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of AMERICA INC.

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New form of Communion Flagon attributable to William Will
Collection of Dr. & Mrs. Melvyn D. Wolf
See Article Page 280





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The Presidents Letter

Our 1983 Annual Meeting took place June 10-12 in Burlington, Vermont at Shelburne Museum and the Sheraton Inn.

Wayne Hilt's Friday night talk on British Export Pewter in America with particular reference to forms seen in America but rarely, if at all, in Great Britain, was most warmly received.

Beautiful weather made viewing of the museum's collections on Saturday an absolute delight.

A box lunch on the "SS Ticonderoga" preceded the election of the following:

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Committee reports were presented and particular importance was attached to:

1. 50th anniversary meeting and exhibition scheduled for May 10-12, 1984 at the Museum of Our National Heritage in Massachusetts.
2. A searching review of procedures for obtaining a continuing supply of high-quality Bulletin articles through a periodically up-dated publication program. As the only continuing source of pewter information in the United States it is imperative that all members lend themselves to this task.

Web Goodwin graciously exhibited his overwhelming collection of porringers and he and John Carl Thomas conducted a most interesting discussion. The high points of the evening were the absolute attributions made upon comparison with porringers brought by other members.

To Katherine and Jack Kolaian our thanks for a well-planned super informative meeting.

Burt Zempsky
President

Necrology

MRS. LOUISE McDANIEL SWAIN

With a deep sense of loss, we record the death of Mrs. Louise McDaniel Swain, at Doylestown, Pennsylvania, on November 24, 1983, at the age of 96.

As an active member of the P.C.C.A. since 1960, Mrs. Swain was a welcome figure at each of our meetings through 1975. Although illness prevented her attendance at subsequent meetings, she retained her interest in the P.C.C.A. activities, and enjoyed many visits of other pewter enthusiasts to the home she shared with her son, Charles V. Swain, and daughter, Mrs. Donald L. Fennimore, Sr.

As those many visitors and friends will recall, Mrs. Swain was a lady of gentle manner, great warmth, and a delightful sense of humor. She had interest in pewter, silver, export porcelain, and many other subjects, as well as in the people who shared those interests with her.

Mrs. Swain was born in Memphis, Tennessee in 1887 and moved soon after with her family to Sarasota, Florida, where she lived for many years. She was a member of the Daughters of the American Revolution, and of the United Daughters of the Confederacy, and was one of the founding members of the Episcopal Church of the Redeemer in Sarasota.

We have lost a friend, and we are indeed saddened by her passing, but each of us may be thankful for the opportunity to have had a little time to share with a grand lady.

We extend our sincere sympathy to her family; a son Charles V. Swain, daughters Mrs. Donald L. Fennimore, Sr., and Mrs. Charles Roswell, six grandchildren and ten great-grandchildren, who survive her.

John Carl Thomas

WINTHROP L. CARTER

Winthrop ("Win") L. Carter passed away suddenly in Boston on October 19, 1983. In addition to participation in the Pewter Collectors Club of America, he was an active corresponding member of The Pewter Society (of Great Britain). He will be remembered in England for his many thoughtful insights at meetings of the Society.



He was responsible for several important exhibitions of British pewter in the United States, including the memorable exhibition in 1974 at the Currier Gallery of Art in Manchester, New Hampshire.

Win was interested in research on pewter from the start and enthusiastically encouraged others to do the same. For example, he lent many examples of British pewter to Wintertur Museum for research on chemical composition by x-ray fluorescence. At the time of his death he had begun research on the identity and working dates of nineteenth century London pewterers. Many were overlooked by Cotterell in his well-known book. It is hoped that this work will be eventually published by others.

Win, together with his wife Scotty, built a wholesale and retail antiques business in Portsmouth, New Hampshire. Pewter, in fact, was only one of his many antiques interests including woodworking tools and decoys. He had a sharp eye for detail and an appreciation of good form. He was also president of the New Hampshire Antique Dealers Association for two terms and remained active in the association until his death.

Win Carter was a director of Nashua Corporation for many years. He will be sadly missed by all who knew him.

Iam D. Robinson

The Bookshelf

Etains Francais de XVII et XVIII Sie'cles, by B. A. Douroff. *Etains Me'dicaux et Pharmaceutiques*, by Paul Bidault and Jean Lepart. (Both published by Charles Massin, Paris, and available from the publisher for 39 French francs each, plus 15% postage.)

I bought these books on French pewter from the Joslin Hall Co. at an antiques show in Washington, D.C. during the summer of 1983. I assumed that they were brand new publications because I had never before encountered them, although in my desultory way I try to keep abreast of the literature on pewter. My inspection of the title pages and other likely places gave no clues as to dates of publication. A letter from me to the publisher,

however, brought forth the somewhat humbling information that *Etains Francais* was published in 1958 and *Etains Me'dicaux* in 1972. They are part of a series that includes also *Etains Populaires* and *Etains Religieux*.

Both of the books I bought are handsomely illustrated in black and white. The book on French pewter of the 17th and 18th centuries includes an informative introductory essay of a dozen pages. The introduction to the book on medical and pharmaceutical pewter is much briefer — only two and a half pages in length — but the book as a whole is probably the more interesting one because it may be the only book devoted exclusively to this category of pewter. It makes one realize how important pewter products were to physicians, pharmacists and hospitals in France during the 17th, 18th and 19th centuries.

Medical pewter is broadly defined by the authors to include plates, porringers, beakers, goblets, pitchers, soup pots, baby bottles, ointment jars, warming pans, chamber pots, bidets, and other pewter products owned by hospitals, pharmacies and/or physicians though used also in private homes. A respectable proportion of the illustrations, however, is devoted to medical and hospital equipment rarely found in ordinary households: barbers' bowls, bleeding bowls, leech pots, accouchement trays, irrigators, syringes, bed pans and urinals of every size and shape, including a rather handsome 19th century urinal in the shape of a violin and a group of syringes for sprinkling new-born babies that had exceptionally difficult births and might otherwise die unbaptized. What many of us have casually called "castor-oil spoons" are described with characteristic French realism and precision as "spoons with covers facilitating the taking of medicines that have disagreeable odors."

There is a fascinating 1624 theriac pot, almost three feet high, bearing the inscription "Theriaca Magna Andromachi Senioris" and engraved with the coats of arms of France and Navarre and pictures of gardeners carrying pots of flowers and herbs. (Theriaca, a mixture of some 72 drugs pulverized and reduced with honey and Spanish wine to a pasty mass, is one of medicine's oldest remedies. It has been alleged to be effective against snake-bites, poisons of every kind, high fevers, contagious diseases, and other maladies.)

Whereas most of the pewter depicted in *Etains Me'dicaux* was made in the 18th or



19th century (and vividly reminds viewers how much better it is to be sick in the late 20th century), virtually all of the 100 or more pieces of pewter shown in *Etains Francais* date from the 17th or 18th century. Unlike some French writers, B.A. Douroff is aware that Paris is not synonymous with France and that "the provinces" have produced some great pewterers. He considers Francois Briot of Lyons (1560-1616) the greatest French pewterer; he does rough justice also to other provincial centers of pewter production. Indeed, in his book, it is easier to find out where the pieces that are illustrated were made than who made them. Place and approximate date of fabrication appear on the page that contains the picture, but to discover maker and dimensions of the item requires repeatedly turning back to the informative listing of illustrations that immediately precedes the pages of pictures.

The pictures confirm what most readers of the PCCA *Bulletin* already know: that Continental pewterers went in more heavily for cast designs, wrigglework, surface engravings and decorative twists than did their British counterparts. The pictures also attest to the rich variety and high quality of French pewter production during the years 1600-1800.

Robert E. Asher
January 1984

The Pewterers' Complaint

By Nancy Goyne Evans

Relative to Peter Hornsby's recent essay speculating on the factors that retarded growth of the American pewter industry, it is possible to offer the following limited insight into "manufacturing" conditions in the immediate post-Revolutionary period for one of the several New England centers of the pewterers' craft. In the collection of the Rhode Island Historical Society is a manuscript journal

entitled "Records of the Providence Association of Mechanics and Manufacturers," which describes the state of the pewtering trade in that community in 1791. It seems entirely possible that the statement, which follows, also speaks to conditions in pre-Revolutionary America and includes a much broader geographic area.

In response to a letter dated June 22, 1791, from the Secretary of the Treasury, Alexander Hamilton, asking for information on manufactures carried on in the district, the Association appointed a committee to acquire the necessary intelligence. William Billings represented the manufacturers of copper, brass, and pewter. The reports of the various committee members were submitted to the Association on October 10, 1791. The statement regarding the pewterers is brief but cogent:

"There is also large Quantities of Cabinet Work and Chair Work, Cordage, Coppersmiths, Braziers, and Pewterers Work made in this Town of which we have not been able to obtain any regular statement but the Manufacturers of Pewter complain that they labour under a great Discouragement by being obliged to work large Quantities of old Pewter, which being of a base Quality, imported from Bristol & sold here for London made, they cannot, by Reason of the Scarcity of Block Tin, make it equal to the London Standard, and at the same Time work all the old Pewter in the Country."

A timely, yet paradoxical, postscript occurs in British Board of Trade records housed at the Public Record Office, London. The American Trade volume for 1784-91 provides listings of the "Congress duties," both "old" (ending December 31, 1790) and "new" (beginning January 1, 1791), levied on British goods. Those for "wrought" tin and pewter were the same in the two duty periods — 7½% ad valorem. "Tin in pigs" was designated "free" in both periods! Why, then, since block tin could be imported without a surcharge, was it so hard to come by in Providence and, presumably, elsewhere?



The Mary Rose Pewter

By Peter Hornsby

I was fortunate to be able to spend a day at Portsmouth examining the pewter from the Mary Rose, which was reported upon by Richard Munday in the Bulletin recently. I came to rather different conclusions as to its origin than he did and felt that members might like to hear another viewpoint on this fascinating find.

In one sense it is wrong to speak of the "Mary Rose pewter" as this implies that it is an entity. The pewter found in or near the ship was probably owned by several different persons and will have had several makers.

The two main groups are the Barber Surgeons Chest pewter and the pewter found in a barrel near the ships galley, marked GC and now identified as belonging to George Carew. He was the Vice Admiral based on the Mary Rose.

Other items, possibly from the officers cabins or ward room have been recovered including three unusual flagons or tankards, some spoons and a baluster type measure.

The Surgeon's pewter consisted of several tall and a number of smaller flasks or pots, cylindrical containers, filled at one time with ointments and unguents, a syringe, probably used for male urethral infections, two broad rimmed saucers and a porringer or bleeding bowl. The pewter found near the Galley is almost new and is made up of broad rimmed plates and larger bowls and plates. In addition there were two further plates with the Arms of Lord Lyle, later Earl of Dudley, found close by. The Earl of Dudley is reported to have given a dinner the evening before the Mary Rose sailed onboard another ship and officers just might have brought back with them the plates they used. Remember what happened at the end of the Coronation Banquet of George IV when the tables were stripped by the distinguished guests!!

The Barber Surgeons pewter naturally included medical items such as the ointment pots and syringe. The two broad rimmed saucers with the same ownership initials "E.O." (?) as found on the porringer however, may well have been for his own domestic use on ship. The porringer is unusually large and is not gradated.

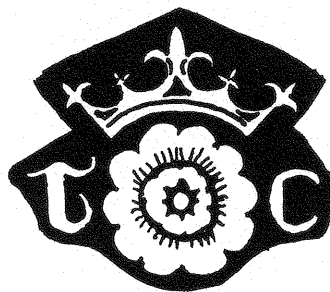


Fig. 1. Crowned Rose with "T C" initials.

Carew's pewter is stamped "G C" on the rims and there is a clear set of makers marks with a Crowned Rose and the initials TC in late gothic lettering. Fig. 1.

It has been suggested that much of the pewter is Dutch but this I find most unlikely. It is certainly possible that one or two of the flagons and the baluster measure could be of European origin, brought by individual officers during their travels but the Barber Surgeon's pewter and that of George Carew is English. The unfamiliarity of some of the styles and the use of the Crowned Rose mark, often associated in people's minds with Dutch pewter are possible explanations of some of the continental attributions.

It was the traditional view that English broad rimmed plates did not appear until about 1630 but I was able to show several years ago that there is considerable evidence for their earlier use. There are references, for example, in Oxfordshire Wills to new style broad rimmed plates as early as 1570. The plates in the Mary Rose enable us to push back still earlier therefore the origin of broad rims in Britain and the existence of broad rimmed plates in Britain at this time should be no surprise to Collectors.

The Dutch did indeed use the Crowned Rose mark for their pewter indicating that it was made of English tin. The Crown alone was used as early as 1517 in Utrecht and the use of the rose as a mark of English tin appears in Antwerp in 1523. But the earliest recorded use of the two symbols together is in 1560, twenty or more years after the purchase of the Carew plates. Thus there is no evidence to link the Crowned Rose mark with Dutch pewter at the time the plates were made.

The position of the initials are not in the



usual place for Dutch pewter, within the crown, but are as they are occasionally found in British marks, on either side of the Rose.

The Crowned Rose mark is mentioned on several occasions in the Pewterers Company records and Welch in his History of the Company thinks that it is possible that it was a mark used as the official mark of the Company. Such an idea is made more likely by the evidence in a dispute in 1573-74 between N Jurdine, a craftsman, and the Master of the Company. In reply to certain accusations of misconduct against him, Jurdine struck back and accused the Master of abusing the Crowned Rose mark or as he expressed it "shall leave off from giving the Rose and Crowne with sonne beames as you have done". *The implication* is clear, that the Master could control the use of this mark and it onfirms that it was used in Britain in the Sixteenth century.

That it did have some significance is confirmed further by its inclusion in the Company Arms and by the payment in 1537-8 to a craftsman for "a newe payntyng" of the "Four Roses Crowned" within the hall of the Company.

It is possible therefore that the mark was either used by the Master at his will, or was added by the Company on pewter made for people of importance, probably by a leading member of the Guild.

It seemed worthwhile to examine the records of the Company between 1530 and 1545, the time in which the plates must have been made, to see if any Master or Warden with the initials "T C" held office in those years.

The Master in 1517, 1518, 1526, 1532 and 1536, the year of the new Charter, was Thomas Chamberleyn. He probably entered the craft around 1480 and first served as Warden in 1500 and 1501 and as senior Warden in 1507 and 1510. Chamberleyn was thus clearly a very important member of the Guild, holding office more times than any of his contemporaries.

Another master with the same initials, Thomas Curtis, held office in 1538 and 1539 but we know his mark from a drawing in the Company records.

It thus seems very possible that the pewter marked "G C" was made by Thomas

Chamberleyn and marked with the Rose and Crown and his initials because of the importance of the client and because of the maker's own importance within the guild.

As I have indicated the Crowned Rose was not a Dutch mark in the period we are examining but setting this aside it is still unlikely that much continental pewter would have found its way into a British Man of War at such a time. For in 1534, after a long period of discussion and several drafts, a law was passed confirming that the importation of pewter was illegal. In 1541 for example, the company enforced the new law by searching shipping for "beyond the seas ware". It is unlikely that an important officer would have so openly defied the law on board a Royal ship.

There can be no proof that Chamberleyn made the Carew pewter but is a strong possibility.

The bulk of the pewter on the Mary Rose is almost certainly British and its study, identification and recording will add much to our knowledge of British Pewter in the Sixteenth Century.

Candleholder or Candlestick?

Bulletin 86 (pp.238-251) contained a very good article entitled "American Candleholders of the Nineteenth Century" by Dr. Melvyn D. Wolf. His use of the word "candleholder" in the title and throughout the article stems from a statement by John Carl Thomas at the 1982 Fall Meeting of the P.C.C.A. at Dearborn, Michigan, while he and Dr. Wolf led a discussion on the "American Pewter *Candlesticks*" (italics mine) brought by members to the meeting as requested in the meeting notice. Mr. Thomas stated he was going to use the word "candleholder" rather than "candlestick" because he believed the former is more descriptive of such objects.

Personally, I feel "candleholder" is a more awkward way of referring to what we have



always called a "candlestick." For more information I turned to *Webster's New Collegiate Dictionary* (1981 edition) where I found the following definitions:

"Candlestick . . . *n* : a holder with a socket for a candle."

"Candleholder . . . *n* : CANDLES-TICK" (the latter in lightface small capitals, indicating it is a "synonymous cross-reference").

"Synonymous . . . *adj* : . . . alike in meaning or significance."

The definition of both "candlestick" and "candleholder" is given under "candlestick," even though "candleholder" precedes it in the dictionary's alphabetical order. To me this indicates that "candlestick" is the preferred word, although either can be used according to one's choice. Going a step farther, Webster defines the word "stick" as "a woody piece or part of a tree or shrub." Could it be that the first object to hold a candle was a short piece of a tree branch with one end hollowed out to form a socket into which a candle was affixed? If so, it may well be that "candlestick" was the original word used to describe "a holder with a socket for a candle."

Despite all this, it seems to be a bit too late to attempt to have everyone shift their terminology from "candlestick" to "candleholder." If "candlestick" was good enough for early authorities on pewter — Cotterell, Kerfoot, Laughlin, Montgomery, and others (and they all appear to have used the word "candlestick" exclusively), it is good enough for me today, tomorrow, and on into the future. How about you?

W.O.B.

Ed Note: It's still a matter of choice — "Candleholder" is certainly a more descriptive term.

John and Mungo Campbell Annapolis Pewterers

By Robert Nelson

Ledlie Laughlin's data on the Annapolis career of Mungo Campbell (Vols. II and III of his *Pewter In America*) consists solely of a "4

January" 1979 notice in the *Maryland Gazette* that Mungo was offering groceries for sale "at the House of John Campbell, Pewterer". Although Laughlin traced the subsequent pewtering career of a Mungo Campbell to Philadelphia, Pa., and Virginia, he had no evidence of Mungo having worked as a pewterer in Annapolis and no proof that the Mungo otherwise reported on was the same man. The new information from Annapolis tends to support Laughlin's supposition that the Mungo Campbell who appeared in Philadelphia in 1752 was the same man.

When closely sorted out, Laughlin's data on John Campbell is found to be limited to that same newspaper ad placed by Mungo. Although Laughlin provided several citations about a John Campbell in Vol. II, he acknowledged in Vol. III that at least some of those citations related to a John Campbell who worked in Annapolis as a tailor and who might not be the same man as the pewterer referred to in Mungo's ad. The new information from Annapolis confirms that there were two separate John Campbells in Annapolis ca. 1749 and that *all* of the data provided by Laughlin related to the tailor rather than the pewterer.

There is no firm pro or con evidence of a familial relationship between either the two Johns or the pewtering John and Mungo, but the former appears considerably more doubtful than the latter.

The current Annapolis research effort does not support Laughlin's citation of the "4 January" 1749 newspaper notice placed by Mungo. It does, however, show a similar ad as having been placed on 26 April 1749. Whether Laughlin was misciting or the current research effort missed the earlier ad is uncertain, but the three month difference is basically irrelevant. More significant are two later ads found to have also been placed by Mungo in the *Maryland Gazette*. Unfortunately, specific dates of the papers in which these ads appeared are not currently available to this writer. But it is known that a second one sometime after April 1749 stated that Mungo was a pewterer and a third one placed sometime in 1750 announced that he was leaving the Annapolis area. Although there are county court record references to Mungo as late as 1752, they are of a nature that would not necessarily have required him to still be a resident of the area. Since the



Annapolis Mungo is now known to have been a pewterer and can be assumed to have left Annapolis sometime between late 1750 and 1752, the case for his being the same man who appeared in Philadelphia in 1752 seems strengthened.

If so, his claim in a May 1752 notice in the *Pennsylvania Gazette* to be "lately arrived from Dublin" is a bit curious in its discounting of the years spent in Annapolis, but was possibly just a bit of hyperbole intended to make a more favorable impression on his potential Philadelphia customers. Although the Philadelphia and Virginia Mungos could also be separate individuals, this writer, like Laughlin, is inclined to doubt such a coincidence of unusual name, career, and disappearances from one set of records in the same time frame as appearances on another set.

Most of the records about the two John Campbells are now distinctly correlatable to the proper man. The only one which is not is a November 1747 court record in which a John Campbell claimed paternity for the illegitimate child of an Ann Holmes and paid a fine. John Inch, a silversmith, stood surety for him. Since there is a later instance in which the tailoring John stood a surety for Inch, the two of them were clearly friends. Additionally, Inch was one of Annapolis's wealthier craftsman of that time and more closely alligned socially and financially with the tailor than with the pewterer. Accordingly, it is thought that the tailor is the probable subject of this court record.

The earliest Annapolis record that is firmly attributable to the pewterer John Campbell is 6 June 1748. At that time, the St. Anne's Parish Register notes the death of a 14 year old son of John named Percival and identifies a Mary Campbell as Percival's mother and John's wife. While there are no specific records of any other children of John and Mary, the nature of the few records about them is such that there could have been others. Regardless, Percival's age at death would indicate that John and Mary were at least 30 some years of age in 1748.

The next record about John and Mary (other than Mungo's newspaper ad) is a 14 June 1749 inventory of John's estate on which Mary is cited as the executor. There are no

other records showing a more exact date of John's death (including, surprisingly, no church record of the type that cited Percival's death) and it is not known what might constitute a "normal" time interval between death and the preparation of such an inventory. It seems quite possible that John was already dead at the time Mungo placed his 26 April ad; if not, he certainly died very shortly thereafter. Thus John's life in Annapolis can only be firmly placed within a one year time span. Since Mungo did not advertise himself as a pewterer until after John's death, it seems probable that he initiated his Annapolis pewtering activities with John's molds, pewter stock, etc.

Mary is also named as the administrator of John's estate in a later November 1751 court action. After that, she disappears from the Annapolis records. A remarriage might account for such disappearance or, if Mungo was in fact related to John in some way (more probably as a brother or cousin than as a son), he might have taken Mary under his wing and moved her to Philadelphia (or Virginia) with him. Their joint disappearance from the Annapolis records at approximately the same time seems suggestive of this and it is understood to have been a common practice of those times, especially in the case of a brother's wife.

Having now disproven John's origins as being as indicated by Laughlin raises a question of how he did come to first appear in Annapolis in 1748 at an age over 30. Disproving the correlation between Mungo and the tailoring John, of one generation removed Scottish origin, seems to enhance the possibility of some familial relationship between Mungo and the pewtering John. If the Mungos of Annapolis and Philadelphia are indeed the same, it seems possible that John, Mary, and Percival (plus any other children) were also immigrants from Ireland. This must for now, however, remain in the realm of pure conjecture.

The only additional new data about John or Mungo is that offered by John's estate inventory. Beyond what interest that holds in and of itself, it can be placed in a historical context on the basis of a related outgrowth of the research work done by Historic Annapolis, Inc., and Mrs. Baker. In *The Chronicle of the Early American Industries Association*,



Vol. 35, No. 4, December 1982, Mrs. Baker presented an article on, "The Manufacture of Ship Chandlery in Annapolis, Maryland, 1735-1770". That article presented a broad spectrum of data about conditions in Annapolis during that time period and the relative status of a variety of Annapolis craftsmen, including John Campbell.

John's estate had a total value of £42.18.10 and he is cited as having two creditors of unspecified amounts. Of 45 estates of craftsmen who died between 1735 and 1770, John's ranks 33rd in value. (The silversmith Inch mentioned previously was 5th.) Added to that, a considerably larger portion of the value of his estate (68%) was present in his tools and inventory than was the general rule. (e.g., A goldsmith who died in 1753 ranks 12th on the list and had only 1% of his estate in tools and materials.) 19 of the 45 were property owners; John was not. John's wearing apparel was only valued as £1.1.6 which was near the bottom of the list and compares to such craftsmen as a shoemaker, carpenter, tanner, stocking manufacturer, barber, and others leaving wearing apparel valued at more than £15.

Despite being a prosperous and comparatively modern community for its time on an overall basis, Annapolis does not appear to have provided its only two resident pewterers a proportionate share of that prosperity. Annapolis was a great import center and a state capitol which, in its architecture and other ways, demonstrated an affinity for the latest European fashions. Perhaps this characteristic of the city tended to steer its pewter buyers more towards imported British goods than towards the offerings of its own resident craftsmen.

John's "Working Tools", otherwise unitemized, were valued at £8.5.0. 262 lbs. of "Old Brass Molds" were valued by their poundage of brass rather than by any value as molds per se at £9.16.6. 216 lbs. of "old Pewter" and an additional 62 lbs. of "Cast Pewter" were both valued equally on a poundage basis for a total of £10.8.6 and 50 lb. of "old Lead" at £0.12.6. 80 lbs. of "old Iron", otherwise unidentified, was valued on a poundage basis at £0.6.8 and some "old Lumber" at £0.10.0. His more personal effects included: "3 very old Beds and Some furniture" (£4.0.0); "10

Very old Chairs and 2 Tables" £0.15.0); "4 old Candlesticks and a pair of Snuffers" (£0.6.6); "3 old Tea Kettles and one Brass Saspan" (£0.16.6); "1 old Dressing Glass" (£0.10.0); "1 Cornerd Cupbord and some old Delphware" (£0.10.0); "1 old Mare and Two Colts" (£2.10.0); "1 old Lock" (£0.2.6); "3 old Knives and forks" (£0.1.0); "1 pr of Tongs fire shovel frying pan Trivet and an Iron Bason" (£0.10.0); and "1 Cott Some Washing Tubs pails and piggins" (£0.15.0). The questions that this inventory raises are probably more numerous than those it answers, but those will be left to the reader's own conjecture.

With the help of Mr. Norman Brazell, Secretary of The (British) Pewter. Society, both the National Museum of Ireland and the Dublin Public Libraries were contacted in the hopes of obtaining some further information regarding John and/or Mungo having worked or apprenticed as pewterers in Ireland, having lived in or immigrated from there, etc. Neither source was able to provide any data about either man.

Understandably, there has been considerably less interest in the lives and careers of pewterers like John and Mungo Campbell than with other pewterers of that era who left a better trail of marked pieces behind them. However, it is probably a good idea for present day collectors to maintain a balanced perspective of what pewter making was like in those days and not to base their perceptions solely on the lives of the more successful and prolific makers. While the writer regrets being unable to have offered even more details about the Annapolis careers of John and Mungo, it is hoped that this modest amount of new data that has been unearthed will help fill at least a few holes in the overall panorama of the American pewtering scene of ca. 1750.

(Historic Annapolis, Inc., is pursuing an extensive review and analysis of the old records of Annapolis and surrounding Anne Arundel County, Md. Their results include some new information about Annapolis pewterers John and Mungo Campbell. The writer is grateful to Historic Annapolis, Inc., in general and researcher Mrs. Nancy T. Baker in particular for providing that information for use in this article.)



Coffee Urns (Continued)

by Robert Dalluge

In recent issues of the "Bulletin," articles have appeared on the what and whereabouts of American britannia coffee urns.

Thanks to Donald Fennimore, Associate Curator for the Winterthur Museum, we can now add the name of a fourth maker of coffee urns. In addition to Roswell Gleason, Taunton Britannia Mfg. Co. and Leonard Reed & Barton, the name of Woodbury & Colton of Philadelphia can be added to the list. An example of one of their urns, which is in the collection at Winterthur, is shown in Fig. 1.



WOODBURY & COLTON
Height: 15½"

While this urn certainly belongs in the family of the other urns previously mentioned, its form is different than any of the others. This urn has a pot-belly shape whereas almost all the other urns are pear-shaped. It measures 15½" in height.

The spigot, again, is exactly the same as the other 15 urns of which a picture is available. This brings out an interesting sidelight. Was there more than one spigot maker or did the one maker market his spigots all the way from the Taunton-Dorchester area of Massachusetts to Philadelphia (a considerable distance in the 1840's)

The number of American britannia coffee urns reported so far now totals 17.

The Communion Token's American Connection

By Alex R. Neish

Familiarity with the communion tokens on this side of the Atlantic is probably limited in most cases to C.A. Peal's brief note in his "British Pewter". To-day it is viewed as a peculiarly Scottish item. In fact in the form known to-day tokens probably originated in France and certainly extended to North America.

They were made originally in lead, then in lead mixed with tin, then pewter, then white metal. Scottish examples in copper, brass and aluminium are scarce. The only known token in silver belonged to the Presbyterian Church of Charleston SC. It bears on one side the burning bush (making its affinity with the Scottish Church) and the "Nec Tamen Consumebatur". On the reverse a chalice and paten stand on a draped table and the text is "This Do in Remembrance of Me". The name of the Church and the date 1840 appear on the edge.

This ostentation would hardly have appealed to Calvin who in 1561 recommended to the Reformed Church of France that tokens should be used to control access to the communion table. In 1581 records list the purchase of 2 lbs weight of tokens, made by a pewterer from a mixture of lead and tin for 15 sols.

In Scotland this same influence of Calvin was felt. The Kirk Session of St. Andrews in May 1560 makes the first Scottish reference to "one techet". The ticket was almost certainly a card. To give durability and hamper fraud metal tokens of lead were introduced by St. Andrews in 1590. By 1603 Glasgow had progressed to tin.

The reference to fraud insinuates the extreme value given to these initially primitive pieces of base metal. They were to be obtained only after searching questioning by the elders had approved the applicant's religious knowledge and character. Those without a token were not admitted to communion, and even those with were subject to the veto of the minister.



The number of tokens in circulation was listed in the session records and as the religious tide of Scotland swung from restoration to revolution the bags of tokens would be carried off to safety with the church plate and the session books.

Individual tokens would be used as a character reference when their owner moved. Those surviving with a punched hole probably indicate their use as beggar's badges, showing an upright man fallen upon hard times.

Frequent changes in the individual parish's token stemmed from the desire to avoid false re-use, or from the arrival of a new minister — some of whom regarded tokens bearing only their initial as their personal property, transporting the bags with them to cause considerable identification confusion for collectors.

Sometimes the old tokens were buried so as not to desecrate a semi-sacred object. More commonly they were melted down. This and natural wastage ensured that of some 5,000 thought to have existed, the vast majority have now disappeared.

Many parishes had their own moulds for tokens. Others bought their suppliers from pewterers. Haddington Church records in 1745: "The Session, taking advantage of the absence of the rebel army in England, resolved to observe the communion and send to Mr. Wright* pewtherer (sic) in Edinburgh for 3,000 tokens" (The quantity helps explain the traditional massive size of the Scottish Communion chalice in the late 18th century).

Initially the tokens format was limited to relatively crude circles, rectangles or oblongs that bear incuse or in relief the first letter of the parish's name. Gradually this initial was joined by K or P for Kirk or Parish. Later these disappeared in favour of abbreviations of the parish's name (eg AFLECK for Auchinleck). Only late in the 17th century was the date common. In the 18th there appeared the use of the minister's initials (normally preceded by M for Mister) — and the replacement of the rude earlier shapes by many a more graceful format.

As the Scots migrated so did some of their tokens. The Rev. Dr. Gemmill of Dalry Ayrshire took his Dalry tokens of 1788 for use in Lanark Ontario. Similarly the 1808 tokens of the Association Congregation Johnshaven found their way to Antigonish, Nova Scotia.

The transfer of original Scottish tokens to the U.S.A. is undetected but quite possible. Certainly the use of the token itself existed. Robert Shiells writing in 1891 identifies the practice in presbyterian churches in California, Massachusetts, Maine, Maryland, New England, New York, Pennsylvania, Vermont and Wisconsin. He also states that Fourth Presbyterian Church of N.Y. used tokens in its celebration from 1784-1870.

That the practice was not merely symbolical is covered by the following: ". . . here in a little Wisconsin church I learned of a woman — no man would ever do such a thing — who actually sat down at the table without a Token. There was a short but decisive conference among the Elders, and the criminal was at once escorted to the doors . . ."

Over 200 were listed and illustrated in the *American Journal of Numismatics* Vol XXII July 1887 — April 1888, from the collection of Thomas Warner of Cohocton NY.

I have not been able to sight these articles. They would, however, seem to be an excellent starting point for someone to initiate research into this aspect of basemetal work in the States.

* *This is almost certainly Alexander Wright Edinburgh's West Bow — number 131 on the Edinburgh Touch Plate and Cotterell no. 5292.*

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The Story of the Token by R. Shiells
Communion Tokens of the Established Church of Scotland by A.J.S. Brook
Old Scottish Communion Plate by Rev. Thomas Burns
Scottish Communion Tokens by Rev. R. Dick



A Friendly Society or Gild Flagon

By Richard Munday

A Friendly Society was an Association of tradesmen who organized a fund to assist members of the trade during sickness or members' families in the event of death. Their origin goes back to the mid 17th Century. This flagon is engraved with the COAT-OF-ARMS of the NORWICH WORSTED WEAVERS' COMPANY

This was established in 1650 by Act of Parliament to control the quality of cloth made in Norwich or Norfolk and seal bales fit for sale. It therefor performed a similar function to a medieval GILD and was run by a Master and a group of Wardens. During the 18th Century the Officers of this Company were called the HEADSMAN and SUPERVISORS. In the Bridewell Museum there is a pewter flagon also engraved with the Coat of Arms of the Norwich Worsted Weavers' Company dated 1746/7 made by William Charlesley.

The flagon is 11 $\frac{1}{4}$ " to lip; 12 $\frac{1}{2}$ " overall; base diameter 7 $\frac{3}{4}$ ". The double handle has a boot-heel terminal. Front spout; domed lid; solid chair-back "ram's-horn" serrated thumb-piece. Raised reeded band midway down.

Makers: WILLIAM MUNDEN and EDMOND GRAVE, mark inside on bottom, on the L.T.P. No. 992. c.1760-1770. Recorded Cotterell's: "O.P."3330a on page 271. William Munden died 1773. Edmond Grove struck his personal Touch in 1760 (OP 2032).

Engraved on the front:

COAT OF ARMS OF NORWICH
WORSTED WEAVERS COMPANY
CHARLES PARTAGE, HEADSMAN
ROBERT SADLER, CLARKE,
JOHNATHAN JOHNSON)
JOSEPH LUCUS) SUPERVISORS
Sept. 29 1772

The flagon has quite a scale. The centre of the handle is weak. A tankard illustrated on page 129 Peals' "British Pewter" with the same Coat-of-Arms. It was sold at Sotheby's after the death of Chris Peal.



Fig. 1. Guild Flagon with the Coat-of-Arms of the Norwich Worsted Weavers' Company.



Fig. 2. Side View of Flagon shown in Fig. 1.



William Will Quart Flagon A New Discovery

by Bette A. and Melvyn D. Wolf, M.D.

William Will, the foremost innovator in the fabrication of American pewter, has once again demonstrated the versatility which has made his products some of the most desired of the eighteenth century. When one feels that he has probably identified most of the forms that William Will has created, suddenly a new shape emerges which has never been seen before, yet, upon careful scrutiny demonstrates without any doubt that the piece of pewter was created by this master craftsman.



Fig. 1. New form of Communion Flagon attributable to William Will.

Recently surfacing in western Pennsylvania is an unmarked one-quart communion flagon shown in Figure 1. It stands $8\frac{1}{2}$ " tall, is $4\frac{1}{4}$ " in diameter at the top and $4\frac{1}{2}$ " in diameter at the base. It is obviously a tulip-shaped quart tankard body with chairback thumbpiece and scrolled C-handle with bud terminal. It also has the typical Germanic spout and lid covering which are attributable to the Will family.

Figure 2 shows the previously-reported William Will one-quart communion flagon (left) and the newly-found communion flagon (right). The initial appearance is certainly that both of these pieces are similar in overall construction. However, when one starts to look very carefully at the pieces, significant differences are noted. These changes in fabrication will be compared and discussed.



Fig. 2. Previously reported Will Quart Flagon (left) and New Example (right).

The newly-found flagon has the same body that is found on the marked William Will tulip-shaped one-quart tankard and flagon. This is best shown in Figure 3 with the newly-found unmarked flagon (left) compared with a marked William Will quart tankard (center) and a marked William Will quart flagon (right).



Fig. 3. New Flagon (left) Marked Tulip Shaped Tankard (center) and Marked Flagon (right).

The bodies are from the same mold. The most noticeable alteration is the configuration or application of the thumbpiece. There is a distinct gap in the attachment of the thumbpiece to the lid which has been prompted by the handle and lid alteration in the new piece (see Figure 2). The lid is not the normally-used one on tulip-shaped forms, but is the lid seen with the straight-sided tankard of William Will. This tankard lid is also the same as has been found on a William Will chalice as the base. Figure 4 shows the straight-sided tankard (left) with the chalice replacing the lid of the tankard. On the right is the newly-acquired flagon. Figure 5 reverses the two, showing the chalice base standing as the top of the newly-found flagon. The purpose of these two photographs is to show that





Fig. 4. Comparison of Lids (see text).



Fig. 5. Comparison of lids (see text).

the lid of the tankard and communion flagon is from the same mold and is identical with the chalice base. If one measures the size of the lid it is 3/16" smaller than the usual lid seen on the tulip-shaped body. This creates the first of the differences with the new flagon.

The second of these differences is in the handles. The handle itself is not the one normally seen on the tulip-shaped body. If one looks at Figure 6 where the normal straight-sided tankard is shown on the left and the newly-found communion flagon on the right, it is apparent that these handles are from the same mold. Also, in Figure 7 the two pieces are laid on their bellies to show the chamfering in the lower half of the handles which is not noted on the unusual handle seen with the tulip-shaped body.

These two differences that we have just noted — the smaller lid than usual and the tankard handle being that from the straight-sided tankard — have created a difficulty in the application of this combination to this particular body. The thrust (the distance



Fig. 6. Handles from the straight sided marked Will Tankard and the newly found form (right).

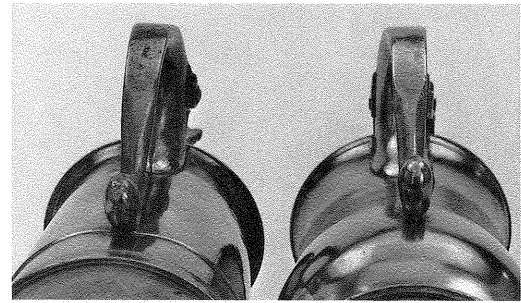


Fig. 7. Lower half of the handles of the straight sided Tankard and the new found form showing similarity of Chamfering.

between the upper handle-body attachment and the distance to the hinge) is not wide enough to allow the hinge attachment to move laterally from the tulip body. Since the tulip body is waisted, the upper handle attachment begins more medially than in the straight-sided body. In other words, if one were to drop a plumb line from the hinge-pin of the newly-acquired flagon, one would notice that the center of gravity falls at the junction of the body and the lower handle attachment rather than through the outer one-half inch of the lower portion of the handle. Described differently, the handle appears to be leaning forward at the upper attachment to the body. This prevents the thumbpiece attachment from resting in the usual fashion on the flagon lid. This causes a gap in this area as well as altering the usual attachment pattern and space noted between the lid and thumbpiece. (Refer to Figure 2. Usual attachment is on the left. The gapped attachment is on the right.)





Fig. 8. Thumbpieces of the marked Will Flagon (left) and the new found Flagon (right) Front View.

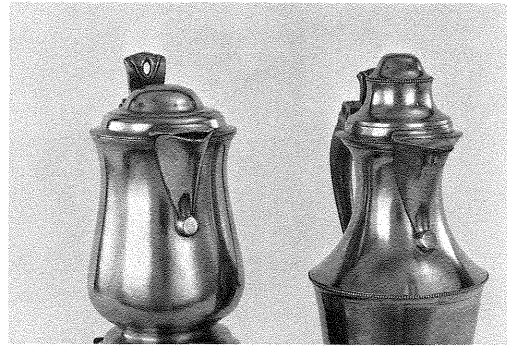


Fig. 10. Spout of the newly found Flagon (left) and that of the tall William Will narrow body Communion Flagon (right).



Fig. 9. Thumbpieces of the same Flagons again from the rear (marked piece, left, new found piece, right). Obviously from the same mold.

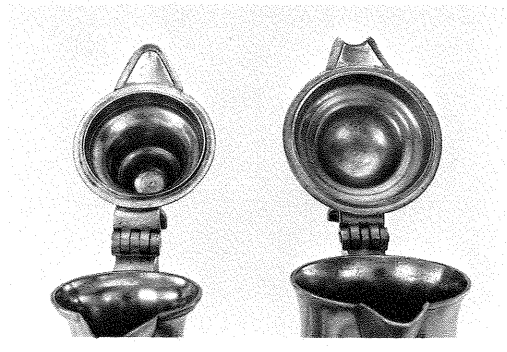


Fig. 11. Spout covers from the underside of the two flagons in Fig. 10 showing chamfering.

Figure 8 shows the thumbpieces of the William Will flagon on the left and the newly-found flagon on the right. These thumbpieces are identical. It should be noted that the thumbpiece on the new flagon does not rest as low in relation to the dome as the usual attachment because of the previously-described alteration in the hinge placement. This explains the added height of the unrecorded flagon. Figure 9 shows the thumbpieces from the back and again shows that both pieces are from the same mold.

Figure 10 shows the spout of the newly-found flagon (left) and a tall William Will narrow body communion flagon (right). It is apparent that the spouts that again from the same mold. The spout covers are also from the same mold, showing the stepped attachment of the spout covers to the lids of the flagons, typical of William Will. The difference in the spout covers is the cut-out on the

new flagon. Figure 11 shows the spout covers from the underside and shows the chamfering on the outer edges, including the chamfering across the cut-out portion which reinforces the originality of this feature.

The previous photographs and descriptions have been an attempt to again show the marked versatility of this master pewterer. He has attempted to create, and has successfully done so, another new form utilizing his standard parts which were readily available and used on other objects. The fact that this piece of pewter is not marked would certainly cause no doubt as to the maker after one compares the parts utilized in its construction.

We hope that the above article will be interesting and helpful to the collector. Careful examination of individual parts of a piece of pewter may allow one to identify the maker irrespective of the presence of the pewterer's mark.



Boardman v. Meriden Britannia Co.

Ed. note — Member Robert C. Hunt, Jr. has discovered a legal case of interest to students of pewter and passed it along for inclusion in the Bulletin. The case involves a petition for an injunction against the Meriden Britannia Company brought by Luther and Norman Boardman, and is reprinted in part below, along with Mr. Hunt's comments)

It so happened that I found myself in our law library at Hoppin, Carey & Powell, here in Hartford, researching a legal problem for a client of my firm. In the course of the research in which I was utilizing many sources of information and reference works, one such work suggested the answer to the client's problem might be found in Volume 33 of the Connecticut Supreme Court Reports at Page 405. For some unknown reason, I inadvertently took Volume 35 from the shelf without realizing it and opened to the designated page. Of course the L. Boardman label jumped at me so I put aside my other problem to read what, but for my error, I would never have known existed. When I consider that I have been through the Connecticut Reports many hundreds of times in my 27 years in the law without ever having stumbled on this case, I found the event remarkable. A copy of the entire decision (February 1868) is enclosed.

As a member of the Pewter Collectors' Club of America for some years, I have appreciated more and more the effort that goes into producing "The Bulletin". I have wished I could contribute something to the Bulletin but my modest collection efforts so far have not produced anything which I have felt worthwhile. I did have an interesting experience, however, concerning a little bit of recorded history of the troubles of a pewtersmith.

As to the case itself, you may not be interested in all the details, but I think you will find pages 403-406 to contain some most interesting historical data on the Boardman business, a reference to Mix (spoons) and the rise of Meriden Britannia Co. Note also that a plaintiff is Norman S. Boardman, recited as a partner to Luther Boardman d/d/a L. Boardman and Son which partnership was formed in 1863.

What is even more interesting from a lawyer's point of view is that a Supreme Court Report very rarely reprints items being dealt with in the case under review, such as the labels shown on pages 405 and 406. It may be that this is the only place that one can actually see both labels at this date since all boxes bearing the labels were undoubtedly discarded. If you read the case through, you will find that the Supreme Court agreed with the committee appointed by the lower court (Superior Court, Middlesex County, probably at Middletown) in holding that Meriden Britannia Co. had indeed infringed on the Boardman trademark and ordering Meriden Britannia to be enjoined from continuing to do so. On the question of whether Boardman was entitled to damages, the Supreme Court again agreed that Boardman was. Unfortunately, we do not know the amount of such damages, as that was left for the lower court to later determine. That information reposes somewhere in the musty archives of Middlesex County Superior Court.

I found the report to be an interesting historical sidelight to the business in pewtering:

"The petitioners, Luther Boardman and Norman S. Boardman, are partners under the name of L. Boardman & Son, and ever since the formation of the copartnership in 1863 have carried on the business of manufacturing britannia spoons of various styles and sizes in the town of East Haddam in Middlesex County. In the year 1844, Luther Boardman commenced the business in the same place and carried it on alone down to the time when the copartnership was formed. The petitioners by the exercise of care, skill, and expenditure of money have succeeded in producing spoons of a superior and desirable quality, and have been accustomed for many years to prepare and put up the spoons so manufactured by them, in boxes packed, labelled, and numbered in the manner hereinafter shown. Luther Boardman, while carrying on the business alone, put up and packed his spoons in boxes of the same style and colors with these, and adopted these labels, and the numbers printed thereon, for the purpose of distinguishing the spoons of his manufacture from all other britannia spoons sold in market, and these labels, with the numbers thereon, had been used by him and by L. Boardman & Son, for a period of from twelve to twenty years



prior to the year 1866, and during that time no other manufacturer used the same numbers, except that the numbers 1, 2, and 3, were used by all manufacturers to denote the size of spoons, and the number 50 had been used by a manufacturer by the name of Mix, but upon a different kind and style of spoons from those made by the petitioner. Green labels with black borders were common to all manufacturers of spoons, and to some extent steel colored labels were in use by other manufacturers, but no manufacturers during this time used labels precisely similar to those of the petitioners, and none used the same numbers except as above stated. The use of numbers was also common to all manufacturers of spoons and hollow ware to indicate the size, style and quality of the articles made by them. Luther Boardman devised the size, shape, and embellishment of the steel colored labels. The labels in connection with the name, "L. Boardman's" and especially the numbers thereon, constituted the only trade-marks under which the petitioners introduced their spoons into market. Under these labels and numbers their spoons had become generally known in market, and had obtained a good reputation, and there had grown up a large demand for them, and they were known by their respective numbers, and were generally ordered, bought and sold by the numbers on the labels.

From the year 1853 to the year 1866 the respondents had been accustomed to purchase large quantities of spoons of the petitioners, put up, labelled and numbered in this way, for the purpose of selling the same to their own customers, and during this time they purchased and sold the spoons of the petitioners to the amount of \$138,000. During this period the respondents were accustomed to advertise the spoons of Boardman for sale, on their published trade lists, by their respective numbers, the numbers representing the spoons of no other manufacturer but Boardman, but the name of Boardman did not appear on the trade lists, nor was there anything on the trade lists to indicate who was the maker of the spoons, except the numbers.

In the year 1866 the respondents began to manufacture britannia spoons similar in character to those made by the petitioners, though differing somewhat in style or pattern, and prepared labels resembling those of the petitioners, except that their own name was substituted for that of L. Boardman, and adopted the same numbers that had been adopted by the

petitioners, adapting the numbers to similar kinds of spoons. A sample of these labels is hereinafter given. The spoons so manufactured by the respondent were put up and packed by them in boxes, wrapped in manila paper, and in all substantial respects were prepared for market in the same manner with the spoons of the petitioners before sold by them. The respondents have sold large quantities of their spoons so put up in place of spoons manufactured by the petitioners. But it is not found that they have so sold the spoons of their own manufacture under any false color or pretence that they were manufactured by the petitioners, other than such as is to be inferred from the similarity of the labels used by them to the labels of the petitioners.

The labels of the respondents are so close an imitation of the labels of the petitioners that an unwary trader might be deceived, but no one reading the label would be deceived thereby. The respondents adopted the labels and numbers for the purpose of aiding the introduction of their spoons into market, not with any absolutely fraudulent design, but believing that numbers could not be legally claimed as a trade mark. They adopted the numbers without the consent of the petitioners, and as soon as the fact came to the knowledge of the latter that the respondents were using these numbers, the petitioners notified the respondents that the numbers on the labels were the trademarks of petitioners, and forbade the respondents using the same.

Since the service of the temporary injunction the respondents have continued to use the same numbers, placing an "O" before the same. They now fill orders for the old numbers, by sending the corresponding number which they have adopted by placing a cypher before it.

The following is a sample of the labels of the petitioners.

1-2 Gross L. BOARDMAN'S No. 2340, Wire Strengthened, French Tipped, TEA SPOONS.
--

There were thirty-two different numbers used by the petitioners on their different labels, the different labels being used for different styles and sizes of spoons. They were generally green in color, but a few were of steel color. The following is a sample of the labels



used by the respondents.

1-2 Gross MERIDEN BRITA CO'S No. 2340,
Wire Strengthened, French Tipped, Oval Thread.
TEA SPOONS.

The different labels used by the respondents were of the same size and color as the corresponding labels of the petitioners, and the same figures were used for the same classes of spoons.

Upon these facts the case was reserved for the advice of this court.

SEMPEREADEM BOTH IS and TS

by William O. Blaney

Some fifteen years ago, I was offered a thirteen and a half inch dish bearing the then unknown and still unsolved T S SEMPER EADEM touch mark. Being overly cautious at that time, I did too much research trying to identify the maker because when I returned to the dealer to buy the dish he informed me someone else had seen it and promptly paid cash for it. From there the dish apparently passed through several hands before ending up in the collection of Mr. & Mrs. Paul R. Glazier. The marks on this dish are illustrated in Figure 1, along with the scalloped LONDON label which has been found also with (a) the small gateway SEMPER EADEM touch, and (b) the I S SEMPER EADEM touch. Ledlie I. Laughlin, on page 36, Volume III, *Pewter In America*, recorded that the scalloped LONDON label had additionally been found on pieces with the R. B. touch of Robert Bonyge, but I have been unable to confirm this.



Fig. 1 Enlarged T S SEMPER EADEM touches and part of a scalloped LONDON label on bottom of a 13½" dish which, for nearly 15 years, was the only piece of pewter known to bear this touch. Courtesy of Mr. & Mrs. Paul R. Glazier.

The Glazier dish remained "unique" until the early part of 1983 when, while cataloguing the pewter collection of the Concord (Mass.) Antiquarian Museum, I discovered two eight and seven-eighth inch smooth-rimmed plates bearing the T S SEMPER EADEM touch, together with the same scalloped LONDON label, plus a distinctive Crowned "X" quality mark (see Fig. 2).

The booges on both plates were clearly hammered, but the underside of the outer edge of the rims did not have the usual heavy, wide strengthening reeding normally found on about all other smooth-rimmed plates and dishes. In place of said reeding, these plates had the narrow, flat bands usually found on most of the early Boston single-reeded plates. Another "oddy" was that both plates seemed to have been made of superior metal, and perhaps were the, or among the, first plates cast with britannia metal in the Boston area. Top and bottom views of one of these plates are illustrated in Figures 3 and 4.



Fig. 2 Marks on one of the two 8-7/8" smooth-rimmed plates showing the TS SEMPER EADEM touch. Courtesy of the Concord Antiquarian Museum.



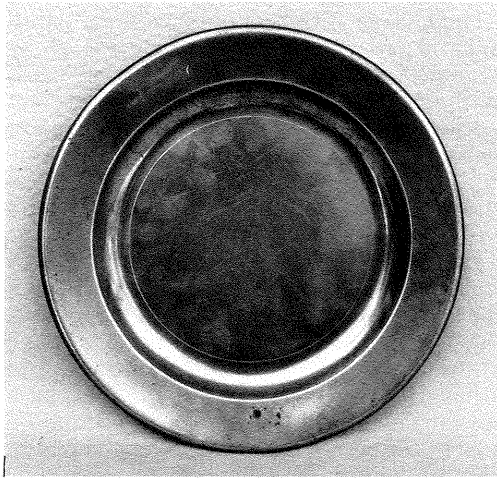


Fig. 3. Top view of one of the two 8- $\frac{7}{8}$ " plates bearing the marks shown in Fig. 2. Courtesy of the Concord Antiquarian Museum.

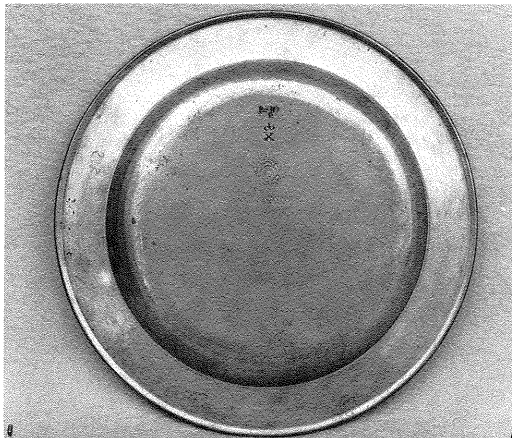


Fig. 4. Bottom view of plate shown in Fig. 3.

The Museum collection also included a Boston cylindrical quart tankard and a tulip-shaped pint mug, both bearing the touch of Robert Bonyng. As Museum officials were unaware of the rarity of these pieces, I wrote an article for the Summer 1983 issue of the Museum's *Newsletter*, illustrating it with photographs of each item and touch mark.

Shortly after the *Newsletter* had been distributed to Museum members I received a telephone call from one of them saying he owned an eight and seven-eighth inch plate bearing similar markings. It did not take me long to reach his home and inspect the plate, which, *mirabile dictu*, did NOT bear the TS SEMPER EADEM touch, but the better known I S SEMPER EADEM mark. Top view of this plate can be seen in Figure 5, while the touch, LONDON label, and Crowned "X" quality mark (all greatly enlarged) can be seen in Figures 6 and 7.

It seemed rather strange for me to be the first to discover the T S SEMPER EADEM touch on the Glazier dish, and then to be the first to recognize the same touch on the two Museum plates, but I was almost floored when visiting the Ellis Memorial Antiques Show in Boston last fall when I found among a display of British pewter and eight and seven-eighth inch plate marked with the familiar Crowned "X" quality mark and a very well worn touch which, after close examination, turned out to be part of the T S SEMPER EADEM touch. Touch and Crowned "X" can be seen in Figures 8 and 9 (assuming our printer is able to reproduce the photos), both of which show substantial evidence of corrosion as well as wear and tear. The only difference between my plate and the other three is



Fig. 5. 8- $\frac{7}{8}$ " smooth-rimmed plate from same mould as those of the Concord Antiquarian Museum, but bearing the I S SEMPER EADEM touch. Courtesy of Mr. Charles D. Childs.



Fig. 6. Enlarged I S SEMPER EADEM touch and Scalloped LONDON label on bottom of plate shown in Fig. 5.



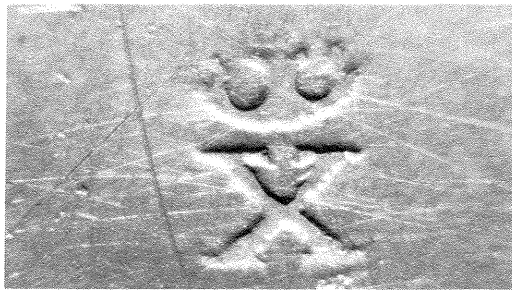


Fig. 7. Enlarged Crowned "X" quality mark on bottom of plate shown in Fig. 5.

that mine has a single-reeded rim rather than a smooth rim. But it does have the same flat, narrow band on the underside of the outer edge of the rim. Figure 10 shows, greatly enlarged, the narrow, flat band on my plate (at left), and the much wider and more substantial reeding under a John Skinner nine and a half inch smooth-rimmed plate. The Skinner reeding is about 80% wider than the flat reedings on the other plates. (The picture



Fig. 8. Enlarged, partly visible T S SEMPER EADEM touch on bottom of 8-7/8" single-reeded plate in author's collection.

also shows how badly my plate is corroded.)

Ledlie Laughlin, with considerable reservations, attributed the T S SEMPER EADEM touch to Thomas Simpkins, Boston, 1727-1766, and the I S SEMPER EADEM to John Skinner, Boston, 1760-1790 (and perhaps a few years earlier). The close resemblance

between the two touch marks indicates a probable close working agreement between the two pewterers — possibly Skinner may have served his apprenticeship with Simpkins, and/or worked for him as a journeyman before opening his own shop, and he may have had his I S die made by the same die sinker that made Simpkin's. It is evident that



Fig. 9. Enlarged Crown "X" quality mark on bottom of author's single-reeded plate.

both used the same mould, the same Crowned "X" die, the same scalloped LONDON label, the same britannia metal in casting, and hammering of the booges, for all of the eight and seven-eighth inch plates.

Paul Glazier, after being informed that other T S SEMPER EADEM-marked pieces had been found, remarked "The T. S. Semper Eadem's seem to be coming out of the woodwork," but at least he and his wife can take comfort in knowing they so far are the owners of the only *dish* bearing that touch.

It is hoped these plates will be on display during the P.C.C.A. 50th Anniversary Meeting in the Concord-Lexington area this coming May. Could this be an incentive for more members to attend?



Fig. 10. Greatly enlarged view of flat, narrow band under rim of author's plate (on left) and the wider, heavier raised reeding under a 9 1/2" John Skinner smooth-rimmed plate (on right). The latter is about 80% wider.



The Porringer Corner

Chapter 2 —

The Initialed Crowns

by William O. Blaney

Crown-handled porringers with cast initials on the underside of the handles continue to be of interest to collectors, not only because they are attractive items to display, but also because the initials mysteriously cannot be assigned with surety to any known pewterers.

This article is limited only to crown-handled porringers with initials cast under their handles, and does *not* cover any other crown-handled porringers. More information on the latter can be found in past *Bulletin* articles.¹

Cast initials in question are I C, R G, S G, G S, W N, and D N over 1844. Some I C initials have been interpreted as I G, while the G S initials have been thought generally to be S G.

Missing among the initialed porringers pictured herewith, only because they were not available for photographing, are (1) a porringer identical in every respect to that marked with the D N over 1844, except for a W in place of the D, making it W N over 1844, and (2) the smallest S G porringer illustrated in Figs. 1 and 2 of Dr. Melvyn D. Wolf's article in *Bulletin* 71.^{1c} It is hoped that these two missing porringers will be made available for illustration in a future *Bulletin*, if their owner(s) will be good enough to cooperate.

Some of the cast initials are reversed, some are upside down, while others are cast to read correctly. I prefer to believe the latter may be the initials of a pewterer. But those that are upside down or reversed may be the initials of the mould owners (some of whom also may have been pewterers). Most, if not all, of these initialed porringers are believed to be from the Greater Boston area.

There are in existence unmarked crown-handled porringers thought to have been cast in the same moulds as some of the initialed

porringers illustrated herein. The thought exists that the unmarked specimens are earlier than the marked ones, on the theory the initials were stamped or cut into the moulds quite some time after said moulds were first used. Unless there are identical raised imperfections ("fingerprints" might be a better description) on the underside of both marked and unmarked handles, it is reasonable to believe a different mould was used for the bottom halves of the handles. After all, the lower half of a handle mould is nothing more than a perfectly flat piece of metal with no marks on it, other, perhaps, than a stamped or carved in pair of initials. As the bracket supporting the handle is a part of the lower portion of the mould, it is also possible that brackets of different forms may appear with identical handle tops.

An almost similar situation arose while this article was being prepared. As I do not own examples of all the different initialed porringers, it was necessary to borrow from other PCCA members those I knew of but did not have. One member loaned what he thought was the small S G porringer illustrated in Figs. 1 and 2 of Dr. Wolf's article in *Bulletin* 71.^{1c} It turned out to be the S G porringer pictured in the same article as Figs. 31 and 32. Owing one of the latter, I compared the two only to find that the brackets were decidedly different. A quick look at Figs. A and B nearby will provide the proof. However, it must be noted that on the underside of both handles certain "fingerprints" can be seen, identical in both form and position, indicating the same lower half mould was used in casting both handles, but only *after* the shape of the bracket had been altered. Logically, the smaller bracket must have been the earlier one, with the larger bracket being cast after the bracket portion of the mould had been altered to form a bigger and sturdier support. Incidentally, the splines on both are identical in form and length.



Fig. A. Bracket on 4- $\frac{5}{8}$ " G S porringer (I.D.No. C-5-L).

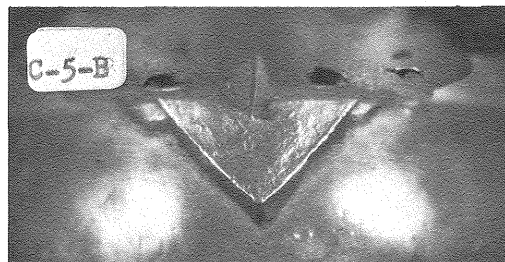


Fig. B. Bracket on 4- $\frac{5}{8}$ " G S porringer in the author's collection.



Of interest, but up to now unexplainable, is the fact that on crown handles the single boss below the hanging hole seems to drift to the right of center when there are six bosses in the row below it, and to the left when there are only five bosses below it.

Another "mystery" is that the row of six bosses illogically appears on the smaller handles, while the larger handles have but five bosses.

Very little, if any, attention has been paid to the fact that on one of the larger crown-handled porringers the letters S G as stamped into the mould read in reverse order on the cast handle, while on two smaller crown handle moulds the same letters have been similarly stamped into the mould, but in the reverse order of G S. These have been interpreted by past and present authorities as S G, not G S. But why? Granted, the same two letter dies seem to have been used to create both sets of initials. A slight swelling at the middle of the diagonal line of the S appears in both instances, and a slight dent on the inside of the lower end of the G, just before it curves up to the T-like terminal, is evident in each.

Figure C shows how the two different sets of cast initials appear on two separate porringer handles.

In Figure D, the initials on the left of the center line are my crude attempts to recreate the two sets as they might have been stamped into the lower halves of the handle moulds. To the right of the center line, the same initials are shown in reverse as they appear on the cast handles.

The question is, in which order should the letters be to correctly indicate the initials of the pewterer or mould owner? Or were there

two different individuals, one with S G initials, the other with G S ?

S G were the initials of Samuel Grame (or Greames) and Samuel Green, both of Boston, but there were no pewterers with G S initials. Could the latter be the initials of a founder, mould owner or maker?

R G were the initials of Roswell Gleason, while I C initials could be those of John Carnes, Jonas Clark, or John Comer (Sr. or Jr.), all of Boston. As for the D N and W N initials, we can only point with dubiousness to Massachusetts pewterers David and William Northey of Salem and Lynn, respectively.

My thanks are here extended to those who expressed verbally or in writing their desire to have "THE PORRINGER CORNER" continued.

For the convenience of some, explanations concerning the detailed information accompanying the illustrated porringers are given on the last page of this *Bulletin*.

REFERENCES

- 1a. Dr. Percy E. Raymond, *Crown-Handled Porringers*, *Bulletin* 17, pp. 9-14 (6)
 - 1b. Raymond, *The Crown Handle — An Interpretation*, *Bulletin* 19, pp. 7-8. (2)
 - 1c. Raymond, *Crown-Handled Porringers Again*, *Bulletin* 19, pp. 15-16 (2)
 - 1d. Raymond, *Crown-Handled Porringers*, *Bulletin* 39, pp. 144-149. (6)
 - 1e. Dr. Melvyn D. Wolf, *Crown-Handled Porringers — A Method of Identification*, *Bulletin* 71, pp. 54-65. (12)
- P.S. For those who may not own back issues of the *Bulletins* containing the above references, I will be glad to supply them with photocopies (postpaid) at a nominal cost. The italicized numbers within parentheses following each reference above indicates the total number of photocopy pages for each. Charges will be as follows: 2-4 pages 50¢ — 6-10 pages \$1.00 — 12-16 pages \$1.50 — 18-22 pages \$2.00 — 28 pages \$2.50.

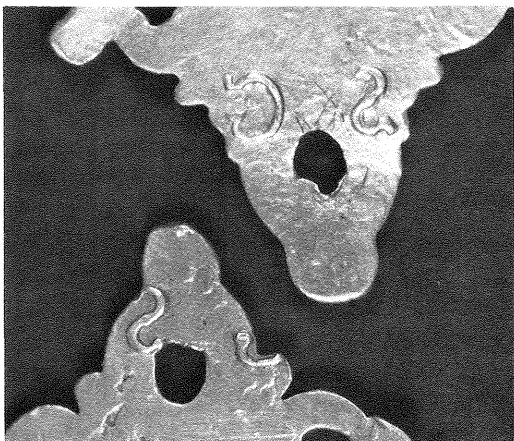


Fig. C. S G and G S cast initials on porringers I.D.Nos. C-1-B and C-5-L.

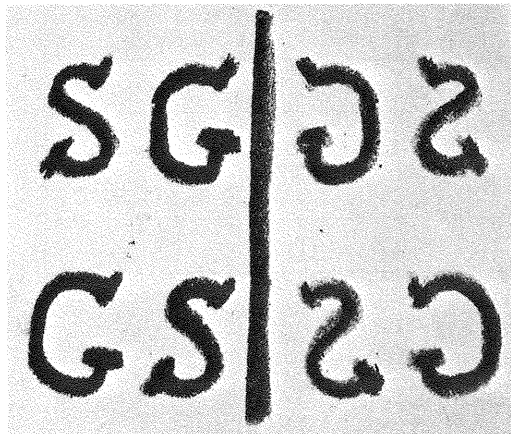


Fig. D. Rough sketch of S G and G S initials as they might have been stamped into the mould (left), and as they appear in Figs. A and B (right).



5-3/8" PORRINGER WITH CROWN HANDLE



Fig. 5A. Handle top. 100% actual size.

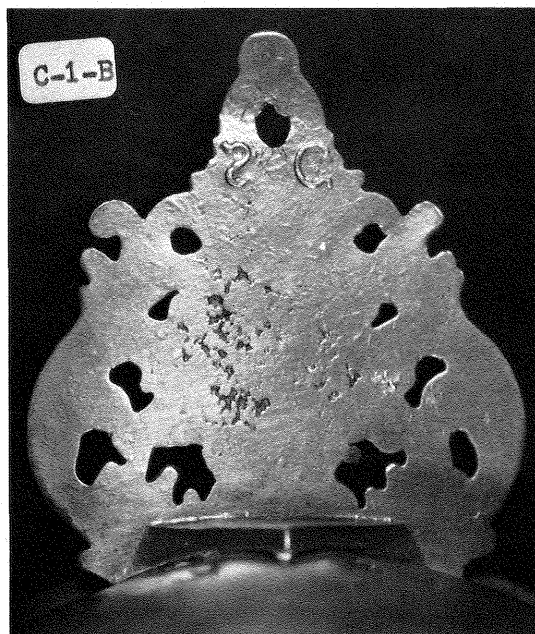


Fig. 5B. Handle back. 100% actual size.

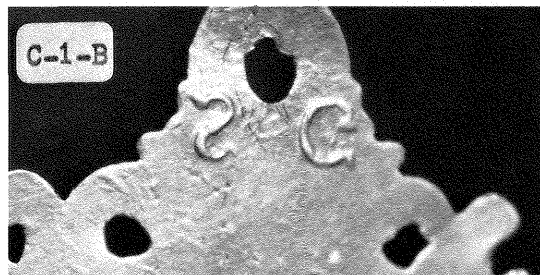


Fig. 5C. S.G. cast initials. About 156% of actual size.

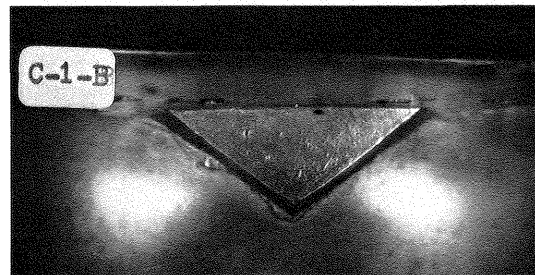


Fig. 5D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> C-1-B		<i>BODY FORM:</i> Bellied	
<i>BRIM DIAMETER:</i> 5-12"		<i>OVERALL LENGTH:</i> 8-00"	
<i>BODY HEIGHT:</i> 1-28"		<i>COLLAR HEIGHT:</i> 0-09"	
<i>LINEN MARK:</i> Yes		<i>BOSS IN BOTTOM:</i> Yes	
<i>INSIDE GUTTER:</i> No		<i>WIDTH:</i> --	
<i>OUTSIDE GUTTER:</i> Yes		<i>WIDTH:</i> 0-19"	
<i>MAKER:</i> "S G" (?)			

<i>HANDLE FORM:</i> Crown	
<i>MAXIMUM HANDLE WIDTH:</i> 2-19"	<i>NO. OF OPENINGS:</i> 11
<i>BRACKET FORM:</i> Obtuse Triangle	<i>MAXIMUM WIDTH:</i> 1-17"
<i>TOUCH:</i> Cast "S G" initials reversed	<i>LOCATION:</i> Back of handle
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> 16.5 oz.	<i>TO BRIM:</i> 21.0 oz.
<i>OWNER:</i> W.O.B. #183	

Weight: 12.0 oz.

For comments on these initials see Porringer C-5-L.



5-1/8" PORRINGER WITH CROWN HANDLE



Fig. 6A. Handle top. 100% actual size.

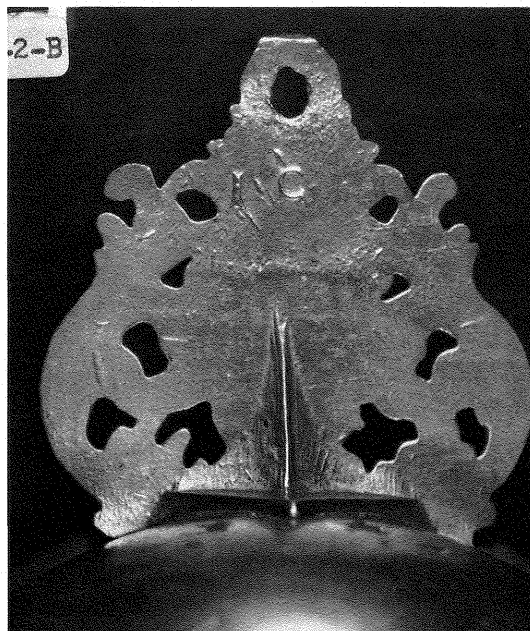


Fig. 6B. Handle back. 100% actual size.

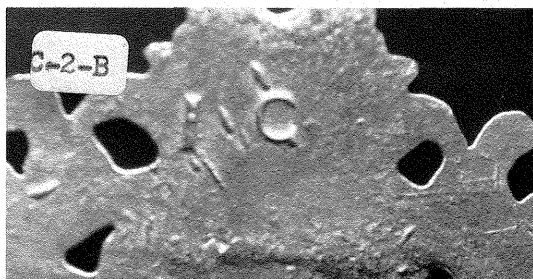


Fig. 6C. I.C. cast initials. About 156% of actual size.

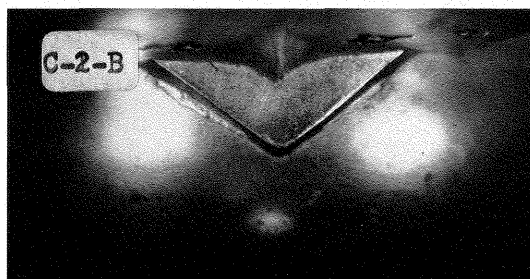


Fig. 6D. Supporting bracket. 100% actual size.

I.D. NO.: C-2-B		BODY FORM: Bellied	
BRIM DIAMETER:	5-04"	OVERALL LENGTH:	7-16"
BODY HEIGHT:	1-26"	COLLAR HEIGHT:	0-08"
LINEN MARK:	Yes	BOSS IN BOTTOM:	Yes
INSIDE GUTTER:	Yes	WIDTH:	0-16"
OUTSIDE GUTTER:	Yes	WIDTH:	0-17"
MAKER:	"I C" (?) (1)		

HANDLE FORM: Crown	
MAXIMUM HANDLE WIDTH:	2-19"
NO. OF OPENINGS:	11
BRACKET FORM:	Obtuse triangle with rat tail
MAXIMUM WIDTH:	1-16"
TOUCH:	Cast "I C" initials upside down
LOCATION:	Back of handle
OTHER MARKS:	None
LOCATION:	--
CAPACITY-TO NECK:	13.25 oz.
TO BRIM:	17.5 oz.
OWNER:	W.O.B. #165

Weight: 9.5 oz.

(1) These initials have been interpreted by some authorities as being "I G".



4-5/8" PORRINGER WITH CROWN HANDLE

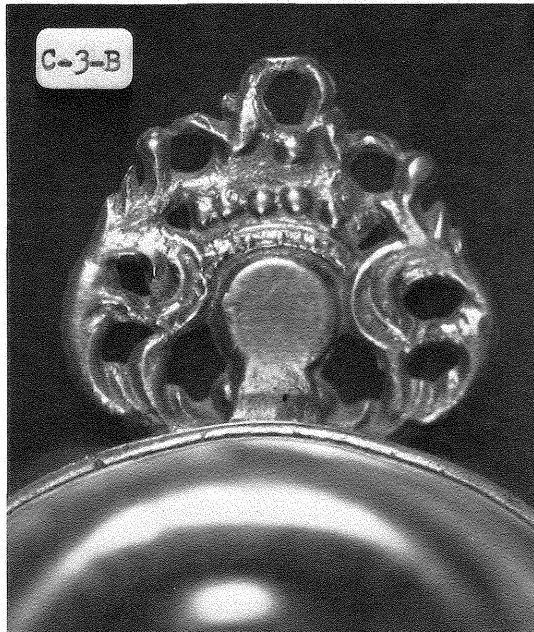


Fig. 7A. Handle top. 100% actual size.

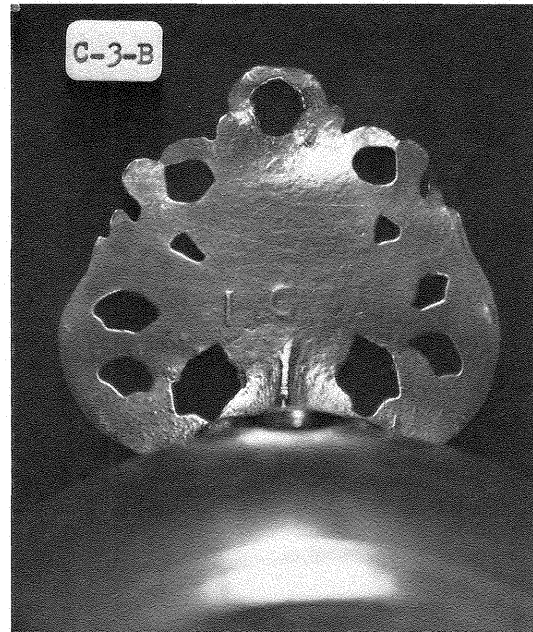


Fig. 7B. Handle back. 100% actual size.



Fig. 7C. I.C. cast initials. About 156% of actual size.

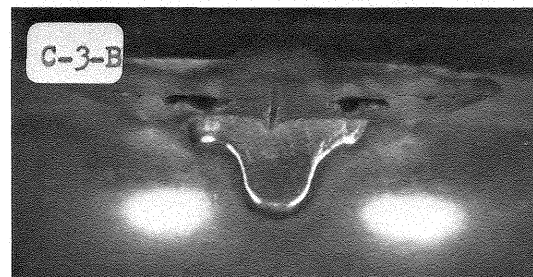


Fig. 7D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> C-3-B	<i>BODY FORM:</i> Bellied
<i>BRIM DIAMETER:</i> 4-20"	<i>OVERALL LENGTH:</i> 6-16"
<i>BODY HEIGHT:</i> 1-21"	<i>COLLAR HEIGHT:</i> 0-08"
<i>LINEN MARK:</i> Yes	<i>BOSS IN BOTTOM:</i> Yes
<i>INSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>OUTSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-14"
<i>MAKER:</i>	"I C" (?) (i)

<i>HANDLE FORM:</i> Crown	
<i>MAXIMUM HANDLE WIDTH:</i> 2-09"	<i>NO. OF OPENINGS:</i> 11
<i>BRACKET FORM:</i> Shouldered tongue with short rat tail	<i>MAXIMUM WIDTH:</i> 1-00"
<i>TOUCH:</i> Cast "I C" initials upside down	<i>LOCATION:</i> Back of handle
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> 10.75 oz.	<i>TO BRIM:</i> 13.5 oz.
<i>OWNER:</i> W.O.B. #204	

Weight: 9.0 oz.

NOTE: This handle from same mould as that on porringer C-4-B (q.v.)

(i) These initials have been interpreted in the past as "I G."



4-1/4" PORRINGER WITH CROWN HANDLE



Fig. 8A. Handle top. 100% actual size.

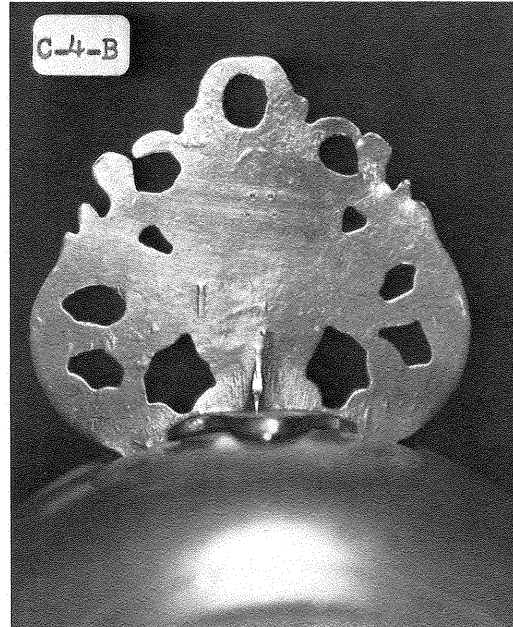


Fig. 8B. Handle back. 100% actual size.



Fig. 8C. I.C. cast initials. About 156% of actual size.

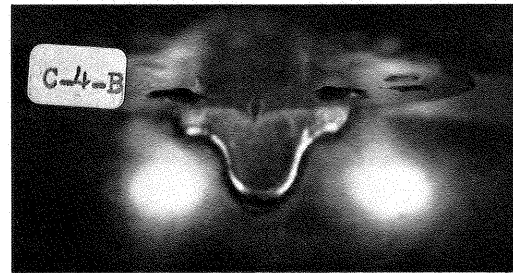


Fig. 8D. Supporting bracket. 100% actual size.

I.D. NO.: C-4-B		BODY FORM: Bellied	
BRIM DIAMETER:	4-08"	OVERALL LENGTH:	6-05"
BODY HEIGHT:	1-16"	COLLAR HEIGHT:	0-08"
LINEN MARK:	Yes	BOSS IN BOTTOM:	Yes
INSIDE GUTTER:	Yes	WIDTH:	0-14"
OUTSIDE GUTTER:	Yes	WIDTH:	0-16"
MAKER:	"I C" (?) (1)		

HANDLE FORM: Crown	
MAXIMUM HANDLE WIDTH:	2-09"
NO. OF OPENINGS:	11
BRACKET FORM:	Shouldered tongue with short rat tail
MAXIMUM WIDTH:	1-00"
TOUCH:	Cast "I C" initials upside down. Most of "C" missing.
LOCATION:	Back of handle
OTHER MARKS:	Crowned "M W" initials stamped on
LOCATION:	Handle shield
CAPACITY-TO NECK:	8.25 oz.
TO BRIM:	10.5 oz.
OWNER:	W.O.B. #101

Weight: 8.0 oz.

NOTE: This handle from same mould as that on porringer C-3-B (q.v.)

(1) These initials have been interpreted by some earlier authorities as "I G"



4-5/8" PORRINGER WITH CROWN HANDLE



Fig. 9A. Handle top. 100% actual size.

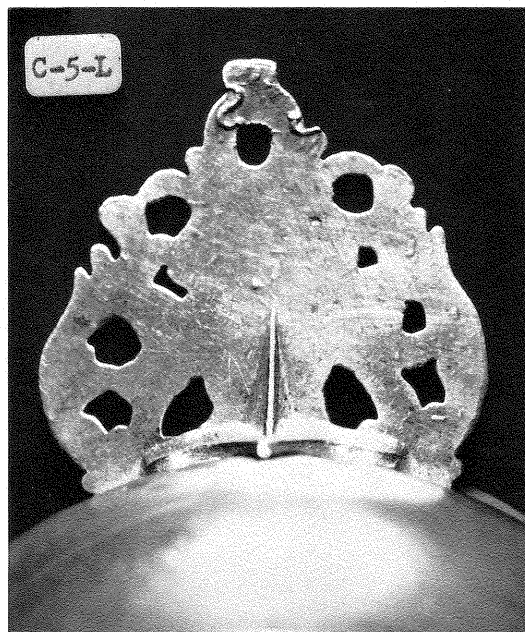


Fig. 9B. Handle back. 100% actual size.

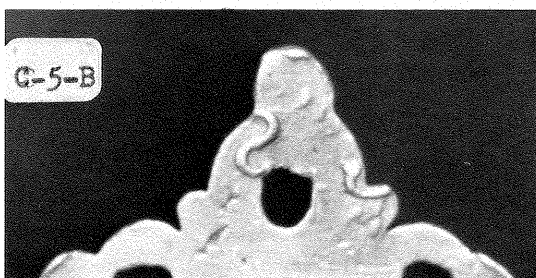


Fig. 9C. G.S. cast initials. About 156% of actual size.

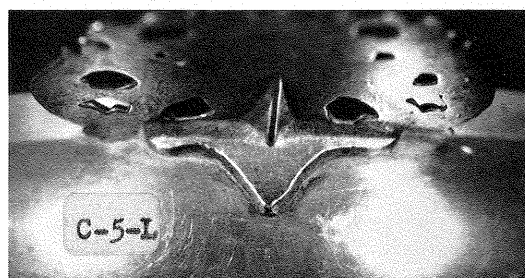


Fig. 9D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> C-5-L	<i>BODY FORM:</i> Bellied
<i>BRIM DIAMETER:</i> 4-20"	<i>OVERALL LENGTH:</i> 6-20"
<i>BODY HEIGHT:</i> 1-20"	<i>COLLAR HEIGHT:</i> 0-08"
<i>LINEN MARK:</i> Yes	<i>BOSS IN BOTTOM:</i> Yes
<i>INSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-18"
<i>OUTSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-18"
<i>MAKER:</i>	"G S" (?)

<i>HANDLE FORM:</i> Crown ⁽¹⁾	
<i>MAXIMUM HANDLE WIDTH:</i> 2-10"	<i>NO. OF OPENINGS:</i> 11
<i>BRACKET FORM:</i> Newport Variant with short spline	<i>MAXIMUM WIDTH:</i> 1-13"
<i>TOUCH:</i> Cast "G S" initials ² reversed	<i>LOCATION:</i> Back of handle
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> 10.75 oz.	<i>TO BRIM:</i> 13.5 oz.
<i>OWNER:</i> W. L. Lanphar (#177)	

Weight: 9.5 oz.

(1) Top side of handle seems cast from same mould as on porringer C-6-B (compare). Moulds for handle backs and brackets are different.

(2) "G S" initials usually are referred to as "S G" like those cast on porringer C-1-B. The same letter dies apparently used to form both the "S G" and "G S" initials.



4-21/32" PORRINGER WITH CROWN HANDLE



Fig. 10A. Handle top. 100% actual size.

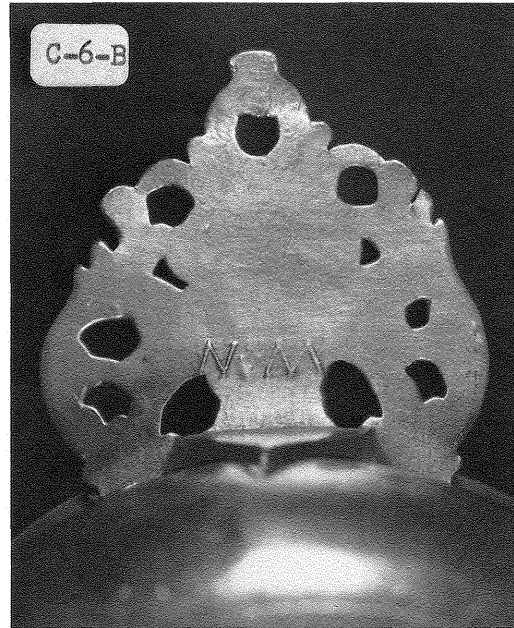


Fig. 10B. Handle back. 100% actual size.

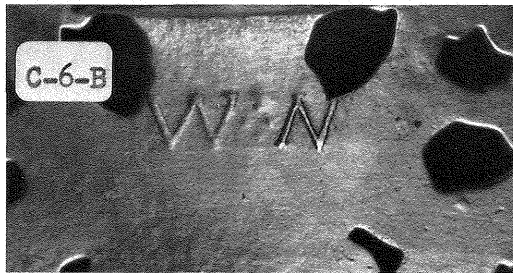


Fig. 10C. W.N. cast initials. About 156% of actual size.

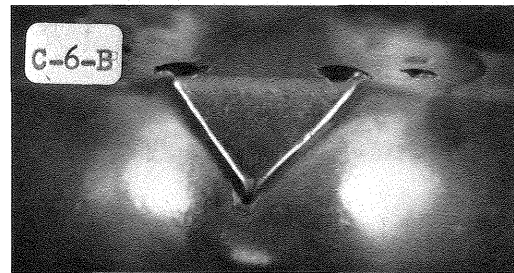


Fig. 10D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> C-6-B	<i>BODY FORM:</i> Bellied
<i>BRIM DIAMETER:</i> 4-21"	<i>OVERALL LENGTH:</i> 6-22"
<i>BODY HEIGHT:</i> 1-19" ave.	<i>COLLAR HEIGHT:</i> 0-08"
<i>LINEN MARK:</i> Yes	<i>BOSS IN BOTTOM:</i> Yes
<i>INSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-17"
<i>OUTSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-18"
<i>MAKER:</i>	"W N" (?)

<i>HANDLE FORM:</i> Crown ⁽¹⁾	
<i>MAXIMUM HANDLE WIDTH:</i> 2-10"	<i>NO. OF OPENINGS:</i> 11
<i>BRACKET FORM:</i> Slightly acute triangle	<i>MAXIMUM WIDTH:</i> 1-06"
<i>TOUCH:</i> Cast "W N" initials ⁽²⁾	<i>LOCATION:</i> Back of handle
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> 10.75 oz.	<i>TO BRIM:</i> 13.5 oz.
<i>OWNER:</i> W.O.B. #333	

Weight: 9.0 oz..

(1) Top side of handle seems cast from same mould as that on porringer C-5-L (q.v.). Moulds for backs of handles and brackets are different.

(2) Note the four tiny bosses in diamond formation between the two letters.



4-3/16" PORRINGER WITH CROWN HANDLE

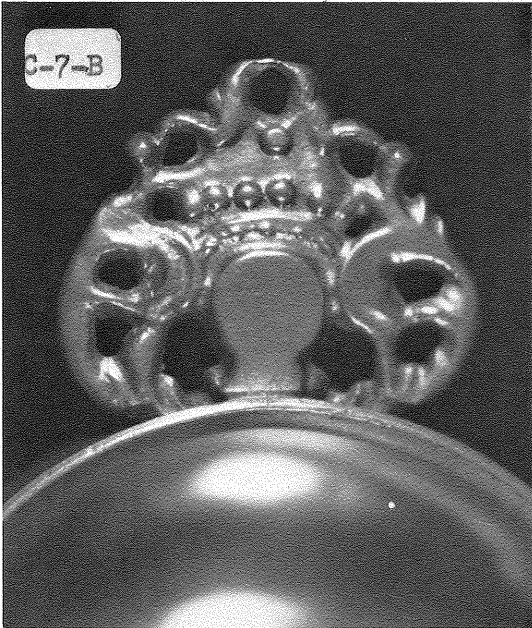


Fig. 11A. Handle top. 100% actual size.

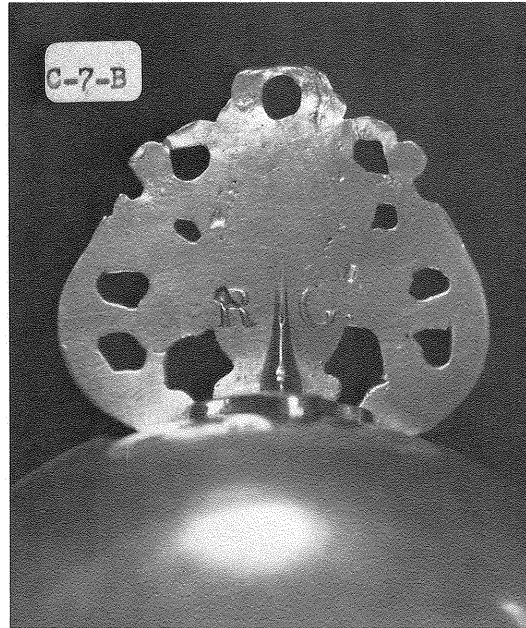


Fig. 11B. Handle back. 100% actual size.

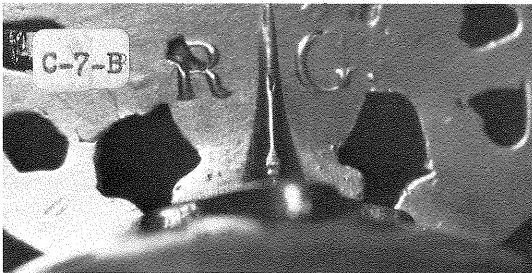


Fig. 11C. R.G. cast initials. About 156% of actual size.



Fig. 11D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> C-7-B	<i>BODY FORM:</i> Bellied
<i>BRIM DIAMETER:</i> 4-06"	<i>OVERALL LENGTH:</i> 5-28"
<i>BODY HEIGHT:</i> 1-17"	<i>COLLAR HEIGHT:</i> 0-06"
<i>LINEN MARK:</i> None visible	<i>BOSS IN BOTTOM:</i> Yes
<i>INSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>OUTSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-16"
<i>MAKER:</i>	"R G" (?)

<i>HANDLE FORM:</i> Crown	
<i>MAXIMUM HANDLE WIDTH:</i> 2-07"	<i>NO. OF OPENINGS:</i> 11
<i>BRACKET FORM:</i> Shouldered tongue with 11/16" rat tail	<i>MAXIMUM WIDTH:</i> 1-00"
<i>TOUCH:</i> Cast "R G" initials	<i>LOCATION:</i> Back of handle
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> 9.0 oz.	<i>TO BRIM:</i> 10.75 oz.
<i>OWNER:</i>	W.O.B. #326

Weight: 8.5 oz.



5-7/16" PORRINGER WITH CROWN HANDLE

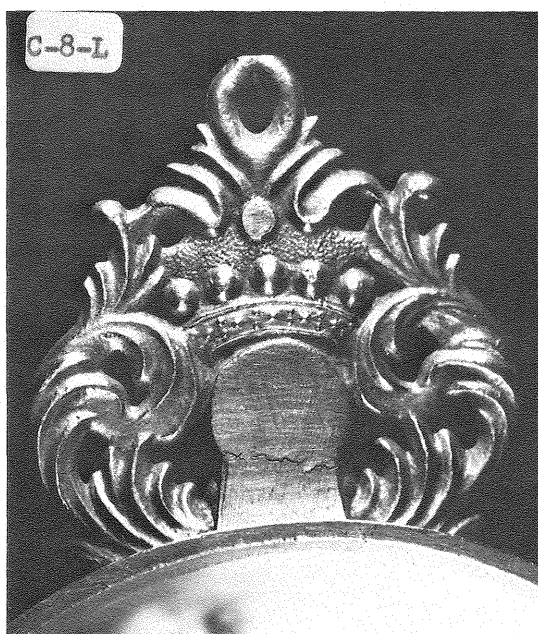


Fig. 12A. Handle top. 100% actual size.

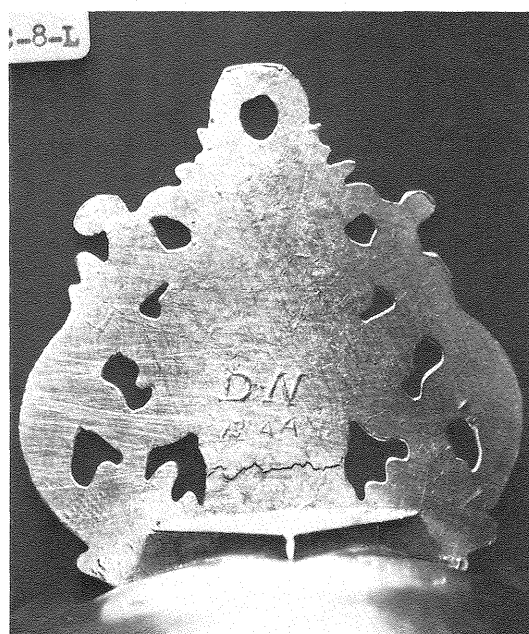


Fig. 12B. Handle back. 100% actual size.

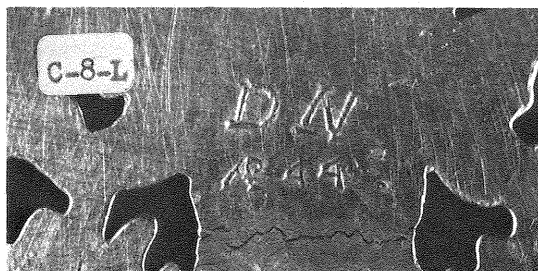


Fig. 12C. D.N./1844 cast symbols. About 156% of actual size.

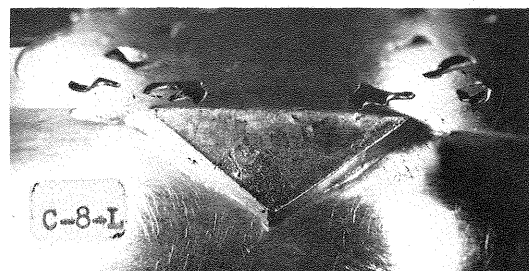


Fig. 12D. Supporting bracket. About 100% actual size.

I.D. NO.: C-8-L		BODY FORM: Bellied	
BRIM DIAMETER: 5-14"		OVERALL LENGTH: 7-26"	
BODY HEIGHT: 1-29"		COLLAR HEIGHT: 0-10"	
LINEN MARK: Yes		BOSS IN BOTTOM: Yes	
INSIDE GUTTER: Yes		WIDTH: 0-18"	
OUTSIDE GUTTER: Yes		WIDTH: 0-23"	
MAKER: Possibly David Northey, Salem, Mass. who worked c. 1732-1778 ????			

HANDLE FORM: Crown	
MAXIMUM HANDLE WIDTH: 2-20"	NO. OF OPENINGS: 11
BRACKET FORM: Obtuse Triangle	MAXIMUM WIDTH: 1-20"
TOUCH: Cast "D N" over "1844"	LOCATION: Back of handle
OTHER MARKS: None	LOCATION: --
CAPACITY-TO NECK: 16.5 oz.	TO BRIM: 22.0 oz.
OWNER: W.L. Lanphar #87	

Weight: 12.0 oz. (3/4 lb.)

NOTE: This handle is almost identical to those of Samuel and John Danforth of Norwich and the Boardmans, the differences being that this has a granular background as against a smooth background on the other three: and differently placed raised dots (tiny bosses) on the barrulet (circlet) just above the shield.

The 1844 date is long after David Northey's working period, but the first two numbers may not be "18". Percy Raymond, commenting on a W N porringer of his, refers only to "44," and indicates the first part might be "an imperfect X." Certainly, the "18" part is a bit confusing.



The Porringer Corner

EXPLANATIONS OF MEASUREMENTS AND OTHER ITEMS

BRIM DIAMETER: (See Diagram A below) Measure from outside edges. If 3a and 3b are the same, that figure used. Otherwise, measure 3c and 3d. Majority or average of all four measurements used.

OVERALL LENGTH: From tip of handle to outer edge of bowl rim. (See 2 in Diagram A.)

BODY HEIGHT: From brim top to bowl bottom (See 4 in Diagram C.)

COLLAR HEIGHT: See 5 in Diagram C (not applicable on basin porringers).

LINEN MARK: "Yes" or "No" used.

BOSS IN BOTTOM: "Yes" or "No" used.

INSIDE GUTTER: (See Diagram B.) Some porringers have a flat band (9) around central boss (8). Edges are usually defined by incised lines.

WIDTH OF GUTTER: Measured from edge to edge.

OUTSIDE GUTTER: Similar flat bands are often found on outside bottom of bowl. Edges are seldom defined by incised lines, so width may be hard to measure accurately.

MAXIMUM HANDLE WIDTH: Distance measured between outermost side edges of handle. (See 1 in Diagram A.)

MAXIMUM WIDTH OF BRACKET: Most brackets have their maximum width where they join the underside of the handle.

CAPACITY: Measured in U. S. fluid ounces.

PLEASE NOTE: All measurements are to the nearest 32nd of an inch. (Numbers to the left of the hyphen are inches. Those to the right of the hyphen are 32nds of an inch. Examples: 5-20" = 5-20/32" or 5-5/8"; 0-08" = 8/32" or 1/4".)

