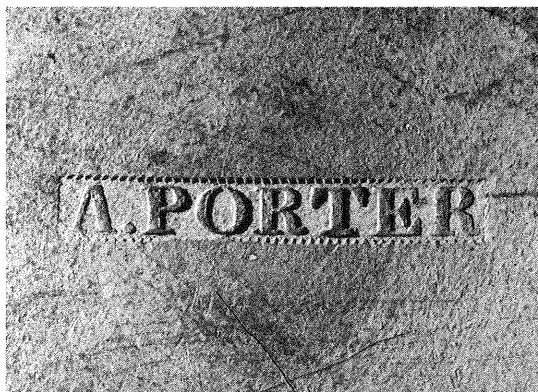
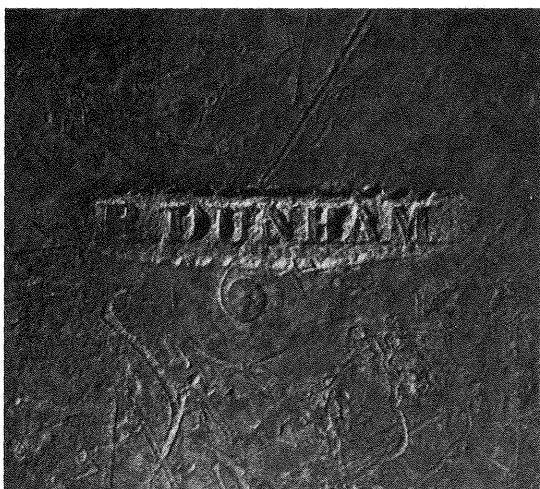


*The*  
**PEWTER COLLECTORS CLUB**  
*of AMERICA INC.*

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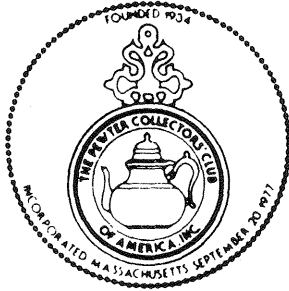
VOL. 10 NO. 6



Maine Pewter – The Makers and Marks: I



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## *The President's Letter*

The New England Group of the PCCA hosted our fall meeting the weekend of October 30 and 31st at Deerfield, Massachusetts. About 73 members and guests from over a dozen states and Nova Scotia had a fun time.

The Friday night meeting was most entertaining with a talk on the History of Deerfield, Memorial Hall and their Pewter Collection presented by Susan McGowan. She put much time and effort into her presentation and we were better prepared for the viewings the next day. A "Show and Tell" session followed under the able leadership of Garland Pass. As usual, this was an interesting and informative session. From the tureen to the tulip-shaped English mug with a plug, we all learned and we could touch and feel each piece.

On Saturday morning we were off to Deerfield to tour Library Foyer, Allan House, Frary House and the Silver & Metals Building. Our docents were very friendly and tried to please but it is difficult when no one is allowed to touch anything even when the origin of some of the pewter was labeled incorrectly and complete identification was impossible without handling the items.

The White Church was the pit stop for our box lunch. A short business meeting was held before we headed to Memorial Hall Museum for a tour. A special showcase of pewter had been set up by Sue McGowan and the curator staff. We wandered through the museum spending time where we desired. From the Robert Bonnyng Church Cup to the quilt made up of only 1/4 inch pieces, there was something for everyone.

Saturday night was the real "Meat and Potatoes" part of the meeting with an outstanding presentation by Ian Robinson on English pewter tankard forms. About fifty examples were on view for members. Ian's outline will be treasured until his article comes out in the bulletin. This will demonstrate our membership what a comprehensive study has been done.

Wayne Hilt followed Ian's talk with a comparison of American tankards to the English forms. About twenty American examples helped bring out important differences and similarities.

Our club gives thanks to Dick and Audrey Ricketts who chaired this meeting. They picked up the ball and gave us a grand slam. To our speakers, for imparting your knowledge in such an entertaining fashion, we appreciate all your efforts. To all those members who brought in their pewter, we could not have had a successful meeting without you. We thank you all.

There will be some changes coming up soon in leadership of different committees. After 6 years as editor of the Bulletin, Jack Kolaian is retiring from this job. Jack took over the editorship when the

position needed filling and did a great job. Our organization is stronger just because of him. To say we are thankful to Jack seems an understatement and inadequate but that is all words can say.

We have been very fortunate to have Ellen and Tom O'Flaherty take over his duties. Their experience with the newsletter and knowledge of pewter makes them a perfect choice to lead this important position. As our new editors, please give them every consideration and all help as needed. It will make their job easier and our bulletin better.

Lynn and David Bischoff will now take charge of our club's library. They are setting up a system so that the books will be available to members. This has been a neglected area which now will be properly tended to.

Gene Seevers will now head our retention committee. I can think of no one better able to take over the work started by Bob Asher.

All these new positions being filled demonstrates a strength in our club and its continuation. With our 60th Anniversary coming up in a couple of years, it is a good feeling to know we have willing and able members to carrying on.

Bette Wolf

## *Acknowledgements*

As *Bulletin* Number 105 is my last as editor, I would like to take this opportunity to thank the many members who have contributed to one or more of these 12 *Bulletins* issued during my six year term.

I would like to think that the material presented in these issues was wide in scope, sometimes controversial, but always interesting and informative.

Many thanks are due to the members of the Publications Committee and especially to Mr. Richard L. Bowen, Jr. for his considerable efforts both as an author and as a valued advisor to me on editorial matters.

Last but not least, I should like to thank Katherine for her patient and diligent assistance.

Jack H. Kolaian



## ***Editor's Note:***

*The following letters to the editor from Mr. Ronald F. Homer, Archivist, The Worshipful Company of Pewterers and Mr. Richard L. Bowen's response are concerned with the article John Townsend and Associates, Bulletin No. 104, pg. 98.*

Dear Mr. Kolaian:

I feel it would be misleading if Richard Bowen's article in the June 'PCCA Bulletin', 'John Townsend and Associates', remained on the record without comment since it is badly flawed. Although he corresponded with me on certain aspects of his inquiries, he never asked the key question, "Were John Townsend 'senior' and John Townsend 'junior' father and son?" Unfortunately the answer is "No!".

Maybe you can find room for the enclosed 'letter to the editor' in a forthcoming 'Bulletin'.

With best wishes,  
Yours sincerely,

Ron Homer

The Editor, PCCA Bulletin

Richard Bowen's painstaking investigation into the Townsend partnerships (*Bulletin*, 6/92, 98-102) is unfortunately seriously flawed. The John Townsend who was free in 1778 (Cott. 4796) was not the son of John Townsend who was free in 1748 (Cott. 4795). Indeed, reference to the records of apprentice bindings and freedoms in the archives of the Worshipful Company of Pewterers provides no evidence that they were related. The entries are as follows:

10 November 1740. Samuel Jefferys presents John Townsend son of John Townsend of Longent in the county of Berkshire, yeoman.

16 June 1748. John Townsend late apprentice to Samuel Jefferys [made free]

20 June 1771. Benjamin Townsend presents John Townsend his son.

15 October 1778. John Townsend late apprentice to Benjamin Townsend [made free].

To complete the picture Benjamin Townsend was the son of a James Townsend, citizen and farrier of London and was bound apprentice to William Hitchins in 1736.

Who then was the Townsend of the post 1801 partnerships? A plausible candidate is John's daughter, Mary. As the daughter of a liveryman she was automatically a pewterer in her own right, was entitled to use her late father's touch, and she

married Thomas Compton. However, as Richard Bowen recognizes, partnerships including the Townsend name ran on well into the 19th century. By then I feel there may not have been a Townsend and the Townsend & Compton name was merely a time honoured trading name. Incidentally, George Herbert Townsend (Cott. 4794) appears to have been the grandson of Benjamin, and Edward (Cott. 4793) seems to be unrelated.

I suspect that the partnerships did not follow on in a tidy order, but overlapped. There was nothing to prevent an individual being a partner in several simultaneous ventures. If this were so the dates of Townsend and Giffin are in no way limited by the dates of any other partnerships.

Ronald F. Homer  
Archivist,  
The Worshipful Company  
of Pewterers

## ***John Townsend and Associates: A Rejoinder***

*by Richard L. Bowen, Jr.*

We wish to thank Dr. Homer for providing the previously unpublished information that the John Townsend who was granted his freedom in 1778 was not the son of the John granted his freedom in 1748, but rather the son of Benjamin.

Dr. Homer asks: "Who was the Townsend of post 1801 partnerships?" He apparently did not bother to read my article completely or carefully enough. On p. 99 reference is made to a small volume by the "John Gray, pewterer" referenced by Cotterell and later titled *Recollections of Spitalfields, JOHN GRAY, A Journeyman Pewterer and an Honest Man, With brief memoirs of his employers, John Townsend and Thomas Compton by their Descendant Theodore Compton*. Since Spitalfields was one of the locations of Townsend & Compton at least as early as 1806 the title of the book makes it abundantly clear that the Townsend in Townsend & Compton was a John Townsend (not John Townsend, Jr. as I stated). Therefore, Dr. Homer's question should have been: "Who was the John Townsend in the post 1801 partnerships?" The answer, of course, has been provided by Dr. Homer: the son of Benjamin Townsend, and this went back to 1785. One cannot argue otherwise given the evidence. To suggest that the Townsend was Mary Compton, daughter of John Townsend (granted freedom in 1748) and wife of Thomas Compton is quite fanciful. The records of the earlier companies – Townsend & Giffin back through Scattergood – evidently came to Townsend &



Compton through Mary (Townsend) Compton.

Dr. Homer suggests that individual partners could be in several ventures simultaneously (specifically in reference to Townsend & Giffin). While this is pure conjecture, anything is possible, even though not necessarily probable. It can be conceived that a pewterer could enter into a mercantile arrangement with a non-pewterer. However, to have a pewterer in two partnerships making pewter in each venture (as Dr. Homer suggests) is highly improbable. Perhaps Dr. Homer knows of an example?

The main thrust of my article was that there were two John Townsends in different partnerships working *contemporaneously* for at least 17 years, and further that the dates for Townsend & Compton given by Cotterell (1801-1811) and by Swain (1780-1801) were both wrong and should be 1785 to 1806. Nothing Dr. Homer has said changes this. Actually, when I wrote the article I was not at all comfortable with having John Townsend's son enter into competition with him over a 17 year period; it did not seem logical. Dr. Homer has solved this problem as the John Townsend in Townsend & Compton was not his son. It is difficult to see how this makes the article "unfortunately seriously flawed."

## *Editor's Note:*

*The following letter and photograph has been received from Mr. Alex Neish*

Dear Mr. Kolaian:

The Pewter Society is holding a Scottish meeting next April and a large contingent of American visitors is expected. In this context you may be interested in the enclosed photo showing a small part of my collection which will be one of the featured events:

- on the table 3 armorial plates of 28" diameter
- a wide based befeater flagon
- on the shelves on the left a selection of Scottish communion cups
- on the centre top shelf a unique collection of English balusters from around 1550. The one on the extreme left from the Thames and dated by the Museum of London to 1450
- on the top shelf second from the right a Wigan flagon
- on the second top shelf 3 repousse plates, 3 loving cups, and small items like beakers, porringers, and chalices out of the Thames along with a Roman wine ewer dated to 258 AD
- on the 3rd top shelf sundry rare salts and seven tavern pots
- and on the fourth porringers and tankards.

Sincerely,

Alex R. Neish



# Maine Pewter – the Makers and their Marks: Part I

by Edwin A. Churchill

## Introduction

When the earliest English settlers came to America in the 1600's they brought along substantial quantities of pewter. In Maine the earliest mention was the 1648 inventory of York yeoman Henry Simpson, which included "one pewter basin". Numerous inventories included such references, ranging from "one Pewter dish" in the 1661/2 listing of Saco planter William Scadlock to the far more impressive holdings of Cape Porpus husbandman William Carkeet who died the same year leaving "7 pewter dishes, one basin, 5 porringers, 1 3 pint pott, one candlestick". Still, the above holdings are dwarfed by those of William Leighton, a Kittery mariner and merchant who died in 1666. His inventory included the following:

9 pewter dishes 40s, 2 Chamberpots and one pewter basone, 9s, five porringers at 6s,

One pewter quart, 1 pint & saultseller at 7s, 2 pewter cupps 3s, 1 suckeing bottle, 2 saucers & a pewter candlestick at 8s, 6d, two sause pannes, a bredder, iTyn fernill and two tynn pannsall at 5s

Two small pewter dishes 5s, one Tynnpan 12d

One pewter flaggon 12s, one 3 pint pott, one tankard

The wide-spread possession a century later is reflected in mid-Maine inventories. That of Readfield tanner Joseph Johnson, taken on January 10, 1775, included eighteen pewter plates, six spoons, two quart and two pint basins, two porringers, five pewter platters, and three pounds of old pewter. Peter Jones, a trader from Hallowell, whose estate was inventoried on July 6, 1796, died leaving behind a pewter teapot, a dozen plates, a porringer, and five pairs of pewter buckles. Jones had drowned on May 9, leaving behind a wife and family. His passing was probably minimally mourned as four years earlier it was reported that "Mrs. Jones is very unwell occasioned by her Husband's ill usage in keeping her in the seller Barefoot."<sup>2</sup> Perhaps the pewter and

the rest of the estate was of some compensation.

Unlike users there were few producers of pewter in early Maine. Savage colonial wars and economic adversities discouraged any major makers from settling Downeast. At this point, it appears that spoons were about the only items produced prior to Statehood in 1820. The earliest notice of such activities in the inclusion of "Spoons Moulds" in 1792 inventory of Winthrop yeoman Joseph Stevens.<sup>3</sup> Apparently, spoon-making was fairly widespread, for a number of molds with strong local heritages have been documented.<sup>4</sup>

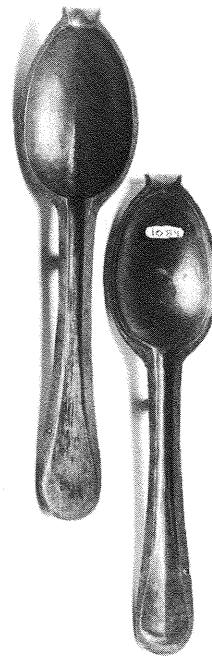


Fig. 1. Late eighteenth-century spoon mold.  
(Courtesy of the Pejepscot Historical Society)

When major pewter makers arrived in Maine in the second quarter of the nineteenth century, they came as recipients of a major revolution in the industry. A crisis had been building in the English pewter industry for some time. Pewter wares were losing out to increasingly popular ceramics on the low end and Sheffield plate on the upper. However, one major opportunity availed itself. With the growing practice of after-



noon tea, there was a need for appropriate wares. Silver was the best and Sheffield plate the next; however, both were beyond the resources of many who wished to participate.<sup>5</sup>

It was at this point that Britannia ware appeared on the scene. Its silvery sheen, hardness and lightness were promoted and it quickly found a market among the less-than-wealthy tea drinkers, and was soon used for other types of wares as well. Made with high proportions of tin, the addition of antimony and the exclusion of lead, its formula was supposedly given to Sheffield metalworker James Vickers in 1769 by an old man on his deathbed.<sup>6</sup>

Meanwhile, according to the standard interpretation, the manufacture of Britannia ware did not occur in the United States until about 1805 when Philip Lee of Beverly, Massachusetts and Thomas Danforth Boardman of Hartford, Connecticut began creating products from this metal (Boardman, in fact, claimed that he'd never heard of antimony before 1805). After that, Lee sold his business to Israel Trask, who established a large Britannia manufactory, training numerous new makers. Meanwhile, Boardman's formulas were distributed both with and without his consent and by the 1820's, Britannia was being manufactured all along the East coast, with the center of activity in New England.<sup>7</sup>

On closer inspection, this interpretation has serious problems. Various eighteenth century publications described the use of antimony as early as the 1730's and metallurgical analysis of both English and American wares confirm the production of objects with substantial antimony and little lead earlier than traditionally suggested.<sup>8</sup> In other words, Britannia was essentially the same as hard metal, block tin, fine pewter, and so forth. It has been suggested, with some justification, that there was a relationship with the use of sheet metal and new manufacturing techniques with the new material, however, cast Britannia wares were being made contemporaneously. The term itself was almost certainly an effort to merchandise this "new" product at a time of Francophobia in England.<sup>9</sup> The precise nature of Britannia is more than a little hazy; we do know it was essentially high quality pewter, enthusiastically advertised, and took a substantial part of the market in terms of tea and coffee services, and, later on, lighting devices.

Britannia caught on quickly in England and overseas and came early to Maine. On July 30, 1792 Portland merchant Samuel Bryant offered for sale "Block tin Tea Pots, Table Spoons, [and]

Tea Spoons" which he clearly differentiated from the "Pewter Plates, qt, & Pint Basons, Quart Pots, Pint and Half Pint Porringers" which were also listed in his advertisement. Four years later, fellow townsman watchmaker, Joseph Lovis, promoted "Britannia metal coffee Urns and Teapots; Tea Cannisters and Cadees; Tankards, and Canns; Cream & Mustard Pots; [and] Pepper Casters". From then on the sale of British and, soon after, American Britannia rose dramatically in Maine.<sup>10</sup> It was in this climate that the first Britannia makers came to Maine.

## The Early Makers

ALLEN PORTER<sup>11</sup>

Hartford, Connecticut and Westbrook, Maine  
(working ca. 1829-1842)

Allen Porter, the son of Samuel William and Edna Bingham Porter, was born in Bolton, Connecticut about 1799. Soon thereafter, he moved with his family to Colebrook, New Hampshire where he probably remained at least into the 1810's. Allen next showed up in Bristol, Connecticut, where on March 14, 1829 he had just married Theresa H. Thayer of Greenfield, Massachusetts. Four months later he was recorded as a "trader" of Hartford Connecticut, now resident of Westbrook [Maine].<sup>12</sup> For the next six years, Porter seemed to divide his time between Hartford, Connecticut and Westbrook. He is repeatedly described as "of Hartford" in both Maine and Connecticut deeds, yet in 1835 he joins his brother Freeman in a partnership based in Westbrook. By 1838, Allen is almost certainly back in Hartford being listed in the city directory of the year as a manufacturer at 31 Ferry Street with his home at 16 Church Street.

Although listed in Hartford directories until 1846, around 1842 Allen Porter traveled to Racine, Wisconsin in a move apparently made in response to business reverses and family illnesses. Once in Racine, he established a cabinetmaking shop and four years later sent for his wife and family. Porter was listed in the census as a manufacturer in 1850 and a cabinet manufacturer in 1865 as was son William who had joined him in the business in the 1850's. Allen Porter died suddenly on September 15, 1862 of "disease of the brain" although the cabinet making business was continued by son William.



Allen Porter is best known for his tea and coffee pots and lighting devices. He used one major mark and two less common. The most common is "A. PORTER" in a recessed, serrated edge rectangular reserve. A second mark has the "A. PORTER" and a "WARRANTED" in a similar reserve struck below. A third mark is quite different with a circular reserve inclosing "A. PORTER" around the top and a large "EX" in the lower right.<sup>13</sup>



Fig. 2. Coffee pot, Allen Porter, Height: 11.5", Collection of MSM.

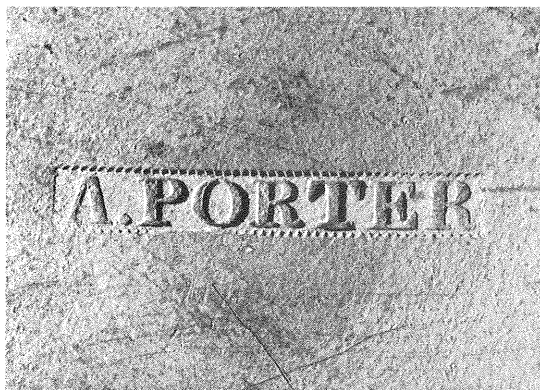


Fig. 3. Mark used on coffee pot above.



Fig. 4. Mark used on teapot in collection of Portland Museum of Art, Portland, Maine.

FREEMAN PORTER<sup>14</sup>  
Westbrook, Maine (ca. 1832-1860)

Freeman Porter, the brother of Allen was born in Colebrook, New Hampshire, ca. 1808, the son of Samuel William and Edna Bingham Porter. He next showed up as a young man in Westbrook, Maine around 1832 where, according to one source, he went to work as a bookkeeper for his brother. In March of 1835, he and Allen formed a partnership in the mercantile and manufacturing business. Having established himself in business, he married Mary Ann (Buckley) Partridge on July 7 of the same year.

By 1838, Allen had returned to Hartford, Connecticut, while Freeman continued on in Westbrook and in 1840 he and Mary had a son named Samuel B. Listed in deeds as a merchant in the 1840's, he was identified as a manufacturer of Britannia ware in the 1849 *New England Business Directory*. In 1850, Freeman joined with tinsmith Walter B. Goodrich in a two-year partnership manufacturing Britannia goods (See Goodrich and Porter). By 1853, Porter was again on his own. In 1860, he reported that he employed three men, used horse power and consumed four tons of block tin in the production of 20,000 Britannia tea and coffee pots valued at \$8,000. Edward Wade, a pewterer and probable employee of Freeman was boarding in the Porter home.

Freeman Porter probably closed down his operations around 1860, most likely due to bad health. In 1870, he was listed in the Federal Census at age 62 with no occupation indicated







Fig. 5. Mark used on teapot in collection of the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire.

and in 1880, he was identified as a "Retired Britannia Ware Mfr." Porter did make at least a modest effort at public service, holding the post of a Westbrook town selectman in 1868. However, extant records suggest that his life was rather quiet during his later years. On March 14, 1887, Freeman died, age seventy-eight, of "Old Age."

Freeman Porter had a highly distinct marking system. All his marks consist of a recessed ring reserve containing "F. PORTER/WESTBROOK." Then, usually in the middle of a rectangular reserve with rounded ends with "No." followed by a number (from "1" to "9"). Freeman made a

wider variety of wares than did his brother including tea and coffee pots, lighting devices, and pitchers with several styles of each. It appears that the numbers from "4" to "9" indicate specific tea and coffee pot forms. However, as far as can be told at this point, no specific pattern can be discerned regarding the numbers "1" and "2". The same number will show up on different styles of a specific form and either number on two items that are essentially identical. Maybe over time, some pattern will emerge. Then just to make things thoroughly confusing, every so often the mark does not include the central number reserve.





Fig. 6. Oil lamp, ca. 1835-1860, Freeman Porter, Height: 7", Collection of MSM.



Fig. 8. Mark 2 used on teapot above.



Fig. 9. Mark used on coffee pot in collection of MSM.



Fig. 7. Teapot, ca. 1835-1850, Freeman Porter, Height: 7.4", Collection of MSM.

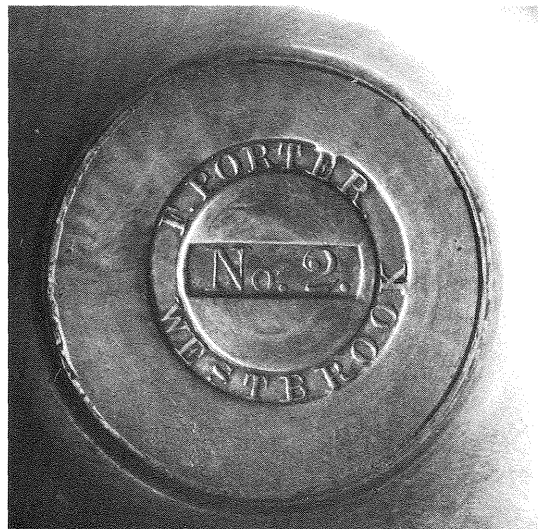


Fig. 10. Mark used on candlestick in collection of Portland Museum of Art.



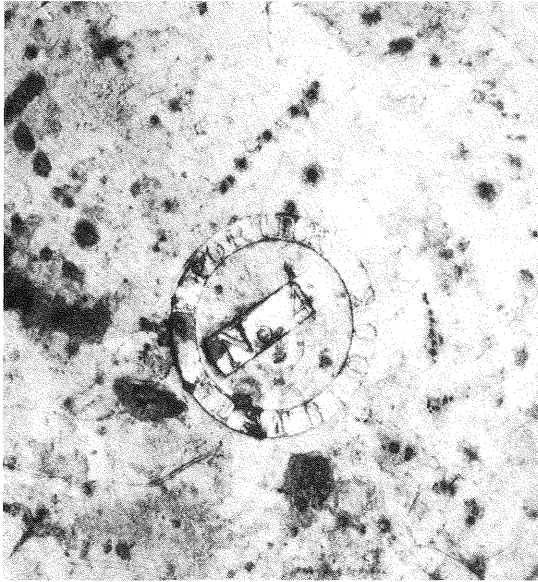


Fig. 11. Mark used on coffee pot in collection of Old Sturbridge Village, Sturbridge, Massachusetts.



Fig. 14. Mark used on teapot in a collection of MSM.



Fig. 12. Mark used on coffee pot sold at auction in 1982.

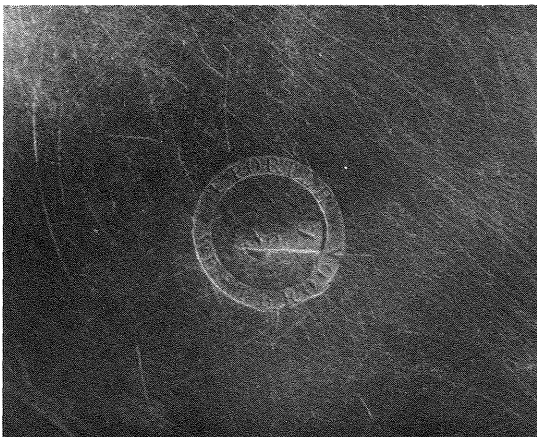


Fig. 13. Mark used on teapot in collection of David Bishoff.

A & F PORTER<sup>15</sup>  
Westbrook, Maine (ca. 1835-1838)

Almost nothing is known about the partnership of brothers Allen and Freeman Porter. Allen had arrived in Westbrook in 1829 and Freeman apparently came about 1832 at which point he went to work for Allen. On March 16, 1835, the two brothers joined together as "the firm of A. & F. PORTER, for transacting Mercantile and Manufacturing Business" at Allen's "Old stand on Steven Plains [in Westbrook], Me". It is not clear how long the partnership continued, however, by 1838, Allen Porter had returned to Hartford.

At this point no piece by this partnership has been identified, although I have had one individual indicate that he had once seen an item marked by A. & F. Porter. Perhaps in the future, that or another object by this partnership will surface.

GOODRICH & PORTER<sup>16</sup>  
Westbrook, Maine (1850-1852)

This partnership between Walter Goodrich and Freeman Porter was relatively brief and almost wholly unknown. Goodrich, born in Wetherfield, Connecticut, learned the tinsmithing business in Berlin before going to Lynn,



Massachusetts for eight months and then finally settled in Westbrook in January, 1824. He carried on his trade first with Oliver Buckley and then with James Thompson and in 1835 went with Thompson to Augusta, Maine. After two years Goodrich was back in Westbrook in a second partnership with Buckley that lasted until 1842 when he struck out on his own.

In 1850, Goodrich joined up with Freeman Porter in the manufacture of Britannia ware. Using horsepower and employing four men the firm produced 4,000 teapots and miscellaneous other wares that year. They also employed one man in the production of tin pans and other tin products. The partnership lasted until November 17, 1852 when it was dissolved and both men went their separate ways, practicing their own crafts.

At this time, no piece of Britannia ware has been located that can be tied to this partnership.

**ELIZUR [ELEAZER] FORBES [FORBES]<sup>17</sup>**  
Westbrook, Maine (ca. 1846-1862)

Elizur Bliss Forbes was born on July 5, 1813 in East Granville, Massachusetts, the son of Horatio F. and Altamira (Bancroft) Forbes. He then disappears from the records until November 21, 1838 when it was recorded in the Hartford Vital Records that Elizur B. Forbes of New York married Ann D. Burr of Hartford. In that he was twenty-five at that time it is probable that he had been working in New York and perhaps he took his apprenticeship under a New York pewterer. As of now, that remains unknown.

Forbes settled down in Hartford for several years although in 1846 he went to Westbrook, Maine where he served as foreman in Freeman Porter's factory. In the 1850 census he was identified as a Britannia worker and ten years later as a pewterer. During this period he was probably generally working for Porter in that he is not individually listed in the industrial census either year. Also, he was deeply involved with both Porter and Walter Goodrich and with the regions other famous Britannia manufacturer Rufus Dunham.

By 1862, Forbes may have struck out on his own being listed individually in a business directory as being in the Britannia business. He may also have been involved in a second activity, the partnership and Forbes and Ballard [see below] involved in the manufacture of rolled Britannia and silverplated wares, but that's not wholly clear.

According to one source during his later career "he was largely interested in the manufacture of lamp tubes, which he followed for many years." In 1870, he was listed as a contractor and then seems to drop largely from the records for the rest of his life, very likely due to bad health. Elizur Forbes died on December 29, 1884, at the age of seventy-one.

Elizur Forbes apparently marked only a small number of objects, with most of the few items known being either pitchers or teapots. Thus far only one mark is known. It has "A. FORBES" in a serrated edged recessed reserve.

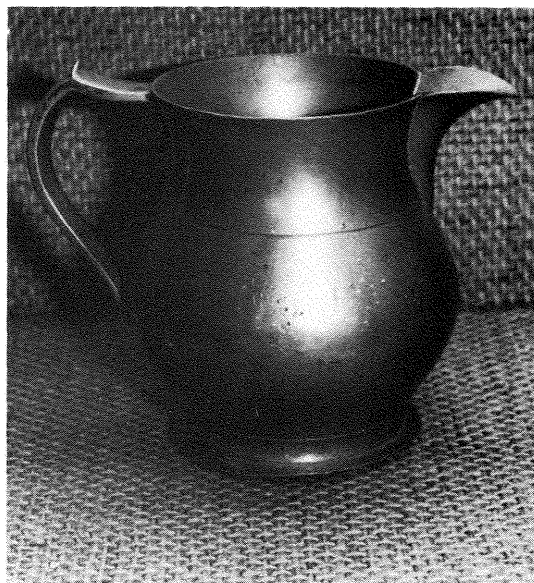


Fig. 15. Pitcher, ca. 1846-1860, Elizur Forbes, Height: 8 11/16", Private Collection.



Fig. 16. E.B. Forbes mark used on pitcher above.

**FORBES AND BALLARD<sup>19</sup>**  
Westbrook, Maine (1862)

Almost nothing is known about this firm. In an 1862 business directory it is listed as a "Manuf[acturer] of Rolled Brit. & Silver Plated Ware" in the Saccarappa region of Westbrook.

One of the first problems is the identity of the two partners. Ballard was probably George H. Ballard. He was born on October 30, 1829, the



son of David L. and Submit B(Tabor). By 1850, he was in Westbrook living with his parents, at which time he was listed as a Britannia worker. In 1860, he had a wife Sally, age 32. Also, Andrew Forbes, a pewterer, and wife Marian were sharing the house. In 1862, the firm of Forbes and Ballard was listed. He then appeared in the 1870 census as a manufacturer of Britannia Company (1867-1885) [see below]. He was still with the firm in 1882, working as a nickel-plater. He would die on November 29, 1893.

Andrew Forbes, at first seemed a likely candidate for Ballard's partner. However, he was only recorded in town for two years (1860-1862), and only 28 years of age in 1860, he like Ballard, only two years older, would have been hard put to come up with the capital to set up a factory, buy rolling machines and plating equipment. On the other hand Elizur Forbes (the relationships between the two men has not yet been researched), older and well-established in the Britannia business may well have been in the position to support the Sacarrapa plant. Perhaps more research will resolve these unanswered questions. As seems almost fitting for so fleeting and little known operation, no piece of ware from Forbes and Ballard has yet come to light. It may be a while before one does.

RUFUS DUNHAM<sup>20</sup>  
Westbrook, Maine (1837-1863);  
Portland, Maine (1864-1876)  
Part I. (The Westbrook Years)

Born in 1815 to a poor Saco ship-yard worker John Dunham, Rufus was farmed out as a servant at the age of nine. Three years later, having been severely beaten by his new master, Rufus ran away to Portland where he found work as a general utility boy at the United States Hotel. About 1830 or 31, he visited Allen Porter's new shop in Westbrook. Attracted by the pewter trade, he apprenticed himself to Porter for fifty dollars, two suits of clothes and board per year.

In 1834, after a dispute with Porter, Rufus left town and sailed to Boston. He soon got work with pewterer Roswell Gleason of Dorchester, Massachusetts. Shortly after, following a dispute with Gleason's foreman, Rufus decided to move on, this time finding a position with a pewterer in Poughkeepsie, New York, most likely James Weekes. With hard work and careful saving he had saved \$800 by 1837. He had also created his first moulds and tools.

Dunham then headed back to Westbrook,

stopping in Boston to buy tin, copper, antimony and bismuth. In Westbrook, he setup a furnace, melting kettles and a footlathe and with his brother John as a helper, started producing Britannia ware. During the early years of operation, Rufus went on the road peddling his products and other goods. It was not long before his reputation and business grew to the point that he gave up his cart. Already on September 29, 1838, the *Portland Transcript* stated that "Rufus Dunham of Westbrook presented elegant Britannia ware at the Portland Mechanics Fair" and according to the organization records he had earned a "silver medal for best specimen of block tin ware;" Rufus also married during these early years, taking Emaline Stevens as his wife on April 2, 1837.

The 1840's were years of growth for the firm. During that period he shifted from man to horse to steampower. In 1850 he used 25 tons of raw materials, employed 10 males and produced 1000 gross of spoons, 4000 tea pots, 1000 pitchers, 600 coffee pots and other articles for a total value of \$10,000. During that period, he also suffered tragedy as his first wife died in the early 1840's and on August 10, 1845 he married Emma B. Sargent.

The 1850's saw a continuation of operations until September 19, 1857 when Rufus Dunham started on a trip West leaving the business in the hands of Walter Goodrich, Freeman Porter's old partner. While it is not clear where exactly Dunham went he was back in Westbrook by 1860 and from all evidence the company did quite well in spite of his absence. In 1860, the factory used 20 tons of pig tin, employed twelve men and two women and produced 12,000 dozen pots and 2000 casters valued at \$10,500. Soon thereafter Rufus incorporated the new trade of silverplating, describing himself as a manufacturer of rolled and plated Britannia ware.

Then disaster struck. On November 7, 1861, Walter Goodrich reported that Rufus Dunham's Britannia store burnt at a loss of \$6000, although he had \$4000 in insurance. Dunham was to rebuild and start again but his second operation would be located in Portland and the focus of operations would be quite different.

While in Westbrook Dunham used one of two marks. The first, and earliest, has "R. DUNHAM" in a recessed rectangular reserve with serrated edge. The second, and most common, is simply an incised "R. Dunham". It is clear that quite a number of stamps were used because the second mark varies significantly in size, boldness, letter styles, etc. Although it has not been care-



fully analyzed, it does appear that the largest and strongest struck examples of the second mark show up on earlier pieces.



Fig. 17. Coffee pot, ca. 1837-1860, Rufus Dunham, Height: 11.8", Collections of MSM.



Fig. 18. Handled beaker, ca. 1837-1870, Rufus Dunham, Height: 3.1", Collection of MSM.



Fig. 19. R. Dunham mark used on coffee pot above.

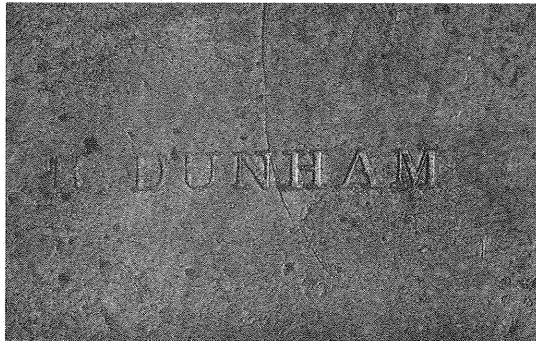


Fig. 20. R. Dunham mark used on teapot in collection of MSM.

SAMUEL STILLMAN HERSEY<sup>21</sup>  
Belfast, Maine (1850-1855)

Samuel S. Hersey, son of Levi and Martha Hersey, was born in New Gloucester, Maine on May 10, 1808. By 1833, he was in Westbrook, where he was listed as a trader. By November 10, 1836, Samuel was in Belfast where he advertised "COOK STOVES, SIX Plate Stoves of all sizes; box Stoves; Fire Frames; Funnels, etc. ALSO – A large lot of Tin Ware". He was also buying wool skins.<sup>22</sup> He was clearly well established in his business for two weeks later he married Relief Dyer of Thorndike, Maine.

In 1843, Hersey joined in partnership with Cornelius L. Wilder in the production of tinware. On October 24, 1846, Hersey and Welder's tin-plate shop was destroyed by fire, but they re-established their business and continued until May 1, 1848 when they disbanded. Wilder died on March 15, 1849 which may explain the cessation of the partnership.

Hersey continued tinsmithing activities into early 1850 when he established his Britannia making operation. In October, 1850, the Waldo Agricultural Fair listed its awards and indicated

that "the Britannia Ware, by S.S. Hersey were manufactured in this time, and were of good quality".<sup>23</sup>

A year and a half later the Belfast *Republican Journal* provided two rare and extremely vivid portrayals of Hersey's operations. The first was published on February 20, 1852.

*Britannia-Ware Manufactory.* – Stepping into the shop of Mr. S. S. Hersey, at the head of Main Street, we observed one of the new and important industries which are springing up around us. Mr. H. moved by the progressive spirit of the times has ignored his former business, left the field open to others, and gone quite largely into the manufacturing of Britannia Ware. His propelling power is a beautiful little steam engine which stands in the corner, compact and convenient as a cook-stove, and works away with the earnestness and regularity of a thinking thing, turning out tea-pots great and small, and delightful to the eye of the lover of domesticity and "imperial bohea." We believe the patterns are fabricated by Mr. Abbot one of our most skillful mechanics, and so tasteful are they that before the foundry was burnt, orders from abroad for them were coming in with a great rush. Much success attend Mr. Hersey in his new enterprise.

The second item, printed on March 12, 1852 reported the following:

CORRECTION. – The Camden Advertiser, in noticing what we said of the block-tim manufactory of Mr. Hersey, has the following: –

"Mr. A. V. Parker, one of the best mechanics in Camden, if not in the state, designed and manufactured the original patterns for Mr. Hersey; and Mr. P.E. Bryant, also of Camden, deserved credit for the excellent castings he made from these patterns.

Mr. Abbot, of Belfast, is, we learn, an excellent machinist, and finished up these castings in most admirable shape, but we cannot believe that either he or Mr. Hersey desired to appropriate to themselves the credit of doing more than they actually performed. Mr. Parker is now getting up a new and beautiful pattern of a pitcher, for this same establishment; and when it is done we trust our friends of the Journal will quaff a sparkling bumper from one of them to the health of our ingenious townsman, and give him the credit he deserves."

Of course we are delighted to make the correction. As to quaffing that bumper, we don't

know hardly what to say, under the present aspect of our affairs. Didn't our neighbor forget himself, and imagine he was still a resident of Massachusetts. [Maine had just passed a prohibition law, soon thereafter to be known as "The Maine Law."]

Hersey continued making Britannia ware at least until 1855. However, by 1860, he was back producing tinware, that year employing three men in the production of nearly 10,000 pieces worth \$1540. It is not clear as to how long Hersey continued his activities into the 1860's. On April 15, 1870, Samuel S. Hersey died at the age of 62. When he died he was remembered by his activities in the tin and hardware business. His excursion into Britannia ware had been forgotten.

Although brief, Hersey's career was singular among Maine pewterers, if for no other reason than the fact that he was the only individual not to carry on his trade in Westbrook and Portland. More important, the pitcher designed by Americus Vespuccius Parker for Hersey, was probably like the one show below. Designed and manufactured in Maine, it is a rare example of a local creation, one of those few objects that were not derivatives from urban patterns. With no analogs on pitcher design, this is truly a Maine original.

A number of years ago, an apple peeler, patented by S.S. Hersey was discovered. It was first thought to be the product of our Belfast pewterer. Further research revealed that this Samuel S. Hersey was a completely different individual. He was thirteen years younger and living in Westbrook in 1850 long after the older Britannia manufacturer had settled in Belfast. The second Hersey then went to Hallowell for a bit and then to Farmington, Maine where he worked as a tinsmith, mechanic and merchant. In 1875 he moved to Auburn. The two men were probably related although the Farmington Hersey most likely was not the son of his Belfast counterpart who also had a son, S. S. Hersey with him in Belfast. Someday we may even figure this all out.<sup>24</sup>

Two Hersey marks have appeared thus far. The usual has "S. S. Hersey" in a recessed reserve with a scalloped edge. The second "S. S. HERSEY" made of letters individually struck was found on a single teapot.<sup>25</sup> The crudeness of the mark and the atypicality of the pot has led to the suggestion that it may be a fake.





Fig. 21. Pitcher, Samuel S. Hersey, Height: 7", Collection of MSM.



Fig. 22. S.S. Hersey mark used on pitcher above.



Fig. 23. Mark used on teapot (possibility that mark is a fake).

#### CONCLUSION – PART I

The passage of the Porters, Forbes, and Hersey as well as the shifts in place and focus of Rufus Dunham's activities signalled an end to Maine's first period of Britannia making. The next era was to see increasing mechanization and

industrialization, expanding product lines, more emphasis on inexpensive wares and an effort to more thoroughly reach a mass market. It was also a period in which Britannia was increasingly in competition with silverplated ware. The makers and marks of this second era will be the focus of the next essay.

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2. Lincoln County Registry of Probate, Vol. VI, pp. 170-173 and Vol. VII, pp. 60-62; Laurel T. Ulrich, *A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812* (New York: Alfred A. Knopf, 1990), p. 130.
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  10. [Portland] *Eastern Herald*, October 8, 1792; *Portland Herald & Gazette of Maine*, May 17, 1797.
  11. Edwin A Churchill, *Hail Britannia: Main Pewter and Silverplate* (Augusta, Maine: Maine State Museum, 1992), p. 5.
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  13. The "A. PORTER/EX" mark was first reported by Web Goodwin in "A New Allen Porter Mark," The Pewter Collectors Club of America, *Bulletin*, Vol. VII, No. 6. (September, 1977), p. 238.
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  22. [Belfast] *Republican Journal*, November 10, 1836.
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  24. H.H. Sandidge, Jr., "A Note on S.S. Hersey," The Pewter Collectors Club of America, *Bulletin*, Vol. IX, Nos. 3 & 4 (March - September, 1986), p. 49; Francis G. Butler, *A History of Farmington* (Farmington, Me.: Knowlton, McLeary, and Co., 1885), p. 306; Federal Census 1850 (Westbrook), 658/745; Federal Census 1860 (Farmington 500/536; Patent to S.S. Hersey for Apple Parer from United States Patent Office, No. 43,990, Aug. 30, 1864.
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## *Marked Nineteenth Century American Pewter Fluid Lamps Part 2*

by Melvyn D. Wolf, M.D.

It was in March of 1984, Vol. 8, page 303, that I first wrote the article *Marked Nineteenth Century American Pewter Fluid Lamps*. Over the subsequent years I have had an opportunity to see an occasional lamp here and there which probably should have been included in, at least, a small addenda, however for one reason or another this has not been accomplished.

Recently, however, I have had the opportunity to view one of the finest lighting collections that I have had the privilege to see in many years. Included in the collection were a fair number of

lamps that were not available in the first article. As a result of the ability to record and photograph these additional lamps, I felt that a supplemental article would be appropriate.

In an attempt to keep the numbering less confusing I am beginning the photographs with the last number from the first article, therefore the first photograph will be Figure Number 180. This will allow for comparison between the new photographs and those in the previous article without having duplication of the numbering system.

Measurements again are relatively accurate,



however burner heights may change from lamp to lamp making an exact measuring system somewhat unsuccessful.

(1) *Boardman and Company,  
Hartford, Connecticut*

Figure 180 is another barrel shaped lamp by Boardman and Company. This lamp measures 5 <sup>3</sup>/<sub>4</sub>" tall. It has a saucer base and the typical barrel font. There is no evidence that there had ever been a ring handle supporting this lamp. It is interesting to note that the shaft itself relates back to the Boardman chambersticks which have been photographed in previous articles, and is actually different than the shaft shown in Figures 1 & 2 of the original article.



Fig. 180. 5 <sup>3</sup>/<sub>4</sub>" h. Boardman and Company.

(1A) *Brook Farm West Roxbury, Massachusetts,  
1844-1847*

The pewter lamps manufactured by this group were actually made by E. Capen who worked for the organization from 1844 to 1847. It is important to note the fact that the lamps made by Capen when he became part of the firm Capen and Molineux in New York, are essentially the same.

Figure 181 is that of a marked Brook Farm lamp, 5" tall with an acorn font, a scroll handle and a saucer base. The font and the shaft are the same as that seen in Figure 15.

Figure 182 is a 7 <sup>3</sup>/<sub>4</sub>" tall Brook Farm lamp. Again note that the font and shaft are the same as that in Figure 15, with the exception of the fact that



Fig. 181. 5" h. Brook Farm.



Fig. 182. 7 <sup>3</sup>/<sub>4</sub>" h. Brook Farm.

2 of the shafts have been put together end to end to produce the shaft seen. It also has the same base as seen in Figure 15.

It is obviously apparent therefore that when Capen moved from Massachusetts to New York he took molds and or designs with him so as to allow for the reproduction of these lamps.

(2) *Capen and Molineux, New York City,  
1848-1854*

Three additional lamps have been found since the original article.



Figure 183 is a 4 1/2" high Capen and Molineux lamp marked #4. The lamp is no different than that shown in Figure 8 in the original article. I included this lamp because of the interesting patent tag that accompanied this lamp. It apparently was one applied by the patent office on the receipt of this lamp, August 31, 1858. The patentable portion is the altered burner.



Fig. 183. 4 1/2" h. Capen & Molineux #4.

Figure 184 is a 4 1/2" high acorn font swing lamp marked Capen and Molineux. It has a saucer base and ring handle and is marked #2.



Fig. 184. 4 1/2" h. Capen & Molineux #2.

Figure 185 is a 5 1/2" high Capen and Molineux cigar lamp. It also has the mark #1 on it which is confusing since other lamps marked Capen and Molineux also have the #1 mark.



Fig. 185. 5 1/2" h. Capen & Molineux #1.

This lamp, when compared with Figure 23, is similar as far as the overall design is concerned. This lamp however does not have a shaft supporting the font. The font in this new lamp is attached to the wick holders.

(4) *Dietz Brother's and Company, New York*

I have no working dates for these people, but believe they may very well be the Dietz's that have continued on over the many years and have made lanterns, particularly those used in the railroading industry and in the highway industry into the 20th century. The interesting thing is this lamp stands 5 1/2" tall and when compared with Figure 23, it is obvious that the lamp is the same. It seems reasonable to assume therefore that Capen and Molineux probably made lamps which were sold to Dietz Brother's and Company for marketing under this own label.

(5) *Rufus Dunham, Westbrook, Maine  
1837-1860*

Figure 187 is a 4" high Rufus Dunham swing lamp with saucer base and truncated font. Figure 38 demonstrates the same font.

(6) *Endicott and Sumner, New York City  
1846 - 1851*

Figure 188 is a 6 1/2" high Endicott and Sumner lamp with saucer base, double spool handle and truncated font.

The entire lamp is identical in size and form to Figure 11, a Capen and Molineux lamp. I would again suspect that a significant number of Endicott



and Summer lamps were manufactured by other makers, in this case Capen and Molineux.

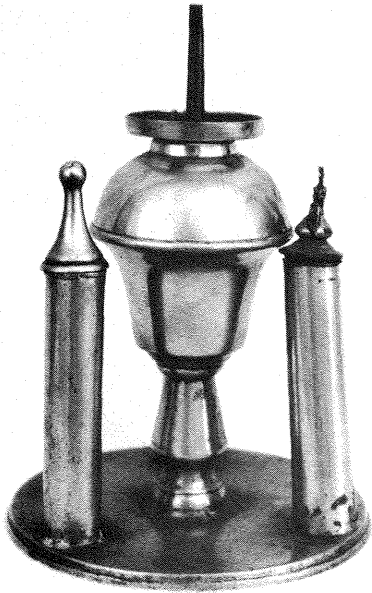


Fig. 186. 5 1/2" h. Dietz Brother & Company, New York.



Fig. 188. 6 1/2" h., Endicott and Sumner.

(8) *Roswell Gleason, Dorchester, Massachusetts*  
1822 - 1871

Figure 189 is a single bulls-eye lamp by Roswell Gleason. There is no difference between this lamp and Figure 58 in the original article except that this has the large Roswell Gleason straight line touch on the bottom. Marked Roswell Gleason lamps are exceptionally rare, but this does help identify the fact that the unmarked forms are identical to the marked ones.

Figure 190 is a 4 1/4" Roswell Gleason lamp with saucer base, ring handle and truncated font. It has the same font as demonstrated in Figure 55. This one is also marked Southworth Patent, July 1842.

(10) *Homan and Company, Cincinnati, Ohio*  
1847 - 1854

Figure 191 is a 9 1/2" tall marked Homan and Company whale oil lamp.

It is significant in that it demonstrates the typical baluster shafts seen on candlesticks made by Homan and Company. The saucer base and font are the same as those pictured in Figure 76.

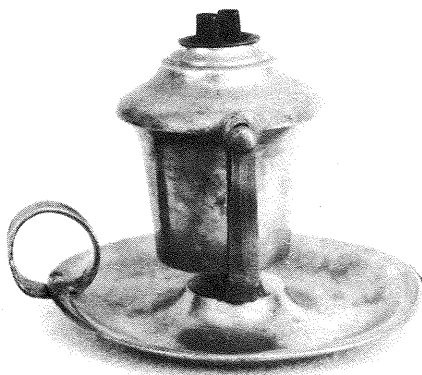


Fig. 187. 4" h., R. Dunham.



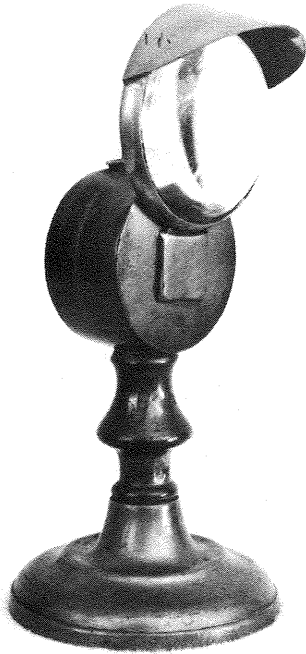


Fig. 189. 8" h., Roswell Gleason.

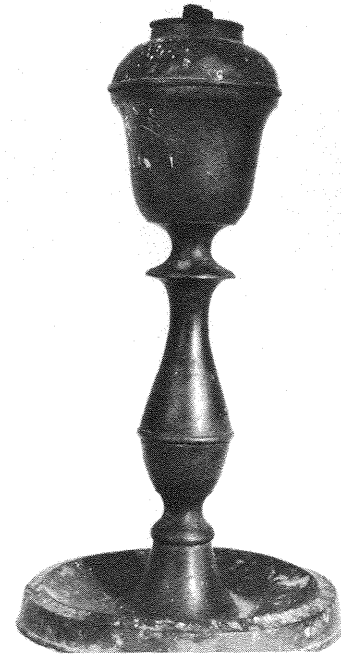


Fig. 191. 9 1/2" h., Homan & Company, Cincinnati.

(12) *Martin Hyde, New York City*  
1857 - 1858

Figure 192 is an 8 1/2" tall lamp marked Martin Hyde #12. The lamp is very similar to that shown in Figure 84, but careful review demonstrates a difference in the shaft itself. The shaft being longer, producing a lamp that is 1" taller than that shown in the original article.

(15) *Charles Ostrander and George Norris,*  
*New York City, 1848-1854*

Figure 193 is a 5 3/4" tall Ostrander and Norris camphene lamp. This one having a ring handle, saucer base and truncated font., The font is the same as that demonstrated in Figure 89. Note the incised rings about the font. The saucer base itself is a bit different than any of the ones shown in the original article.

Figure 194 is a 6" tall George Norris lamp. The base is the same as that shown in Figure 91. The font itself however is the same as that shown in Figure 90. Again note the incised rings about the font. Font engraving and decorating appears mostly on New York lamps, (eg: Capen & Molineux, Hopper and Ostrander & Norris).



Fig. 190. 4 1/4" h., R. Gleason, Southworth Pat., July 1842.





Fig. 192. 8 1/2" h., M. Hyde #12.

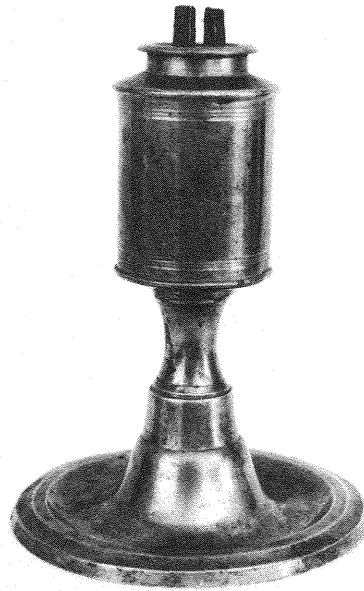


Fig. 194. 6" h., G. Norris, New York.



Fig. 193. 5 3/4" h., Ostrander & Norris.



Fig. 195. 8 1/4" h., George Carr's, Patent Made by W. H. Parmenter.



(15A) *W. H. Parmenter*

There is no record in *Pewter in America* by L. Laughlin concerning the location of this maker. The lamp shown in Figure 195 is 8 1/4" tall. It is marked George Carr's Patent by W. H. Parmenter. It is a saucer base, baluster shaft, cylindrical font lamp with a scroll handle. The baluster shaft itself is very bold and does not appear to be the same baluster shaft used by any of the known makers.

(19) *J. H. Putnam, Bailey And Putnam,  
Malden, Mass. 1830 - 1855*

Figure 196 is 7 1/4" tall marked Bailey and Putnam lamp. It has a lozenge shaped font similar to that shown in Figure 116. The saucer base and open ring handle are also the same as seen in that same figure. The shaft itself is the shaft shown in Figure 110.



Fig. 196. 7 1/4" h., Bailey & Putnam.

(22) *Sellew and Company, Cincinnati, Ohio  
1832 - 1865*

Figure 197 is a 7 1/4" tall Sellew and Company lamp. It has a saucer base, scroll handle and the typical acorn font utilizing the concave upper dome.

The base and font are well shown in Figure 119. The scroll handle is shown in Figure 123. The shaft itself has been shown in other articles on the chambersticks marked by Sellew and Company. This appears to be the first time that this shaft has



Fig. 197. 7 1/4" h. M., Sellew & Company, Cincinnati.

(24) *Eben Smith, Beverly, Massachusetts  
1813 - 1856*

Figure 198 is a 5 1/4" tall Eben Smith lamp marked #16. It has a truncated font, saucer base and ring handle. This lamp has the same font as shown in Figure 128.



Fig. 198. 5 1/4" h., E. Smith, #16.



(25) *Smith and Company, Morey and Ober, Morey and Smith, Boston, Mass. 1842 - 1855*

Figure 199 is a 6 1/4" tall lamp marked by Smith and Company. It has an acorn font and shaft seen in Figure 131 and a base seen in Figure 130.



Fig. 199. 6 1/4" h., Smith and Company.

(32) *J. B. Woodbury, Location Unknown, Probably Eastern Massachusetts, Rhode Island Late 1820's and early 1830's, Philadelphia possibly on to 1835*

Figure 200 is a 5 1/4" tall marked J.B. Woodbury lamp. It has the exact font and base as is shown in Figure 170. It also has a portion of the dumb-bell shaft shown also in Figure 170. It also has a portion of the dumb-bell shaft shown also in Figure 170. This lamp, for all intents and purposes, is identical with that shown in Figure 72. This however is fitted with a whale oil burner as opposed to a camphene burner. This again supports my contention that the J.B. Woodbury Corporation was a firm that sold Roswell Gleason manufactured pewter.

(33) *Yale and Curtis, New York City 1858 - 1867*

Figure 201 is an 8" tall, double cardan lamp marked Yale and Curtis. It is very similar to Figure 172, however this lamp has a ring handle.

Figure 202 is a 7" high Yale and Curtis single cardan lamp. In this case however the shaft and

base is the same as seen in Figure 174. The font is the same as Figure 173.



Fig. 200. 5 1/4" h., J. B. Woodbury.

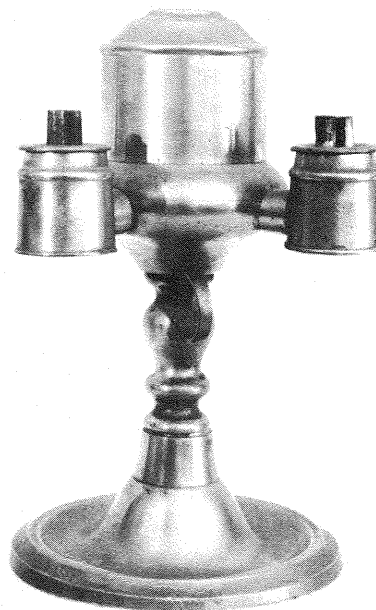


Fig. 201. 8" h., Yale and Curtis, New York.





This concludes the additional marked lamps that were obtained from this outstanding collection that I had the privilege of observing.

Also included in the collection were a number of interesting lamps that, while not specifically marked by the maker, are still worthy of inclusion in this article. I will group these all as miscellaneous American lamps.



Fig. 202. 7" h., Yale and Curtis, New York.

handle is placed to the back so that the Houghton and Wallace plaque could be more readily seen.

Figure 208 is a saucer base cylindrical font lamp standing 5 1/4" tall, marked Archer's Patent, Philadelphia, June 18, 1842. The lamp itself is very similar to those made by a great number of the known American makers and would not make identification at this point positive.



Fig. 203. 5" h., Meriden Britannia Co.

(33) *Miscellaneous American Lamps, Circa 1840*

Figure 203 is a 5" tall cigar lamp. While not marked it was most likely made by Meriden Britannia Company. An earlier article showing Abe Brook's cigar lamp was different in that a globe was present.

Figures 204 & 205 are 2 views of the same lamp. It is marked I.Neal's Patent, 1842. It is 6 1/2" tall. The assembled lamp is shown in Figure 204. The font itself is very similar to those seen on the very small T.B.M. and Company lamps. The disassembled parts are shown in Figure 205. The piston type of cylinder was used to force the whale oil fluid up into the font for easier usage.

Figure 206 is 8 1/2" tall. It is marked S. Rust's Patent New York. The lamp itself however is extremely similar, if not the same, as lamp #195, marked George Carr's Patent made by W. H. Parmenter. It appears that both lamps were made by the same maker. Further complicating this is Figure 207 which is 8 1/4" tall. It is marked Houghton and Wallace Patent, Nov. 15, 1843 and it can be seen to be exactly the same as Figure 206 and Figure 195. There is no difference. The scroll



Fig. 204. 6 1/2" h., I. Neal's Patent 1842.



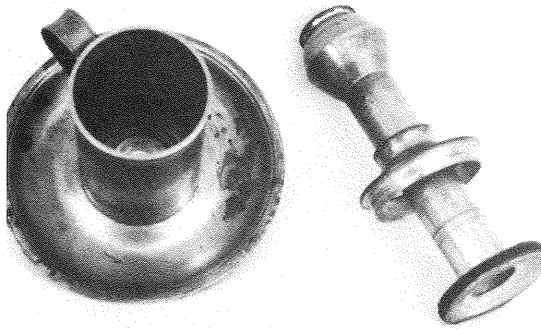


Fig. 205. 6 1/2" h., I. Neal's Patent 1842.

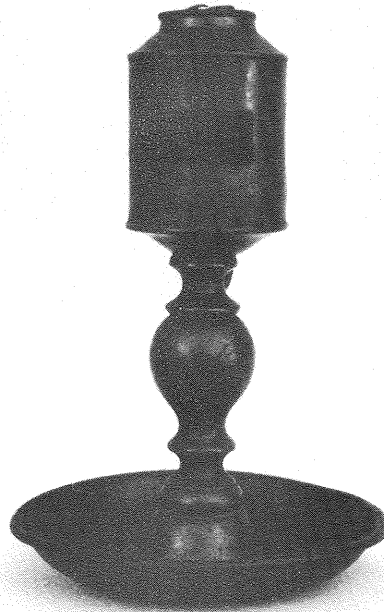


Fig. 207. 8 1/4" h., Houghton & Wallace Patent, Nov. 15, 1843.



Fig. 206. 8 1/4" h., S. Rust's Patent, New York.

Figure 209 is a 5 1/2" tall lamp marked S. Rust's Patent, New York. Comparison of this lamp with Figure 98 & 101 marked lamps by Allen Porter and Freeman Porter demonstrates that all three lamps are the same. The similarities are so strong the lamps were undoubtedly made by the Porter consortium.

The last Figure 210 is interesting. While not pewter it appears to be light brass which has been tarnished. The mark on the bottom however is the typical Massachusetts Coat of Arms, that has been seen on Roswell Gleason Pewter. This lamp is also

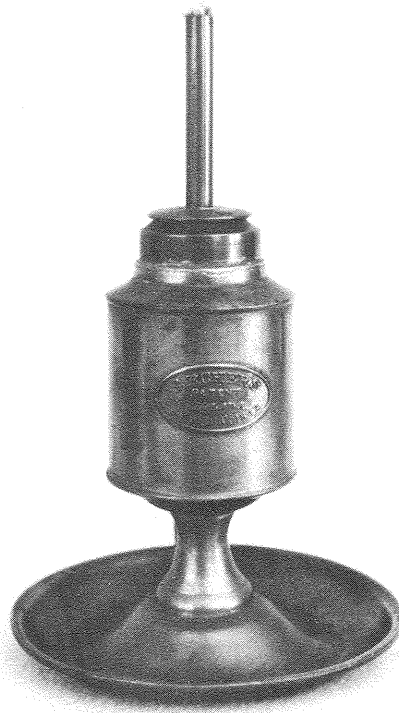


Fig. 208. 5 1/4" h., Archer's Patent, Philada., June 18, 1842.



marked Walker's Safety Lamp, Patent July 50, May 53. (There are obviously not 50 days in July, however that is the mark which appears on the bottom of the piece of pewter.)

In summary then, an additional hodgepodge of marked American lamps have been included for the membership's interest. As time progresses a greater and greater number of lamps will be available for identification. Eventually there will be very few lamps that can't be identified through careful scrutiny of parts.

I hope this additional article is of interest to members of the club. As usual comments are always appreciated.

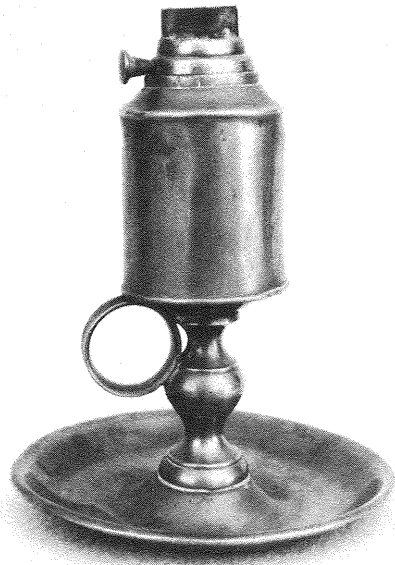


Fig. 209. 5 1/2" h., S. Rust's Patent, New York.

## ***PCCA Historical Society Grant***

*by Garland Pass*

Following is the article on *The Restoration of Thomas Danforth II's Gravestone*, written by William Hosley of the Wadsworth Atheneum, along with "before and after" photos of the gravestone.

The total amount of the grant voted by the PCCA Board of Governors to the Middlesex Historical Society for the restoration was \$3,600, the full cost of the restoration.

The full inscription on the restored gravestone is:

In Memory of  
Mr.  
Thomas Danforth  
who died Aug. 8th, 1782  
in the 52d Year of his age.

All changed the body seems to say  
This life a shadow fleets away.  
Ye children hear the solemn voice  
Let heaven and virtue be your choice.

Garland Pass



Fig. 210. 11 1/2" h., Massachusetts Coat of Arms,  
Walker's Safety Lamp, Patent July 50, May 53.



# *The Restoration of Thomas Danforth's Gravestone*

by William Hosley

Last year a Hartford monument making firm, Beij, Williams & Zito, under the direction of John Zito, completed a comprehensive restoration of a brownstone tablet that marks the grave of Thomas Danforth (1731-1782), known to American pewter collectors everywhere as the patriarch of the Danforth and Boardman dynasty of pewterers in central Connecticut and the Connecticut River Valley. In spite of Danforth's prominence in the pre-Revolutionary economy of his hometown, Middletown, Connecticut, his historical importance is not adequately appreciated outside of pewter collecting circles. The stone marking his grave was badly deteriorated and it looked as though it might be lost entirely.

During the early 1980's while I was conducting research for the exhibit we organized at the Wadsworth Atheneum, *The Great River: Art & Society of the Connecticut Valley*, I managed to visit dozens of historic burying grounds. The Mortimer Cemetery in Middletown was one of them. We had already planned to borrow the famous Danforth teapot (one of only a couple known survivors) from the New Haven Colony Historical Society and illustrate Danforth's son's house in Rocky Hill, when the sad condition of the Danforth gravestone was discovered.

In 1986, I became involved in a major restoration effort at Hartford's Ancient Burying Ground. Armed with technical assistance from Columbia University's Center for Preservation Research and state-of-the-art restoration compounds and equipment, we treated several dozen severely deteriorated brownstone markers. This was a pilot project that nonetheless convinced me of the feasibility of undertaking a similar restoration of the Danforth stone. Working with Dionne Longley and Katherine Bennett, director and president respectively, of the Middlesex County Historical Society, we put together a plan that involved transporting the Danforth stone to John Zito's restoration studio and carrying out a program of treatment that would insure the stone's long-term future while restoring much of the missing decoration and inscriptions. Fortunately, many of the epitaphs and inscriptions on the most historic markers in Mortimer Cemetery were transcribed years ago when they were more legible. That the close relationship between the stone and other examples by the same stonecutter (probably one of several craftsmen employed in the Johnson Shop in East Middletown) made it possible to replicate the missing details with extraordinary accuracy.

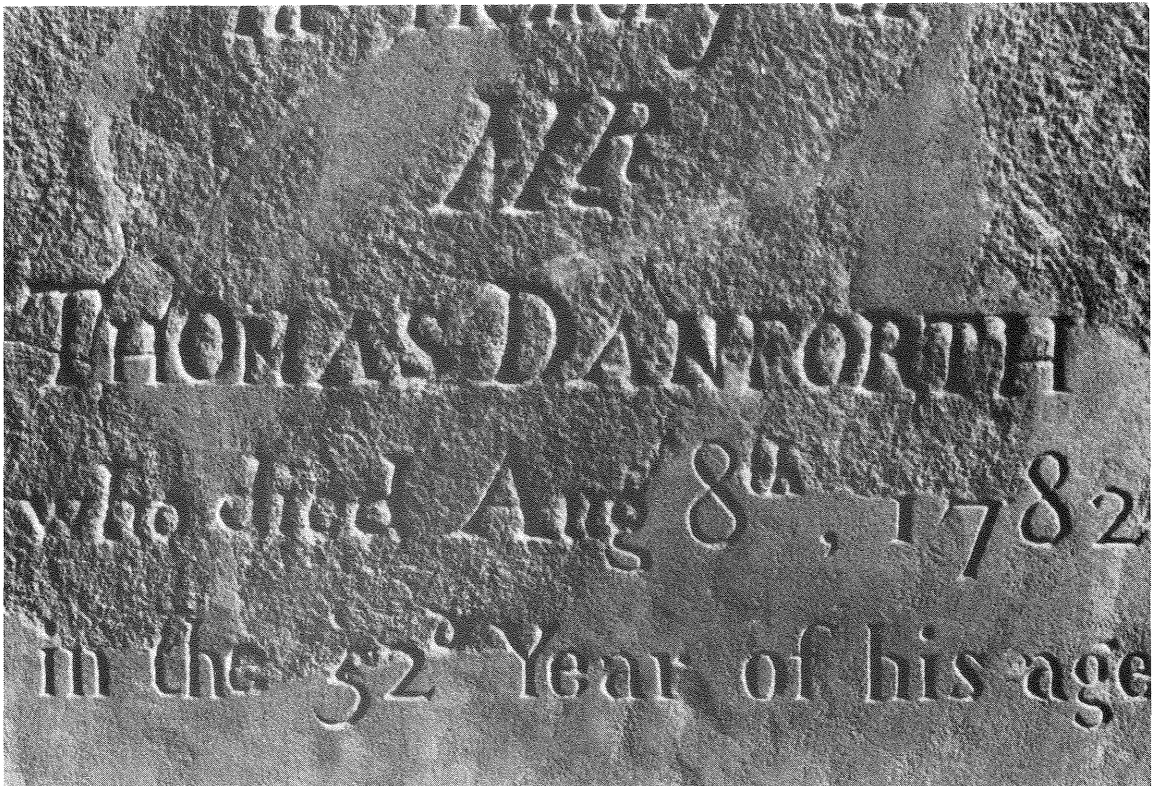
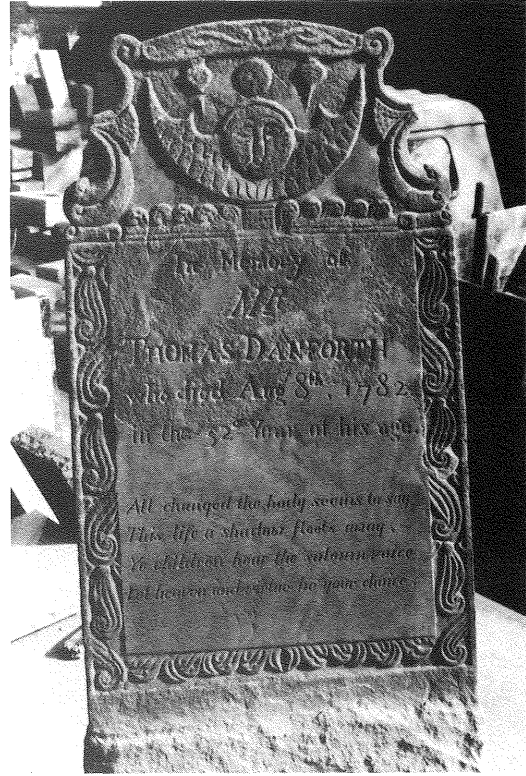
The restoration involved patching and recarving. Selecting and applying patching compounds is one of the most difficult tasks involved in brownstone restoration. Other kinds of stone rarely require this treatment, but it is the best way to arrest the worst effects of weathering. Improved standards of connoisseurship - the body of knowledge about period styles, techniques, and craft traditions - made it possible to achieve tremendous accuracy in determining how the missing elements of the design originally looked. In addition to entire sections of missing brownstone, the Danforth stone also had serious air pockets between the outer section of brownstone and its core. The best way to stabilize these was to remove the loose sections, clean off loose particles of disintegrating brownstone and then "float" the fragments onto a bed of patching compound (the material we used was Jahn's M-70, pigmented with black and red colors). Once the patching compound has cured, missing sections of engraving are added and blended with the original fabric to achieve a homogenous effect. Achieving a durable color match between the patch and the original stone has generally been the most difficult aspect of this program. In the case of Danforth, texture was also an issue. The Danforth stone was originally made from a much coarser grained brownstone than most of what one finds around from the period. Before the stone was reinstalled, it was cleaned and a consolidant applied to inhibit further disintegration of the brownstone. Attempts to replicate that effect were relatively successful and the final project (now reinstalled at Mortimer) is convincing and will endure through well into the 21st century.

Following are illustrations showing the Danforth stone "before," "during" and "after" restoration.

The cost of restoration including removal and resetting was \$3,600. Unfortunately this kind of restoration is all custom work. In addition to the complicated in-filling and carving, the unusual character of the original stone required that new field research be undertaken to locate suitable models for the ornamental border which was entirely lost on the original stone. The David Doud stone (Westfield Cemetery, Middletown, 1782) and the Elijah Camp stone (Durham, Ct., 1787) were undoubtedly made by the same maker as Danforth's stone and were studied and photographed to provide evidence for Danforth's restoration.

Members of the Pewter Collector's Club who may want to see the Thomas Danforth stone will find Mortimer Cemetery right on Main Street in Middletown, Connecticut, set back from the road and behind a long wall in a parking lot. A key to the Main Street gate may be borrowed from the Main Street Fire Station. The parking lot is at the skating rink, just down from Liberty Street.





# *Initialed Joseph Danforth Pewter*

*by Melvyn D. Wolf, M.D.*

The following is an interesting observation which I thought the membership might enjoy. I have owned the 4" Joseph Danforth beaker, Fig. 1, for many years. It has the typical Joseph Danforth hallmarks on the inside bottom. On the outside the family name "L.G." with crowns above are readily seen.

I just recently obtained a 9" deep Joseph Danforth smooth rim plate. The mark on the back of the plate is shown in Fig. 2. It is interesting to

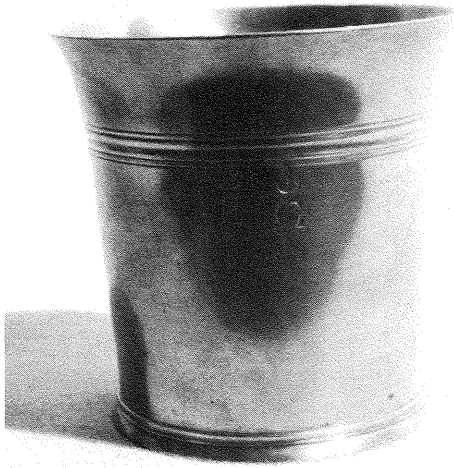


Fig. 1. 4", Joseph Danforth Beaker.

note that the same set of "L.G." owners marks with the same crowns are present on the back of the plate.

It is obvious that at one time these 2 pieces, now rejoined, were part of a set owned by the mysterious "L.G."

I felt this was of interest to the membership since the rarity of the pieces, both the beaker and the smooth rim plate as well as the short working period of Joseph Danforth, (1780-1788) made this more uncommon.

Any other members of the club who might own Joseph Danforth pewter might check to see whether they have any additional "L.G." owners marks.



Fig. 2. "L.G." Initials with Joseph Danforth Mark.

## *The Lillian Blankley Cogan Auction A Remembrance, Commentary and Review*

*by Garland Pass*

During the current recession no significant pewter collections have come onto the market. Collectors have understandably been reluctant to risk the vagaries of an auction during uncertain economic times. The resulting dearth of pewter, however, has balanced the slow-down in demand and has kept the price of pewter steady. At the few auctions where pewter was offered, it has

been surprising how well prices have held up. With this in mind, readers are warned that the auction reviewed below was not typical. The high prices realized were due to special circumstances. They provide a good illustration of how a strong sentiment can overcome all other considerations.

On September 7, 1992, Christie's conducted



the collection/inventory sale of long-time antiques dealer Lillian Blankley Cogan at her home in Farmington, Connecticut. Mrs. Cogan died in 1991 in her nineties. She began her career in the 1920's and was a major exhibitor for many years in the New York East Side, White Plains, Philadelphia and Connecticut antique shows. She was also a former member of the Pewter Collectors Club of America. The last national meeting I can remember her attending was the Fall 1976 meeting in Hartford, Connecticut. For the "Show and Tell" segment of that meeting she brought a rare pair of English trumpet base candlesticks, of taper stick size, that are illustrated in Michaelis' *Antique Pewter of the British Isles*, Figure 48.

Those candlesticks are typical of the pewter rarities, both American and English, that passed through her hands. She was not a pewter specialist dealer and never had a large quantity of pewter in her show booth. Yet it would be unusual not to find among her other early antiques such pieces as a William Will tankard, a pair of Timothy Brigden chalices, an English Stuart tankard with wriggled William and Mary portraits, or a 24" English charger.

Because she liked early pieces, the pewter she exhibited in shows were either 17th century English or 18th-early 19th century American. I do not recall ever seeing an 18th century English piece in her booth although she did stock them in her inventory at her home shop in Farmington.

Mrs. Cogan was also not a purist regarding the condition of her antiques. Specializing in early items, she was well aware that most of these pieces will show signs of use, wear, damage and restoration. However, she believed that rarity, historical significance and beauty of form are far more important than what she considered "minor problems." Many of today's younger dealers and collectors do not agree with her school of thought and give a much greater emphasis to condition. While it is true that items in prime condition will always bring premium prices, the harsh reality is that few early pieces in prime condition come onto the market today and only two percent of the top collectors can afford them. For most of us, we must accept some imperfections or severely limit the number of early pieces in our collections.

It is evident from the prices realized in the Cogan auction that most of the bidders agree with her. That and the desire to own something from her collection drove prices of some items to dou-

ble and even triple their retail value. There was no evidence of a recession here. An overflow crowd of seven hundred or so filled the large auction tent set up by Christie's in her back yard. There were many telephone and "left" bids. Most of the items were sold to collectors who had bought from her over the years and had made the trip to Farmington to make at least one final purchase. This was not an auction that was kind to dealers. With few exceptions, most could not have bought for resale although I expect some may have bought for their own collection.

Pewter in the auction consisted of fifty-one pieces, about half American and half English plus a couple of Continental items. There were no hollowware items among the American pieces and all the rarities were English. The prices listed below include the ten percent buyer's premium.

1. Seven unmarked American porringers in good condition, ranging in size from about 2 <sup>5</sup>/<sub>16</sub>" for an I.C. Lewis (attributed) to 5 <sup>1</sup>/<sub>2</sub>" for a flowered handle. Sold in two lots that totaled \$2090 for an average of about \$300 per porringer.

2. A 12 <sup>1</sup>/<sub>4</sub>" American dish by Edward Danforth, Middletown and Hartford, CT, c1788-94, badly damaged and poorly repaired, sold for \$770.

3. There were two lots of the popular, small 6" range American unmarked butter plates, circa 1800. The best lot with typical single reeded rim contained 7 in good to average condition plus two unmarked American or Continental 8 <sup>1</sup>/<sub>4</sub>" plates. This lot sold for \$1210. The other small plate lot contained 7 of somewhat later date and with a narrow rim form. All were unmarked and in good to average condition. With this lot was a small reproduction plate. This lot sold for \$1100.

4. A scarce English tazza in good condition was grouped with a 14 <sup>1</sup>/<sub>2</sub>" English basin in awful condition and sold for \$1320.

5. An English 16 <sup>1</sup>/<sub>2</sub>" multi-reeled rim dish by Christopher Baldwin and a 18 <sup>1</sup>/<sub>4</sub>" multi-reeled charger by Thomas Peisley, both early 18th century, were sold as a single lot for \$3080. See item #6 for the condition of these pieces.

6. A scarce English 21 <sup>3</sup>/<sub>4</sub>" multi-reeled charger, faintly marked but unidentified, late 17th century, sold for \$3520. Both this charger and the two listed in item 5 were in good condition but all had been over-polished and buffed. Unfortunately most multi-reeled flatware on the market today is found in this condition.

7. A pair of 10" tall Continental 18th century candlesticks, with high, stepped and flaring drip



pan, knopped stem and domed base sold for \$2420.

8. Two English quart cylindrical mugs, 19th century, unmarked, in good condition; one with an attention handle, the other with a double-C handle, sold for \$1320.

9. An English waste bowl and an English or Continental standing salt, both 18th century and in good condition, sold for \$550.

10. Two English quart cylindrical tankards, unmarked, 18th century: one with double-domed lid and double-C handle in good condition; the other with a single domed lid with finial and an earlier handle with spade terminal, the lid on the second one had been trimmed so that it fell down into the body. Sold for \$880.

11. Two similar English quart cylindrical tankards, each with S-shaped handle and bud terminal, double domed lid with heart-pierced thumbpiece. Both unmarked. One in good condition, the other with badly dented and pushed-up base and pushed-in handle. Sold for \$3300.

12. A matched rare pair of English 5 1/2" tall beakers, circa 1690, with wriggled portraits of William and Mary. One was in good condition, the other had two 1/4" ragged holes through the side. Sold for \$3520.

13. The most interesting lot of pewter contained two items: a rare English 17th century bumpy-bottom dish in very poor condition and an English 17th century small 7 1/8" broad rim dish with cabled edge. There was a small crack or split between the cabled edge and rim along a portion of the circumference but otherwise the condition was good. There was a set of owner's initials on the front, "DWW" and a "CS" maker's mark on the back. Also on the back was a paper label, "Exhibited at the Daily Telegraph Exhibition of Antiques & Works of Art, Olympia, July 19 to August 1st 1928."

Research revealed the small dish to be a rare and much admired paten (an ecclesiastical dish) and probably the very one pictured in Cotterell's, *Old Pewter*, page 118g, and his *National Types of Old Pewter*, Fig. 123. The mark is Cott. #5917. Seventeenth century patens seldom appear in English auctions and this is the first one I have heard of in a U.S. auction.

As with other ecclesiastical forms, unless there is engraving or documentary evidence to tie the object to a church, it is impossible to prove the dish is a paten and not a domestic dish. Cotterell's strongest evidence was that the only other item found with the same maker's mark is a chalice, yet there was no indication that these

items had been found together. It is difficult to understand why a church piece would have a set of owner's initials. It might have been donated to a church by the owner but without documentation, that cannot be proven. Still, for most collectors, if Cotterell says it's a paten, that's probably good enough.

Christie's catalog description of the dish contained none of the above except to note the exhibition label. The catalog estimate was \$80-120. But several bidders had done their homework or had discussed it with Mrs. Cogan, who had owned it for several years. The lot sold for \$2640.

The total of all bids for the auction, including the ten percent buyer's premium, amounted to \$887,843, about 260% above Christie's low estimate. The total for all of the pewter items came to \$29,095, almost 650% above the low estimate. The high overage for the pewter items was due to both ultra-conservative estimates and ultra-high bidding.

Sometime before her death, Mrs. Cogan made known her wish to have her estate auction at her home and not in New York City. She wanted to make the auction convenient for her customers and she knew that New York can be intimidating. It was a wise decision: bidders from over thirty states were present and 65% of those who came to the three-day preview showed up for the auction. It was the kind of auction that Mrs. Cogan liked to attend. It was easy to imagine her sitting in the front row, her paddle raised high, bidding on the items she loved.

## *Medieval Pilgrim Badges*

*by Alex R. Neish*

As pointed out by Michael Michiner in his 1986 definitive study on *'Medieval Pilgrim & Secular Badges'*, these pewter devices had in England a life span that stretched from the murder and martyrdom of Thomas Becket in 1170 until Henry VIII was moved to abolish all religious shrines in 1530. With the disappearance of the pilgrims the badges that had no intrinsic value practically disappeared as they were discarded into rivers or washed away down sewers.

The use of metal detectors and the work of the Museum of London has, however, amassed considerable numbers over the last quarter of a century. Sadly most of the badges are broken or incomplete.





This makes the four shown in the Figure of exceptional interest.

On the bottom left is a superb badge probably of the 14th century. Inside a circular frame Becket is shown being murdered by the swords of the knights. The cast format is converted to a 65 mm square by the flower decorations at each corner.

This is almost certainly the most perfect and sound example of this pilgrim's badge to have survived and the same is true of that on the bottom right. The centre shows Becket with his mitre framed by two gothic arches. Surrounding this

there is a sunburst with nine curved rays and around the circle that holds the head there appears in Lombardic Latin the identification 'sanctus Thomas.' The diameter is 87 mm.

The only other two examples of this badge that are known to have survived are badly broken and incomplete.

The two heads illustrated would have had originally a frame to complete the badge but this down the centuries has gone astray. It is, however, worth showing the examples given the exceptional perfection and the work and the unusual size.



## *Urns . . . One, Or More Times*

*by Gene F. and Elinor B. SeEVERS*

Ever since Robert Dalluge placed his initial article and request for additional information about coffee urns in *Bulletin #84*, March 1982, we've tried to gather the courage to offer a modest contribution to our editor. We wrote Mr. Dalluge that we owned what was probably the 13th urn because we thought it unlikely that the late Charles F. Montgomery knew of its existence when he wrote that there were about a dozen then known in 1973. We had in early 1982 acquired the set of Leonard,

Reed, and Barton items shown in Fig. 1 from an employee of a deceased local resident. Within Fig. 1 the individual pieces are identified from left to right by letters A through G for later reference below. The following hardly constitutes provenance in the usually accepted terminology, but briefly its story is as follows: "When I was a younger woman I used to clean one or another of these old teapots for Miss \*\*\*\* most every week; she was then [1940's] in early middle age and told me (often!) that they had belonged to her mother since early in that ancestor's marriage as a gift from Miss \*\*\*\* grandmother. When Miss \*\*\*\* became ill leading to her final hospitalization, she gave all the pieces to me, repeating the story of their origin, but she did not remember how the buffet server (urn) had been so severely damaged.



At that time I had never seen the server, and was told where to look for it deep in the garret above the third floor". Since that employee's age roughly equals our own, and counting backward by 40-50 year generations we feel that places its original owner reasonably within the time frame of L, R, & B production. At that time, 1835-40, Alexandria was one of the half dozen busiest ports on the east coast, so its arrival by order or chance through coastal merchant shipping is also not too unreasonable.

The damage to the urn was such that it challenged even so skillful a craftsman as Past President William F. Kayhoe to restore: one handle depressed inward more than an inch; three seams split nearly from top to bottom; the spout bent sideways from its socket and held by barely a half inch of solder; both pieces of ivory (?) missing from the spout. Most of the accessory pieces had various dings and dents with the paint worn or intentionally removed from the wood handles; and the covered sugar was minus a handle. Later when we drove to Richmond to pick up the repaired products, Bill remarked how much respect he had gained for early 19th century craftsmen working on such compound curves in such thin metal. Those of us who remember Mr. Kayhoe have little doubt that those pre-Civil War britannia-men would have respected his skill just as highly.

Fig. 2 shows the urn, post-repair, complete with ivory replacement by scrimshander, Mr. Lynn Gurnette of Wells, Me., and appears quite similar to Mr. Dalluge's example except for an elongated ball-and-lozenge all-metal finial instead of a wood rosette. In Fig. 3 from the urn is the typical L, R, & B incised "touch" above which appears the identification 3000 struck with a single die, presumably the continuation of the famous 2700, 2800, 2900 models which members have reported earlier. May it in fact represent a mid-production "model change" based on combination of certain elements seen in the earlier numbers of the series? In his follow-up article (Bul. #85, Sept. 1982, page 22), Mr. Dalluge presented a photo of two urns from the collection of Mr. Bryce Kinsey, whose Gleason urn has the grand octagonal collar below the lid and quite complimentary to the body form and as such is the same as ours; but ours has the handles styled like Mr. Kinsey's L, R, B; yet again that L, R, B urn has a wavy-edged, cutwork collar and recessed lid typical of the *pots* in our set. Mix-and-match must have been an industry practice even 155 years ago! Based on the "3000", does this urn qualify as a "first reported" object by an otherwise well-known maker? The digits of the capacity (?) number below the touch were clearly struck with separate dies as is the number 10 on the largest pot in Fig. 4.

Figures 4, 5, and 6 are offered primarily to show the variations in handle shapes and their relative proportions to spouts and body size. The com-

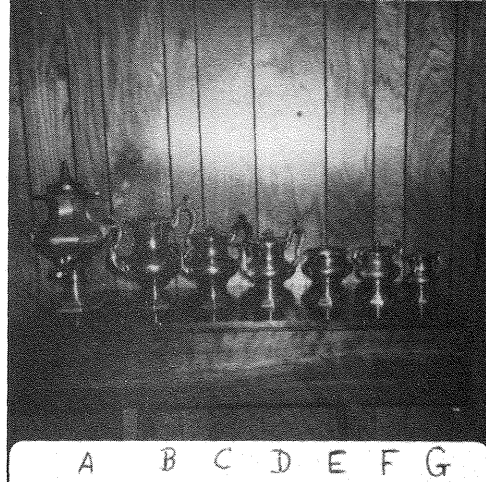


Fig. 1. Leonard, Reed and Barton Coffee Set.

fort of wood handles compared to metal ones even when "blocked" with a wood inset must have been appreciated by the maker's customers. The handle and spout in Fig. 4 are elongated to accommodate the extended body. Figures 5 and 6 (items 1C and 1D) have identical spouts and handles but note the level of spout tip to collar and the solder point of the upper handle ferrule in Fig. 5 versus the same subject in Fig. 6. Fig. 7 (item 1E), probably a waste bowl illustrates that it was probably made from a cut-down body of the pot, 1D, to its left in Fig. 1; and to record that it bears the digit 1 below its touch, but clearly with the same die that struck the first digit on the urn and the largest pot. Having said that, it occurs to me that in a large plant with many employees there may well have been several sets of dies all from the same "sinker" and used by younger, newer employees assigned the task of marking. Fig. 8, a covered sugar without an anti-wobble ring is a tribute to Mr. Kayhoe. . . one handle is the original, removed to make a mold for casting a mate, then both reattached so that we now do not know which is which! The cream pitcher in Fig. 9 has the same (original) handle as the sugar, but is clearly a size or so smaller.

A comparison of this urn to those of other contributors to this running series shows still more combinations of embellishment and interchange of parts, somewhat reminiscent of the manner of 17th and 18th century predecessors achieved variety by creating imaginative forms with fascinating combinations of molds. A few observations on assembly and construction: (1) all three pots have a convex interior "strainer" which raises the point made by Mr. Abraham Brooks in *Bulletin #80*, March 1980, page 24 that Fig. 6 is a hot water pot, but this one was nevertheless manufactured to strain some sort of sediment during the serving of whatever beverage was being dispensed; (2) by contrast the ubiquitous brass spout in the urn has **no** strainer, so it



seems intended to dispense its contents prepared in another container **not** intended for public display; (3) excluding the urn, all of the lesser pieces have no seams in the body, confirming the spinning of a sheet of metal into the desired shape around its pattern on the lathe; (4) none of the pieces has a perfectly flat bottom, yet 5 of the 7 have a complete makers touch suggesting that the name die may have been slightly curved, (5) the spouts on all three pots have longitudinal seams underneath and above, leading us to speculate that these parts were "drop-forged" or otherwise stamped out; (6) despite the increasing "assembly line" process moving on into the 19th century, and immense amount of individual workmanship was still required for on the urn alone, there are a total of 19 solder joints.

To those members who answered our inquiry in the Newsletter in 1989, thank you for sharing

unmated with the pigeon-breasted form of its subsidiary pieces, permit us a smidgen of pride that ours have been "always together". A table of dimensions, marks and miscellaneous information is shown below.

From the photos and dimensions in the table above, we earnestly solicit answers to two questions: (1) based on the disparity in size/volume between items 1B and 1C, is or was there an intermediate pot; (2) the creamer and sugar, items 1F and 1G, appear peculiarly mismatched in size even allowing the ability of a growing middle class in the 19th century to purchase refined sugar in large quantity, so . . . was there a smaller sugar bowl or a larger cream jug? Photos and/or descriptions addressed to the writer will be much appreciated. All photos above courtesy of Mr. E. O. Fogels.



Fig. 2. Repaired Coffee Urn.

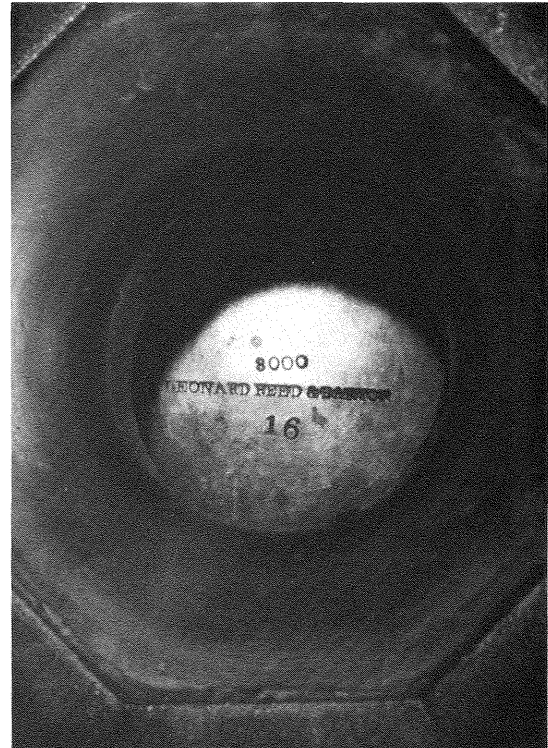


Fig. 3. Incised LRB Touch on Coffee Urn.

your photos and information. One further observation: it would be neither difficult nor prohibitively costly to assemble a "set" of pots by one or more of the common producers . . . in 1990 on a one-day jaunt across southeastern New Hampshire in one group shop and two others, we saw eight different pots of assorted sizes by Gleason; Leonard, Reed, & Barton; or Reed and Barton. All of them were in good or better condition, needing only modest cleaning, and ranging in price from \$95.00 to \$295.00 and the impression of some negotiability. Although our octagonal urn seems peculiarly





Fig. 4. Coffee Pot B.



Fig. 7. Waste Bowl.



Fig. 5. Coffee Pot C.



Fig. 8. Covered Sugar Bowl.



Fig. 6. Coffee Pot D.



Fig. 9. Cream Pitcher.

