

*The*  
**PEWTER COLLECTORS CLUB**  
*of AMERICA INC.*

BULLETIN NO. 82

MARCH, 1981

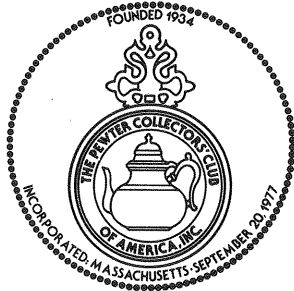
VOL. 8, NO. 3

*The New World Record Auction Price Holder!*



*A Fine American Flat Top Quart Tankard by William Bradford Jr., New York City 1719-58*

BULLETIN 82  
VOLUME 8  
NUMBER 3



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The Pewter Collectors' Club of America, Inc. and its Officers and its Board of Governors assume no responsibility for either the statements or the opinions prepared by the contributors to the Bulletin.

## *The President's Letter*

This will be my last letter to you as President of the P.C.C.A., Inc. and since it is being written before the Annual Meeting to be held May 16, 1981 at Deerfield, and all previous meetings have been reported to you, we thought it proper to review some of our prior activities.

It seems but yesterday when we were approached by the Nominating Committee and asked to serve as Second Vice-President of the P.C.C.A. Well, after acting in that capacity for the two year term and about to retire to the ranks, again the Nominating Committee of the moment, requested that we accept the responsibility of First Vice-President. Once again we agreed to "run" and the membership voted me in. After serving two years in that office and about to retire — well, you know the story. This time I DO retire, because thankfully our Constitution provides that a President cannot succeed him/her self.

Perhaps the most important event that occurred during my respective terms of office was the incorporation of the P.C.C.A. in the State of Massachusetts, effective September 20, 1977. Subsequently, on October 4, 1979, we were granted a "Determination Letter" by the I.R.S. in which we were classified as a fully "Public Supported Organization" or in other words a non-profit charitable organization, etc. As such, we are allowed bulk mailing rate privileges and, also, are able to receive donations (gifts, bequests, etc.) which would be deducted by the donors on estate or income tax returns as charitable deductions. As time goes on we hope some of our members will take advantage of the foregoing.

At the National Meeting held during October 1979, due to our financial position, we had to "bite the bullet" and establish a dues structure of \$30.00 for a single membership and \$40.00 for family membership for the fiscal year commencing June 1, 1980, all in accordance with the Constitution of the Corporation. While our current fiscal year is not yet finished, preliminary reports from our Treasurer indicate we will end the year in good financial condition and on this basis at the upcoming May 19, 1981 meeting, our Board will review, and we expect to act on a motion reducing the dues for the next fiscal year starting June 1, 1981. Since this letter is written before the Board meets to consider the above motion it is not possible to advise you of precisely what the Board action will be.

We had hoped to establish criteria for the Honorary Membership Classification, but due to unforeseen circumstances we still have to assemble the information gathered for some future Board Meeting consideration. This classification presents some problems which will be studied carefully.

As you all know, the Bulletin is the major educational effort of the P.C.C.A. Inc. and we thank the Publications Committee as well as all contributors to the various issues. In this connection, the Governing Board adopted a Disclaimers Statement, which appeared for the first time on the mast head page in Bulletin 81, Volume 8, Number 2. Also, we hope to include in the Bulletin a "Buyers Beware" column. We do urge any member who has any appropriate information to please forward same for publication in future issues, and, of course any picture if possible.

Over the past couple of years, attempts have been made to locate a "home" for our organization. To date, no success, but your Board will keep on trying.

We have been saddened by the loss of several members during our term as your President and necrologies have appeared in the Bulletin recognizing them and their significant contributions to the P.C.C.A. Rather than mention all of them by name, as a group, may we again extend our sympathy to the respective families.

While I had hoped to attend all the various regional meetings during my term, circumstances ruled otherwise. To all regional Officers, please accept my sincere regrets concerning those meetings I missed. For those of our national membership who reside in a geographic area of any regional group and are not members of said regional group, you are missing an opportunity to further your knowledge of pewter through local, intimate meeting.

No president could have had a more sincere and dedicated group of Officers and Governing Board members and I thank you, each and every one. May I also express particular appreciation to all those who worked behind the scenes and made our Membership Meetings so very successful.

Finally, on a personal note, I wish to extend my gratitude to all of you who so kindly called or wrote or dropped me a care during my recent bout with the Medical Establishment. My condition is very good — with a few "no-no's" still pending.

To paraphrase a famous saying — ex-presidents do not fade away, they automatically join the ranks of the Advisory

Committee of Past Presidents. Thank you for giving me the privilege of belonging to that honorable group.

*Yours sincerely,  
Ben Carde, President*

## *Regional Group News Mid-Atlantic (Fall)*

Saturday, October 11 marked the first formal meeting of this Regional Group in two years. The thirty members and guests attending enjoyed a good lunch at the Doylestown Inn, and an opportunity to view some outstanding examples of American Pewter. Despite the cat's Halloween demand, the theme of the meeting was "Teapots and Coffeepots" and some superlative examples were available for examination. The photo clearly indicates however, that we felt no need to confine ourselves to those forms. About a third of the objects brought in for discussion and examination are visible behind the hopeful cat.



Some of the Pewter shown at the Mid-Atlantic Group Fall Meeting.

The most important business proposed and carried in the meeting following lunch was a change of name for the Pennsylvania Regional Group. Since our active membership is drawn from New Jersey, Delaware, Maryland and Virginia as well as Pennsylvania, it was decided that we will henceforth be known as the Mid-Atlantic Regional Group.

Following the business meeting the Group adjourned to the Mercer Museum of the Bucks County Historical Society, where we received the red carpet treatment by the

Museum Staff. Those members who had not previously visited the Museum are still shaking their heads in awe.

It was decided to hold the Spring meeting in College Park, Maryland. Date and details to be announced.

Respectfully Submitted

*Albert T. Gamon  
Pres., Mid-Atlantic  
Regional Group*

## *The Bookshelf*

**PEWTER WARES FROM SHEFFIELD**  
by Jack L. Scott. \$28.00, Antiquary Press,  
P.O. Box 9523, Baltimore, Md. 21237.

Jack Scott's "Pewter Wares from Sheffield" fills a long standing need for adequate and detailed information on the various makers and forms of English "Britannia" so often found in America.

As Mr. Scott states on the jacket of the book "Here at Long last is a book with complete and accurate information on the English Pewter Wares produced in Sheffield in the 18th, 19th and 20th centuries. This detailed book will be a major addition to any antiques library. It is not another collectors guide, but a practical reference book which will find almost daily use. 95% of the information has never been published before — 500 makers and their marks identified and dated — 340 illustrations — complete chapter of James Dixon & Sons including the 26 different marks used by that well known firm — Britannia metal fully explained — identification of frequently seen names such as Dixon, Ashberry, Deakin, Shaw & Fisher, Broadhead etc., — identification of rare marks such as Froggatt, Brown, Lee, Kitching, Armitages and Standish etc. 6 pages of full color."

The pewter products of Sheffield occupy a very definite niche in the long history of pewter, its forms and usage and with these products becoming more collectible with each passing year, this fine reference book should be in every collector's library.

*Webster Goodwin, Editor.*

## Bookshelf

### A HISTORY OF BRITISH PEWTER

by

JOHN HATCHER and T.C. BARKER.

An authoritative history of pewter from Roman times to the present day, based upon an extensive range of original sources, including the records of the London Pewterers' Company and the provincial guilds. It presents an abundance of new information on the production, distribution and consumption of pewter, and on the pewterers who manufactured and sold it. This book provides "an invaluable historical background for the connoisseur and collector."

Published by Longman, 363 pp + 32 Plates. Currently selling at £9.95. Now going out or print. Remaining Copies for Sale at £3.95.

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Dr. J. Hatcher  
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## Necrology

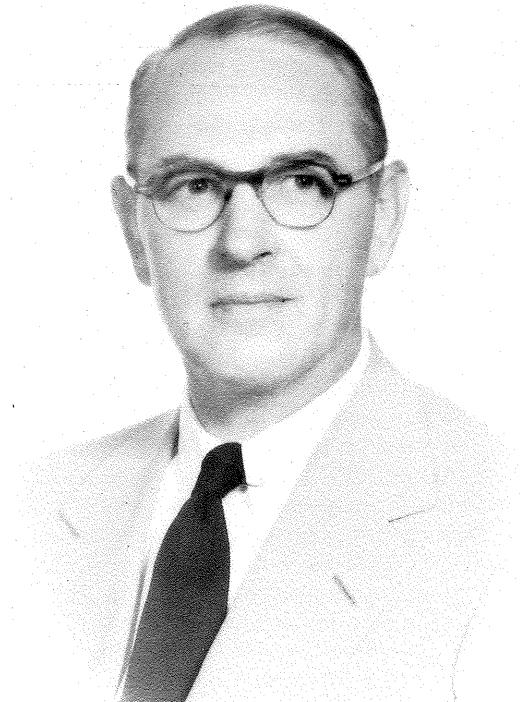
JOHN J. EVANS, JR.

Time once again has removed from our midst one of our most prominent pewter collectors in the person of John Joseph Evans, Jr. who, at the age of 77, passed away on December 9, 1980 in San Antonio, Texas, after a long illness.

Jack, as he was known to a great many of our earlier Club members, started collecting pewter in 1929 and maintained a serious interest in researching, discussing and disseminating knowledge and information relating to the making and marking of American pewter over a period of some fifty years.

Born in Lancaster, Pennsylvania, the son of John J. and Rosa Reed Evans, he graduated from Amherst College in 1925 and shortly thereafter went to work for the firm now known as Armstrong World Industries, Inc. After 30 years of service with that company, he retired as general personnel manager in 1955. Later, he was named an honorary curator (dollar-a-year-man) in the department of decorative arts at the Henry Francis dePont Winterthur Museum in Winterthur, Delaware, where he is credited with the establishment of the Library of Artifacts.

While in Lancaster, Jack was prominent in civic activities. He was a former chairman of the Lancaster Chapter of the American Red Cross, a former board member of the Lancaster General Hospital, chairman of the Big Gifts division for the hospital's first annual financial campaign in 1945, and in 1951 was appointed chairman of the Special Gifts division in the annual appeal of the Hospital for charity and replacement funds.



JOHN J. EVANS, JR. 1903 - 1980

*In his earlier years*

He was a recognized authority on colonial pewter, and had a collection of over 80 pieces, 28 of which were made by Lancaster County pewterers. As the late Thomas D. Williams wrote in his President's report in the P.C.C.A. *Bulletin* 53, he was one of four pioneer collectors "who collect from the intellectual point of view and judge their acquisitions on the basis of historical significance, artistic importance and rarity." Well do I remember the 1965 Annual Club Meeting in the Wilmington-Odessa, Delaware area where, in the words of then Club President John Carl Thomas, Jack's "unexcelled collection of pewter . . . was displayed, glittering in the sun, on a square of tables on the Corbit-Sharpe House grounds" in Odessa. The exhibit was greatly enhanced when the late Charles F. Montgomery, then the Director and/or Senior Research Associate at the Winterthur Museum "wonderfully

introduced Mr. Evans' collection, choosing a piece here and a piece there to illustrate the broad range and quality of form and utility which is represented in the collection" (again the words of Mr. Thomas, taken from his report in *Bulletin* 52 which is well worth rereading to relive this wonderful experience). Jack's collection has also been exhibited at a number of other locations, among them being the Metropolitan Museum of Art (New York) and the Allentown Art Museum, Allentown, Pennsylvania. For those who are unfortunate enough to have never seen the Evans collection, it still may be possible to obtain from the Allentown Art Museum a catalogue entitled "Early American Pewter" which was issued in connection with the exhibit of January 7 through March 14, 1966.

I am uncertain as to when Jack first joined the P.C.C.A., but the first mention of his name I can find in a search through past *Bulletins* is on the July 1, 1947 roster, where he is also listed as a member of the New York Regional Group. He served as a Governor-at-Large from 1955 through 1958, and again from 1963 through 1971. From 1959 through 1962 he was the editor of the Club's *Bulletin* and remained on the Publication Committee thereafter until 1971. He also served as a vice-president for the years 1965 through 1971.

During those years he wrote several articles for the *Bulletin*, but his major contributions as an author appeared in the Magazine *Antiques* where his article entitled "I.C.H., Lancaster Pewterer" in the September 1931 issue informed the pewter world that pieces bearing the "I.C.H." over "LANCASTER" touch had been made by the Lancaster pewterer Johann Christopher Heyne. This was followed by "A Flat-Top Tankard" in April 1950 and "Some Pewter by William Will" in February 1952.

Jack and his nice wife attended few, if any, national Club meetings during the past decade, due in part to health problems, plus the fact those meetings usually came when they were, had been, or were about to be, in transit between their summer home in Center Harbor, New Hampshire and their winter home in San Antonio, Texas, or vice versa. I am sure those of us who knew Jack greatly missed his impishness, sharp but humorous tongue, and the sparkle in his eye; and will be deeply saddened to learn he is no longer with us. But we can be comforted in the knowledge that the pain and suffering he must have endured are no longer with him.

A host of his friends will join me in extending our most sincere and deepest sympathy

and consolation to his lovely wife, Marion (Longaker) Evans, and his three sons, John. J. III of Cold Spring Harbor, New York; William J. of New York City; and Andrew R. of Center Harbor, New Hampshire.

*William O. Blaney*

## *Necrology*

### CHARLES BOUCARD

Our Honorary Member from France, Charles Boucard, passed away September, 10, 1980, age 66. His son, Philippe, has been kind enough to write the following for the *Bulletin* and to provide (through Albert Phiebig) the charcoal drawing and a bit of his father's philosophy for us:



Translation of French quotations on reverse of charcoal drawing of Charles Boucard:

*"The active man does not need vain accomplishments to act; the task fulfilled will satisfy him if it deserves it, otherwise he will carry on so as to realize what he regards as a mission!"*

"He, himself had great difficulties with the English language, but he was very interested in receiving the (PCCA) *Bulletin* and many times he asked me to translate some articles for him. In fact he was interested in all that talked about pewter.

"What can I tell you about him?"

"Being the fourth myself, he was the third generation of antique dealers in our family —his father and grandfather were specialized in paintings and drawings.

"He started in the antiques business before World War II during which he was badly

wounded. He stayed 18 months in hospitals and was awarded the "Medaille Militaire" and the "Croix de Guerre."

"He had practically lost the use of his left arm and would not walk without a walking stick (the last two years), but he took this with exceptional courage and never complained."

"I think his great interest in pewter arose very shortly after the war, after he had met the great collector B.A. Danroff, who was a Russian settled in France since 1917."

"He immediately began to read literature, to take notes, and visit museums and libraries. He was soon acknowledged as the authority on French Pewter and wrote several articles in periodicals such as 'Connaissance des Arts,' etc.

"He soon understood that the key to French pewter was the study of measures which are different from Province to Pro-

vince. He started writing on the subject and issued his book "Les Pichets d'Etain" in 1959. It aroused great interest among collectors as it was the first work of importance about French pewter."

"For this I think that we can place him to the level of Cotterell, Laughlin and a very few others.

"He took his pride at all of this, as he was a very simple, very kind man. He was always ready to answer questions.

"He said it was a great honor for him to have been named Honorary Member of P.C.C.A.

"At the time of his death he was preparing another book on pewter porringers, which I now have the task to complete.

"He passed away on September 10, 1980, aged 66."

*Philippe Boucard*

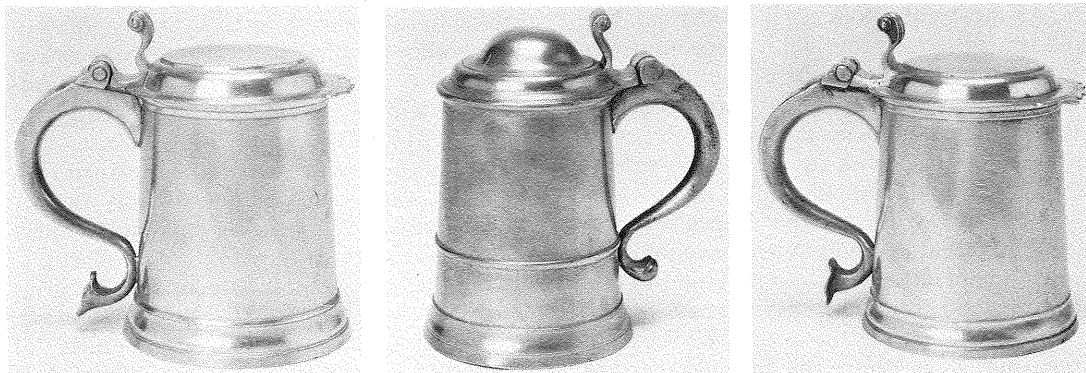
## *New Records Set At Pewter Auction*

On April 11, 1981, a lively and determined group of pewter collectors and dealers assembled in the saleroom of Christie's Park Avenue, New York City gallery, to compete for 191 lots of pewter formerly in the collection of Mr. and Mrs. George A. Jenckes. At a bit after noon, the hammer fell on lot 191, a teapot made by William Will, ending a sale which should certainly dispell any concerns about a "thin" market for fine American pewter!

The buyers paid a total of approximately \$365,000.00, including the 10% "premium," for the 187 lots which were sold. The former world auction record price for a single piece of pewter was exceeded four times, and the old

record for a single item of American pewter was beaten no less than nine times during the sale!

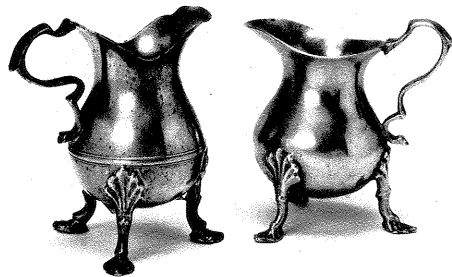
The new American, and world, auction price record is now \$16,500.00, including premium, which was paid for a splendid flat lid quart tankard made by the New York City pewterer William Bradford, Jr. It seems quite fitting that the "runner-up" for price was a pint dome top tankard made by William Bradfords son, Cornelius, during the latters working period in Philadelphia. That rare small tankard sold for a total of \$15,400.00. The esteem with which pewter collectors regard the flat lid tankard was further reinforced by the total of \$14,850.00 paid for a quart example made by Frederick Bassett, and \$10,450.00 each for one made by William Kirby, and a second example by Frederick Bassett.



Quart Tankard by William Kirby, Pint Tankard by Cornilius Bradford, and Quart Tankard by Frederick Bassett.

The auction catalog cover lot; a drum shape teapot made by William Will, sold at \$14,300.00, including premium, and a footed cream jug by the same maker made a total of \$7,150.00. One must wonder at what the good Colonel would have thought about those prices

when, in 1799, fifteen cream jugs in his inventory were valued at 53 cents each! A cream jug of greater rarity, made by Peter Young, sold for a total of \$9,900.00, which probably would have brought some choice comments from that Albany worker as well!



Cream Jugs by Peter Young (L), and William Will (Rt.). Drum Shaped Teapot by William Will.

A Quart dome lid tankard by John Bassett, and a quart tulip form, or bulbous, tankard by William Will each sold at a total of \$9,350.00.

There were a few "stars" amongst the less spectacular forms as well. A flat rim plate by William Will sold at \$2,860.00, and a 6" "butter plate" made \$1,540.00. Those small plates were also listed in the 1799 inventory—at \$1.33 per dozen!

The collection contained very little ecclesiastical pewter, but a single chalice by Peter Young sold at \$5,280.00, and a quart Boardman flagon made \$1,760.00. Tall beakers, which were sometimes sold by pewterers to be used as chalices, were represented by an example made by Robert Bonning of Boston (\$3,080.00), and one by Samuel Danforth of Hartford (\$1,320.00).

Other beakers did well, with a rare small one by Joseph Danforth selling at \$3,850.00, and bold New York examples by John Will and John Bassett at \$5,720.00 and \$5,500.00 respectively.

As most collectors received the catalog, and the post-sale price list, it seems unnecessary to recount the results of the sale in any further detail. Porringers, flatware, and a host of miscellaneous forms did quite well generally, although, as with any sale of this variety and magnitude, there were some items which "got by" at low prices, and even a few out-and-out bargains! Some collectors could not, or would not, attend a sale at that time, in that location, and although it may not have played an important part in the results, we were but four short days before the national ritual of settling up with the I.R.S.!

What appears to me to be an important

observation regarding this auction, was the selectivity and sophistication of the general group of buyers. The scarce and attractive forms brought very respectable prices, as did the items in fine condition. Some of the more common items, and pieces with significant and obvious repairs, or deterioration, did less well on the whole. The many buyers in attendance, and the group who bid by telephone, seemed to concentrate their efforts and funds on the pieces which one must search, often for years, to find. Many of the items in the lesser than top grades of rarity went to dealers, and a large percentage of the group has been resold since the auction. I mention that here simply to indicate that the strength of the market for pewter extends to all levels, although we generally give our attention to the more newsworthy "high flyers" when reporting on auctions.

Price alone is a very poor method of grading the pewter we all cherish. It is interesting from a statistical point of view, and most of us need, or want, a common denominator with which to rate everything from automobiles to tennis shoes, but, as there is but one recorded example of a pint tankard by Cornelius Bradford — should we have been surprised by a price of \$15,400.00 . . . or \$20,000.00 . . . or ???. Many of the pewter pieces sold on April 11th were one-of-a-kind, or one of only two or three known. These items balance a collection, they expand the horizons of a collection. . . and they give great satisfaction. What price glory? . . . or a teapot????

Credit must go to Mr. Dean Failey, of Christie's, and his staff, who did a fine job of cataloging and presenting this landmark sale of pewter. They all made our hours of pre-



viewing the sale most pleasant, and the complimentary mailing of the catalog was most helpful.

The public sale of the Jenckes collection has certainly given us all something to talk and think about, and has helped in the formation and "firming up" of the market base for pewter. We shall, I am sure, see more offerings of this caliber in the future, and I am sure that each one will produce its own surprises. "Did you hear what whatisname paid for. . .?"

## C. P. Wayne & Son Merchants or Pewterers?

by Webster Goodwin

The very distressed and far-gone teapot shown in Figure 1 is interesting because of its marks which are those of C. P. Wayne & Son Philad<sup>a</sup> struck over Wm McQuilkin (Fig. 2)



Fig. 1. Teapot with C. P. Wayne & Son marks struck over Wm McQuilkin.

(Photo by W. O. Blaney)

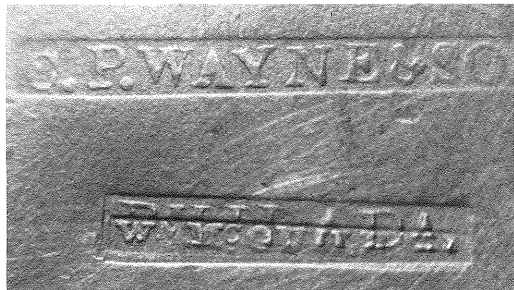


Fig. 2. Mark on pot in question shows Philad<sup>a</sup> of the C.P. Wayne & Son mark struck over Wm McQuilkin.

(Photo by W. O. Blaney)



Fig. 3. Mark of Wm McQuilkin from a lamp in the collection of W. O. Blaney.

(Photo by W. O. Blaney)

Laughlin Vol II, pg. 115 identifies Caleb P. Wayne as "by turns printer, hardware merchant, and proprietor of a 'Looking Glass and Fancy Store' in Philadelphia."

The fact that this pot is typically McQuilkin style and with the McQuilkin mark (Fig 3) overstruck with the Philad<sup>a</sup> mark of C. P. Wayne & Son lend more credence to Laughlin's indications that C. P. Wayne & Son were merchants and not pewterers.

## Samuel Hamlin's Rose and Crown

By Webster Goodwin

Up to this point there has been but one piece of pewter found bearing a Rose and Crown touchmark in conjunction with a Samuel Hamlin mark. This piece is an 8 1/8" plate from the Dr. Madelaine Brown Collection now in the possession of the Rhode Island Historical Society in Providence, R.I. This plate is marked with a distinctive Rose and Crown struck twice (see Laughlin Vol. III, Plate CV, 843) along with Samuel Hamlin's hallmarks and accordingly is definitely attributable to Hamlin.



Fig. 1. Hamlin's Rose and Crown, Scroll, and Hallmarks on the 8 1/8" plate.

I was recently fortunate to acquire an 8-1/8" - 8-3/16" plate marked with the Rose and Crown in question along with Hamlin's Hallmarks as well as the Samuel Hamlin Scroll (Fig. 1). If there ever was a question as to

whether the Madelaine Brown plate with the Rose and Crown mark was by Samuel Hamlin, there can be none now.

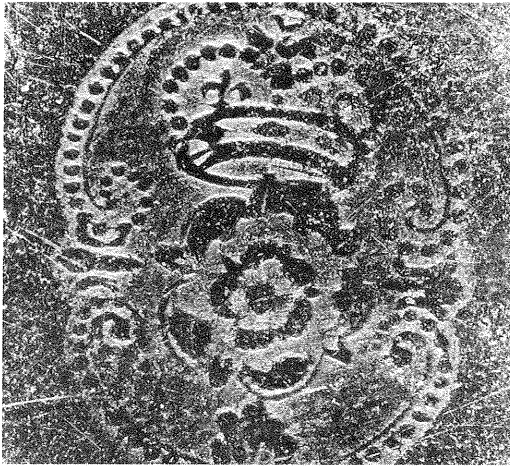


Fig. 2. Enlargement of Hamlin's Rose and Crown mark shown in Fig. 1.

Hamlin's Rose and Crown mark is most interesting for it certainly reflects the influence of his early training under Thomas Danforth II and Jacob Whitmore. John Carl Thomas in his "Connecticut Pewter and Pewterers" (pg. 69) state that "Hamlin's early pewter marks are very much like those of Jacob Whitmore - - -". Figure 2 is an enlargement of the mark shown in Figure 1. In comparing with the Whitmore marks pictured in Laughlin Vol. I, Plate LIV, 382, 383, one is struck by the similarities. The fine decorative beading must have been cut by the same die-cutter. The petals of the Hamlin and Whitmore roses are distorted in the same way and the whole general design points to Hamlin's early association with Whitmore.

I feel most fortunate to have found this early Hamlin plate.

## UNITED ----- ? United What ?

The two quart pots illustrated in Figure 1 appear to have been cast in the same set of moulds. However, there is some doubt as to whether they were made by the same pewterer, as the marks on one are entirely different from those on the other.

The left-hand pot bears a horizontal elliptical mark on the inside bottom, with "UNITED" curved over the top, what appears to be two clasped hands in the center, and with the balance, or lower right-hand portion,

being completely worn away. See Figure 2.



Fig. 1 Two quart pots, probably pre-Imperial. Pot on the left (height to brim 5-25/32"; top diameter 4"; bottom diameter 4-26/32") is by an unidentified maker. Pot on the right (height to brim 5-30/32"; top diameter 3-31/32"; bottom diameter 4-25/32") is undoubtedly by Richard Yates. Variance in height is due mostly to the base moulding on the Yates' pot extending below the bottom plate some 1/8" more than that on the United pot. *Collections of W. O. Blaney and I. D. Robinson, respectively.*

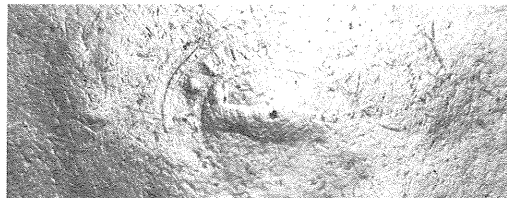


Fig. 2. Mark (or label) on inside bottom of left-hand pot in Fig. 1.

The pot on the right bears the touch "YATES" on the inside bottom, the letters being in relief within a sunken rectangle (see Fig. 3). Hallmarks to the left of the handle and just below the lip are undoubtedly those of Richard Yates, London, 1772-1824, as they seem to be the same as those at the lower right side of the various marks shown under No. 5344 in Cotterell's *Old Pewter*.



Fig. 3. Touch on inside bottom of the right-hand pot in Fig. 1.

A further search of *Old Pewter* and Peal's *More Pewter Marks* and its *Addenda* revealed no horizontal elliptical mark with "UNITED" curved above and Clasped Hands in the center. However, I did find that Richard Yates used a touch of this form, but only with "YATES" curved above, "SHOREDITCH" curved below, and nothing whatsoever in the

center. The nearest thing to the "UNITED" mark was a horizontal elliptical touch under Cotterell's #4968 with "JOHN WARNE" curved above, "BL<sup>k</sup> FR<sup>s</sup> R<sup>d</sup>" curved below, and two clasped hands in the center. Warne is recorded as having worked in London, with the business "Founded in 1796. Of Blackfriars Road. Now incorporated in Gaskell & Chambers."

The above indicates that Richard Yates and John Warne were contemporaries for a time, and that they both were working during the period in which the two pots under discussion must have been made. This statement is based on the fact "UNITED" has a capacity of 40 U.S. fluid ounces (same as under Old English Wine Standard), or 41.6 Imperial fluid ounces, while "YATES" has a capacity of 39.5 U.S. ozs. or 41.1 Imp. ozs, the slight difference being due to some upward dents in the bottom of "YATES." This means that they both are in excess of approximately one per cent of, and thereby conform to, the 1688 Ale Standard under which a quart held 39.05 U.S. ozs. or 40.65 Imp. ozs. It also means that both are undoubtedly pre-Imperial pots, having been made in the very late 18th or early 19th centuries.

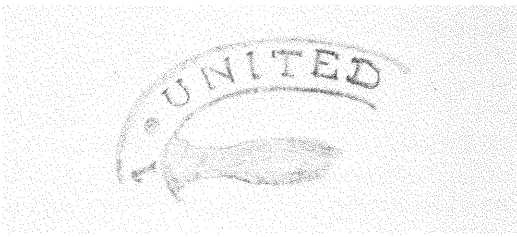


Fig. 4. Sketch of mark on left-hand pot in Fig. 1, giving more detail than shown in Fig. 2.

But why the word "UNITED" in the unidentified mark (see more detailed sketch in Fig. 4)? As this article is being submitted to the editors of both the British Pewter Society's *Journal* and the Pewter Collectors' Club of America's *Bulletin*, it is hoped that some collector on one side of the Atlantic or the other owns, or knows of, a pot or some other piece of pewter bearing a complete impression of the "UNITED/Clasped Hands" mark and will be kind enough to send me (at the address listed below) a rubbing or description of the entire mark. And of course if the piece bears a maker's touch, that information also will be most appreciated.

A couple of thoughts might be of interest here. Could the "UNITED/Clasped Hands" mark have been an attempt by a British pewterer to gain favor with customers in the newly independent American colonies by

marking his export pewter with a label along the lines of Stephen Maxwell's "SUCCESS TO Y. BRITISH COLONIES" and "MAY Y. UNITED STATES OF AMERICA FLOURISH," or Graham & Wardrop's "SUCCESS TO THE UNITED STATES OF AMERICA"? And perhaps closer to the right answer is the fact all British possessions became known in 1801 as the "United Kingdom of Great Britain and Ireland." Could the complete wording in the unidentified mark be a patriotic "UNITED KINGDOM" or "UNITED WE STAND"?

So after all that, I will end with "May this appeal be successful."

William O. Blaney  
15 Rockridge Road  
Wellesley Hills, Mass.  
USA 02181

## *Measures In Pewter—XIII* *A Scottish 'Plume'* *Pear-Shaped Measure*

*By William O. Blaney*

The vast majority of British pewter measures can be classified as to type, the names of which have been obtained mostly from the odd forms of thumbpieces attached to their lids; such as, Ball and Wedge, Hammerhead, Bud, Double Volute, Embryo Shell, Cockleshell, etc. Occasionally, however, one is lucky enough to find a measure which does not fit into any of these known types. One such is the pear-shaped measure, illustrated in Figs. 1 and 2, which I acquired in 1966. The thumbpiece was "new" to me and looked somewhat like a three-toed paw, with the ankle portion tapering down into a long, narrow lid attachment, ending close to the lid center.

At the time this measure was purchased, I was having a lengthy correspondence with our late honorary member, Ronald F. Michaelis, about English bulbous or bellied measures. So I sent him a photograph of the new acquisition, gave him some of my thoughts, and asked some questions. His answers below are contained within quotation marks, and although some are not his exact words, they accurately convey his thoughts. "The only description which seems to describe this (thumbpiece) adequately is 'plume,' one of several variations of the 'Prince of Wales' plumes, all of which are found on North



Fig. 1. Half-pint Scottish "plume" pear-shaped measure believed to have been made by Robert Galbraith, Glasgow, c.1840. Height overall 5 1/8"; height to brim 4 3/16"; brim diameter 2 9/16"; bottom diameter 2 5/8". Author's collection.



Fig. 2. Angled view of measure shown in Fig. 1 illustrating the "plume" thumbpiece.

Country or Scottish measures." "A larger form of 'plume' thumbpiece has been found on normal Scottish baluster type measures." "The 'plume' thumbpiece is definitely uncommon, especially on the smaller measures, as found on your 1/2-pint measure." And "when comparing the quantities of plume pear-shaped measures with those of the normal single-domed type pear-shaped measure, one can say, without contradiction that (the former) are so rare they *cannot* be considered a type (of measure)." So it would seem my

"plume" is rather a special measure, perhaps an odd man out, and possibly one with enhanced value.

The body of the measure is encircled by double incised lines both above and below the maximum belly bulge, and the slightly spreading foot has two incised lines running around it.

The wide, upright collar also bears two encircling incised lines. Stamped thereon in individually impressed letters "1/2 PINT," indicating the measure's capacity of ten Imperial fluid ounces (= to 9.6 U. S. fl. ozs. or 284 milliliters). In addition, the collar has been stamped with two verification seals, one a small mark with "AYRSHIRE" encircling a "K" (Ayrshire being a county in southwest Scotland, with Ayr its county seat), the other showing a "crown" over the letters "VR" (for Victoria Regina) over the number "203." In *BRITISH PEWTER and Britannia metal for pleasure and investment*, by the late Christopher A. Peal, there is a list of Official Stamp Numbers from the British Weights and Measures Inspector's handbook showing the city, county, borough, etc. to which each number has been allotted. On this list, there is no entry beside the number "203," indicating that said number either has not been appropriated or is not now in use by the Local Authority to whom it was originally assigned. However, 201-202 and 204 all are allotted to "Ayr, County," and as the circular "AYRSHIRE" seal mentioned above was the official county seal prior to 1879 (when the number system took effect), it seems safe to assume that "203" had at one time been allotted to Ayr county but is no longer in use.

The flat, round lid to which the "plume" thumbpiece is attached has two concentric circles incised near its outer edge. There are no marks of any sort either on the top or bottom of the lid, but on the underside of the lid is a circular "anti-wobble" rim which fits inside the top of the collar to prevent wear at the hinge point, said rim being common on just about all Scottish flat-lidded measures.

The solid, strap-like handle starts at the top with the long "straight" below the hinge lug, typical of most Scottish measure handle (see Peal's *BRITISH PEWTER, etc.*, page 157). It sweeps outwards and then back towards the body where it is attached via a rounded strut. It then curves outwards to a very blunt-pointed terminal. Just in back of the hinge lug is a small flattened area on which there are cast italicized initials "RG" (see Fig. 3). Mr. Michaelis informed me that the incidence of cast initials on the handle is



Fig. 3. Italicized initials "RG" cast on top of handle just behind hinge lug, thought to be those of Robert Galbraith.

reported (by H. E. May, in the English weekly journal *Country Life* for September 18th, 1915), and although seldom seen, the practice was adopted by several Scots makers. Having in my collection a ½-pint mug bearing the touch of Robert Galbraith of Glasgow on the inside bottom, all the letters of which are in italics (see #1802 in H. H. Cotterell's *Old Pewter*), I suggested to Mr. Michaelis that the cast "RG" initials on my plume measure might well be those of Robert Galbraith. His rather cautious reply was "I agree with you that the initials on your measure relate to Robert Galbraith, Glasgow, c.1840."

Mr. Michaelis also provided a few other bits of pertinent information which should be of interest to readers, as noted below.

"I would hesitate to say that the 'plume' thumbpiece was made on all sizes from quart downwards to the ¼-gill, and only in those sizes. I have found it only on the ½-pint and gill pear-shaped measures, and on the ½-pint and pint baluster shape."

"The Scots pear-shaped measure body, itself, when fitted with the flat baluster type lid, is also uncommon, irrespective of the type of thumbpiece."

With regard to the period of manufacture of the flat-lidded pear-shaped measures (with or without plume t.p.); too few have come to light to say over what period they were used — yours we assume to have been made by Robert Galbraith, of c.1840, but we have no evidence of later use. On the other hand, I would not think the pear-shaped body was in vogue prior to 1826. The 'plume' t.p. on baluster measures I would place nearer 1800-26."

The above facts and assumptions appear to be the extent of what is known about measures with "plume" thumbpiece. If anyone has additional interesting information, the oversigned would welcome receipt of it.

## French Weights And Measures

In reading the article on Pewter Organ Pipes by John Gotgen in Bulletin No. 81, p. 58, I noticed a problem which I also had when doing research in 18th century French books, namely that of converting the weights and measures into 20th century American terminology.

The following table may save some research:

1 livre	= 16 onces	= 1.079 lbs.	= 17.264 oz.
1 once	= 8 gros	= 0.067 lbs.	= 1.079 oz.
1 gros	= 0.008 lbs.	= 0.135 oz.	
1 pied	= 12 pouces	= 12.79 inches	
1 pouce	= 12 lignes	= 1.066 inches	
1 lgne	= 0.089 inches		

Roland Cortelyou

## CORRECTION

To *GUIDE TO AMERICAN PEWTER*, 1957 edition by Carl Jacobs.

The printer's devil is forever at work and sometimes his 'devilment' goes on for years without anyone printing a correction. Or is it we get too late smart? Whatever it is, here is a correction that should be noted immediately in your copy of this 1957 edition if you have not already discovered the mix-up:

The captions of Fig. 23, p. 100, and Fig. 46, p. 187, should be reversed, as the caption for Fig. 23 describes the three tankards in Fig. 46, and vice versa.

The Paul Youngs

## Correction For Bulletin Volume 6, p. 320:

The porringer with geometric handle referred to on line 5, left column, was made by John (not Thomas) LANGFORD, Sr. Please change your copy accordingly.

Stevie Young

## *'Daniel Anthony Williams' (Cott. 5169)*

An English Pewterer Who Never Lived

*By Stevie Young*

On page 73, Volume 2, of Charles Welch's HISTORY OF THE PEWTERERS' COMPANY 1902, is the following court record:

"1616-17. At this Cort [28th March] mr Child brought danyell Anthony Williams his man who did acknowledge that Mr Child borrowed sallett dishes of Mr Williams and would have turned them they being foule but danyell could not sett the wheele to turne them and soe mr Child took them houle wth him vntuned and turned them himself."

Beneath this record Welch wrote the following:

"It is worth note in passing that Daniel Anthony is the first instance these records show of a double Christian name."

This opinion of Mr. Welch caused me to study the record very carefully, and I ask you

to do the same. It identified three men, 'Mr. Child' (Cott. 906, John Child), 'Anthony Williams' (Cott. 5168), and 'danyell.' Each man was mentioned twice in the record but the way that 'danyell' was recorded each time surely indicated his lack of status in his master's shop while the masters were given the courtesy of being recorded as 'Mr. Child' and 'Mr. Williams.' Had the clerk written the following:

"...mr Child brought danyell, Anthony

William's man, who..." a man who did not exist would not have been listed as a pewterer under Cott. 5169, 'Daniel Anthony Williams.'

A search of men on record to date named 'Daniel' brought only one to light who may have been 'danyell' in the court record: Cott. 4344, Daniel Smith, London, mentioned in 1621.

## *Lidded Pitcher By H. Hopper*

*Reported by Stevie Young*

It was a pleasure to find this pitcher in the William D. Carlebach collection for we had never had an opportunity to record the



Dimensions: 9" O.H.; 7 5/16" Brim H.; 4 1/8" Brim D.;  
4 3/16" Base D. Coll. of Wm. D. Carlebach.

dimensions of one of these before. Of the style of the lidless pitcher illustrated in Kerfoot's, it differs slightly, not having the crisp moldings of that shown in K.278. Marked with K.279, it is a very distinctive piece in any display of American pewter.

## **STOLEN**

The following is excerpted from HISTORY NEWS, American Association for State and Local History, Vol. 35, #12, December 1980:31:

*Two plates, one pewter, the other silver, were stolen on September 12 from the Harrell House at Texas Tech University's Ranching Heritage Center. The pewter plate is 22 1/2 cm. in diameter and is engraved with the initials "IDM" on the front. On the bottom is a coat-of-arms, the word "London" and an "X". The silver plate is 26 cm. in diameter, with "LLN" engraved on the front in script. On the back, "REED and BARTON" is engraved. If you have any information on these plates, contact the Security Supervisor, The Museum, Texas*

Tech University, P. O. Box 4499, Lubbock,  
Texas 79409.

Submitted by Stevie Young

## A Teapot By "L & C"

By William D. Carlebach

When Carl Jacobs attributed the rare "L & C" mark to LEE & CREESY of Beverly, Mass., there was no reason for questioning the attribution. In recent years, however, the few examples that have come to light have been so mid-19th-century in appearance that LEE & CREESY could not have been the users of this initial touch. To whom, then, should it be attributed?

Ledlie Laughlin is the source for the following possibilities:

LEWIS & COWLES, E. Meriden, Ct.,  
1834-36.

LEWIS & CURTIS, E. Meriden, Ct.,  
1836-39

LYMAN & COUCH, Meriden, Ct.,  
1844-45

LOCKE & CARTER, Water St., N.Y.,  
1837-45

Of these four only a mark for LEWIS & COWLES is on record and it seems unlikely that in their short period together they would have used a second mark, initials only, for a product the size of a teapot which did not require a smaller touch.

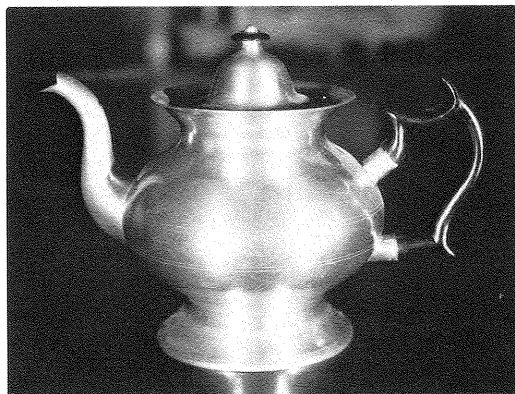


Fig. 1. "L & C" teapot. Dimensions: 7 1/4" O.H.; 5 13/16" Brim H.; 4 3/4" D. of base, and of Top into which the lid fits. Coll. of Wm. D. Carlebach.

Two years ago I was fortunate to acquire the "inverted-mould" teapot, shown in Fig. 1, clearly marked as shown in Fig. 2 and in smoke-rubbing, Fig. 3. The markings on this

teapot seem to indicate LOCK & CARTER as the user of the "L & C" touch. For comparison Figs. 4 and 5 are rubbings from BOARDMAN & HART pieces at hand. Note the similarity of the larger "N-YORK" mark on the "L & C" teapot, the die for which could have been made by the same die-maker. Whether the die-maker worked in Hartford or New York is a matter of conjecture.



Fig. 2. Touches on "L & C" teapot.

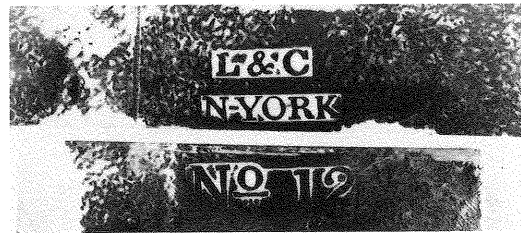


Fig. 3. Smoke rubbing of touches on "L & C" teapot.

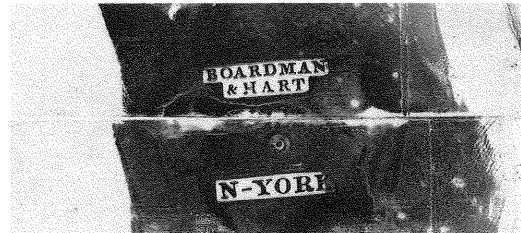


Fig. 4. Smoke rubbing of BOARDMAN & HART, smaller "N-YORK" touch.

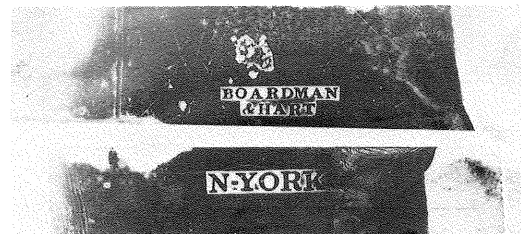


Fig. 5. Smoke rubbing of BOARDMAN & HART, larger "N-YORK" touch.

It is possible, of course, that the "L & C" teapot was manufactured in Connecticut, and that the firm of LOCK & CARTER was a sales outlet, although it is known that J. D. LOCKE was a manufacturer before the arrival on the scene of the mysterious Mr. CARTER who, up to this point, is totally lacking a first name. Hopefully, others owning pieces with

the "L & C" mark might add to what little I have been able to uncover.

*Footnote for Stevie Young: There are but two pieces on record to date, marked only with the "L & C" touch, as follow: a tall, pear-shape teapot, 10 7/8" O.H., and a cuspidor with three paw feet. Both of these pieces are in private collections. Please send information on pieces yet to be recorded to the Editor, Mr. Carlebach, or to me.*

## ***Broadhead, Gurney, Sporle & Company*** Sheffield, England, 1792-1800

*By Stevie Young*

The initial mark of this company, B.G.S. & Co., has puzzled both American and British collectors for a long time. It was thought by Jacobs, Laughlin, et al, to be an American touch because so many pieces bearing this mark were found here in America.

After searching many references (see below), Samuel Broadhead's succeeding partnership fit together as given in the following list:

Samuel BROADHEAD - *An early Britannia metalsmith; c. 1790, James Dixon was his apprentice; Dixon was F.c. 1797.*

BROADHEAD & GURNEY - see comments below

BROADHEAD, GURNEY, SPORLE & CO., 1792-1800

Samuel Broadhead

\_\_\_\_\_ Gurney

\_\_\_\_\_ Sporle (found misspelled *Sprole, Spoole, & Spark*)

(prob. Robert SPORLE, alone 1790

Robert SPORLE & CO., 1792)

Samuel BROADHEAD - alone, 1800-1829; Angel St., 1800; Queen St., 1821; listed variously as Brit. metal spoonmaker, Brit. metal mfr., and metal maker and plater.

Rogers BROADHEAD - 1830-1833, 16 Queen St., Brit. metal goods & spoon mfr.

BROADHEAD & ATKIN - 1834-1853; Rogers Broadhead - with Charles Atkin' *Brit. metal goods & spoon mfrs.*, North St., 1837; *mfrs. of Brit. & tutania metal goods, and dealers in silver & British plate*, 1841; Britannia Works, Love St., 1845; *mfrs. of Brit. metal & British plate, German silver, and silver-plated goods*, 1849, 1852. An advertisement of 1850 adds: ". . . Mounted Earthenware Jugs, Ec., and Patent Electro Platers and Gilders." Atkin left the firm in mid-1853; Broadhead continued, as follows:

R. BROADHEAD & CO., mid-1853-1900. *Brit. metal mfrs.*, Britannia Works, Love St., 1854; *mfrs. of silver-plated, German silver, and Brit. metal goods*, 1856; *mfrs. of Brit. metal and plated goods*, 1859. From 1859-1900 the firm name was simply BROADHEAD & CO.

Regarding BROADHEAD & GURNEY- There is a teapot recorded in my files bearing this company's name and, therefore, this company is inserted in the most logical place above even though it is not to be found in any reference at hand. This teapot with two others seen at a PCCA regional meeting several years ago, were all boat-shaped with bright-cut decorations. Of three different sizes they were marked as follows:

- 1 - BROADHEAD & GURNEY, 8 (half-pints), and JB
- 2 - (no maker's mark), 6 (half-pints), and JG
- 3 - (no maker's mark), 4 (half-pints), and JG

Assuming that the initials JB and JG are those of the engravers, the obvious question which comes to mind is, "Were they family members of BROADHEAD AND GURNEY?" We regret that we didn't photograph these teapots so that they could be included in the illustrations for this article.

*Products of BROADHEAD, GURNEY, SPORLE & CO.*

To our knowledge no product of this firm, in business only eight years, has come to light that was not exceptionally well made and decorated. We are very grateful to Charles V. Swain for the first recording of *two* dies for this company's touch, Figs. 1 & 2, as well as for the photographs of the B.G.S. & Co. items in his collection. The two teapots in his collection, Figs. 3 & 4, also add two different body forms to the records. The engraving on the two snuff boxes, Figs. 5 & 6, show very



well, while that on the beaker, one of a set of four, was more difficult to photograph so he kindly sent two, Figs. 7 & 8, trying to show the beauty of design and the depth of the engraving more clearly. As he said in his transmittal letter, "It's really great to have the mystery of BGS & Co. solved at last. I love all my pieces and think the brightcut engraving is magnificent - about the best there is. Wish it had been possible for it to show up more clearly in the photos."



Fig. 1. B.G.S.& Co. touch - big letters. Courtesy of C. V. Swain.



Fig. 2. B.G.S. & Co. touch - small letters. Courtesy of C. V. Swain.



Fig. 3. Teapot, mark, Fig. 1. 6" Finial H., 6 x 3-3/4" Base dim. Collection of Charles V. Swain.



Fig. 4. Teapot, mark, Fig. 1. 6" Finial H., 11" O.L. (tip of spout to outside of handle). Collection of Charles V. Swain.

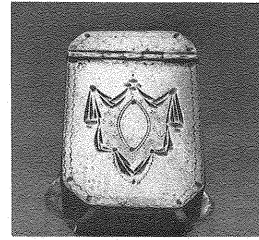


Fig. 5. Coffin-shaped Snuff Box, mark, Fig. 1. 2-5/8" L., 1-3/4" W., 3/4" H. Collection of Charles V. Swain.

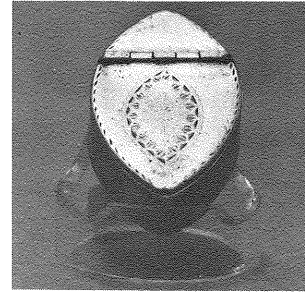


Fig. 6. Pointed-oval Snuff Box, mark, Fig. 2. 2-5/8" L., 1-5/8" W., 5/8" H. Collection of Charles V. Swain.

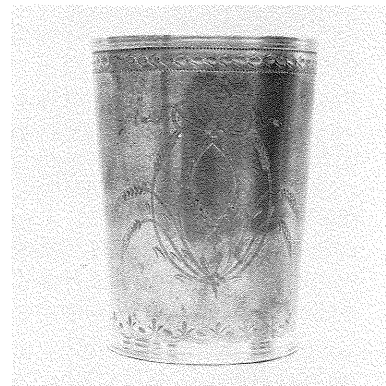


Fig. 7. Beaker, mark, Fig. 2. 4-3/8" Top Dia., 2-7/8" Base dia. Collection of Charles V. Swain.



Fig. 8. Same as Fig. 7, tipped to show engraving better.

In 1964 there was a summer exhibition at The Wenham Historical Association and Museum, Inc., Wenham, Massachusetts. Item 242 in their catalogue for this exhibition

entitled, *AMERICAN PEWTER & WOOD-ENWARE FROM ESSEX COUNTY COLLECTIONS*, reads: "5-3/4" oval (teapot) marked 'B.G.S. & Co.,' New England, c. 1800. Lent by Mr. Roland Hammond." This 20-page catalogue showed only six items in four illustrations - #242 was not illustrated. Hoping to receive a photograph of this teapot, I wrote to Mr. Hammond who responded immediately with unfortunate news: the teapot had been destroyed in a fire in 1967!

For additional engraved snuff boxes are on record, all marked, as follows:

- 1 - Octagonal box with cut corners, 3-1/2 x 2-1/4 x 1-1/16"; dated on one end '15 August' with '1798' on the other; 'LG' and 'RK' are on the lid. Collection of Stanley B. Rich.
- 2 - Octagonal box with cut corners, 2-1/2" O.L.; illustrated in *ANTIQUES Magazine*, Dec. 1974; 987, described as a "Rare American Pewter Snuff Box."
- 3 - Pointed-oval box, 3-3/4 x 3-3/32 x 7/8"; touch, Fig. 2. Collection of Abraham Brooks.
- 4 - Pointed-oval box, 4 x 2-3/8 x 15/16; medallion on engraved lid: 'GEORGIUS III' / King's bust to sinister / 'CONSTITUTION.' When this was recorded in 1973, it was in the collection of Stuart G. Waite, who opened his home to the New England Regional Group for a meeting.

We were surprised not to find a touch for either Samuel BROADHEAD or BROADHEAD, GURNEY, SPORLE & CO. recorded in any of the references. but *PEWTER WARES FOR SHEFFIELD* has one for Rogers BROADHEAD, eleven for BROADHEAD & ATKIN, two for R. BROADHEAD & CO., and one for BROADHEAD & CO. This book also illustrates the following products for two of the companies:

#### R. BROADHEAD & CO.

- 1 Coffee pot
- 2 Teapots

#### BROADHEAD & ATKIN

- |                 |                       |
|-----------------|-----------------------|
| 4 Coffee pots   | 1 Creamer & sugar     |
| 2 Teapots       | 2 Cream jugs          |
| Snuffer tray    | 1 TRELIS JUG of       |
| 1 Sugar crusher | Staffordshire pottery |
|                 | lidded in metal       |

Now that we are aware of these successive firms, hopefully we will see and record - in the

*BULLETIN* - more of their marked products. We would also appreciate a photograph of any of the unpictured items in this review.

#### References:

1. *BULLETIN*, PCCA (Volume & page number shown as PC<sup>6</sup>:59)
2. *A HISTORY OF BRITISH PEWTER* by John Hatcher & T. C. Barker, 1974.
3. *ENGLISH GOLDSMITHS & THEIR MARKS* by Sir Charles J. Jackson, 1921 (*Goldsmiths include Silversmiths*)
4. *PEWTER WARES FROM SHEFFIELD* by J. L. Scott, 1980.
5. *SHEFFIELD PLATE* by Henry Newton Veitch, 1908:284-291.
6. *SPINNING WHEEL* (magazine) April 1973:15-16.
7. *THE WORSHIPFUL COMPANY OF PEWTERERS OF LONDON SUPPLEMENTARY CATALOGUE OF PEWTER-WARE*, 1979:109.

## Products By 'Coldwell'

By Stevie Young

In the collection of William D. Carlbach are two products marked 'COLDWELL' - an engraved nutmeg box and a pot, illustrated in Fig. 1. The nutmeg box is very similar to that of L'260, and the dimensions of these two boxes are very close. The mark (L<sup>2</sup>508) differs only with the placement of the small '3' which is below the name touch on this particular box, Fig. 2. It seems that someone was practicing a fleur-de-lys design on the piece of metal used for the bottom of this box seen left of the name touch, and to the right above the touch is another partial design.



Fig. 1. Nutmeg box and teapot marked 'COLDWELL.' Box: 4-9/16" O.H., 1-1/4 x 1-11/16" Top and Base dim. Teapot: 7" O.H.; 4-3/4" Brim. H.; 4-13/16 x 5-7/16" Base dim. Collection of William D. Carlbach.



Fig. 2. Mark on Nutmeg box: 17/32 x 1/16" (Smoke rubbing).



Fig. 3. Teapot parts - Body: 4-11/16" Rim H.; 5-3/8 x 6-3/8" Rim dim. Insert: 11/16" H. at Lid opening, 7/16" H. at outside edge.

The three-part pot, Figs. 1 & 3, looks very English in design, even to its oblong finial. Note the spout and how high it is placed. Inside at the body opening of the spout is a flat disc with many holes which seems to indicate that this could be used for tea. Nothing is provided to hold the removable top part of the body or the lid in place. The name touch on the bottom of the pot, Fig. 4, is that of L<sup>2</sup>508 between a '4' above and below. Perhaps these two 4s are a clue to this pot's full use, the lower '4' indicating that the pot body holds four-half pints and the upper '4' indicating a missing 'dripolator' insert of the same capacity, or vice versa.



Fig. 4. Mark on Teapot: 17/32 x 1/16" (Smoke rubbing).

We have long suspected that the COLDWELL marks were those of two men, George COLDWELL, New York City, 1787-1811, and a COLDWELL OF Sheffield, 1790s-early 1800s. The reason for this suspicion is that the 'G. COLDWELL' marks (L<sup>2</sup>509, 510, and the fan touch, PC<sup>6</sup>:211) are a group that does not correspond with the surname touch, L<sup>2</sup>508. This latter touch of

diminutive size (17/32 x 1/6") fairly cries out that it is the touch of an early Britannia maker in Sheffield. Holding that thought in mind, let's note the products marked with the surname touch, L<sup>2</sup>508:

### Teapots

Boxes - shoe snuff; enameled snuff; oval snuff; nutmeg

Another Sheffield-type box to be considered is the tobacco box, Ex-Coll. Nina Fletcher Little, illustrated with its inner lid, *ANTIQUES Magazine*, 3/45:186. As reported by Mrs. Little in the magazine, the touch was partly obliterated and faint - she thought it read 'COLDWELL M'LEAN.' Subsequent to the publication of this article, in a letter to Ledlie I. Laughlin, she sketched the mark, Fig. 5, and sent rubbings of the engravings

COLDWELL  
& LEAN

Fig. 5. Sketch of mark, faint and partially obliterated, on Tobacco box. This is a different mark than the one Wyler:267 shows. Ex-Collection of Nina Fletcher Little.

with full dimensions of the piece. She told him that her PCCA friends had convinced her that the piece was by FROGGATT, COLDWELL & LEAN, Sheffield, and she believed that the name FROGGATT of this badly obliterated or poorly struck touch was above the other partners' names. Discouraged because she "could not clean it to look like pewter," and convinced it was a Sheffield piece, she sold it before Ledlie had a chance to examine it personally.

When PC<sup>6</sup> No. 2 was received in 1969, I was astounded to see, after a period of 24 years, what appeared to be Mrs. Little's tobacco box again. This time it was described as "made of sheet metal, seamed at one end," had no mention of an inner lid, and was in clean condition. The mark on the outside bottom was given as L<sup>2</sup>510 above 'N-YORK', a first for such a combination to be reported. I was deeply disturbed by its exactness to the tobacco box, and the 'N-YORK' touch, the type found at least a quarter century later with the BOARDMAN & HART touch, L<sup>1</sup>439. (See footnote<sup>1</sup>).

We have always tried to bear in mind that research or study must be done with one thought uppermost, "See what you are seeing, not what you want to see!" Deeply puzzled, I wrote immediately to Ledlie and he responded that all the dimensions sent him by Mrs. Little

on the tobacco box, as well as the design of the engraving, were *exactly* like those of the tea caddy, L<sup>3</sup>823. He stated that he never saw the mark on the caddy as the mark was reportedly too faint for a rubbing to be sent to him.

The study of the two items in the Carlbach collection has brought the whole unresolved COLDWELL problem out for re-examination at a time when I have been deeply involved with English Britannia makers and their marks, a study which has already moved several marks across the Atlantic to Britain where they belong.

First I reviewed the meager facts on record of men named COLDWELL. Briefly they are, as follow:

- a) C.1018, George COLDWELL, pewterer in Cork, Ireland, 1773. (He could have been the one in NYC in 1787.) P.1018 showed a partial COLDWELL touch on a shoe snuffbox, c.1800 (Coll. Harry Walker). This touch seems to have been assigned on the basis that only one COLDWELL was listed in Cotterell. Hopefully a member of the British Pewter Society will obtain a rubbing from Mr. Walker of the mark on his snuffbox and mail it to us for comparison with L<sup>2</sup>508, 509, 510.
- b) Michael COLDWELL, Cork, silver-smith, mentioned 1742, d. 1752<sup>3</sup>.
- c) W. COLDWELL, partner of FROGGATT, COLDWELL & LEAN, mfrs. of Sheffield Plate and Brit. metal, 1792-c.1800. Apparently COLDWELL left this partnership, c.1800; he was reported alone, 1806, listed as a plater. [Wyler:267 includes touches for both the partnership and him alone with name spelled COLDWELL, not COULDWELL as the firm is also found listed. Henry FROGGATT, one of the partners, used a small surname touch<sup>7</sup>; W. COLDWELL may also have had a small surname touch, possible L<sup>2</sup>508. Partners changed frequently in the Britannia era in England, as well as here many years later in the American Britannia era, with men often working alone between partnerships. It is, therefore, possible that W. COLDWELL worked alone before and after the FROGGATT, COLDWELL & LEAN partnership.]
- d) George COLDWELL, NYC, 1787-1800 Directory listings (years skipped: not listed)

1789 - *pewterer at 218 Queen St.*  
(Address of Francis Bassett, was COLDWELL employed by Bassett?)

1790-93 - *pewterer at 34 Gold St.*

1794-96 - *pewterer, spoon & candle-mould mfr., 98 Gold St.*

1800 - *candlemould & spoon mfr., 7 Beekman St.*

1803-10 - *pewterer, 7 Beekman St.*

In 1790 he had a household of three females and three small boys. In 1800 his family had left him. In will, dated 10/31/1808, calling himself *pewterer*, he stated he was estranged from his wife, Ann Cotterill, and five small sons, the name of the youngest unknown to him. He appointed as executrix of his estate his *dearly beloved female friend, Rebekah Lafetra*. The bulk of his estate was left in trust for their son, Joseph Lafetra COLDWELL, with the interest from the estate paid to the boy's mother for her own use and that of their son. However, if Rebekah should marry and Joseph die in his minority, the Trinity Church, N.Y., would become the principal beneficiary.

Will proved 4/29/1811. His age at death was not recorded; it would have established his approximate birth date and the era of his apprenticeship, and could have lead to more information about this man.

Next in my review study, I re-read the advertisements of George COLDWELL. They were very explicit about the many items he produced. He was *a specialist, a maker primarily of spoons and candle moulds* (L<sup>2</sup>25), a statement based on his 1794, and his *annual* 1801-1803 advertisements<sup>2</sup>, which specified the following items (listed alphabetically and identified by years for your convenience):

<i>Buttons, various sizes, plain,</i>	1794
<i>suitable for sailors on slops</i>	
<i>or working clothes, hand-</i>	
<i>some patterns</i>	
<i>Bottles, Suckling for infants</i>	1803
<i>Funnels</i>	1803
<i>Ink stands with glass bottles</i>	1802
<i>Ladles, Tureen</i>	1802
<i>Measures, Spirit, sealed from the</i>	1794,
<i>gallon to halffill inclusive</i>	1802-3
<i>Moulds, Candle - 20 sizes,</i>	
<i>plain, fluted, and half fluted</i>	
<i>from 3's to 10's</i>	1794,
(See Footnote <sup>2</sup> )	1801-2-3

<i>Moulds, Ice Cream, 1 gallon, possibly a new product as he states, a new pair of pewter Ice Cream Moulds are now finished and now offered for sale, and goes on to state that they are more durable than those made of Tinned Iron.</i>	1803
<i>Mugs, Qt. &amp; Pt. (Beer Pots, just measure)</i>	1794, 1801-2-3
<i>Pans, Chair (stool), chamber, &amp; bed</i>	1802-3
<i>Plates for Music prepared for Type</i>	1802-3
<i>Sacrament Vessels</i>	1802-3
<i>Spoons, British metal, table, dessert, &amp; tea spoons, elegantly ornamented and plain, common pewter table and tea spoons (See Footnote<sup>3</sup>)</i>	1794
<i>Teapots</i>	1802
<i>Toys, common</i>	1803

Where on this list are the items marked with the small surname touch - the nutmeg, snuff tobacco, and tea boxes, and the teapots? The teapot in the Post collection (PC<sup>5</sup>118, L<sup>3</sup>771) bears the small surname touch. The one in the New York Historical Society (L<sup>3</sup>772, M:178) may also bear the same mark - we will have to ask for this information as it not in either book. Can anyone believe that teapots advertised were of Britannia metal, made with the advanced manufacturing methods of Sheffield men working in the same era as are the teapots found with the small surname touch? Instead, were they not pewter teapots of cast parts that everyone else in New York City was producing at this time? Where are the beakers which, undoubtedly, because of their size, would bear the same surname touch? How was the japanned and engraved beaker of unusual shape (L<sup>1</sup>160, M:71) marked? Or was it unmarked and only associated with George COLDWELL through the George Washington story? Where is the beaker now?

Finally, I examined the illustrations of the tobacco box (ANT .3/45:186) and the tea caddy (PC<sup>6</sup>:25, L<sup>3</sup>:823) under high magnification. Then I asked my husband, Paul, who is a pewter conservationist, to do the

same. Our individual conclusions were that the coincidence of the outstanding engraving strokes in the decorations and the marks of attrition - dents in the top and base rims as well as the body - in both illustrations could not be by chance. Our long search for the approximately 190-year old tobacco box, formerly owned by Mrs. Little, seems to have reached a most surprising conclusion.

Footnote<sup>1</sup>: A few months later a similar tea caddy (L<sup>3</sup>824) was reported, marked 'THOMPSON.' The maker may be the THOMPSON of THOMPSON & BARBER, 1809, Sheffield.

Footnote<sup>2</sup>: In advertisement, 1794, he stated his was the . *only manufactory on the continent where they (Tallow Chandlers) can be supplied with moulds as to smoothness, number of sizes, exact weights, proportion and gloss. His being principally used by the Tallow Chandlers throughout the United States.*

Footnote<sup>3</sup>: Was he selling imported British metal spoons?

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(Vol. & Issue as PC<sup>6</sup> No. 2)

## *Teapot By F.J. Fowler*

*Reported by Stevie Young*

A small teapot made by F. J. FOWLER of Sheffield, Fig. 1, is referred to as a "bachelor size" teapot in *PEWTER WARES OF*

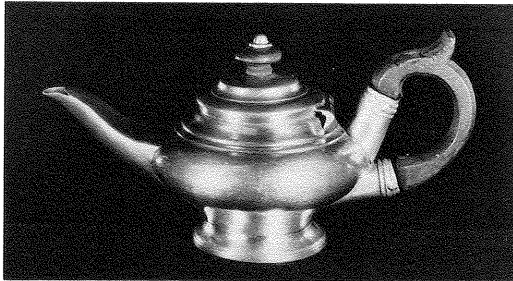


Fig. 1. Small teapot by F. J. FOWLER, 4" O.H.; 3 3/4" Finial H.; 2-1/2" Base dia. *Private Collection.*

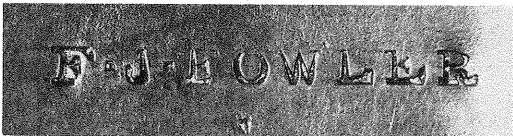


Fig. 2. Enlargement of mark on the base of the teapot. Actual length of the touch: 3/4"

*SHEFFIELD* by J. L. Scott. For those who have not yet acquired a copy of this book, the touch on this little teapot, Fig. 2, is not the 'F.J. FOWLER/SHEFFIELD' (S.182) shown in the book. The unusual formation of the letters and the 'pellets' that separate them seem to indicate this is an earlier mark for this man, who has six street addresses for the period of 1833-1860.

## New Boardman Forms

*Bette And Melvyn Wolf*

The Boardman group has always been known for its many pleasing designs and its ingenuity. The following pictures illustrate two previously unrecorded forms. Figure 1 shows a typical 5-3/16" Boardman chalice on the left. The chalice on the right is identical in all dimensions, however, the raised banding on the belly of the cup is unique. The use of this raised banding, while a minor variation,



Fig. 1. Typical Boardman Chalice (left) same dimensions only banded (right).

produces a significant change in the visual appearance of the chalice.



Fig. 2. Tall Boardman beaker compared with shorter version.

On the left in Figure 2 is pictured a 5-3/16" Boardman beaker marked "T.B. and Co. (J-49)." This type of beaker is seen with many different Boardman marks. To our knowledge the beaker on the right has not been previously reported. The beaker is 4-1/4" tall and is marked "T.D. and S.B." The top diameter of both beakers is 3-9/16". The shorter beaker is obviously from the same mold, but has been modified by shortening the body mold by approximately one inch at the base. This allows the applied base to be approximately 1/16" wider, or 2-15/16" as compared with the taller piece. This would be expected since the taper has been interrupted prior to its most narrow portion.

We hope the preceding two forms will broaden our knowledge of new and unanticipated Boardman forms.

Ed Note — Since receipt of this material from Dr. Wolf, one of our members has reported a pair of 4-1/4" beakers by the Boardmans, constructed in the same manner as reported above.

## The Gleason Shaft

*Bette And Melvyn Wolf*

Much has been written concerning the frequent use of the same mold to create a variety of pewter forms. The following picture illustrates this particular aspect of the pewterer's versatility. Shown are five lighting devices by Roswell Gleason. Jacobs mark "J147" appears on all pieces except the bulls-eye lamp.

The identical shaft appears on all five items. The bulls-eye lamp, however, utilizes

only the lower half of the mold. As far as is known, this shaft was used only by Roswell Gleason, which allows one to attribute unmarked examples with this shaft to this pewterer.

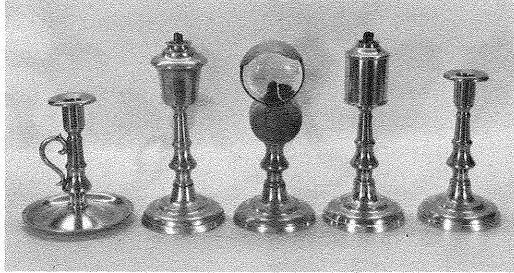


Fig. 1. The same mold creates variety here!

The use of the same mold is also demonstrated in the base of four of the five examples. The candle sockets as well as the bowlbases are also from the same molds.

We think that these five pieces typically demonstrate the phenomenon of multiple use of the same mold to create a different visual appearance.

## William Wallis

The lidded boat-shape sugar bowl, Fig. 1, bears Wallis' touch, arranged as 'hallmarks,' W<sup>m</sup> WA LL IS, Fig. 2; the four marks are 11/16" overall in length and 3/32" high.



Fig. 1. Lidded sugar bowl by William Wallis. 7 1/8" O.W., 4 1/2" Top of Handle H., 4 9/16" x 3 5/8", Top Opening. Coll. of an Historical House.

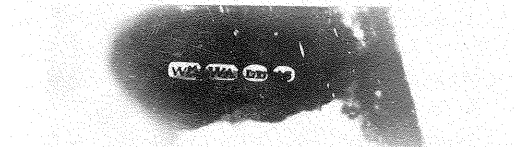


Fig. 2. Touch on base of sugar bowl, W<sup>m</sup> WA LL IS.

This attractive piece is very well made Britannia ware. Its original finial probably

was a ball to match the feet but its replacement seems to have been on it for a considerable length of time. Unfortunately the location of this man has not yet been ascertained. Possibly the YATES of Birmingham, whose names were similarly arranged as 'hallmarks,' may suggest that this man, as well as R. WEBSTER, may be of the same city.

Submitted by Stevie Young

## I & TF, A Possible Explanation

By Ian D. Robinson

The I & TF mark shown in Jacobs book, "Guide to American Pewter," (Jacobs #139) is found on pewter, primarily holloware, on both sides of the Atlantic. Yet the mark is not recorded in "O.P.," "M.P.M.," or "M.P.M.A." Oliver Deming recently showed me a dome-lidded tankard with this makers touch and also with a "WR crowned" mark. The WR crowned mark certainly confirms, in my opinion, that it is English. Some years ago, Robert Mallory III, wrote an article mentioning this mark in the Bulletin (Volume 4, page 97). Mallory illustrated a quart mug with this touch and a "WR crowned" mark. He stated that, according to the late R. F. Michaelis, the mug was of the 1775 era. In my opinion, the escutcheon at the juncture of the top of the handle and the "attention" terminal to the handle would indicate c. 1770 - c. 1810. Attention terminals generally are not earlier than 1770 and the escutcheons were used in the last quarter of the 18th century and early in the 19th century. There are at least two other attention terminalled mugs with this combination, one at Deerfield, Mass. and the other, a half pint with a *tongued* thumbrest handle, in the collection of Michael Boorer, a leading member of the Pewter Society in England and an expert on English pewter beer mugs. "Bud" Swain owns a pair of large engraved beakers by this maker as well. A plate is listed in Jacobs book. Thus far, I know of no other forms with this mark.

It is with some hesitation that I put into print the suggestion, originally made by Michael Boorer, that the mark *probably* belongs to a partnership of John and Thomas Fasson of London. Such a partnership will fit, as the argument below shows, but the reader is urged to regard this possibility as merely an educated guess, published with the hope that others might have more conclusive or contrary

evidence and thus advance the state of our knowledge.

John Fasson (O.P. 1636)\* was a Yeoman in 1745 and worked at least until 1792, according to "O.P." (I have recorded his touch on a 12 1/8" single-reeded plate

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\* There is an apparent error in "O.P." in the "hallmarks" shown under OP 1636. They should be TC, not TT.

with the same London label\*\* shown in O.P. 1640 for Fasson and Sons.) Thomas Fasson (O.P. 1638) was born in 1762 and was a Yeoman of the London Company in 1783. He was working at least as late as 1803, according to "O.P." and died in 1844. His working dates suggest Thomas might have been a son of O.P. 1636. Both were at 48 Bishopsgate in London in 1792.

It seems reasonable to suggest that a partnership of these two makers, O.P. 1636 and 1638, might have operated sometime in the period beginning 1783 and ending about 1797 when Benjamin Fasson, O.P. 1634, became a Yeoman. It could be that Benjamin Fasson, based on the fact that he was born in 1774 according to "O.P.," was another son of O.P. 1636 and that Fasson and Sons, O.P. 1640, actually consisted of John Fasson O.P. 1636 (the father) and sons Thomas and Benjamin. Since there seems to be no pewter by Benjamin alone, perhaps the O.P. 1640 partnership began about 1797 instead of 1784 as suggested in O.P. It is suggested in O.P. that O.P. 1640 succeeded Thomas Swanson (OP 4593) who died in 1783. Swanson seems to have been a maker of only plates, basins and bedpans. As is well known to collectors of English pewter, both O.P. 1640 and O.P. 4593 used the "hallmarks" of Samuel Ellis, shown under O.P. 1547. As in the case of Thomas Swanson, only a limited range of forms by O.P. 1640 seem to have survived, i.e. plates and basins.

There are three other Fassons listed in "O.P." One was John (O.P. 1635), who worked from 1731-1769 and whose mark seems to appear only on "double volute" measures. Another was John (O.P. 1637), possibly a son of OP 1635 since his mother was a pewterer who could have been the widow of OP 1635 and because he probably was about 22 years older than O.P. 1635, based on the dates that O.P. 1635 and O.P. 1637 became Yeomen. As O.P. 1637 died in 1769, it seems unlikely that he was the father\*\*\* in the O.P. 1640 partnership. The third is William Fasson (O.P. 1639, O.P.

5604, MPM 5604a, MPM 5604b and Laughlin

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\*\* This same London label has also been found on an 8 7/8" single-reeded plate with the touch of John Langford (O.P. 2824) and with the "hallmarks" of O.P. 2823.

\*\*\* Based on the information presently available, I cannot rule out the possibility that John (OP 1637), could have been the father of Thomas Fasson who was born in 1762 but he certainly was not the father of Benjamin who was born in 1774.

883) who worked from 1758 to at least 1792 and died in 1800. Thus far, I have seen his marks only on "double volute" measures and a pear-shaped teapot. He was at a different address in London in 1792 and it is not clear how he relates to the other Fassons. The fact that his mark is found on "double volute" measures suggests a connection with O.P. 1635.

The writer would be pleased to hear of other forms by any of these markers, particularly dated pieces and any other clues that might help in the further identification of I & TF.

## *John Carnes And His Bird*

*By William O. Blaney*

A study of the various devices, and the origins thereof, used in the touch marks of American pewterers would be a most fascinating project, although, probably, a not very productive one. Many devices pertain to national symbols, such as the Tudor rose, the crowned rose, the lion sejant or rampant, and the American eagle. But the others, with more individualistic devices, might be more exciting.

One of the devices which has intrigued me for some time is the bird in the touch of John Carnes. This is particularly so, because it is so very different from the marks of all other Boston makers. At the 1980 fall meeting of the PCCA at Sturbridge, when giving a talk on Massachusetts pewter, I showed a colored slide of the Carnes touch (see Fig. 1) and "guessed" that the bird might be either a heron or an egret. But such birds are quite uncommon to the New England, and especially the Boston, areas, so why did Carnes decide to use it.





Fig. 1. Touch marks of John Carnes on a 7½" plate. Courtesy of Webster Goodwin."

A closer examination discloses that the bird, whatever he, she or it may be, is centered within a shield. And it is more or less common knowledge that the field or escutcheon of coats of arms is usually shield-shaped and the surface on which armorial bearings are displayed. Those who have delved into the art and science of heraldry know there are many sources of information (none of which are considered as complete), and that there are several ways of approaching a search for a desired objective. Another problem in any search is that over the years the spelling of family surnames may change due in part to the fact those recording them spelt said names the way they were pronounced or sounded at the time — in other words, phonetically. (As an example, genealogy research on the Blaney family produced spellings of Blany, Blayney, Blanoo, plus a half dozen or more other variations.)

Hoping that the Carnes bird might possibly originate in the family coat of arms, my search began with the "bird" category. However, "heron" and "egret" led only up to blind alleys. I next turned to the volume *AMERICAN SURNAMES*<sup>1</sup>, where I discovered that surnames derived from "rocks" and "stones" produced common names of STONE in England and STEIN in Germany, and that the latter was sometimes Anglicized to STINE. Other English names included in this category are CARNES, FLINT, RING and ROCK. Also, that CAIRNS, CLOUD and CRAIG are both English and Scottish.

In other books on heraldry, the closest name to Carnes was CARNE. The addition of an "s" bothered me no more than an "e" on the end of the surname GREEN. So I followed

the trail of CARNE. In perhaps the most complete book on heraldry, Burke's *GENERAL ARMORY*<sup>2</sup>, I located the following:

"CARNE (Nash, co. Glamorgan). Gu. a pelican on her nest with wings displ. or, feeding her young and vulning herself ppr. *Crest* — a pelican displ. with two heads sa. issuing from a ducal coronet ppr. *Mottoes* — Above the shield, "En tout loyal," under the arms, "Fy ngobaith sydd yu nuw."

For those who are unacquainted with some of the terms and abbreviations used in heraldry, the following is my "translation" of the above paragraph, eliminating the "CARNE (Nash, co. Glamorgan)" — on which more later — and with my additions in parentheses:

(On a field) Gu. (gules/red) a pelican on her next with wings displ. (displayed/expanded) or (gold), feeding her young and vulning (wounding) herself ppr. (proper/natural color). *Crest* — A pelican displ. (wings expanded) with two heads sa. (sadle/black) issuing from a ducal coronet ppr. (natural color). *Mottoes* (see later comments).

In further explanation, *WOODWARD'S A TREATISE ON HERALDRY*<sup>3</sup>, states "THE PELICAN is represented in both British and Foreign Armory with a bowed neck *vulning* (i.e. wounding) her breast; from an old belief that she was accustomed to feed her young with her blood." From the same source<sup>4</sup> we are told "PELICAN — In Armory is drawn conventionally; usually with expanded wings, with neck embowed vulning its breast whence drops of blood distil (fall) for the nourishment of her young ones which are placed beneath her in the nest; she is then said to be PELICAN IN HER PIETY." It should be noted that in the Carnes touch the young in the nest beneath the pelican do not show, undoubtedly because of lack of space, although her pose is identical to that in the arms.

As for the mottoes, *FAIRBAIRN'S BOOK OF CRESTS*<sup>5</sup> states that "En tout loyal" means *Loyal to everything* and was used by the Carne and Hamon families, and "Fy ngobaith sydd yu num" was used only by the Carne family, but no translation of it was given. Without much doubt, the latter motto is in early Welsh (thank the Lord I did not go there to school) and can only be interpreted by a scholar smart enough to comprehend the Welsh language.

As for the "CARNE (Nash, co.

Glamorgan),” “Glamorgan” is short for GLAMOR-GANSHIRE, a county in south-eastern Wales, the capital of which is Cardiff. “Nash” is a town some fifteen or so miles west of Cardiff.

Here I thought my search had ended and that the forebears of John Carnes were Welshmen, but what a shock it was to discover that Ladlie Laughlin<sup>6</sup> had informed us the great grandfather of John Carnes (an earlier “John”) had been a native of Orchardtown, Scotland, where he owned large estates! As can be imagined, in those early days it was no easy journey from the town of Nash in Wales to the town of Orchardtown in Scotland (wherever there it may be located — and I have searched numerous world atlases with no success, including a most complete one of the British Isles by Reader’s Digest<sup>7</sup>) so I put on my searching clothes again and went back to work.

A slight hint came from THE SURNAMES OF SCOTLAND<sup>8</sup> where the following brief paragraph was located:

“CARNE. James Carne had precept of remission for ‘forthocht felony,’ 1493 (RRS.,I,29). Local, probably from one or other of the places so named in England (Cornwell).”

The “RRS.” was explained elsewhere in the book as referring to “Registrum secreti sigillum regum Scotorum. The register of the privy seal of Scotland.” “v.1-2 (1488-1542).” But PLEASE don’t ask me about “forthocht felony!”

While the above hint was helpful, our search went on until A DICTIONARY OF ENGLISH AND WELSH SUR NAMES<sup>9</sup> gave me the following:

“CARN, CARNE. — Local, ‘of Carne.’ Cornish *carn*, a rock = cairn. (1) South and West Carne are in the parish of Alternun, near Launceston; (2) Carne is a small place in the parish of St. Anthony-in-Meneage; (3) also, there is a Carne in the parish of Crowan, near Camborne, all in Cornwall.”

So it would seem (at least I am satisfied) that Cornwall, a county in the extreme southwestern part of England where its western extremity, Land’s End, points westward across the Atlantic towards America, may well be the point of origin for the surname of the families later identified as Carn, Carne, Carnes, Le Carne, Cairn, Cairns, etc. And it must have been that sons of the early

inhabitants of the localities of Carne in Cornwall wandered off or strayed from home, with some settling in Wales, others in Scotland, and later generations crossing the Atlantic to find homes in New England, and Boston in particular.

Here my story ends. Contained therein is the information that the little bird in the touch mark of the Boston pewterer, John Carnes, is actually a PELICAN (and not the heron or egret I suggested at Sturbridge), and that it was most likely derived from the Carnes family coat of arms. Also, it seems to prove that if one searches far enough, he can find a reason for almost any and everything.

Q.E.D.

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## The G. Richardson Problem II

By Richard L. Bowen, Jr.

The problems in attempting to assign a definite time period to those wares marked with the small G. RICHARDSON in a serrated rectangle alone or with WARRANTED in a serrated rectangle have been previously outlined.<sup>1</sup> Those wares marked with G. RICHARDSON/BOSTON are the earliest and were made for a period of time past 1818. The wares marked with GLENNORE CO. and CRANSTON, R.I. date from 1839-1841, and those with CRANSTON, R.I. without GLENNORE probably date from 1841-1845. This leaves us with the years from 1820-1838 and 1846-1852 when the small G. RICHARDSON mark was used alone or with WARRANTED. Where wares with these marks should be placed in time is not at all apparent.

It will be useful to summarize the chronological framework for George Richardson along with those marks which we can firmly place in the framework. The locations where Richardson worked following the first knowledge of him in 1818 until his death in 1848 are shown below.

Green & Richardson with Samuel Green and George Richardson in 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, R.I.	1845-1848
George B. Richardson working in Providence	1848-1852

Previously it was customary to assign wares marked with the G. RICHARDSON/BOSTON touch to 1818-1828 when George Richardson was listed in the *Boston Directories*. However, there are just not enough surviving examples with the BOSTON mark to fill this period, which is about a third of Richardson's working span. Further, some of the teapot forms with this mark are too archaic in design to have been made as late as

1828. In forms there are only two pear-shaped teapots, two globular teapots, a lighthouse coffee pot, a pint mug, a shaving mug, a wash basin, and a 9 5/8" dish. Extant examples of these are very rare and some recorded examples are possibly one of a kind. I have previously suggested that the wares with the BOSTON mark might be strictly dated to Richardson's partnership with Samuel Green from 1818-1819<sup>2</sup>, but that the period should probably be extended to about 1823.<sup>3</sup> I would now push this back a couple of years and arbitrarily use 1820. This would correspond with the period Richardson was at Hawley Street with Samuel Green.

The smaller G. RICHARDSON touch in a serrated rectangle is obviously later than the G. RICHARDSON/BOSTON touch. In 1937 Lura Watkins first illustrated wares bearing the G. RICHARDSON/BOSTON mark and suggested that during the Boston period from 1818-1828 Richardson used either the BOSTON mark or the smaller G. RICHARDSON mark, often with WARRANTED.<sup>4</sup> She suggested that the use of the WARRANTED mark substantiated Richardson's 1821 advertisement that his wares were "warranted to be of the best materials and workmanship." However, we would not expect any maker to randomly use two similar name touches over an extended period. There can be no question that the smaller G. RICHARDSON mark replaced the BOSTON mark. In the first place, with the exception of pear-shaped teapots, the two marks have not been found on similar wares. Further, the BOSTON mark is always found on wares which are stylistically more archaic and thus earlier.

A comprehensive analysis of both the G. RICHARDSON and the WARRANTED marks has been presented.<sup>5</sup> The letters in both are the same size and both have rectangular enclosures consisting of 64 serrations per inch. The shape of the A, R, and D appear identical in shape on both, and in both the N is smaller than the other letters. It is evident that the same die maker made both the dies. Because they are so similar in size and design, it seems reasonable to assume that both were made at the same time. If this is true, then the small G. RICHARDSON in association with WARRANTED replaced the G. RICHARDSON/BOSTON around 1821. This will actually be substantiated by the analysis of the teapots

and coffee pots which is to follow.

The only wares we can date precisely and with confidence are those bearing the GLENNORE CO./CRANSTON, R.I. marks. The Glennore Company was organized in 1839 by four Providence, R.I. men for the purpose "of prosecuting the manufacture of Brittania, Block Tin and other Metallic wares at Cranston."<sup>6</sup> The Glennore Company apparently ceased to operate in 1841 when the mortgagee, John Potter, foreclosed and took possession of the property. It was from 1839-1841 that wares were stamped with GLENNORE CO./G. RICHARDSON/No. X (Style number)/CRANSTON, R.I. (Fig. 1). An eagle was usually placed between GLENNORE CO. and G. RICHARDSON.

The GLENNORE CO. and CRANSTON, R.I. marks are both enclosed in curved serrated rectangles each of which has about 40 serrations per inch. Each has a radius of about two inches which means that they fit on a circle about four inches in diameter (but were usually struck closer than four inches apart), with the GLENNORE CO. at the top and the CRANSTON, R.I. at the bottom. This allowed G. RICHARDSON, the eagle, and the style number to be placed between the two curved marks. Because of the curves on GLENNORE

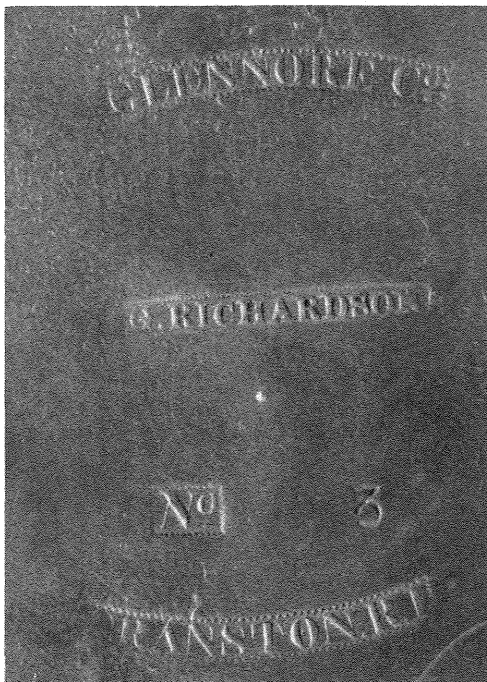


Fig. 1. Combination of marks used by George Richardson when working for the Glennore Co. in Cranston, Rhode Island from 1839-1841 as found on a No. 3 potbellied teapot. There is usually an eagle between the GLENNORE CO. and G. RICHARDSON. The illustration is enlarged about 1.5 times.

CO. and CRANSTON, R.I. it is evident that the two dies were made at the same time. It cannot be suggested that the CRANSTON, R.I. die was made first and then the GLENNORE CO. at a later time. If the CRANSTON, R.I. had been made first to go with G. RICHARDSON and WARRANTED, it would have been a straight line mark and would probably have been smaller, more the size of the G. RICHARDSON die.

There are a number of examples of wares marked with G. RICHARDSON/WARRANTED/No. X/CRANSTON, R.I. (Fig. 2). Since the GLENNORE CO. and the CRANSTON, R.I. dies were made at the same time, those wares marked with CRANSTON, R.I. without GLENNORE CO. were made later than those with both the marks. Richardson presumably worked for John Potter at the old Cranston Furnace Company from 1841 until 1845 when Potter leased the property to Lodowick Brayton. During the first part of this period Richardson undoubtedly marked his wares with CRANSTON, R.I. without GLENNORE CO. There are also some wares marked with G. RICHARDSON/(eagle)/No. X/WARRANTED. It will be shown that some of these belong to the very end of the Cranston period,

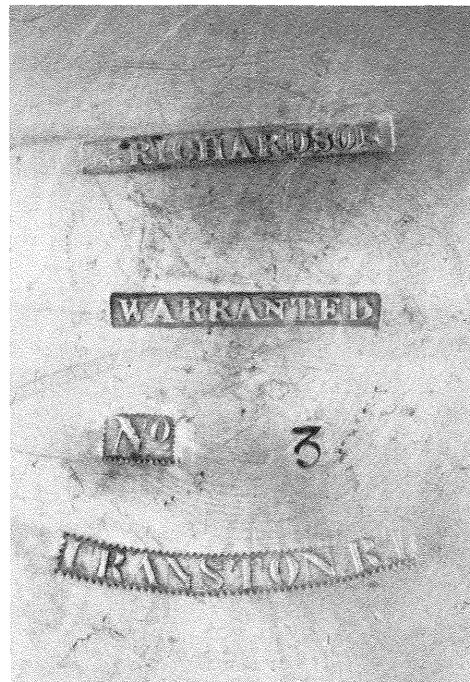


Fig. 2. Combination of marks used by George Richardson when working for John Potter in Cranston, Rhode Island from about 1841-1843 as found on a No. 3 potbellied teapot. There is sometimes an eagle between the G. RICHARDSON and WARRANTED. The illustration is enlarged about 1.5 times.

about 1843-1845.

The "No." mark is a small serrated rectangular enclosure with about 50 serrations per inch. The N is larger than the N in GLENNORE and CRANSTON and it is slanted. The O is half the size of the N and located so its top is in line with the top of the N. Under the O is a dash and under the dash is a period. The O of the CO. in GLENNORE CO. is treated in the same manner which may mean that the same die cutter made the "No." even in view of the differences (finer serrations and slanting letters). On the other hand, the differences could mean that the "No." was made at a different time than the Glennore marks. However, it is found on all GLENNORE CO. wares where a style number is included so it would appear to be contemporary. Likewise, while the small eagle appears on almost all wares with the GLENNORE CO. mark, it is occasionally missing (Fig. 1). This could mean that it was introduced after the Glennore Co. was started. However, it is also missing on some wares with the CRANSTON, R.I. mark without GLENNORE (Fig. 2), so the eagle was simply not used at times in both periods.

\* \* \* \* \*

There are several important aids to assist us in arranging any group of similar wares by one maker into their proper chronological order. The first aid is the manner in which the seam for joining the two halves of the teapot body was made. There were two distinct methods used which produced what may be called "internal" and "external" seams (even though both were made from the outside). The internal seam was the earlier method and was superceded by the external seam. Examination of the seams of teapots from the inside enables us to place wares by one maker into two groups which represent "earlier" and "later" wares. This is particularly important in placing some of George Richardson's wares in their proper place. The internal seam shows on the inside of the teapot body as a wide (1/8" to 1/4") band of solder with typical "linen" marks on its surface. The external seam does not usually show anything inside. The two edges of the joined halves are clearly visible.

Occasionally one does see solder on the inside of the external seams. In these cases it runs down vertically below the joint showing that the halves were soldered with the pot standing upright. This is often seen on Smith & Co. teapots. It is actually remarkable that the solder did not run through the joint more to the inside. Robert Smoot has suggested

that perhaps some chemical was placed on the inside of the joint to prevent this since such compounds are available today. The external seam was probably made with a stick of solder which was melted with a flame run along the joint. On the other hand, the joint may have been made by fusing the two sections together without any solder, simply heating the joint with a flame until the two halves fused into each other. This would explain the lack of solder running down inside.

The internal seam was made with the pot on its side since one can usually see where metal ran down along the seam overlapping previously applied metal. The overlaps of the internal seams indicate that the pot was turned three or four times to make the joint with the craftsman only working on the top part. The two halves of the body were probably first tacked together with solder at several places. Then cloth or "linen" was placed along the inside of the seam and held in place somehow (probably by expandable "tongs" of some sort). Next the pot was laid on its side and the joint was heated until a stick of solder held at the seam melted and ran inside and solidified against the "linen." In this method a large amount of solder was allowed to flow through the joint.

The change from the internal to the external seam could have been the result of the shift from block tin to britannia metal. Tin melts at 449° F; a good block tin would start to melt (soften) about 440° F and would be completely melted at 445° (only a 5° range). A solder made of 60% tin and 40% lead would start to melt at 361° F and be completely melted at 374° (a 13° range). The temperature difference between the completely melted solder and the completely melted block tin is only 71°, not very much if a raw flame of over 1000° F is being used. Thus anyone attempting to solder a seam between two block tin teapot sections with a direct flame could very easily melt a hole at the seam.

On the other hand, a good britannia metal of say 90% tin, 7% antimony and 3% copper starts to melt at about 465° F but is not completely melted until 670°. Now we have almost a 300° difference between the completely melted solder and the completely melted britannia which would provide a large margin of safety when soldering britannia directly with an open flame. The metallurgy of block tin and britannia provides a fundamental basis for changing from an internal to an external seam.

Some wares by George Richardson indicate, however, that this was probably not

the reason for the change. Richardson changed from an internal to an external seam in the 1820's. But an analysis by Winterhur Museum of a Richardson teapot and sugar bowl made in the 1830's indicates that these were not made of what can be called britannia metal (Table I).<sup>8</sup> Britannia can be considered as 5-10% antimony, 1-3% copper and the balance tin.

The first compound in Table I is basically pewter since it has almost 5% lead. The antimony and copper can only be considered hardening agents in this formula. The second compound in Table I is closer to block tin than britannia since the copper is negligible and the antimony is so low that it only acts as a hardening agent to offset the lead. Both of these compounds would probably melt below 440° F.

William Calder of Providence, R.I., on the other hand, used a good britannia on his teapots (Table I), but he used an internal seam on all of his teapots until his death in 1856. It is interesting to note that the spout belonging to the Calder teapot body analyzed is a good block tin with a melting point some 300° F lower than the body (Table I). It could be fused to the teapot without any fear of melting the body. At any rate, Calder used britannia in his teapot but still used an internal seam, while Richardson did not use britannia, but utilized the newer external seam on his later wares. So we do not have any logical correlation between the type of seam and the metal used.

If the advent of the external seam was not due to a change from block tin to britannia, then it was undoubtedly a result of an improvement in the technique of soldering joints. The earliest soldering was done with a mouth-operated blowpipe passing oxygen (air) through a small flame to elevate its temperature and direct it towards the work. Supposedly

Babbitt & Crossman of Taunton, Massachusetts used "a hot air blast blown through a pipe from a charcoal stove" in the early 1820's.<sup>9</sup> Later a whale oil lamp was used with the mouth blowpipe. Then about 1837 in Taunton the mouth blowpipe was replaced with a blacksmith's bellows, the air being blown into a weighted barrel immersed in a cask of water to get pressure.<sup>10</sup> The flame from the whale oil lamp was blown into the large end of a funnel-shaped nozzle so that the rays were concentrated, making a flame like a pencil point with intense heat. It was possibly the development of the nozzle which made the external seam possible by enabling the solderer to concentrate the heat on a very small area. It would be interesting to know if the technique for making the external seam came from England as did virtually every other change in pewter and britannia technology up to the 1820's. If it did not, then it was possibly one of the first American innovations in this area.

All early workers used the internal seam. It is seen on late eighteenth and early nineteenth century English teapots. It was used by all American workers starting in the 1820's. On the other hand, the external seam was used by all workers starting after about 1840. Smith & Morey and Smith & Co., starting in 1841, used the external seam exclusively from the beginning. Many early workers who started with the internal seam shifted to the external seam at some time. This is best illustrated by George Richardson, as will soon be seen. However, other early workers, such as William Calder who started in 1817, used the internal seam to the end, as has been pointed out. Calder's No. 16 teapot introduced in 1849 has an internal seam. And Josiah Danforth (starting in 1821) used an internal seam on his No. 14 teapot brought out in the 1840's. Possibly some stayed with the internal seam since it gave a stronger joint

TABLE I  
COMPOSITION OF SOME TEA WARE

	TIN	LEAD	COPPER	ANTIMONY
Richardson teapot body (69.212) (Fig. 10)	91.7%	4.7%	1.0%	2.6%
Richardson sugar bowl body (53.155.27)	95.0	1.9	.2	2.9
Calder teapot body (53.31)	85.7	0	1.9	11.4
Calder teapot spout (53.3.)	97.6	0	.5	1.9

because the metal is thicker than with an external seam.

The second chronological aid is the weight of the vessel. In general the earlier examples of the same form by the same maker are heavier than the later ones, although there are exceptions. Presumably the decrease in weight occurred in the shift from block tin to britannia which was harder and thus could be made in thinner sections. This was probably prompted by competition as makers attempted to put less metal into the product. But this was possible only because britannia was a harder metal than block tin. A good britannia of 90% tin, 7% antimony and 3% copper might have a Brinell hardness of 24, while block tin would have a hardness of only *half* that.<sup>11</sup>

The third aid in chronological arrangement is the decoration of the outside of teapots with a number of scribed lines. In some cases this is similar to the decorations found on beakers and mugs during the second quarter of the nineteenth century where there were two bands of three or four scribed lines at the top and bottom. As the second quarter progressed, the incised lines on teapots became fewer and were eventually eliminated so that teapot bodies became completely plain by mid-century. Like every rule this is a generalization, and in some cases of specific tea or coffee pot forms the scribed line decoration persisted after other forms had become plain. But in general it is of assistance in trying to figure out where a certain example of a series of similar forms belongs.

Other important aids in chronological arrangement are various details of design and construction. Lid and spout design evolve chronologically on various Richardson teapots. Richardson used a number of hinges which can be arranged chronologically by examples fixed by dated marks which can help place other examples of unknown date. The number of spout holes is also useful at times.

\* \* \* \* \*

The earliest of Richardson's teapot forms is the pear-shaped and three varieties are known with the BOSTON mark. There are two body forms, one with the conventional bulbous bottom and the other with the so-called "extended base," and there are two lid shapes (Fig. 3). Extended base pear-shaped teapots were also made by Roswell Gleason and Luther Boardman, but Richardson has priority over both of these workers so he may be credited with the development of this particular design. The body of Richardson's bulbous base teapot is 3/16" shorter than the extended base teapot. However, both teapots hold exactly the same amount to the brim: 35 U.S. fluid ounces or three ounces more than a quart. Both are therefore the popular "quart" teapot sold by many workers in the early 1820's. Quart teapots were listed in Samuel Danforth's inventory after his death in 1816 and William Calder sold quart teapots from 1817 until at least 1838.<sup>12</sup>

Both of the teapots shown in Fig. 3 are



Fig. 3. Pear-shaped teapots by George Richardson. Both are marked G. RICHARDSON/BOSTON. The one at the left has the conventional bulbous base, while the one at the right has the so-called "extended base." The dome-shaped lid on the pot at the left may be unique, since all others seem to have lids similar to the one at the right. The pot at the left is 7" high and the one at the right is 7-1/4" high; both hold exactly the same amount to the brim: 3 oz. more than a quart. (Collection of Webster Goodwin).

marked G. RICHARDSON/BOSTON. The domed lid on the teapot at the left is the only example of this lid known on a Richardson teapot. All other examples of bulbous base Richardson pear-shaped teapots have conical lids like that shown on the extended base pot. Examples of the two basic body forms with conical lids are also marked with G. RICHARDSON in a serrated rectangle with or without WARRANTED. Of these I have only examined an extended base example which was marked G. RICHARDSON; it had an external seam. All the G. RICHARDSON/BOSTON examples have an internal seam.

While the body of the bulbous base teapot is 3/16" shorter than the extended base pot, the top sections of both appear to have been made in the same moulds. The sections have the same maximum diameters, the same minimum diameters at the necked-in area, the same heights, and the contours are identical. Likewise, all major dimensions of the extended base teapot marked only G. RICHARDSON that I examined appear to be the same as those on pots marked BOSTON. The conical lids are also identical.

The teapot with the dome-shaped lid in Fig. 3 has a five-part external hinge while all other Richardson pear-shaped teapots have three-part external hinges. The handles on all Richardson pear-shaped teapots appear to be identical. The octagonal spouts of the BOSTON pear-shaped teapots likewise appear to be identical. However, the spout of the one with the small G. RICHARDSON is 1/8" narrower (horizontally) at the base and 1/16" narrower at the tip which indicates a different mould. The outline of the spout is the same so the mould could have been reduced in thickness or for some reason a new mould was made.

The Richardson pear-shaped teapots are important in that they show virtually the only continuity between wares marked BOSTON and the later ones. This will be clearly evident from the globular teapot to be considered next. Some of the physical characteristics of the Richardson pear-shaped teapots are summarized in Table II.

The teapots shown in Fig. 4 are both marked G. RICHARDSON/BOSTON and are possibly the earliest examples of the so-called "globular" teapot, which was made by so many britannia makers during the second quarter of the nineteenth century usually with two-part perfectly symmetrical bodies. The Richardson teapots are interesting from several points. The bodies of the Richardson pots are *not* symmetrical, even though the two halves are very similar (Fig. 5). Therefore two moulds were required because the halves were slightly different and the bottom was cast integrally with the lower section, just as the bottoms of the bulbous base and extended base pear-shaped teapots were. This obviously eliminated any problems with soldering on bottoms. On the inside of the bottom section of the globular pots shown in Fig. 4 the sides flare out progressively so that the inside part of the mould could be withdrawn. On the outside of the very bottom a necked-in section was turned to match the top necked-in section (Fig. 5). In doing this the metal was left very thin so that the bottom parts of these pots tend to telescope easily as they are continually placed on a firm surface full of tea.

The teapot at the left in Fig. 4 has an external hinge while the right hand one has a three-part flush hinge. The external hinge is the same five-part hinge found on the pear-shaped teapot with the domed lid (Fig. 3). The three-part hinge has a hinge width of 1-1/16".

TABLE II

PHYSICAL CHARACTERISTICS OF RICHARDSON PEAR-SHAPED TEAPOTS

IDENTIFICATION	TYPE OF SEAM	MARK	WEIGHT, GRAMS
<i>Bulbous Base</i>			
Goodwin	Internal	G. RICHARDSON/BOSTON	653
Currier*	?	G. RICHARDSON/WARRANTED	?
<i>Extended Base</i>			
Goodwin	Internal	G. RICHARDSON/BOSTON	566
12.7.74	Internal	G. RICHARDSON/BOSTON	592
11.6.74	External	G. RICHARDSON	646

\*Pewter in America (Currier Gallery, 1968), No. 22, p. 25





Fig. 4. Early examples of globular teapots both of which are marked G. RICHARDSON/BOSTON. The bottoms are cast integrally with the lower section of the body. The pot at the left has an earlier external hinge and more upright spout. Both are 6-3/4" high and hold exactly 2-1/2 pints to the brim. (No. 9.18.72 and 11.26.76.)

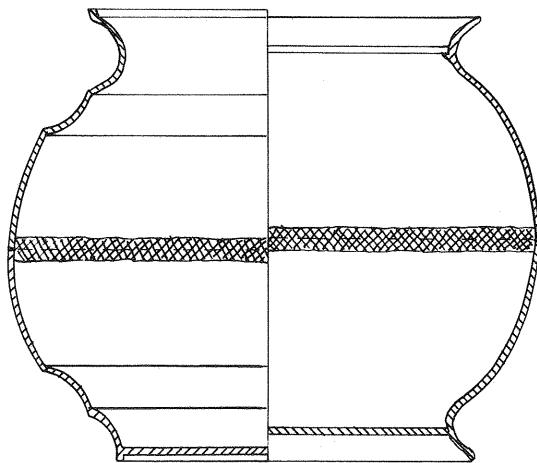


Fig. 5. Sections of early Richardson teapots marked G. RICHARDSON/BOSTON. Left: early globular pots shown in Fig. 4. Right: potbellied teapot shown in Fig. 12, left. The bottom is cast integrally with the lower section in both, and the internal seam with linen marks is evident on both. The drawings are half size.

That is, the width of the central tab, which is made up of a small tube soldered to the lid, is 1-1/16" wide. The lids and handles of both pots are identical. The spouts appear to be different; the one on the pot with the external hinge is slightly longer with a straighter end (Fig. 6, Types 1 & 2). The pot with the external hinge has two bands of three scribe lines each on the sides of the main body, while the other pot has two single lines on the sides.

Fig. 7 shows a later form of the globular teapot marked G. RICHARDSON/WARRANTED alongside one of the BOSTON pots just discussed. The later pot has a completely symmetrical body, with the top and bottom sections made from the same mould and soldered with an *internal* seam.

While it looks similar to the earlier one, actually each part of the two teapots is made from a different mould. The maximum outside diameter of the bodies is the same (5-3/8"), but the diameter of the necked-in section at the top of the more recent one is 3-5/16", or 1/4" greater. The handles, hinges, spouts, and lids of the two pots are also from different moulds. The later handle is flatter and has an extra bend at the bottom (Fig. 8, Type 2). The spouts look very similar since both have lance-shaped edges (Fig. 6, Type 2 & 2A). However, the later spout is 1/16" narrower at the bottom (in the horizontal plane) and fuller in height at the bottom (in the vertical plane).

The lids of the two pots are obviously different with the later one having a fuller and flatter dome (Fig. 9, Type 1 & 2). The later pot has a small three-part hinge with a hinge width of 23/32" compared to 1-1/16" for the BOSTON pot. It is significant that Richardson acquired seven new moulds when almost exactly the same result could have been obtained with the old moulds, using two castings of the top section, and only requiring a new mould for the flat, flanged, bottom disk. It would seem that he lost possession of the moulds. However, the handle of the early BOSTON globular teapots does turn up on a G. Richardson teapot almost two decades later. He obviously did not lose all of his BOSTON moulds since apparently the moulds for the two pear-shaped teapots were used continuously past the "BOSTON" period.

A later design of the G. RICHARDSON/WARRANTED globular teapot is shown in Fig. 10. It is marked simply G. RICHARDSON. The spout with lance-shaped edges has been replaced with a shorter one of oval cross section. (Fig. 8, Type 4). The

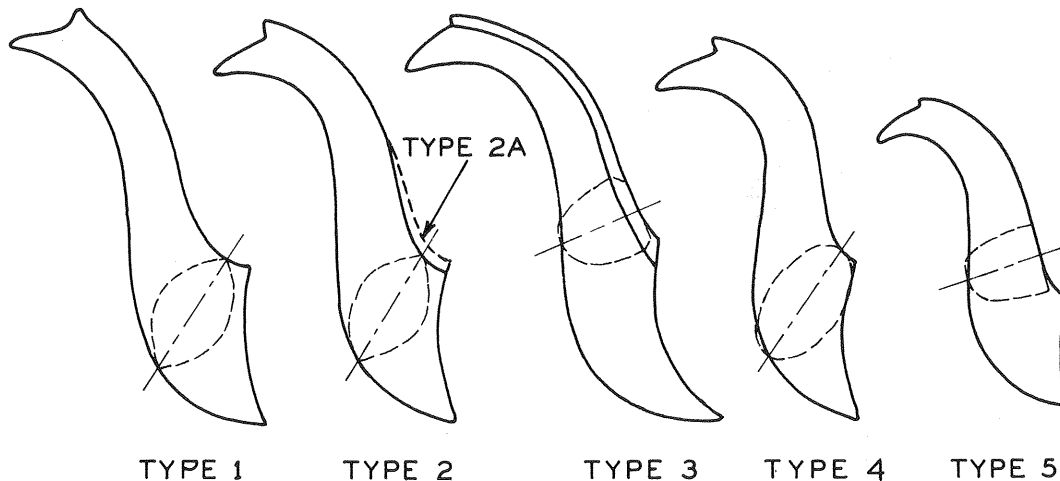


Fig. 6. Spouts used by George Richardson on teapots. Type 1 is found on the globular teapot in Fig. 4 (left) and Type 2 is found on the pot in Fig. 4 (right) and on the potbellied teapot in Fig. 12 (left). Type 2A is found on the globular pot marked G. RICHARDSON/WARRANTED shown in Fig. 7 (right). Type 3 is found on the potbellied teapot marked G. RICHARDSON/WARRANTED shown in Fig. 12 (right) and on the tapered bottom No. A teapot shown in Fig. 17 (left). Type 4 replaced Types 2A & 3 and is found on globular pots (Figs. 10 & 11, right), on potbellied teapots (Fig. 14) and on composite teapots (Fig. 15, right). Type 5 is a small flat-backed spout found only on the modified potbellied teapot (Fig. 15, left). The sections shown are taken along the lines crossing the spouts. The drawings are half size.

handle, lid, and hinge are the same as on the ones marked G. RICHARDSON/WARRANTED.

A still later design of the globular teapot marked G. RICHARDSON/(eagle)/WARRANTED/No.2/CRANSTON, R.I. is shown in Fig. 11. All major dimensions of diameters and heights of the body are the same as the pot at the right in Fig. 7, and quite apparently made from the same mould. However, the lids and handles of the two pots are different. The four-part angular handle has been replaced with a C-handle. The two-tiered domed lid was replaced with a two-tiered modified conical lid (Fig. 9, Type 4). The spout is the same as found on the preceding teapot marked G. RICHARDSON (Fig. 10).

Also belonging to this group is the famous Richardson sugar bowl which Kerfoot audaciously named the "Miss America of American pewter" (Fig. 11). It is marked GLENNORE CO./(eagle)/G. RICHARDSON/No. 2/CRANSTON, R.I. The lower part is made from one of the castings of the globular No. 2 teapots, the top section is also found on a Glennore No. A teapot (Fig. 17), and the lid is the two-tiered domed lid (Type 2) used on the G. RICHARDSON/WARRANTED globular teapots. The handles are loops made out of half rings.

It will be useful to summarize some of the physical characteristics of the globular teapots just considered which I examined (Table III). During the Cranston period these were



Fig. 7. Globular teapots by George Richardson. Right: teapot marked G. RICHARDSON/WARRANTED with an internal seam. It is 7" high and holds 2-3/4 pints (No. 11.28.75). Left: teapot from Fig. 4 for comparison.

designated a No. 2 teapot. The two teapots with the BOSTON mark hold exactly 2-1/2 pints to the brim. The ones with the small G. RICHARDSON mark hold 2-3/4 pints within an ounce.

From a design point of view the G. RICHARDSON/WARRANTED globular teapot (Fig. 7, right) follows the G. RICHARDSON/BOSTON examples because of the very similar lance-shaped spouts. Likewise, from a construction point of view they are related by the internal seams. The teapot marked G. RICHARDSON (Fig. 10) follows the G. RICHARDSON/WARRANTED teapots in time since only the spout has been changed. This places some of the wares marked only G. RICHARDSON between the early Boston period and the Glennore period. The teapots marked CRANSTON, R.I. without GLENNORE CO. (Fig. 11, right) are the latest examples we have and were probably made from 1841-1843. They are the first pots marked with the style number, No. 2. It should be noted that there is a general decrease in the weights of the pots as arranged in Table III, a confirmation of the assumed chronology.

\* \* \* \* \*

The next teapot form we will consider is a variation of the globular shape which may be more descriptively called "potbellied." There is an early example of a potbellied teapot with

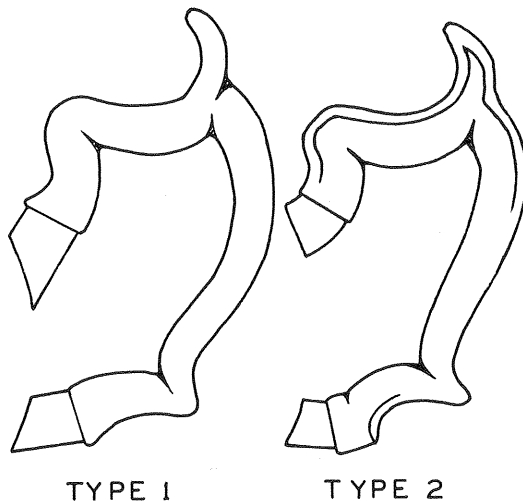


Fig. 8. Handles used by George Richardson on teapots. Type 1 is found on the early globular pots (Fig. 4) and the early potbellied teapots (Fig. 12, left), all of which are marked G. RICHARDSON/BOSTON. Type 2 is found on a number of small teapots made from the later Boston period through the Cranston period. It is found on globular, potbellied, modified potbellied and composite teapots. The drawings are half size.

the G. RICHARDSON/BOSTON mark (Fig. 12, left). This is a heavy, substantially constructed pot. It has the Type 1 handle and Type 2 spout of one of the BOSTON globular pots (Figs. 4, 6, & 8). A similar teapot is known with a three-part angular handle.<sup>13</sup>

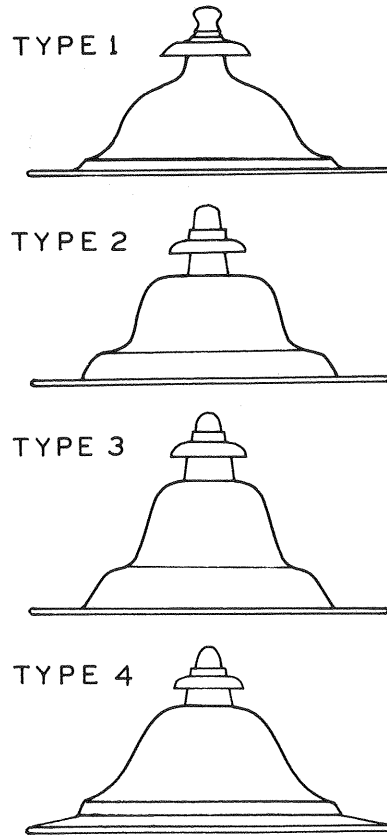


Fig. 9. Some of the lids used by George Richardson on teapots. Type 1 is found on the globular pots marked G. RICHARDSON/BOSTON (Fig. 4). Type 2 is found on globular teapots with the small G. RICHARDSON mark (Figs. 7, right & 10) and also on the Richardson No. 2 sugar bowl (Fig. 11, left). Type 3 is found on potbellied teapots with the small G. RICHARDSON mark (Figs. 12, right & 14, left) and also on the later Richardson No. C teapot (Fig. 17, right). Type 4 replaced Types 2 & 3 on globular No. 2 and potbellied No. 3 teapots. (Figs. 11, right & 14, right) and is also found on modified potbellied and composite teapots (Fig. 15). The drawings are half size.

The bottom is cast integrally with the lower part of the body, just as with the pear-shaped and BOSTON globular teapots (Fig. 5, right). The top half of the body was cast in the same mould as the bottom half, and either the bottom was cut out in the lathe or, more probably, a plate was added to the interior part of the mould so that metal did not flow in to form the bottom. A recess was cut about 3/8" down from the top edge to provide a seat

TABLE III  
PHYSICAL CHARACTERISTICS OF RICHARDSON NO. 2 TEAPOTS

IDENTIFICATION	SEAM	SPOUT	LID	MARK	WEIGHT, GRAMS
9.18.72 (External Hinge)	Internal	Lance	Conical	G. RICHARDSON/BOSTON	806
11.26.76	Internal	Lance	Conical	G. RICHARDSON/BOSTON	753
11.28.75	Internal	Lance	Dome	G. RICHARDSON/WARRANTED	840
11.21.73	Internal	Lance	Dome	G. RICHARDSON/WARRANTED	748
J. K. Ott	Internal	Lance	Dome	LONDON/WARRANTED	762
Winterthur	External	Oval	Dome	G. RICHARDSON	?
11.18.77	External	Oval	Conical	CRANSTON without GLENNORE	734
9.1.77	External	Oval	Conical	CRANSTON without GLENNORE	671
J. K. Ott	External	Oval	Conical	CRANSTON without GLENNORE	650

for the lid (Fig. 5, right), which was a single dome with a flat flange. The hinge on the lid was the same three-part one found on the globular pot. There are two bands of four scribe lines about two inches apart on the body of the pot.

We have a later model of this potbellied teapot marked with G. RICHARDSON/WARRANTED (Fig. 12). It has an internal seam so it undoubtedly followed the BOSTON pot closely in time. Just as with the globular teapots, a complete set of new moulds was required for the new design, but the change was more drastic and little but the handle could have been salvaged. Compared with the BOSTON potbellied teapot, the maximum diameter of the body of the new pot is  $3/8$ " greater (6"), the height of the body is about  $7/8$ " greater (5- $1/2$ "), but the diameters of the necked-in areas at the top and bottom are  $13/16$ " less (3- $1/32$ ").



Fig. 10. Globular teapot by George Richardson with domed Type 2 lid and oval Type 4 spout. It is 7" high and holds 2- $3/4$  pints. (Courtesy, Henry Francis du Pont Winterthur Museum).

The G. RICHARDSON/WARRANTED potbellied teapot has the same Type 2 handle found on the G. RICHARDSON/WARRANTED globular teapot (Fig. 8). The lid is new; it is a Type 3 two-tiered domed lid similar to but taller than the Type 2 used on the globular G. RICHARDSON/WARRANTED teapot (Fig. 9). It has the same small three-part hinge (hinge width of  $23/32$ ") used on the G. RICHARDSON/WARRANTED globular teapot. The Type 3 spout is new and is about a half inch longer than the one found on the BOSTON potbellied teapot. However, this spout has a cross section which is flat at the back and oval in the front. A recess was cut in the top section of the body to provide a seat for the lid (Fig. 13, left), the same as on the BOSTON potbellied model. A pair of scribe lines ( $1/8$ " apart) was cut into the body of the pot  $5/16$ " from each side of the seam, so the inside lines are  $5/8$ " apart.

A teapot outwardly identical to the G. RICHARDSON/WARRANTED potbellied one shown in Fig. 12 (right) is marked the same and has the same spout and lid, but there are some interesting differences. First, it has an external rather than an internal seam. On the outside at the maximum diameter of the body there is a  $5/16$ " wide band raised about  $1/32$ " (actually increasing the diameter  $1/16$ ") where more metal was left to increase the strength of the seam. Two pairs of scribe lines were cut into the body as on the previous pot, but with the inside lines  $7/8$ " apart.

Second, no recess was cut in the top section of the body to provide a seat for the lid; the inside top of the body was just finished smooth. This smooth treatment was found on all later modifications of this potbellied teapot (Fig. 13, right). The weight of this pot was also



Fig. 11. Right: No. 2 globular teapot by George Richardson with the Cranston marks. It has a conical lid (Fig. 9, Type 4) and a new C handle. It is 6-7/8" high and holds 2-3/4 pints. (No. 11.18.77). Left: Richardson's No. 2 sugar bowl which Kerfoot called the "Miss America of American pewter."

considerably less than that of the one with the internal seam as can be seen in the tabulation of the physical characteristics of No. 3 teapots in Table IV (No. 12.7.74).

In a later modification of the potbellied teapot (Fig. 14, left) the long Type 3 spout was replaced by the small Type 4 oval one found on the No. 2 CRANSTON, R.I. globular pot (Fig. 11). One such pot is marked G. RICHARDSON/WARRANTED (Table IV, No. 12.9.75) while another is marked simply G. RICHARDSON (Table IV, No. 9.9.72). The first pot has two pairs of scribe lines cut into the body 3/4" apart and in the second the two pairs of scribe lines are 7/16" apart. This latter example is extremely important since it places more of the wares with the plain G. RICHARDSON mark between those with G. RICHARDSON/WARRANTED and those with the GLENNORE CO. marks, since there was a lid change with the GLENNORE CO.

potbellied teapot (Table IV).

Another modification in the potbellied teapot is the substitution of a Type 4 modified conical lid for the Type 3 two-tiered domed lid (Fig. 14, right). This is the same Type 4 lid (Fig. 9) found on the No. 2 globular pots with the CRANSTON R.I. marks without GLENNORE CO. These late potbellied teapots are found marked GLENNORE CO./G. RICHARDSON/No. 3./CRANSTON, R.I. (sometimes with an eagle) (Fig. 1) and G. RICHARDSON/WARRANTED/No. 3/CRANSTON, R.I. (Fig. 2). These are listed in Table IV as No. 10.27.71 and 7.24.74 respectively. In the first of these (GLENNORE) the scribe lines on the body have been increased to three in each band and they are 7/16" apart. In the second (CRANSTON without GLENNORE) there is only a single scribe line on each side of the seam and the lines are 3/8" apart.

TABLE IV

PHYSICAL CHARACTERISTICS OF RICHARDSON NO. 3 TEAPOTS

IDENTIFICATION	SEAM	SPOUT	LID	MARK	WEIGHT, GRAMS
Goodwin	Internal	Lance		G. RICHARDSON/BOSTON	922
7.29.71	Internal	Long	Dome	G. RICHARDSON/WARRANTED	909
12.7.74	External	Long	Dome	G. RICHARDSON/WARRANTED	804
12.9.75	External	Oval	Dome	G. RICHARDSON/WARRANTED	800
9.9.72	External	Oval	Dome	G. RICHARDSON	871
10.27.71	External	Oval	Conical	GLENNORE/No. 3/Etc.	746
7.24.74	External	Oval	Conical	No. 3/CRANSTON/Etc.	743



Fig. 12. Potbellied teapots by George Richardson. Left: early pot marked G. RICHARDSON/BOSTON with bottom cast integrally with the lower section of the body. It is 6-1/8" high and holds 2-3/4 pints. (*Collection of Webster Goodwin.*) Right: potbellied teapot marked G. RICHARDSON/WARRANTED. It has an early long spout (Fig. 6, Type 3) and an internal seam. It is 7-1/2" high and holds an ounce less than three pints. (*No. 7.29.71*).

This series of No. 3 potbellied teapots is remarkable since it places all of the marks in a rigid chronological framework because of the changes in seams, spouts, and lids. This leaves little reason for doubting the chronological order. Those wares with G. RICHARDSON/WARRANTED probably belong to the last of the Boston period, from 1821 to 1828. And those wares marked with the plain G. RICHARDSON probably fall in the period from 1829 to 1835 when George Richardson was undoubtedly with Burrage Yale in South

Reading, Massachusetts. This would be before he reached Cranston, R.I. in 1836, since neither No. 2 nor No. 3 marked with the plain G. RICHARDSON has the later Type 4 lid found on those teapots with the GLENNORE CO. mark.

Just as with the globular teapots (Table III), there is a general decrease in the weights of the potbellied teapots as they have been arranged in Table IV which is a confirmation of the assumed chronology. The pots marked G. RICHARDSON/WARRANTED and G.

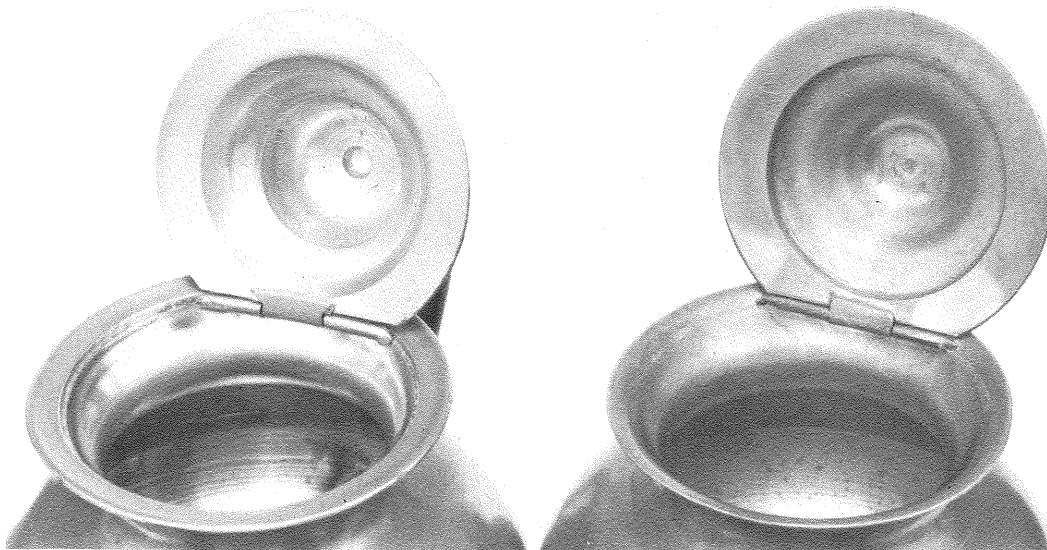


Fig. 13. Tops of Richardson potbellied teapots. Left: teapot in Fig. 12 (right), with internal seam showing the recess cut in the inside to provide a seat for the lid. The inside of the Type 3 lid is shown. Right: teapot in Fig. 14 (right) showing the smooth inside rim with no recess. The inside of the Type 4 lid is shown. Both pots have the small three-part hinge used on these and the globular teapots.



Fig. 14. Potbellied teapots by George Richardson. Left: teapot with Type 3 domed lid and Type 4 oval spout marked G. RICHARDSON (No. 9.9.72). Right: teapot with Type 4 modified conical lid and Type 4 spout marked with the GLENNORE marks (No. 10.27.71). Both are 7-1/4" high and hold 2-7/8 pints.

RICHARDSON have two pairs of scribe lines cut into the bodies 7/16" to 7/8" apart. In the GLENNORE pot there are two bands with three scribe lines in each, while in the later CRANSTON (without GLENNORE) pot there are just two single lines. This decrease is typical of other teapot styles where the scribe lines eventually disappeared. But the scribe lines link the pot marked only G. RICHARDSON with the G. RICHARDSON/WARRANTED pots and place it before the GLENNORE pot.

In still another modification of the Richardson potbellied teapot the four-part angular handle was replaced with a rugged C handle. One example of this pot is marked G. RICHARDSON/WARRANTED/No. 4/CRANSTON, R.I.<sup>14</sup> Richardson must have considered that the change in handle made a new style number. Another example has neither GLENNORE CO. nor CRANSTON, R.I., but it is not apparent if it has WARRANTED in addition to G. RICHARDSON.<sup>15</sup> The C handle found on this pot was also used by Glennore on the No. C teapot to be discussed later (Fig. 17). Luther Boardman made an 8" high potbellied teapot with what appears to be an almost identically shaped C handle.<sup>16</sup> This is interesting since Boardman's and Richardson's paths crossed in 1833 when both were working for Burrage Yale in South Reading, Massachusetts.<sup>17</sup> Conceivably the handles could be from the same mould with Richardson in final possession of the mould.

There are two more teapot styles which can be introduced at this point since they have parts similar to those found on No. 2 and 3 teapots. The first is what I have previously

named a "modified potbellied" teapot,<sup>18</sup> since it appears to have the general shape of the potbellied teapot (Fig. 14) but has moulded sections on the body next to the necked-in sections rather than the smooth curves of the true potbellied teapot (Fig. 15). It has the Type 2 handle and Type 4 lid of the No. 2 and 3 Glennore teapots, but it has a new flat-backed spout with a U-shaped front (Fig. 6, Type 5). This modified potbellied teapot is marked simply G. RICHARDSON. There are two pairs of scribe lines cut into the body 3/4" apart. On another identical pot they are 7/8" apart.

The next teapot is what may be called a "composite" form since it has the lower half of a No. 2 globular body and the top half of a modified potbellied body (Fig. 15). Since the two halves are joined the modified potbellied teapot has a maximum body diameter about the same as the No. 2 globular (5 3/8"). Actually the modified potbellied body is slightly smaller than the No. 2 since the top section is about 1/32" smaller in diameter on the inside and overhangs the lower section slightly. The pot has the Type 4 oval spout, the Type 4 lid, and the Type 2 handle found on later No. 2 and 3 teapots. It is marked with a plain G. RICHARDSON. There are two pairs of scribe lines cut into the body 1 5/8" apart.

The modified potbellied pot is a small teapot; it holds only 2-1/4 pints. The composite teapot holds 2-1/2 pints. A No. 2 holds 2-3/4 pints while a No. 3 holds 2-7/8 pints. Possibly these two teapots were designed to have smaller capacities than No. 2 and 3. Both of the teapots in Fig. 15 can probably be dated to 1836-1838, the period before the Glennore



Fig. 15. Left: modified potbellied teapot marked G. RICHARDSON. It has a Type 4 conical lid and a Type 5 flat-backed spout. It is 6-3/4" high and holds 2-1/4 pints. Right: composite teapot marked G. RICHARDSON. The top half is from the mould of the teapot at the left, and the bottom half is from a No. 2 globular teapot. It is 6-7/8" high and holds 2-1/2 pints. It has a Type 4 oval spout and a Type 4 conical lid.

Co. was founded, since they have the lids of the Glennore No. 2 and 3 teapots but are not yet numbered. It would not be surprising to find examples of the two teapots in Fig. 15 with Glennore marks. Note that in Table III and IV examples of No. 2 and 3 with the plain G. RICHARDSON mark have domed lids. It is because of this that these were dated to the period from 1829-1835 before Richardson reached Cranston. The treatment of the lids without any scribe lines but with very slight steps substantiates this, since it is seen on some Glennore teapots.

Modified potbellied teapots were made by a number of workers, such as Josiah Danforth (1821-1837), Savage & Graham (1837-1838), Allen Porter (1830-1838), Palethrop & Connell (1839-1841), Roswell Gleason (1821-1870), and Smith & Co. (1842-1851)<sup>19</sup> The examples by J. Danforth and Smith & Co. are of particular interest since they hold exactly the same as the Richardson teapot (2 1/4 pints) and most major dimensions are similar. In fact, the Smith & Co. teapot has a body almost identical to that of Richardson's (the dimensions vary only  $\pm 1/16"$ ). However, the spout, lid, and handle are Smith & Co. parts, so Richardson did not make the pot for Smith & Co. Actually, Smith & Co. must have copied Richardson's teapot design since the bodies are so similar and since Smith & Co. started in 1842, a number of years after the Richardson example in Fig. 15 can be dated. Richardson may have copied the design from J. Danforth, since it appears that he copied two other Danforth teapot designs as will be seen later.

\* \* \* \* \*

The final item marked with G. RICHARDSON/BOSTON is a lighthouse coffee pot (Fig. 16). It has a flat-sided handle of a form used by a number of early New England britannia workers.<sup>20</sup> It holds 4-5/8 pints to the brim, somewhat less than the five pints standardized by the Taunton britannia makers for coffee pots in the 1830's. Later designs of the lighthouse coffee pot are known by Richardson (Fig. 16). They are all smaller and hold only 3-7/8 pints to the brim. All have the spout of the earlier BOSTON pot. The late pot shown in Fig. 16 is marked G. RICHARDSON/(eagle)/No. 1/WARRANTED which will be shown below to date to about 1843-1845. An earlier design than this pot is known with a two-tiered dome-shaped lid. The more recent lighthouse coffee pots will be considered later. They are mentioned briefly here simply to show that the spout of the earlier BOSTON lighthouse pot was used on the later designs, since this same spout is also found on several teapots with the Glennore marks.

The next teapots to consider are a group which has little apparent antecedent basis in earlier wares made by Richardson. There are three of these pots; they all have the same tapered bottoms made from the same mould (Fig. 17). All are marked with the Glennore or later combinations of marks. They also bear the style No. A, B or C, and have capacities of 2 1/2, 3 1/4 and 2 7/8 pints to the brims respectively. This is an interesting series; progressively larger top sections were added to the same tapered bottom. In No. A it is the 3/4" high section which forms the top of the Glennore No. 2 sugar bowl (Fig. 11). In No. C the top section is a casting for a No. 3



potbellied teapot with  $3/4$ " cut off the larger end (probably accomplished by temporarily altering the mould so that metal did not flow into the larger end). The top part of No. B is a tall necked-in section.

The lids of No. A and B are the same: modified conical designs similar in shape to the smaller Type 4 lids found on No. 2 and 3 teapots during the Glennore period. Remarkably, the lid of the No. C is the two-tiered dome-shaped Type 3 lid found on the earlier No. 3 potbellied teapots which was replaced with the Type 4 modified conical lid (Fig. 9). This should caution one not to be dogmatic and say that all domed lids are categorically "early." The finials on Both No. A and B are the eight-pointed rosette so common on the Glennore tea wares, but the finial of No. C is a plain disk, presumably in keeping with its earlier domed lid.

The spouts of No. B and C are the same as found on the G. RICHARDSON/BOSTON lighthouse coffee pot and on the later smaller lighthouse coffee pots (Fig. 16). The spout of No. A is the Type 3 one found on the early No. 3 potbellied teapots which was replaced by the smaller Type 4 oval spout possibly around 1825-1829. It is interesting that the moulds for this spout and the Type 3 lid, which had apparently not been used for a decade, were still around, and that the old designs of lids and spouts were again used. The handle of No. B is a beautifully modeled flat-sided

reverse-C handle, also found on a coffee pot (Fig. 18) and pitchers. The handle of No. A is a frail C handle much like one Calder abandoned in the early 1820's.<sup>21</sup> It is also found on Richardson's No. 2 teapot (Fig. 11). The handle of No. C is a rugged C handle well proportioned to the size and shape of the teapot. As has been seen, this handle was also used on the Richardson potbellied No. 4 teapot with the CRANSTON mark.

All of the teapots bearing the small G. RICHARDSON mark which have been considered previously have had the same three-part hinges with a hinge width of  $23/32$ ". These three tapered bottom teapots all have five-part hinges. The hinge width (width of central three tabs) of No. A and C is  $1-11/32$ " while that of No. B is  $1-7/16$ ". The No. 2 and 3 teapots which were being made at the same time still have the small three-part hinge.

These No. A, B and C teapots are known with a number of combination of marks. Examples of all are marked with the full Glennore marks: GLENNORE CO./ (eagle)/ G. RICHARDSON/No. X/CRANSTON, R.I. Only two examples of No. B are known to this writer and both have the full Glennore marks.<sup>22</sup> Examples of No. A and C are relatively common, and in addition to the full Glennore marks they are marked G. RICHARDSON/ (eagle)/ WARRANTED/ No. X/CRANSTON, R.I., and G. RICHARDSON/ (eagle)/ No. X/ WARRANTED. An



Fig. 16. Lighthouse coffee pots by George Richardson. Left: pot marked G. RICHARDSON/BOSTON. It is  $10-7/8$ " high and holds  $4-5/8$  pints. Right: pot marked G. RICHARDSON/ (eagle)/ No. 1/ WARRANTED. It has the same spout as the BOSTON pot at the left. It is  $10-1/4$ " high and holds  $3-7/8$  pints.

example of No. C is also marked G. RICHARDSON/WARRANTED/No. C. The specifications of these teapots are summarized in Table V. There are no design variations in any of the styles, each being made from the same parts. There is a decrease in weight of each style as arranged.

The wares stamped with the full Glennore marks date from 1839-1841 and those with CRANSTON R.I. without GLENNORE undoubtedly date from 1841-1845. But now we have a new combination with WARRANTED, and eagle, and No. X without *either* GLENNORE or CRANSTON. Obviously these fall in time either before or after the GLENNORE, and CRANSTON without GLENNORE marks. I first thought that they were from the period just before the formation of the Glennore Company. But then the marks (without eagle) were found on wares which stylistically were later than the Cranston period, so they obviously could not antedate the Glennore Company.

Possibly they represented the wares made by George Richardson in Providence, R.I. after he left Cranston. But there appears to be a hiatus between the late wares which had to be made in Providence and the Cranston wares, as will be seen. So No. A and C (Fig. 17) were undoubtedly never made in Providence. When George Richardson's arrangement with John Potter ended Potter must have kept the bulk of the moulds for making Richardson's britannia, probably

selling them for their brass or bronze scrap value. If this combination of marks (WARRANTED with eagle and style No. but without GLENNORE or CRANSTON) was not used in Providence (they are not found on late wares), then they have to date from the end of Richardson's association with John Potter in Cranston which lasted from 1841-1845, say from 1843-1845. This will provide a continuity in marks from the last of the Cranston days to the early Providence period.

The next example to consider is a coffee pot which might be called George Richardson's entry to the pigeon-breasted beauty contest (Fig. 18). It is marked GLENNORE CO./ (eagle)/ G. RICHARDSON/ No. 1/ CRANSTON, R.I. and holds 4-5/8 pints. In 1838 Leonard, Reed & Barton brought out their pattern numbers 2700, 2800, and 2900.<sup>23</sup> These were all copies of the newest designs of James Dixon & Sons of Sheffield, England. No. 2700 was an octagonal design and No. 2800 and 2900 were round designs with octagonal bases. All had spouts which were faceted on the lower half. A year or so later No. 3400 was brought out; it had a completely round design with a non-faceted spout (Fig. 18). This is the design which Richardson copied.

Richardson attained the general effect of the Leonard, Reed & Barton design even though he copied nothing exactly except the spout. The Leonard, Reed & Barton No. 3400 shown in Fig. 18 is a number 5 teapot (5 half

TABLE V

STYLE	IDENTIFICATION	MARK	WEIGHT, GRAMS
No. A	6.29.73	Full GLENNORE	866
	12.16.76	Full GLENNORE	831
	1.30.74	CRANSTON without GLENNORE	747
	1.29.71	G. RICHARDSON/(eagle)/ No. A/WARRANTED	761
No. B	12.17.71	Full GLENNORE	1200
No. C	4.3.71	Full GLENNORE	1086
	3.23.72	Full GLENNORE	932
	11.6.76	CRANSTON without GLENNORE	871
	PCCA BUL. Vol. 7, p. 250	G. RICHARDSON/(eagle)/ No. C/WARRANTED	
	Garth's 4/7/79	G. RICHARDSON/WARRANTED/ (eagle)/No. C	
	O. Wood	G. RICHARDSON/WARRANTED/ No. C	



Fig. 17. Tapered bottom teapots by George Richardson. All are marked with the full Glennore marks with an eagle and the style number. From left to right they are marked No. A, No. B and No. C. No. A is 8" high and holds 2-1/2 pints, No. B is 9-7/8" high and holds 3-1/4 pints, and No. C is 9" high and holds 2-7/8 pints.



Fig. 18. Right: pigeon-breasted coffee pot by George Richardson. It is marked GLENNORE CO./ (eagle)/G. RICHARDSON/No. 1/ CRANSTON, R.I. It is 11-1/2" holds 4-5/8 pints. Left: Leonard, Reed & Barton No. 3400/5 teapot in 5 half pint capacity. No. 3400/10 coffee pot undoubtedly served as the model for Richardson's pot about 1840.

pints). If we had a No. 3400 coffee pot in 10 half pint (5 pint) capacity it would be about the same size as the Richardson coffee pot and the general similarity would be much greater. Richardson used his attractive reverse-C handle rather than copy in metal Leonard, Reed & Barton's wooden handle. He added a number of mouldings to the smooth sweep of the Taunton pot which improve the artistic design. The top part of the Richardson pot has all of the mouldings found on the Glennore No. B teapot (Fig. 17). The top 3/4" of the body of this Richardson pigeon-breasted coffee pot is again the top section of the No. 2 Glennore sugar bowl. The hinge on this coffee

pot is a five-part hinge with a hinge width of 1-11/32". This is the same hinge found on the Glennore No. A and C tapered bottom teapots.

We have a precise date for the introduction of Leonard, Reed & Barton No. 3400: 1839 or 1840. Richardson's pot has the GLENNORE CO. marks so it dates between 1839 and 1841. Therefore Richardson copied the Taunton design shortly after its introduction and thus may have been the first American britannia maker to copy the pigeon-breasted design from Leonard, Reed & Barton. William Calder of Providence did not introduce a pigeon-

breasted teapot (No. 12) until 1842 and a similar coffee pot by Calder probably dates from about 1845 because of the handle design.<sup>24</sup> Smith & Co. did not start until 1842 and their pigeon-breasted teapot is No. 8, probably indicating that it was introduced well after 1842.<sup>25</sup> While the above Richardson

pot (Fig. 18) has the full Glenore marks, another example is marked G. RICHARDSON/(eagle)/No. 18/WARRANTED.<sup>26</sup> As has been seen, this combination of marks can be dated about 1843-1845.

*(To be concluded in the next issue)*

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4. L. W. Watkins, "George Richardson, Pewterer," *ANTIQUES*, April 1937, pp. 194-196.
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16. J. B. Kerfoot, *American Pewter* (New York, 1924), Fig. 253.
17. R. L. Bowen, *PCCA Bulletin*, vol. 7 (Sept. 1978), p. 325.
18. *Ibid.*, vol. 7 (Sept. 1979), p. 417.
19. *Ibid.*
20. *Ibid.*, p. 415.
21. *Ibid.*, vol. 7 (March 1979), p. 372.
22. J. Fairbanks, *American Pewter in the Museum of Fine Arts* (Boston, 1974), No. 76.
23. R. L. Bowen, *op. cit.*, p. 374.
24. *Ibid.*, pp. 374, 379.
25. *Ibid.*, vol. 7 (Sept. 1979), pp. 418-419.
26. C. V. Swain, *PCCA Bulletin*, vol. 6 (Aug. 1972), p. 205 and personal correspondence with Vincent W. Gillmore.

## More Pewter From The Danforths

by Priscilla Carrington Kline

The work of the Danforth pewterers of the Connecticut River Valley has become so well known among collectors and their story so well told that it is exciting to report several pieces for the first time. Perhaps it is even more unusual that the objects shown here, which have been in my family for at least 165 years and in my possession for almost 50 have been identified only recently. The story of how that happened will be told later.

Figures 1 and 2 show the marks on a rare 11 7/8" diameter basin, which has a capacity

of 3 1/2 quarts. The height to the brim is 3 1/16".



Fig. 1. Rare Joseph Danforth Jr. Basin Showing marks on inside bottom. Photo by Terence Lee



Fig. 2. Enlarged view of marks on inside bottom of Joseph Danforth Jr. Basin.

Photo by Terence Lee

The key to identifying the maker as Joseph Danforth Jr. is the *Richmond Warranted* imprint which accompanies the two eagle and stars marks struck inside the bottom of the basin.

These marks are almost identical to those pictured in Jacobs' *Guide to American Pewter*.<sup>1</sup> On the author's basin, there is a star between the J and the D, and there are two additional stars below the eagle, one under each wing.

Joseph Danforth Jr. left Connecticut no later than 1807 to practice the pewtering craft in Richmond, Virginia. He followed this trade for only about five years, until 1812. His father, Joseph, Sr. a third-generation Danforth pewterer, son of Thomas II, died when Joseph Jr. was only five or six years old. There is some difference of opinion as to where Joseph Jr. began his apprenticeship, but it was probably in 1797 at the family shop in Middletown, Connecticut operated by his Uncle William. However, the similarity of the touchmarks used by Joseph Jr. to those of his uncle, Thomas III, seem to indicate that he had a close relationship with his father's older brother.<sup>2</sup>

The family shop in Middletown was only a few miles from that of Thomas III in Stepney, now Rocky Hill, Connecticut. The molds passed down by Thomas II and Joseph Sr., were used by several members of the Danforth family. However, so far no J D marks can be absolutely identified as the work of Joseph Jr., during his apprenticeship.

By 1807 Joseph Jr., would have been 24 years old, and ready to start a shop of his own in Richmond, the same year that his Uncle Thomas opened a branch in Philadelphia.

Since the South was largely agricultural, Yankee traders flocked there to peddle their wares, which they brought from small New England shops. Joseph undoubtedly thought that it would be more profitable to set up his

own business rather than to incur the costs and hazards of transporting goods from Connecticut. In any case, he did start making pewter, using the Danforth eagle touch, and the added mark, *Richmond Warranted*, which differentiated his work from that of his relatives. It is also a fact that many southerners resented the Yankee traders, and even imposed taxes on goods "imported" from New England. Connecticut clock makers are known to have shipped parts and cases separately, assembling them locally to avoid the tax.<sup>3</sup> Thus, *Richmond Warranted* could have been used to impress Southerners that this work was crafted locally.

Joseph Danforth Jr. served in the War of 1812. Although he remained in Richmond after the war, and became Superintendent of the Capitol there until his death in 1844, his pewter-making years ended in 1812. A diary written by his elderly Uncle Thomas III records a visit to Richmond to see his nephew in 1835.<sup>4</sup> By that time both men had retired from pewter making. Since collectors' items are prized for their rarity as well as for their quality, it is ironic that Joseph Jr.'s pewter should be valued more highly than that of his more renowned uncle, Thomas III, of whose craft many fine examples have been preserved.



Fig. 3. Small Boardman mug and larger one marked inside "TD" along with 12 1/8" Joseph Danforth Sr. dish referred to in the accompanying article.

Photo by Terence Lee

A 12 1/8" diameter flat dish, bearing the normal lion in gateway and hallmarks of Joseph Danforth Sr., accompanied the basin as part of the family "Hoard."

Pewter measures and small mugs, or "pots," as drinking vessels were sometimes called, were produced in great quantity by the Danforths. Two of these are mentioned here only because they have not been reported previously.

The dimensions of the larger mug are:

Height to brim	3 1/2 inches
Top diameter	2 3/4 inches
Base diameter	3 inches
Capacity to brim	1 1/4 cups

The initials T D, the only identifying marks, are on the inside of the bottom. The body flares slightly, and there is a fillet approximately 1 1/2 inches from the base, just above the spot where the S-shaped handle is joined. The thumb grip at the top of the handle, and the bud at its terminal are characteristic of Danforth and Boardman mugs. It is almost certainly the work of Thomas Danforth, who, according to Charles Montgomery frequently used only the initials T D on his mugs.<sup>5</sup>

A small gill mug or measure has revealed no touches. However, its similarity to the larger mug, and to those pictured by Montgomery as existing in collections, strongly indicates that this piece is also of Danforth origin. Its dimensions are:

Height to brim	2 1/2 inches
Top diameter	2 inches
Base diameter	2 3/8 inches
Capacity to brim	4 ounces ( 1 gill)

The thumb grip is slightly more prominent than that of the 1 1/4 cup mug, and the base flares slightly more. It has no fillet.

These objects have remained "undiscovered" or unreported for all of these years because I did not, until recently, realize their importance as collectors' items. I grew up with antiques, and regarded them simply as useful pieces of furniture or bric-a-brac. Ours was one of those legendary New England attics which one seldom sees these days. When the older folks moved in "to town" from the old farm, which had been established in the mid-18th century in western Farmington (later Bristol) Connecticut, they brought their furniture with them. Later the house in town received an added ell to accommodate succeeding generations. What wasn't currently used was stored in the attic or the barn. My family lived in the old house until a new one was built, nearly one hundred years later, on a neighboring lot half a block down the street. The contents of the attic were simply transferred to the new location. Through

succeeding generations, anything that was useful remained in service, and although there were naturally some additions in furniture, little was thrown out.

As a newlywed in the early 1930's I made use of whatever furniture and accessories I could to furnish our own apartment. A friend had received pewter as wedding gifts, which aroused my interest and at my mother's suggestion, I looked around the attic and found several pieces. The basin was rather heavy for use in my small living room, but I used it as a fruit bowl, and for seasonal arrangements of evergreens. Two little mugs were kept on the desk for pencils and small flower arrangements. My mother said I might as well take along a badly discolored plate, since no one had used it for years. I remember thinking that I didn't want to hurt her feelings; I could throw it out later. It remained in an old trunk in various storage places for 40 years.

Many years later, as a visitor at the Smithsonian's *Museum of History and Technology*, my curiosity was aroused by their collection of pewter, and I wondered what I might have. An interview with Miss Rodris Roth, then Curator of the Division of Domestic Life, revealed that the touchmarks on my basin were those of Joseph Danforth Jr., and correspondence with P.C.C.A. member Ada Stevens Young confirmed that no one had so far reported the existence of a basin crafted by Joseph Danforth Jr.

It seems certain that my ancestors, the Upsons, Bartholomews and Carringtons of Bristol, Connecticut, were acquainted with the Danforths. In his book on Connecticut pewterers, John Carl Thomas reproduces an invoice for pewter dated 1802, from Samuel Danforth to Lemma Bartholomew, who owned the well-known "Barthelmy Tavern" and general store in Bristol, founded by his father.<sup>6</sup> After Lemma's death in 1813, his property went to his brothers and sisters, one of whom was my great-great grandfather, Asa Bartholomew, who continued to operate the tavern and store until his death in 1864.<sup>7</sup> The plate and mugs could have come from this store.

Asa Bartholomew's daughter, Emily, married Rensselaer Upson, whose father, Asa Upson Jr., carried on a peddling business in the South. Later, Rensselaer and his brother-in-law, Philip Barnes hired a number of peddlers who traveled extensively in Virginia and Kentucky, and definitely had a "stand" in Richmond. Altho the basin predates the dates of the Upson, Barnes Company, it may have

found its way back to Connecticut as an article of exchange for other peddlers' items, since cash was often hard to come by. There are rather complete inventories of the estates of Rensselaer Upson and his father, Asa, Jr., who died in 1827. Some pewter articles are listed, including plates, spoons, and teapots, but no mention is made of a pewter basin.

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## Teapot Forms

by Richard L. Bowen, Jr.

The bodies of all britannia and earlier pewter tea and coffee pots can be divided into three groups: (1) one-part non-symmetrical, (2) two-part non-symmetrical, and (3) two-part symmetrical. The one-part non-symmetrical form is a later development than the other two; it is represented by the lighthouse coffee pot and the smaller tapered mug-shaped teapots.

Percy E. Raymong named the symmetrical form of teapot body the *reversed* type because the two parts of the body could be from the same mould, with one half being reversed (turned upside down) in respect to the other.<sup>1</sup> Raymond pointed out that Laughlin was the first to call attention to the reversed type of teapot. He also maintained that Laughlin said that Samuel Danforth of Hartford probably originated the method of using two similar parts in making teapot bodies.

Laughlin did not suggest that Danforth originated the *method* of using two similar parts to make teapot bodies. He said that Samuel Danforth probably originated the *design* of the specific "tall" teapot he was describing, which was made from two castings of the top part of the so-called Queen Anne pear-shaped quart teapot, inverting one casting, and using the same handle, spout, and cover which had been used on the pear-shaped teapot.<sup>2</sup> Actually the spout is different, since it is larger than that found on the pear-shaped pots and is oval in cross section rather than octagonal. This tall teapot design was also used by the Boardmans (TD&SB) and

However, Joseph Danforth Jr. had left his mark *Richmond Warranted* on it before it went back to a long sojourn in Connecticut, and a shorter, present one in Maryland.

At last the plate has come out of the attic trunk and into its own on the living room mantel!

*Their Marks*. Barre, MA.: Barre Publishers, 2 volumes, 1969. Originally published 1940. vol. I, p. 111.

5. Montgomery, Charles F. *A History of American Pewter*. New York: Praeger Publishers, 1973. pp. 108-109.
6. Thomas, *op. cit.*, p. 110.
7. Bartholomew, George Wells, Jr. *Record of the Bartholomew Family*. Austin, TX.: Privately published, 1885. p. 105.

Samuel Kilbourn (1814-1839).

This may well be the first teapot design which originated in America since the form is apparently unknown in England; the credit for this design should belong to Samuel Danforth as Laughlin suggested. This marks the earliest known departure from basic English pewter and britannia designs which had been copied from earliest times in America. It was the beginning of American designs of tea ware which started towards the end of the first quarter of the nineteenth century.

Many have called the tall symmetrical teapot of Samuel Danforth a "transitional" form. The word "transitional" was taken from Laughlin and here again Laughlin has been misquoted. He said that "Successive steps are shown in Plate XXVIII, 191, 192, and 193, in the transition from the early Queen Anne teapot to the tall teapots of the britannia periods."<sup>3</sup> No. 191 is a Queen Anne teapot by William Calder, No. 192 is a Queen Anne teapot with an "extended base" by G. Ricahrdson, and No. 193 is the tall teapot by Samuel Danforth. The caption says No. 192 is "another step in the evolution of the Queen Anne teapot" (the first step being the replacement of the wooden handle with a metal handle). The caption says No. 193 is the "first of the tall teapots of the britannia period." Therefore, Laughlin was saying that the Queen Anne teapot with the extended base was the "transitional" form between the usual Queen Anne teapot and the tall teapot of Samuel Danforth, which was the prototype of some of the larger britannia teapots. Laughlin was actually wrong in suggesting

this line of evolution. The Queen Anne teapot with the extended base did not antedate and lead to the tall form. It undoubtedly postdated the tall teapot, and it probably was inspired by the tall form. It was made by G. Richardson and Roswell Gleason in the Boston area.

The method of using two similar castings to make a symmetrical teapot body was actually used much earlier than Samuel Danforth's time (1795-1816) since a number of late eighteenth century symmetrical globular teapots with wooden handles by the Bassetts are known.<sup>4</sup> The bodies of these were made from two similar pewter castings soldered together.

It is extremely interesting to note that Samuel Danforth's inventory, taken on February 16, 1816 after his death, lists the three teapot forms we have just discussed. They are listed in the inventory as follows:<sup>5</sup>

25 quart tea pots	@ \$0.93
34 high tea pots	@ 1.08
5 round tea pots	@ 0.93

The "quart" teapot is undoubtedly a Queen Anne pear-shaped pot since the nineteenth century examples invariably hold a quart to the brim. The "high" teapot is very probably the tall symmetrical teapot of Samuel Danforth. And the "round" teapot is probably the symmetrical globular form known by the Bassetts. This is the first time the forms of teapots in this inventory have been identified. The quantities in the inventory may well indicate the continued popularity of the pear-shaped teapot (Calder sold these "quart" teapots until 1838), the popularity of the new "high" teapots, and the demise of the round teapot. It is surprising to see that round teapots were being made as late as 1816 and we may suppose that by this time they had metal handles.

Illustrations of Samuel Danforth's and the Boardman's tall symmetrical teapots are deceiving in some ways. The teapots are tall: they are about 9-1/4" high as contrasted to around 7-1/4" for the common nineteenth century Queen Anne pear-shaped teapot. On the other hand, while they look like they had a large capacity they do not, mainly because of the necked-in areas at both the top and bottom. A TD&SB tall teapot holds exactly 2-1/2 pints to the brim. The average nineteenth century Queen Anne pear-shaped teapot holds an ounce or two over a quart to the

brim, so the tall teapot holds only a half pint (8 oz.) or 25% more than this.

The earliest teapots were of small capacity: a quart (2 pints) or less. Then a 2-1/2 pint was added and later a 3 pint and 4 pint. When William Calder's records start in 1823 he had a quart, a 2-1/2 pint and a three pint teapot.<sup>6</sup> Then in 1825 he added a two quart (four pint) teapot. As the teapot era expanded in the first quarter of the nineteenth century teapot sizes became increasingly larger. Samuel Danforth's tall teapot was the first incremental increase over the quart Queen Anne pear-shaped teapot, and the innovation for the design was undoubtedly the need for a teapot with slightly greater capacity.

The round teapots of the Bassetts probably held less than a quart. Laughlin has shown two of these.<sup>7</sup> Both have slightly vertically-elongated spherical bodies with wooden handles; one is 6-1/4" high, while the other is 7" high. Since the usual early nineteenth century Queen Anne pear-shaped teapot with a metal handle is 7-1/4" high and holds a quart to the brim, these teapots by the Bassetts (smaller in height and diameter) obviously hold less than a quart. Their small capacity attests to their early manufacture. The caption of the 6-1/4" high teapot. (No. 761) says that it is the "earliest surviving marked American teapot to date." This may well be true but, according to the touch mark (F B with a rampant lion), the teapot could have been made just before 1800. There is no basic reason why round teapots are categorically earlier than the Queen Anne pear-shaped teapots with wooden handles made in the last quarter of the eighteenth century by a number of American makers. We know that Samuel Danforth was making round teapots in 1816.

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1. P. E. Raymond, *PCCA Bulletin*, vol. 2 (June 1951), p. 185. Others have called this form the "inverted mould" type, as in J. C. Thomas, *Connecticut Pewter and Pewterers* (Hartford, 1976), p. 116.
2. L. I. Laughlin, *Pewter in America* (Barre Publishers, 1969), vol. I, p. 40, pl. XXVIII, No. 193.
3. *Ibid.*
4. L. I. Laughlin, *Pewter in America* (Barre Publishers, 1971), vol. III, pl. XCII, 761, 762; J. C. Thomas, *op. cit.*, p. 31, Fig. 30.
5. L. G. Myers, *Some Notes on American Pewterers* (New York, 1926), p. 29.
6. R. L. Bowen, *PCCA Bulletin*, vol. 7 (March 1979), p. 370.
7. L. I. Laughlin, *op. cit.*



## *Erata — Bulletin #82*

### *March 1981*

**Page 84**

“New Records set at Pewter Auction” — This article was submitted by Past President John Carl Thomas and should be so noted.

**Page 93**

3rd line left column — “Footnote for” —should read “Footnote by”

**Page 94**

Caption Figure 7 — dimensions should read “4-3/8” H. 3-3/8” Top Dia., 2-7/8” Base dia.”

**Page 95**

First word second paragraph should be “four” not “for”

**Page 96**

Right Column “Teapots” should not be a heading, but should have been placed directly above “Boxes” which starts the line below and in the same size type.

**Page 97**

After the line “Buttons, various sizes, plain,” the line “figured pewter buttons” should be inserted.

**Page 97**

Fifth line from bottom right column the words should be “Half-Jill, not “halfill”

**Page 97**

Dates for George Coldwell — 3rd line from bottom left column should read 1787-1811 not 1800

**Page 98**

Right Column — References: Old Pewter — Its Makers & Marks — second and third lines should read “by Howard H. Cotterell, 1963 (Man. No preceded by C)”

Our apologies to John Carl Thomas and Stevie Young

*Webster Goodwin — Editor*

