house locations are interesting, since he was apparently in the same location from shortly after his start in 1817 until his death in 1856, occupying the shop at 182 (later 206) North Main Street from 1838 on. And the shop had been his house prior to this.

Samuel E. Hamlin was not so static. He did live in the same house at 50 (later 76) Benefit Street for 40 years until his death in 1864. He stayed in the same shop from 1824 to 1847 at 109 (later 113) North Main Street. Then in 1850-1852 he had moved to 121 North Main Street, and again in 1853 he moved, this time to 168 North Main Street. The fact that these moves coincide with the events and moves of the Richardsons makes them significant. George Richardson died in 1848. Samuel Hamlin first moved his shop sometime after this; it could have been to a larger shop to accommodate the Richardson sons. Then the Richardsons left Providence by 1853, and we find Samuel Hamlin again moving. This could have been to a smaller shop to work by himself. This seems plausible, since we will show below that we have evidence of a later connection between Samuel Hamlin and one of the Richardsons.

That the Richardsons were not in a shop of their own after 1848 is possibly indicated by the fact that the *New England Mercantile Union Business Directory* (published in 1849) lists only W. Calder and S. E. Hamlin (both of Providence) under *Rhode Island: Britannia Ware Manufacturers*. While such an omission cannot be taken as positive evidence, it seems logical to suppose that here the compiler would have easily known if there were more than two britannia manufacturers in Providence.

After the disappearance of the Richardsons from Providence in 1853 they appear in that year in the *Boston Directory* in force. George B. is living at 4 Kennard Avenue and Francis B. is at 3 Merrimac. No occupation is given for George B. until 1856 when he is listed as a "britannia ware manufacturer." He was listed in this manner until he left Boston in 1878.

Francis is listed as a tinsmith in 1853, as a britannia manufacturer from 1854 to 1861, then as a foreman from 1862 to 1896. Henry S. Richardson is first listed in the 1854 *Directory* boarding at 4 Kennard, and in 1856 he is listed as a britannia ware manufacturer. He died in 1857 (age 29) and was listed as a block tin worker. Byron L. Richardson first appears in 1856 where he is listed as a britannia ware manufacturer. He is not listed in 1857 and 1858, but from 1859 to 1862 he is listed with Lewis & Richardson, manufacturers of syringes. Byron died in 1862, age 30. George B. Richardson is not listed in 1860 or 1861 when he is found back in Providence (a fact which shows the rather great reliability of the Directories at times).

George B. Richardson reappeared in the 1861 *Providence Directory* listed as a "britannia manuf." He had returned at least by 1860, since he is found in the census of that year in Ward 6 in Providence.⁶⁴

George B. Richardson	age 42	born Mass.
"Manfgr Block Tin Ware"		
Amey A. (sic)	41	b. R.I.
Harriet E.	14	b. R.I.
George H.	12	b. R.I.
Amey E. (sic)	9	b. R.I.
Lewis	3	b. Mass.

One would have to assume that Richardson was working for Samuel E. Hamlin, since he was the only britannia manufacturer in Providence. On the other hand, Richardson may have been trying to take over Hamlin's shop for him, since Hamlin was then 86 years old. In the *Directory* summary above it is seen that in 1860 Hamlin no longer had a shop, and in 1861 Hamlin no longer lists an occupation, so we may assume that he retired in that year. Possibly Richardson was simply helping Hamlin terminate his business, although it does not seem that this would take two years. Whatever Richardson's arrangement with Hamlin was, it was short termed, for he was back in Boston in 1862, again listed in the *Directory* as a "britannia ware manufacturer." From 1875 to 1878 he was listed simply as a "britannia worker." The 1879 *Boston Directory* advised that George B. Richardson had "removed" to Providence, R.I.

George B. Richardson's place of employment in Boston is not listed until 1868, when it is given as 55 Haverhill. Francis' place of employment is not listed until 1862; it is given as

49 Haverhill until 1865, when it changes to 55 Haverhill. From 1859 to 1862 Morey & Smith are listed at 49 Haverhill. This firm later expanded to 55 Haverhill Street. When the place of occupation is first given for George B. and Francis B. Richardson they are working for Morey & Smith. The first place Francis lived was on Merrimac, only four streets away from Haverhill. And the first location for Byron L. Richardson was on Causeway, which intersects Haverhill.

It is apparent that four of the elder George Richardson sons moved from Providence to Boston specifically to work for Morey & Ober (predecessor of Morey & Smith), some of them originally settling only a few blocks away from the factory. Morey & Smith was run by David B. Morey, born in Malden, Massachusetts, in 1807, and Thomas Smith, born in England in 1791.⁶⁵ The original partnership was started in 1841 under the name of Smith & Morey, and at this time Smith was 50 years old, while Morey was only 34. Where they received their training is not known, but Smith was only nine years younger than George Richardson, and may well have worked with him at some time. This may explain the great similarity of the early Smith & Morey and Smith & Co. wares to Richardson's.

One wonders if the formation of Meriden Britannia Company could have had anything to do with the Richardson exodus from Providence. Meriden Britannia was organized in December 1852, and in January 1853 they pub-

lished their first price list (which was unillustrated and did not have printed prices). It is difficult to believe that the threat of this consolidation of a number of Connecticut britannia manufacturers could have been anticipated so early, although their example may have prompted the Richardsons to throw their lot in with Morey & Smith. At any rate, none of these Richardsons, while listed in the *Boston Directories* as "britannia ware manufacturers," was in business for himself. All but George B. Richardson should be removed from any lists of makers.

George B. Richardson returned to Providence and is found in the 1879 Providence Directory where he is listed as a "japanner." Morey & Smith had advertised "Britannia, Glass, & Japanned Ware," in the 1863 and 1864 *Boston Directories*. Japanned ware was painted tinware, and we can assume that Richardson was probably doing this type of work for Morey & Smith. It is also interesting to note that Jacobs listed under George Richardson a japanned water pitcher and considered it "very rare."⁶⁶ George B. was listed as a japanner until 1882. No occupation is listed in 1883 and 1884. In 1885 he is listed as a "metal worker," an occupation he worked at until his death in 1890 at age 71.

The 1860 census showed that George B. Richardson had a son George H. born in 1848. From 1880 to 1890 George H. is listed in the *Providence Directories* boarding with his father



Fig. 6. Quart and two quart pitchers. The quart pitcher bears simply the mark G. RICHARDSON in a serrated rectangle, while the two quart has the full GLENNORE CO./CRANSTON, R.I. marks with G. RICHARDSON, an eagle, and NO. 1.

and doing the same work as his father: first a japanner and then a metal worker. He died in January 1891, only a few months after his father. Francis B. Richardson remained in Boston after leaving Providence. As we have seen, he became foreman of Morey & Smith, a position he held until they went out of business in 1888. From 1889 to 1896 he was foreman of a britannia concern located on 62 Canal Street in Boston. He retired in 1897 and died in 1913 at age 91, bringing an end to the Richardson association with the britannia industry.

* * * * *

We can summarize the above giving the locations where George Richardson worked from our first knowledge of him in 1818 until his death in 1848.

Green & Richardson with Richardson using G. RICHARDSON/BOSTON	1818-1819
George Richardson in Boston	1820-1828
George Richardson working for Burrage Yale in S. Reading	1829-1833
George Richardson working for the Olneys in Cranston, R.I.	1836-1839
George Richardson working for the Glennore Co. in Cranston	1839-1841

George Richardson working for John Potter in Cranston 1841-1845

George Richardson working in Providence 1845-1848

George B. Richardson working in Providence 1848-1852

There is a definite gap in 1834 and 1835 between the time when Richardson left Burrage Yale and the time he could have started working for the Olneys in Cranston. This could be longer if Richardson did not come to Cranston until 1837 or 1838, but it is insignificant in the overall picture. However, the wares we can assign to specific working dates are very limited, as determined by the inclusion of the town name.

G. RICHARDSON/BOSTON	1818-1819
GLENNORE CO./CRANSTON, R.I.	1839-1841
CRANSTON, RI.	1841-1845

This leaves us with the years 1820-1838 and 1846-1852 when the small G. RICHARDSON touch was used alone or with WARRANTED. We will try to assign some of the wares so marked to these two periods in a later article.

We illustrate here two Richardson pitchers, a quart and a two quart (Fig. 6), which show our certainty as well as our ignorance. The larger pitcher is well known, having been shown by Watkins,⁶⁷ and has the full Glennore Co. marks with an eagle and "No. 1." The smaller one, however, simply has G. RICHARDSON. It has the handle of the pint mug shown by West,⁶⁸ which has the GLENNORE CO. mark (Fig. 7), so the pitcher could have been made anytime between 1820 and 1838 or after 1845, since it does *not* have either the GLENNORE CO. or the CRANSTON, R.I. marks.

On the other hand, by a rigid analysis, one could argue that the small pitcher could only be dated after 1845, since we only have evidence of the handle shape from the Glennore Company. But then we could also logically argue that the moulds used by the Glennore Company were probably fabricated in the period from 1836-1839, so we could also suggest a date in this period. Since we do not know if Richardson came to Cranston with any moulds we have really no basis for going back before 1836. The quart pitcher illustrates the real problem with the wares marked with either G. RICHARDSON alone or with G. RICHARDSON/WARRANTED, problems which I hope to resolve in the future.

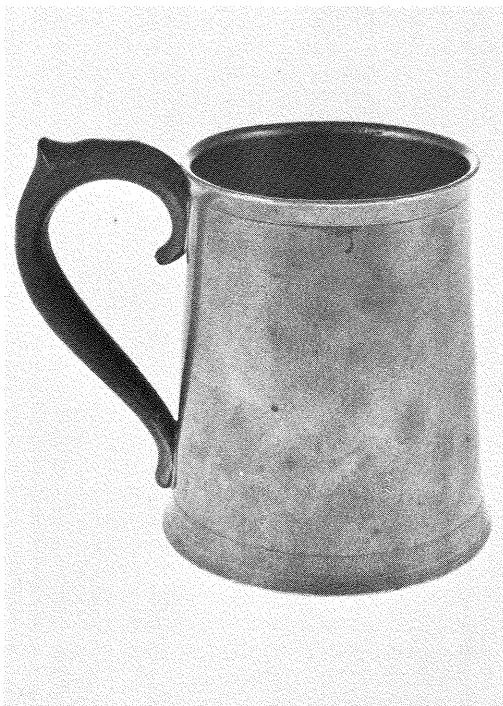


Fig. 7. Pint mug marked GLENNORE CO./CRANSTON, R.I. and G. RICHARDSON. It has the same handle as the quart pitcher in Fig. 6.

All photos by Wayne Hilt.

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Some Rhode Island Mugs

by Richard L. Bowen, Jr.

At the annual meeting of the Pewter Collectors Club of America held in Newport, Rhode Island, in May 1978 a dazzling collection of Rhode Island pewter was assembled for members to view and touch. The exhibit demonstrated that, while Rhode Island may be the smallest state in the Union, it ranks in the fore so far as pewter making is concerned, ranking fourth after Philadelphia, New York, and Connecticut. There was so much material exhibited that many probably missed some of the exceptional items, many of which were truly in the unique category.

Two such items were small (about 2½" high) unmarked mugs with double C handles (Fig. 1). They can be attributed with confidence to

Samuel Hamlin of Providence on two accounts. First, Carl Jacobs listed under Hamlin a $\frac{1}{4}$ pint mug with double C handle marked with the S H rose touch.¹ Secondly, the double C handle on the small mugs is identical in shape to that found on all Hamlin pint mugs, and quite unlike any other American handle. An example of Hamlin's pint mug is seen in Fig. 2. The handles on both the $\frac{1}{4}$ pint and the pint are solid and cast onto the bodies, showing linen marks on the inside.

These small mugs are more properly called *gill* mugs, since they were advertised in contemporary newspapers and listed in estate inventories as such. In looking at these two small mugs one is struck by the fact that they have different heights: one is $2\frac{7}{16}$ " high and the other $2\frac{5}{8}$ ", a difference of a full $\frac{3}{16}$ ". I measured the capacities of both by filling them with water to the brim (under a straight edge), weighing the water, and then converting the weight of water to U. S. fluid ounces. The smaller one contained 4.17 ounces, and the larger one 4.66 ounces. Therefore, the smaller one is a wine gill



Fig. 1. Unmarked gill mugs by Samuel Hamlin. Wine gill on left: H $2\frac{7}{16}$ "; TD $2\frac{1}{8}$ "; BD $2\frac{5}{8}$ ". Beer gill on right: H $2\frac{5}{8}$ "; TD $2\frac{1}{8}$ "; BD $2\frac{5}{8}$ "

(4% over the theoretical 4.0 ounces) and the other is a beer gill (1% under the theoretical 4.71 ounces). I have previously pointed out that Samuel Danforth's inventory taken in 1816 listed wine gill and beer gill porringers.² We now have physical evidence that gill mugs were made in wine and beer capacities.

Hamlin's quart mug is shown in Fig. 3. Its large hollow handle is characteristic of the handles used by many other contemporary makers with its bud terminal. This type of handle was slush moulded and then soldered onto the body of the mug. The marks on this mug are interesting. To the left of the handle at the top is the SAMUEL/HAMLIN name touch mark, and on the inside bottom is the late Hamlin eagle (J 163) with the Rhode Island anchor (Fig. 4). Gershom Jones of Providence was represented by both quart and pint mugs (Figs. 5 & 6). The quart lacks the low fillet characteristic of many other Rhode Island mugs. The quart is marked



Fig. 2. Pint mug by Samuel Hamlin. G $4\frac{1}{4}$ "; TD $3\frac{3}{16}$ "; BD $3\frac{9}{32}$ "; Capacity 18 oz.



Fig. 3. Quart mug by Samuel Hamlin. H $5\frac{13}{16}$ "; TD $4\frac{3}{32}$ "; BD $4\frac{7}{8}$ "; Capacity 40 oz.



Fig. 4. Mark on the inside bottom of the quart mug by Hamlin shown in Fig. 3.

with the G I rampant lion while the pint has Jones' anchor, both on the inside bottom. The handles of both are solid and have been cast onto the bodies leaving linen marks on the inside. Two more Gershom Jones mugs are shown in Fig. 7. The one on the left is unmarked but it is easily identified by the general shape of the handle, and specifically by the mould defect on the upper left end of the handle (Fig. 8). The one on the right of Fig. 7 has the G I rampant lion inside. Another example of a Jones quart, this time with a low fillet, has his anchor touch mark.³ An example is also known of a quart mug with a strap handle by Gershom Jones.⁴ The shape of the body of the last mug is interest-

ing since there is no moulding or flaring at the base; the sides simply continue straight down to the bottom.

William Calder of Providence was represented by a quart mug (Fig. 9), and by a late half-pint (Fig. 10). The quart has a typical hollow handle, and is marked on the inside bottom with Calder's eagle (Fig. 11). The smaller mug is marked with CALDER on the inside. An interesting example of a specialty is seen in a shaving mug marked G. RICHARDSON in a serrated rectangle (Fig. 12). It is actually Richardson's later mug with a large spout added. A Joseph Belcher (Newport) quart mug has an interesting solid double C handle cast



Fig. 5. Quart mug by Gershom Jones. H $5\frac{3}{4}$ "; TD $4\frac{1}{8}$ "; DB $4\frac{7}{8}$ "; Capacity 39 oz.



Fig. 6. Pint mug by Gershom Jones. H $4\frac{5}{16}$ "; TD $4\frac{5}{16}$ "; BD $3\frac{7}{8}$ ". Collection J. K. Ott.



Fig. 7. Quart mugs by Gershom Jones, the one on the left being unmarked. The dimensions are the same as in Fig. 5 except the BD of the right is $4\frac{3}{4}$ ". Capacity of the left one is 39 oz.

onto the body (Fig. 13). It is much cruder than those seen on the Hamlin mugs (Figs. 1 & 2), which are close copies of a characteristic English form. The Belcher handle seems to be a crude copy of the exquisite double C handle with acanthus leaf design at the top used by the Wills. Rhode Island mugs which were missing from the exhibit were quarts by William Billings of Providence and David Melville of Newport, both of which had solid strap han-

dles.⁵ Also, William Calder's pint and Hamlin's half pint were missing.

As a final example we show Rhode Island's only tankard: that attributed to Benjamin Day (Fig. 14). The handle has a hooded bud terminal so characteristic of the early period in which Day worked (1744-1757). An example is also known of a lidless tankard by Day, which is simply his tankard without hinge or cover.⁶ It can be assumed that Day did not have the

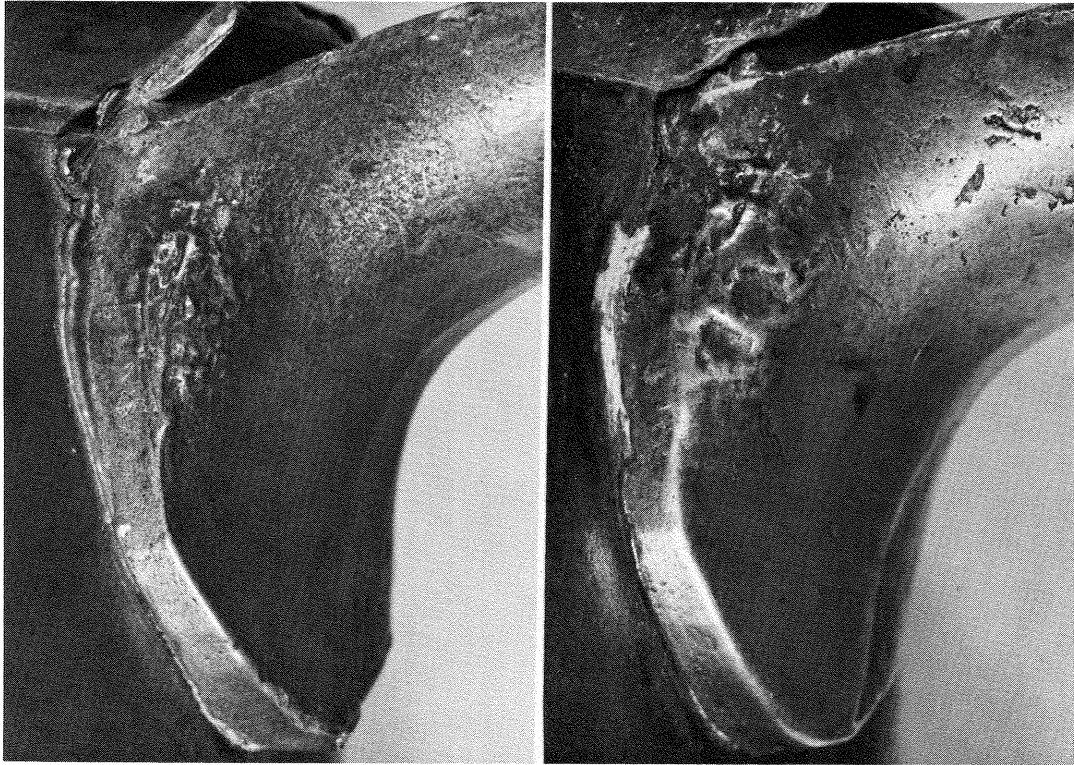


Fig. 8. Details of the upper handles of the mugs in Fig. 7 by Gershom Jones showing the mould irregularities. The right and left photographs represent the respective right and left mugs in Fig. 7.



Fig. 9. Quart mug by William Calder. H $5\frac{11}{16}$ " ; TD 4" ; BD $4\frac{15}{16}$ " ; Capacity 39 oz.

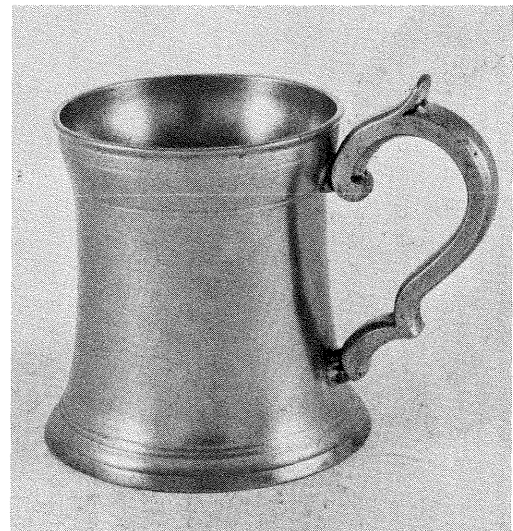


Fig. 10. Late half-pint mug by William Calder. H $3\frac{5}{8}$ " ; TD $3\frac{5}{32}$ " ; BD $3\frac{5}{8}$ " .

moulds for a normal quart mug and substituted with the body of a tankard, which lost a mug's proportions, appearing squat, and being shorter and larger in diameter than the usual quart mug.

We can summarize the makers of Rhode Island mugs as follows.

Maker	Quart	Pint	Half-Pint	Gill
Day	X			
Belcher	X			
Melville	X			
Jones	X	X		
Hamlin	X	X	X	X
Billings	X			
Calder	X	X	X	
Richardson		X		

The author wishes especially to thank Wayne Hilt for the superb quality of the photographs taken by him and used for illustration in this article.

All photos by Wayne Hilt.

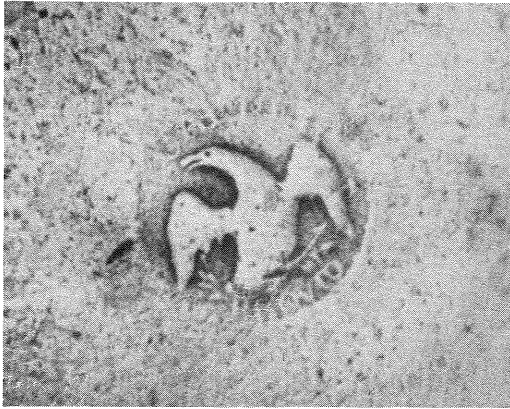


Fig. 11. Mark on the inside the Calder quart mug shown in Fig. 9. H 4¼"; TD 37/32"; BD 313/16".



Fig. 13. Quart mug by Joseph Belcher. H 6"; TD 43/16"; BD 4"; Capacity 39 oz.

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Fig. 12. Shaving mug made out a pint mug by G. Richardson. H 4¼"; TD 37/32"; BD 313/16". Collection Wm. O. Blaney.



Fig. 14. Quart tankard by Benjamin Day. H without finial 6¾"; TD 4¾"; BD 415/16".

David Melville's Boar Touch

By Richard L. Bowen, Jr.

The "porcupine" on David Melville's earliest touch mark has always been puzzling, since there is no parallel among American touch marks (Fig. 1). Inasmuch as most early American touches were copied from English prototypes, I first searched Cotterell's *Old Pewter* mark by mark for anything similar to Melville's animal. Thomas (1724), George (1746) and Benjamin (1758) Bacon all had hogs with corkscrew tails in their touches. Robert Morse and F. L. (both 1677) each had a porcupine with long quills over a skull and crossbones. But none of these animal representations seems to have the feeling of Melville's. Further, hogs and porcupines were so rare in British touches that it is difficult to see any reason why Melville would have copied any of the above, especially the porcupines which were a hundred years earlier than Melville's time.



Fig. 1. David Melville's earliest touch mark showing the animal which Laughlin called a "porcupine." Enlarged 2.5 times. (After Laughlin.)

On the assumption that Melville may have borrowed some Colonial device, Colonial coins were examined. The first Bermuda coins (minted in 1616) had a boar with tusks and short "spines" for the raised hair on the back just like Melville's "porcupine."¹ But these coins were issued a hundred and fifty years before Melville was working, and it is difficult to believe that any could have remained in circulation long enough to serve as models. Further, there would have been no obvious purpose in copying the Bermuda boars for a Rhode Island touch mark. On the other hand, a Continental four dollar note had a charging boar with raised hair on its back (Figs. 2 and 3).²

The animal on Melville's touch would appear to be a boar from a similarity of a number of

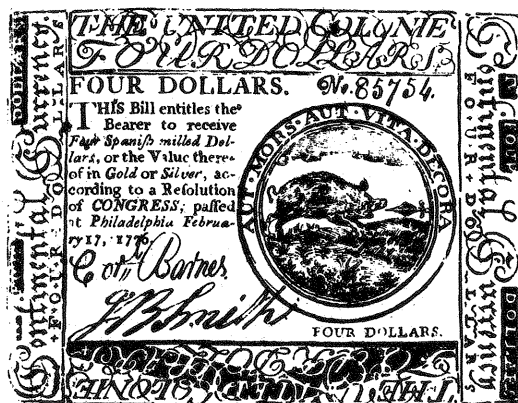


Fig. 2. Continental Four Dollar note showing an emblem with a charging boar. $\frac{3}{4}$ natural size. (After Smith & Watson.)



Fig. 3. Enlargement of the emblem on the Continental Four Dollar note showing the boar with raised hair being attacked with a spear. The Latin motto means "Either Death or a Dignified Life." Enlarged 1.75 times.

details shown on the Bermuda coins and the Continental four dollar note. However, several people have recently suggested to me that the animal is a beaver. Further, a museum catalog has referred to it as a donkey. And of course Laughlin originally identified it as a porcupine. The dies (stamps) used as pewterer's touches are closely allied to the dies used for seals and for coinage. The conventions of many of the devices shown on seals and coins are copied from heraldic representations. The heraldic devices used in eighteenth century England and on the Continent were very similar, most have been well developed by the end of the Middle Ages. An examination of early heraldic representations of beavers, boars, and porcupines seems to remove any question as to the identity of Melville's animal.

A hedgehog (the European equivalent of the American porcupine) is shown in a sixteenth century manuscript (Fig. 4).³ It has short legs, a

round body, long quills, a long snout, and no visible tail. Melville's animal bears no resemblance to this. Presumably the identification as a beaver is based mainly on the shape of the head. A beaver was shown on the earliest seal of the Colony of New York, used from 1623 to 1664 (Figs. 5 and 6).⁴ We have an example of a beaver from a sixteenth century heraldic manuscript (Fig. 7),⁵ and one is also found in a nineteenth century English book on heraldry (Fig. 8).⁶ The most characteristic feature of the beaver is its broad, flat tail, but the tail shown on Melville's animal is a thin rat-like one. Further, the beaver does not have stiff hair on its back, nor does it have extended ears or elongated legs. Finally, it is difficult to see any reason why a Newport pewterer would use a beaver as his touch mark.

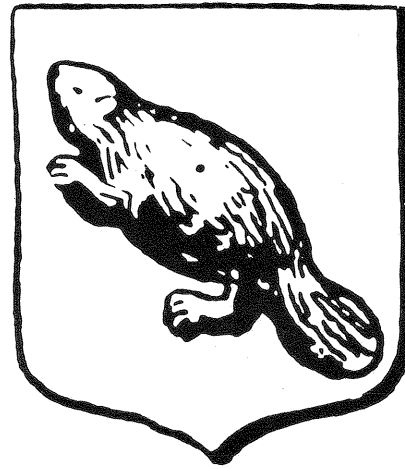


Fig. 6. Detail of the beaver shown in the seventeenth century New York seal.

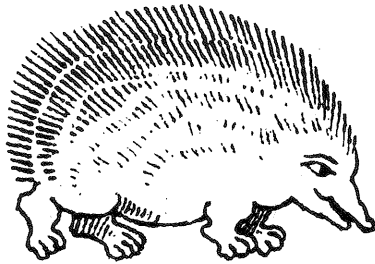


Fig. 4. A hedgehog (the European equivalent of the American porcupine) shown in a sixteenth century manuscript. (After Hildebrandt.)

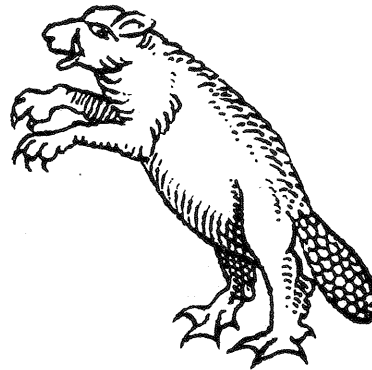


Fig. 7. Beaver shown in a sixteenth century manuscript. (After Hildebrandt.)



Fig. 5. Earliest seal of the Colony of New York used from 1623 to 1664 showing a beaver on a shield. (After Ziebar.)

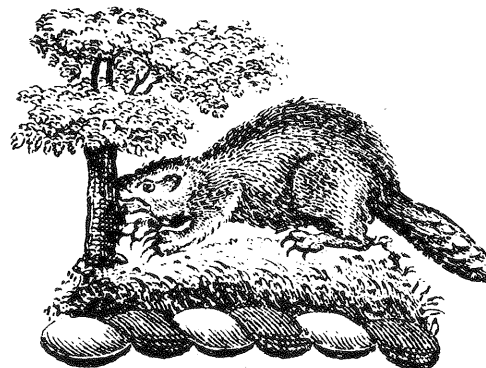


Fig. 8. Beaver shown in a nineteenth century English heraldry book. (After Macveigh.)

The boar was one of the four beasts of hunting in English heraldry. It has always been one of the favorite beasts of chase because of its great speed and ferocity at bay. It is still hunted in Europe with dogs, although the spear has given way to the gun. Boars are shown in fourteenth and fifteenth century heraldic manuscripts (Figs. 9 and 10).⁷ The most important convention used on all of these representations is the spine-like stiff hair along the back of the animal, similar to that shown on Melville's animal and on the Bermuda coins. Actually, it is only when the animals are excited that the hairs on the neck and back bristle. The "spines" on all of these representations are short and certainly could not be taken for porcupine quills.

There are two ears on Melville's animal and they are pointed just like those on the heraldic boars (Figs. 9 and 10). The tails on boars are shown either as a corkscrew (Fig. 10) or just randomly curved (Figs. 3 and 9). The tail on Melville's animal is shown in the latter manner (Fig. 1). The hind leg of Melville's animal is shown with the large thigh so characteristic of swine and wild boars. Admittedly the head of Melville's animal does not look like a boar's, having neither snout nor tusks. But the boar on the four dollar Continental note does not have tusks either. Perhaps when a clearer impression of the head of Melville's animal is found it will indicate that the tusks and snout have been erased on the surviving examples. Melville's animal has its head down in a position characteristic of a charging boar. There seems no question that the animal on Melville's early touch mark is a boar, having most of the heraldic characteristics of that animal.

Around the circle containing the boar on the Continental four dollar note is a Latin motto: *AUT MORS AUT VITA DECORA*, which means "Either Death or a Dignified Life" (Figs. 2 and 3). We can assume that the boar is symbolic of the American Colonies with the spear representing the English oppressors. The Latin motto is particularly strong. The Colonists preferred death to being deprived of a decent or dignified life.

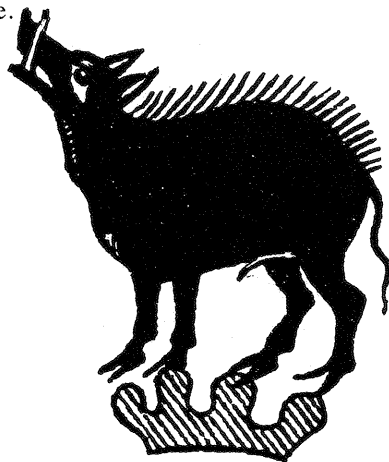


Fig. 9. Boar shown in a fourteenth century manuscript. (After Hildebrandt.)

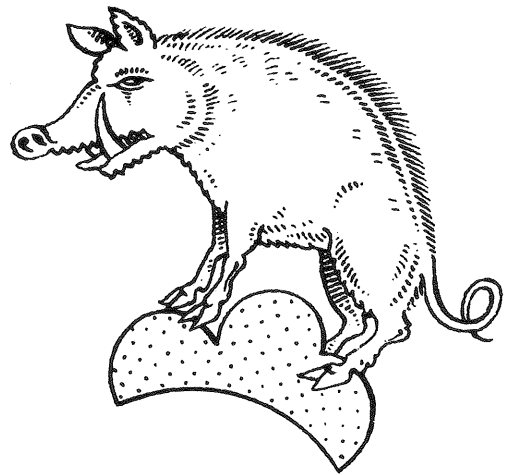


Fig. 10. Boar shown in a fifteenth century manuscript. (After Hildebrandt.)

While one could probably find antecedents in Greek or Roman literature for this motto, it was undoubtedly inspired by Patrick Henry's memorable words uttered in March 1775, a month before the Battle of Lexington: "Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death." The idea has survived to the present in New Hampshire's controversial automobile license plate motto: "Live Free or Die." When liberty had been attained by the Colonies, some suggested that the Constitution guaranteed this early contrast. Upon ratification of the Constitution in 1788, Philadelphia patriot Dr. Benjamin Rush wrote John Adams that the Constitution made a man both willing to live and to die. "To live because it opens to him fair prospects of great public and private happiness. To die, because it ensures peace, order, safety and prosperity for his children."

The Continental paper notes were bills of credit issued by the Continental Congress and several states in 1776 and later years to finance the Revolution. While Congress pledged to support them, the states failed to underwrite their respective shares, and Congress had no power of taxation. Even though they were made legal tender in most states, these Continental notes depreciated rapidly and drastically. In 1780 Congress acknowledged that they were worth only 2½ cents on the dollar, and in 1790 Alexander Hamilton, Secretary of the Treasury, arranged to redeem any surviving Continentals at one cent on the dollar. During the period from 1776 to 1780 these notes were certainly well known to the population, although undoubtedly they were progressively distrusted.

Newport, the wealthiest and most populous town in the Colony of Rhode Island, was occupied by the British on December 8, 1776. In anticipation of a British attack many residents started fleeing Newport early in 1775. New-

port's population of 9,209 in 1774 had fallen to 5,299 by June 1776.⁸ By the time the British entered Newport its principal craftsmen and merchants had abandoned the town (unless they happened to be Tories). Its commerce had been destroyed, never to recover. The British evacuated Newport on October 25, 1779, after occupying the town for almost three years. About 900 dwellings, besides warehouses, had been destroyed by the British, many for firewood. They even used the wharves for firewood, and cut down all of the trees, including fruit trees, on the Island of Rhode Island for that purpose.⁹

David Melville was born in 1755. But before he reached his majority he had joined the forces Rhode Island sent to Boston for resisting the siege of Boston. A furlough preserved in the Newport Historical Society and dated October 4, 1775 grants David "Melvil" of Colonel Curtis' Regiment an eighteen day leave on account of illness. It is countersigned by Major General Charles Lee. This document is not a discharge as has been suggested.¹⁰ Later, in August 1776, David Melville was granted a commission as Ensign in the Second Regiment of Newport.¹¹

Undoubtedly Melville continued his apprenticeship between stretches of duty. Joseph Belcher was the only pewterer in Newport in the early 1770's, John Fryers having left by 1770 for Voluntown, Connecticut, where he died in 1776.¹² One would assume that Melville was serving his apprenticeship with Belcher. This is indeed confirmed by a military census of Rhode Island taken in April 1777, titled: "List of all the male Persons of 16 Years of age and upwards." Under the Town of Warren, we find Joseph Belcher esqr., of Newport, and with him are Joseph Belcher junr., William Belcher, David "Melvil," and James Belcher.¹³ We find a similar circumstance in Massachusetts where a list of males taken in December 1776 in Lunenburg included "Nath'l Austin & his apprentice" of Charlestown. The master was responsible for his apprentice and took him along when the war forced unanticipated moves.

It is evident that Joseph Belcher had moved to Warren, Rhode Island and set up his pewter shop, having moved his pewtering tools and moulds out of Newport before the British entered Newport. Sometime after April 1777 Belcher moved to Brookline, Massachusetts, where he died on September 27, 1778.¹⁴ David Melville undoubtedly finished his apprenticeship under Belcher, and sometime after the British withdrawal from Newport in October 1779 Melville moved back to Newport and opened shop. At this time the war was continuing with increasing vigor in other areas of the Colonies. Newport was devastated more than any other town in New England, and most of the residents in Newport after October 1779 were resentful and fiercely patriotic.

Newport's newspaper, *The Newport Mercury*, ceased operation only six days before the British occupied Newport. The publisher buried

the press and type and fled to Massachusetts. He returned to Newport after the British left and helped bring out the first issue of *The Newport Mercury* on January 5, 1780. The editorial started out with the following: "The Newport Mercury having been discontinued since the second of December, 1776, because it was determined, by its former publisher, it should die or be free."¹⁵ The words DIE OR BE FREE were on the lips of the people of Newport after the British left, and certainly would have been associated with the motto and boar on the Continental four dollar note. It is just possible that this editorial led Melville to choose a boar as his touch. When Melville used a boar on his first touch around 1780 he was using a symbol of the Colonies in their DIE OR BE FREE fight, a symbol which must have been easily recognized then because of the wide circulation of the Continental notes.

Melville's boar touch was often struck alone (Fig. 11). It is also found in conjunction with his four hall marks. The first of these marks contains the initials D M, the second an anchor with four stars, the third a hanging sheep with six stars, and the last a stylized rose (rosette). An anchor on a shield became the arms and the Great Seal of the Colony of Rhode Island and Providence Plantations in the seventeenth century (and is still used today). The anchor was also found on Rhode Island paper money from 1776 to 1786 in a plain circle rather than on a shield. The use of stars on the flag was authorized by the Continental Congress in 1777.¹⁶ Therefore, Melville's hall marks could have been made at the same time as the boar touch, with the anchor symbolizing the Colony of Rhode Island and the stars the thirteen colonies (even though there were only ten stars in the hall marks).

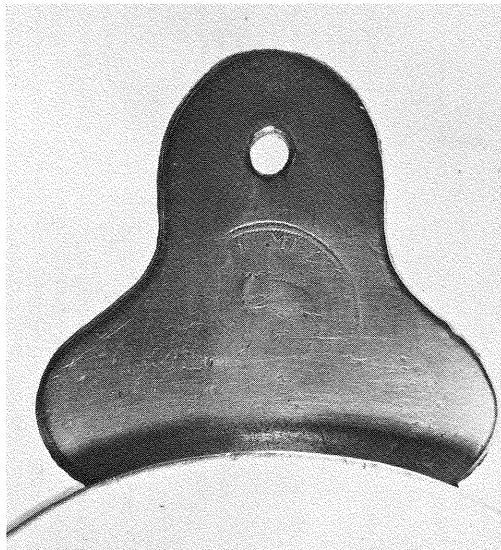


Fig. 11. Newport tab handled porringer with Melville's boar mark. This is one of only two or three examples of a tab handle with this mark.

Melville's boar mark is also found in conjunction with his anchor touch on at least one eight inch plate.¹⁷ This is obviously a transitional combination of marks, for the anchor touch eventually replaced the boar completely. Melville's anchor touch is a representation of the arms of Rhode Island, with a foul anchor and the motto IN GOD WE HOPE on a Norman shield. The Norman shield was not used for the arms of Rhode Island until May 1782.¹⁸ We would guess that Melville had his anchor touch cut sometime after 1783 (say 1784), for the peace was signed on September 3, 1783, and Rhode Island had finally obtained freedom from the British. Melville's boar had symbolized the fight for that goal. His anchor touch was also symbolic of the individualism of Rhode Islanders which resulted in Rhode Island being the last to ratify the Constitution, on May 29, 1790. Melville's touches are a true reflection of history and the times. We can probably date the touches roughly: the boar was used from 1780 to 1783, and the anchor from 1784 to 1793, when David Melville died.

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18. H. M. Chapin, *Seals, Arms and Flags of Rhode Island* (Providence, 1930), p. 7.

Abe Brooks, Hurrah!!!

After having discussed for many years the possibility of the Pewter Collectors Club of America becoming (1) a corporation, and (2) a tax-exempt entity, both of these objectives have been accomplished. The difficulties in establishing these changes in our organization were tedious (???), as one might expect. Dealing with the state and federal government with its never-ending mass of confusion made these tasks no easy matter.

As difficult as the tasks were, they were not only accomplished, but they were done in exceedingly short time by a single member of the PCCA. The entire problem was handled by Abe Brooks.

Without a doubt, had it not been for the single efforts of this one fine individual, we would have remained exactly as we had been for the previous 40 years. Since I have received copies of all his correspondence particularly with the Internal Revenue Department, I can certainly attest to the unending hours that Abe has put into the project successfully concluding it this September.

Tax exempt status could not have been obtained without the Pewter Collectors Club having been incorporated initially. The benefits of the tax-exempt status are many, but of great significance is the possibility of gifts to the Pewter Club by members in the future. The gifts would then be tax-exempt to the donor as well as the Pewter Club incurring no tax liability on the gifts.

While it is a small beginning, who knows in the distant future — we may some day have a permanent headquarters, a library with books, a collection of our own pewter for permanent display, and a place to hold meetings. A multitude of possibilities can be entertained as a result of one single Pewter Club member's efforts.

For the present time, I, for one, would like to express in writing my thanks for an extremely difficult task expeditiously performed by one of our long-standing members — ABE BROOKS.

Melvyn D. Wolf, M.D.
President, PCCA



