



The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

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THOMAS DANFORTH
II OR III ?





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ON THE COVER:

American sugar bowl attributed to Thomas Danforth III. Also pictured in Montgomery's *A History of American Pewter*, p176, with the same attribution; however most collectors today would attribute it to Thomas Danforth II. See the "Editor's Introduction," and the first two articles, "The Molds and Pewter of Thomas Danforth II," and "The Thomas Danforth Marks." *Photo of sugar bowl courtesy of Winterthur Museum (WM 65.1622)*



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Editor's Introduction

Aside from silver, antique pewter is perhaps the best documented of all of the decorative arts. Almost all of the pewter from Europe and the United Kingdom, say 95%, bears a maker's mark. Moreover, while a good third of American pewter was never marked, most of the unmarked hollowware can be attributed to a maker based upon similarity of form or the use of identical parts found on marked pieces. However, one problem has confounded pewter collectors in all countries: that pewtering like many crafts was often a family business that continued over several generations by sons who bore the same name as their father. Even when identical names were not used, similar names resulted in identical initials on touch marks that have proven to be equally confusing. Examples in American pewter are:

Francis Bassett I & II and
Frederick Bassett
Samuel Hamlin Sr. & Jr.
Joseph Leddell Sr. & Jr.

Richard Lee Sr. & Jr.
Thomas Melville I & II
Samuel & Simon Pennock
John Will Sr. & Jr.

By far the family that has caused the most confusion in American pewter is that of the Danforth family in which there were four members with the same name: Thomas Danforth I, II, III & IV. Most collectors of Danforth pewter currently believe that neither TD I nor TD IV made very much pewter, and no extant pewter has been assigned to either. TD II & III however were much more prolific and it is between the two that all of the confusion exists.

The first writer to tackle the problem was Ledlie I. Laughlin in his *Pewter in America, Vol. I & II*, published in 1940. Based upon the information available to him at that time, Laughlin came to certain conclusions regarding which of the numerous TD touch marks were used by either or both men and expressed his opinion that TD III was more important as a pewterer than his father, TD II. Thirty-one years later in 1971, in his *Pewter in America, Vol. III*, based upon the discovered inventory and distribution of TD II, at his death, and the considerable research of Wendell Hilt, Laughlin revised his opinion and concluded that the accomplishments of TD II were at least equal to those of his son.

Five years later in 1976, the second writer to confront the problem was John Carl Thomas in his book, *Connecticut Pewter and Pewterers*. Based upon his examination of many pieces of Danforth pewter, photographic enlargements of the touch marks, and the research of Wendell Hilt, Thomas expressed his opinion on which Danforth used which marks. He also noted that where and how the touch marks were struck could aid in determining who made the piece. He concluded that the accomplishments of TD II far exceeded those of TD III.

In this issue of *The Bulletin*, Richard L. Bowen, Jr., in his first article takes a more detailed look at TD II's inventory, and in his second article reports on a survey of the flatware of TD II & III at eleven museums. His research leads him to both disagree as well as agree with statements made by Laughlin and Thomas. Readers are cautioned that some of Bowen's conclusions are based upon TD II's inventory, which represents only a moment in time; events prior to this moment could offer alternative conclusions. I will be happy to consider for publication any article that presents arguments for other conclusions. Whether readers agree or disagree with his conclusions, Bowen has provided some new information for collectors to ponder. He has also requested that members survey their own collection of pieces by TD II & III and report that information to him, which I will be happy to publish.

Garland Pass

The Molds and Pewter of Thomas Danforth II

by Richard L. Bowen, Jr.

In 1940 Ledlie I. Laughlin published his two volume *Pewter in America* in which he suggested that Thomas Danforth III was the most important of all the pewter making Danforths. Since that time many students of the Danforths have felt that perhaps Thomas Danforth II was superior to his son. Indeed, in his third volume of *Pewter in America* published in 1971 Laughlin admitted having reservations about Thomas III being the most prominent Danforth and presented evidence to show that Thomas II was also important, possibly on an equal with his son. In 1976 in his *Connecticut Pewter and Pewterers* John Carl Thomas argued strongly for Thomas II. Certain items found in Thomas Danforth II's inventory, in the molds and the pewter made in them, indicate that Thomas II may not have been as important as J.C. Thomas had suggested. These items will be examined here.

Usually in the inventories taken at a pewterer's death the brass molds to cast the pewter were simply grouped as a whole. Thomas Danforth II died intestate on August 8, 1782 (i.e., he did not leave a will). His inventory taken on September 16, 1782 by Timothy Boardman (grandfather of Thomas Danforth Boardman), Jacob Whitmore (pewterer) and Joseph King (silversmith) contained 749 pounds of molds owned by Danforth and another 260 pounds of molds jointly owned by Danforth and Jacob Whitmore.¹ Many of the molds were listed singly but others were grouped, as two platter molds weighing 152 pounds and three flat brim plate molds weighing 115 pounds. It would be impossible to estimate the plate or platter sizes without knowing the individual mold weights. Fortunately, in the distribution of the personal property made on October 4, 1784 by Jacob Whitmore, Joseph King and Elijah Hubbard each mold is set out separately with its individual weight given.² The molds were distributed to the five oldest sons as follows.

(Ed. Note: In the 18th century, £1 = 20 shillings = 240 pence, usually written: £/s/d)

TO THOMAS III (born in 1756)

One quarter part of the molds owned by Danforth & Whitmore	1/4 of 260 lb.	£ 8/16/2.5
One half part of the following molds: 1 qt. basin (37#); 1 beer pint porringer (30#); 1 pint basin (24.25#) and 1 soup plate (45.25#).	1/2 of 136.75 lb.	<hr style="width: 50%; margin: 0 auto;"/> 8/18/5.5 £ 17/14/8

TO JOSEPH (born in 1758)

The same as for Thomas III		£ 17/14/8
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TO EDWARD (born in 1765)

1 9# plate (21.25#), 1 wine pint porringer (30#), 1 3 pint basin (61.25#), 1 flat brim platter [plate] (29.5#) and 1 small platter (68#)	210 lb.	£ 27/0/0
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TO JONATHAN (born in 1766)

1 chamber pot (64#), 1 2 gill porringer (20.5#), 1 quart basin (27#), 1 beer pint porringer (26.25#), 1 flat brim plate (41.5#) and 1 pint basin (18#).	199.25 lb.	£ 25/8/9
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TO WILLIAM (born in 1769)

1 10# plate (30#), 1 tankard (76#), 1 soup platter (85.25#) and 1 pint basin (12#)	203.25 lb.	£ 25/8/1.5
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J. C. Thomas noticed that Thomas III and Joseph shared in the greater part of the molds as shown by the following summary.³

HEIR	AGE IN 1784	MOLDS	WEIGHT, LB.	VALUE
Thomas III	28	1/4 of 9	65.00	£ 8/16/2.5
		1/2 of 4	<u>68.38</u>	<u>8/18/5.5</u>
			133.38	£ 17/14/8
Joseph	26	Ditto	133.38	£ 17/14/6
Edward	19	5	218.00	£ 27/0/0
Jonathan	18	6	199.25	£ 25/8/9
William	15	4	203.25	£ 25/8/1.5

This indicates that each of the younger three sons received about 200 pounds of molds valued at about £26. If the jointly owned molds of Thomas and Joseph were divided each received about 133 pounds of molds valued at around £18. The rationale behind the distribution is evident. Thomas and Joseph were seasoned adult pewterers, and further, Thomas had moved out of Middletown shortly after his father's death and opened a shop in Rocky Hill. In the distribution Joseph was given "The turning wheel, Tower, Spindle & Blocks, & c", in addition to 28 turning hooks, 6 burnishers, a number of formers, and numerous small tools for the fabrication of pewter. This was essentially the machinery and equipment to make pewter in the Middletown shop; Thomas III obviously did not need it.

Since he was the eldest son Thomas received a double share of the personal property. Each of the other children received £81/4 while Thomas received £162/8. However, Thomas was penalized so far as the pewter making equipment went. Had he stayed in the Middletown shop he would probably have received a double share of the pewter making equipment outright. Instead he received only a small part of the molds to be shared with Joseph. In my opinion, this was an ingenious strategy to keep all of the molds in the Middletown shop for the benefit of the younger heirs.

The 19 molds originally owned by Thomas Danforth II may be arranged by categories and decreasing object size or capacities, giving the mold weight and new owner.

CATEGORY & SIZE	MOLD WEIGHT, LB.	OWNER	EXAMPLES BY OWNER
Plates & Platters			
Soup platter	85.25	William	13 1/4" deep dish
Small platter	68.00	Edward	12 1/8" flat dish
Soup plate [flat brim]	45.25	Thomas/Joseph	9 3/16" SB semi deep plate
Flat brim plate	41.50	Jonathan	9 1/2" SB plate (by Joseph)
Flat brim plate	29.50	Edward	9 1/8" SB plate
10# plate	30.00	William	8 3/4" plate
9# plate	<u>21.25</u>	Edward	7 15/16" plate
	320.75 lb.		
Basins			
3 Pint	61.25	Edward	
Quart	37.00	Thomas/Joseph	
Quart	27.00	Jonathan	
Pint	24.50	Thomas/Joseph	
Pint	18.00	Jonathan	
Pint	<u>12.00</u>	William	
	179.75 lb.		

CATEGORY & SIZE	MOLD WEIGHT, LB.	OWNER	EXAMPLES BY OWNER
Porringers			
Beer pint	30.00	Thomas/Joseph	
Beer pint	26.25	Jonathan	
Wine pint	30.00	Edward	
2 gill (1/2 pint)	<u>22.50</u>	Jonathan	
	108.75 lb.		
Miscellaneous			
Tankard	76.00	William	
Chamber pot	<u>64.00</u>	Jonathan	
	140.00 lb.		

The two quart and three pint basins probably represent beer and wine capacities. Any products from the above molds which differed from those made by Thomas Danforth III could help identify the touches used by his father. Basins do not differ that much in size to accomplish this. There were too few porringers and the design of the handles was not given. However plates and dishes usually differ in size from one maker to another. The sizes of Thomas Danforth's original seven plates and dishes may be determined by examining the products of those sons using the molds after his death.

As noted, Thomas III had moved out of the Middletown shop shortly after his father's death in 1782. At this time the shop was taken over by Joseph, the second son, age 24, who had the Joseph Danforth lion in gateway touch and hallmarks made in imitation of his father's marks.⁴ On June 2, 1783 Joseph was appointed guardian of his brothers Edward (age 18) and William (age 14).⁵ Edward obviously finished his apprenticeship under Joseph, not under Joseph and/or Thomas as J.C. Thomas suggested.⁶ When he reached his majority in 1786, Edward left Middletown and opened a shop in Hartford. A newspaper notice only a couple of months after he had turned 21 advertised that he was in business as a pewterer and brazier.⁷ He certainly took his five molds with him; three of these were for plates and platters. On the

untimely death of Joseph in 1788 Jonathan, age 22, took over the shop. On reaching his majority in 1790 William entered into a partnership with Jonathan. Jonathan moved out in 1794 to follow mercantile affairs in Hartford. Since no touches are known for Jonathan he presumably used Joseph's touches until 1794, since William's eagle touches cannot date much before that. From 1794 until William's death in 1820 his Middletown wares were marked with his eagles.

In the distribution of Thomas Danforth's molds some of the plates were specified as to weight. The two smallest plates were listed as 9 and 10 lb. plates, which is a designation of the weight per dozen. An extrapolation of a table of English plate weights for 1770 shows that 9 and 10 lb. equals about 8 1/4" and 8 1/2" diameter plates.⁹ A list of sizes for Edward Danforth given by Laughlin indicates that his 9 lb. plate was 8" in diameter, his flat brim plate was probably 9 1/8" while his small platter was 12 1/8".¹⁰ Edwards' 8" plates actually measure 7 7/8" and 7 15/16". From a listing of William Danforth's wares it is evident that his 10 lb. plate was undoubtedly 8 3/4", while his soup platter was certainly the 13 1/4" deep dish (the heaviest platter mold and the largest Danforth dish).¹¹ The flat brim soup plate mold given to Thomas and Joseph was probably the 9 3/16" semi deep plate listed for Joseph.¹² The deepness of the plate is reflected in the relatively

higher mold weight compared to Edward's flat brim plate mold (45.25 lb. against 29.50 lb.). As noted above Jonathan never had a touch so he must have used Joseph's. Jonathan's flat brim plate is probably the 9 $\frac{1}{2}$ " one listed for Joseph.¹³ These various sizes are listed as examples of the seven molds on the table of plates and platters above. There were two plate molds among the molds owned jointly by Thomas Danforth and Jacob Whitmore. These were listed in detail in the inventory.¹⁴

1 quart pot & 1 pint pot Mold wt : 90#
 1 Wine pint 1 : 3 gills 1 : 2 gills Bear meshers wt : 80#
 1 plate Mold & 1 Do Small wt : 50#
 1 quart Bason Mold wt : 30#
 1 Iron bullet Mole
 1 Babe pouring Mole wt : 8 $\frac{1}{4}$

A listing of Whitmore's wares identifies the two plate sizes: 7 $\frac{7}{8}$ " plate and 6 $\frac{1}{8}$ " butter plate.¹⁵ Thomas Danforth obviously had access to these.

A summary may be made of the finished pewter in Thomas Danforth's inventory, listing that made from Thomas Danforth's molds, that from the Danforth/Whitmore molds and that pewter which was, in my opinion, purchased.

PEWTER FROM THE MOLDS OF THOMAS DANFORTH

513 lb. new pewter [plates, dishes and basins] 3/ [3 sh]	£ 76/19/0
2 platters wt. 4# [12 $\frac{1}{8}$ "] [6/]	0/12/0
120 pint basins 2/	12/0/0
12 L [large = beer pint] porringers 3/	1/16/0
18 [wine pint] porringers 2/8 [the extension is incorrect; should be 2/8/0]	2/5/0 [sic]
62 [$\frac{1}{2}$ pint] porringers 2/3	6/19/6
52 chamber pots 6/	15/12/0
28 salts 1/3 [the inventory contained a small salt cellar mold]	1/15/0
71 dram cups 0/9 [the inventory contained a dram cup mold]	12/13/3
	<hr/>
	£ 130/11/9

PEWTER FROM THE DANFORTH/WHITMORE MOLDS

58 butter plates 1/6	£ 4/7/0
198 gill [babe] porringers 1/6	12/7/6
54 quart pots 6/	16/4/0
59 pint pots 3/9	11/1/13
	<hr/>
	£ 43/19/9

PEWTER ITEMS PURCHASED

14 teapots 9/	£ 6/6/0
28 sugar bowls 4/6	6/6/0
8 beakers 3/	1/4/0
14 new quart cups 6/	4/4/0
3 new pint cups 3/9	0/11/3
8 sucking bottles 3/	1/4/0
3 pepper casters 2/3	0/6/9
43 dozen rings 3d/doz.	0/10/9
	<hr/>
	£20/12/9

There were five grades of pewter in the inventory.

61 lb. pewter	2/	£ 6/2/0
263 lb. Fine old pewter	1/6	19/14/6
120 lb. Old pewter	1/4	8/0/0
129 lb. Coarse pewter	0/10	5/7/6
129 lb. Coarser pewter	0/7	<u>3/15/3</u>
702 lb. Total		£ 42/19/3

Invariably pewterer's inventories have at the most only two grades of used pewter. The five grades here show the ability of the assayers in the Middletown shop, sons of Thomas Danforth II, who was trained by his father. Jacob Whitmore, who was also probably trained by Thomas Danforth I, may also have had a hand in the assaying.

The above detailed analysis of the inventory strongly suggests that some of the pewter forms were purchased rather than made in the shop. However, some writers have suggested that some of what appear to be purchased forms in the inventory were actually made by Thomas Danforth II. J. C. Thomas illustrated a pear shaped teapot and a covered sugar bowl, both with the small TD hallmarks, and a tall 5 $\frac{1}{4}$ " beaker with the TD lion in circle mark.¹⁶ He said that all three were made by Thomas Danforth II. A careful review of the evidence indicates, in my opinion, that they were all probably not made by him. This will be treated in detail in a later article.

* * * * *

From Thomas Danforth's inventory and distribution it is evident that he had molds for only five plates and two platters at his death, and shared molds for two small plates with Whitmore. The above analysis gives a good estimation of the sizes. Laughlin noted that if all the pewter with the TI and TD lion in oval marks was taken from Thomas II he would still be left with all the pewter with the Middletown cartouche, the lion

in gateway mark and the large TD hallmarks.¹⁷ He said that known sizes which would fall into this group would include 7 $\frac{3}{4}$ " to 9 $\frac{1}{8}$ " single reed plates, 9" to 9 $\frac{1}{2}$ " smooth brim plates, 12 $\frac{1}{8}$ " flat dishes, and 11", 11 $\frac{1}{8}$ " and 13 $\frac{1}{4}$ " deep dishes. (Obviously any wares by Thomas III would not have the Middletown cartouche.)

Since 7 $\frac{3}{4}$ " and 9 $\frac{1}{8}$ " single reed plates and 11" and 11 $\frac{1}{8}$ " deep dishes were not among Thomas Danforth's molds he could not have made these sizes. This is strong evidence that Thomas III used the lion in gateway and the large TD hallmarks after his father's death in 1782. Indeed, on the page before the above comments Laughlin reasoned that much of the lion in gateway flatware previously assumed to be the work of Thomas II may actually be the work of Thomas III. Laughlin did not realize that his list of flatware sizes with the Thomas Danforth lion in gateway indicated this. But at that time it was not known exactly what sizes Thomas II actually made; that has been determined here. J. C. Thomas concluded that the lion in gateway was "probably used exclusively by Thomas Danforth II."¹⁸ In light of the above such an opinion does not seem tenable. A careful study of all Thomas Danforth marks on various plate and dish sizes may shed further light on the problem.

In a preface to his 1940 comments on Thomas Danforth III Laughlin stated that "Of the many Danforths who followed the trade of pewter making, probably

none excelled the third Thomas in quality of work, none ever had a larger trade, and certainly no one of them has left us with so many examples of his handiwork.¹⁹ In his later work in 1971 he noted that it was indeed rash of him to have made that comment.²⁰ This was based on a reappraisal of Thomas Danforth II. First, he noted that Thomas II owned outright and in conjunction with Jacob Whitmore over a thousand pounds of molds, which he had not previously realized. Second, he noted the great number of surviving wares marked with the Thomas Danforth lion in gateway touch and the large TD hallmarks believed to have been used by Thomas II. And third, the fact that these wares were still turning up far to the south and west of Middletown. However, he cautioned that "It would be equally rash of anyone to assert in print that the second Thomas was really the outstanding pewterer in the Danforth family."

However, in his 1976 book on Connecticut pewter J. C. Thomas, in reference to Thomas Danforth II, noted that "It is only in the last few years that students of pewter have begun to recognize the true nature of this man's pewtering trade, and the skill with which he practiced it. He owned more molds for casting pewter than any other 'country' craftsman in the colonies. He trained more apprentices, including members of his own family, than did any other pewterer. . . In my own opinion, his total impact on the trade, when fully assessed, makes him one of the most important figures in the overall history of American pewter."²¹

The statement about apprentices is not correct. Thomas II trained only Samuel Hamlin and his sons Thomas and Joseph. He also trained his sons Edward to age 17 and Jonathan to age 16. On the other

hand, his son Thomas III at Rocky Hill trained his brother Jonathan from age 17,²² his son Thomas IV, Ashbil Griswold, Samuel Kilbourne, his nephew Joseph Danforth, Jr. and William Nott.²³

The whole matter may be put in perspective by considering David Melville of Newport, since his inventory has all of the molds listed individually, and as a whole they are similar to those of Thomas Danforth. Melville was born in 1755 and worked from 1779 until his death in 1793, so he was a contemporary of Thomas III who was born in 1756.²⁴

A good pewterer usually had a number of sizes of four items: three or four plates and several dishes (platters), three-pint, quart and pint basins, pint and half pint porringers, and quart and pint pots. Melville essentially had this assortment, with a couple more porringer sizes. Danforth also had a very similar assortment with the Danforth/Whitmore molds. The only place Thomas Danforth II exceeded the normal was in the possession of a tankard and a chamber pot mold. However, this would hardly contribute to making him "one of the most important figures in the overall history of American pewter." In making this judgment, J. C. Thomas thought that he also made teapots, sugar bowls, beakers and sucking bottles,²⁵ and that he made all of the pewter flatware marked with the lion in gateway, but these would not elevate his variety of forms to the level of Frederick Bassett or Henry and William Will.

References

- ¹ Middletown, Connecticut, Probate Records, docket No. 1149, Thomas Danforth, inventory, 19 pages.
- ² *Ibid.*, personal property distribution, 18 pages.
- ³ John Carl Thomas, *Connecticut Pewter and Pewterers* (Hartford, 1976), 87 (hereafter Thomas).
- ⁴ *Ibid.*, 86.
- ⁵ Middletown Probate Records, vol. 4, 137.
- ⁶ Thomas, 90.
- ⁷ Ledlie I. Laughlin, *Pewter in America* (Barre, Ma., 1971), vol. 3, 73 (hereafter Laughlin).
- ⁸ Thomas, 96.
- ⁹ Charles F. Montgomery, *A History of American Pewter* (New York, 1978), 135 (hereafter Montgomery).
- ¹⁰ Ledlie I. Laughlin, *Pewter in America* (Barre, Ma., 1969), vol. 1, 117; vol. 3, 74.
- ¹¹ Laughlin, vol. 1, 118.
- ¹² *Ibid.*, 115. C. Jacobs, *Guide to American Pewter* (New York, 1957), 66, noted that Joseph's $9\frac{3}{16}$ " smooth brim plate was "semi deep".
- ¹³ Laughlin, vol. 1, 115.
- ¹⁴ Middletown Probate Records, *op. cit.*, inventory, p. 13.
- ¹⁵ Laughlin, vol. 1, 113.
- ¹⁶ Thomas, 26, 74.
- ¹⁷ Laughlin, vol. 3, 67.
- ¹⁸ Thomas, 54.
- ¹⁹ Laughlin, vol. 1, 111.
- ²⁰ Laughlin, vol. 3, 67.
- ²¹ Thomas, 67.
- ²² On July 7, 1783 Thomas Danforth III was appointed guardian of Jonathan (Middletown Probate Records, vol. 4, 145).
- ²³ Thomas, 84.
- ²⁴ Laughlin, vol. 1, 91; vol. 2, 160.
- ²⁵ Thomas, 70. Strangely, J. C. Thomas never mentioned that Thomas Danforth II made tankards and chamber pots, although he had molds for these.

The Thomas Danforth Marks

by Richard L. Bowen, Jr.

In my first article in this issue I noted that Laughlin had stated that if all the pewter with the TI and TD lion in oval marks was taken from Thomas II he would still be left with all the pewter with the Middletown cartouche, the lion in gateway touch and the large TD hallmarks (Fig. 1).¹ He said that known forms which would fall into this group would include $7\frac{3}{4}$ " to $9\frac{1}{8}$ " single reed plates, 9" to $9\frac{1}{2}$ " smooth brim plates, $12\frac{1}{8}$ " single reed dishes, and 11" and $11\frac{1}{8}$ " [$11\frac{9}{16}$ "] to $13\frac{1}{4}$ " single reed deep dishes. In my article I showed that Thomas Danforth II's flatware at his death based on his inventory consisted of $7\frac{15}{16}$ " and $8\frac{3}{4}$ " single reed plates, $9\frac{1}{8}$ ", $9\frac{3}{16}$ " and $9\frac{1}{2}$ " smooth brim plates, $12\frac{1}{8}$ " single reed dishes and $13\frac{1}{4}$ " single reed deep dishes. Since Thomas Danforth II did not make $7\frac{3}{4}$ " and $9\frac{1}{8}$ " single reed plates or 11" and $11\frac{1}{8}$ " [$11\frac{9}{16}$ "] deep dishes this is a possible indication that Thomas Danforth III may have used the lion in gateway and large TD hallmarks for a period of time after his father's death in 1782.

In an effort to explore the possibility that Thomas Danforth III used the gateway touch extensively as Laughlin suggested, plates and dishes with the various Thomas Danforth marks in eleven museums were surveyed. The museums consulted and the number of examples in each are: Brooklyn Museum (15), Colonial Williamsburgh (2), Connecticut Historical Society (5), Metropolitan Museum of Art (4), Museum of Fine Arts, Boston (11), New Haven Colony Historical Society (5), Rhode Island Historical Society (2), Smithsonian Institution (2), Wadsworth Atheneum (3), Winterthur Museum (6) and Yale University Art Gallery (9). The details of these 64 plates and dishes with accession numbers and marks are given in full in the Appendix. A number of summaries have been made of the various marks on different size wares. With the exception of those marked SB (smooth brim), all plates and dishes are single reed.

The first summary is the occurrence of eagle marks found on Thomas Danforth III's flatware: (The number found is shown in parentheses.)

Eagle Marks on TD III Flatware

$6\frac{1}{8}$ " $\pm \frac{1}{16}$ "	(5)
$7\frac{3}{4}$ "	(6)
$8\frac{7}{8}$ "	(2)
$9\frac{5}{16}$ " SB	(1)
$11\frac{9}{16}$ " deep	(5)
$13\frac{1}{16}$ " deep	(2)

The touch marks were usually (but not always) struck singly. To these sizes should be added $7\frac{1}{2}$ ", $7\frac{7}{8}$ " / $7\frac{15}{16}$ ", and $9\frac{1}{8}$ " single reed plates and 11" single reed deep dishes, which Laughlin indicated were sizes used by Thomas Danforth III (all presumably with eagle marks).² Since the eagles were used exclusively by Thomas III, this provides a complete list of his flatware sizes: seven plates and three deep dishes, all single reed except for a $9\frac{5}{16}$ " smooth brim plate, for a total of ten sizes. These are almost completely different from the Thomas Danforth II sizes. Only the $7\frac{7}{8}$ " / $7\frac{15}{16}$ " plate size was made by both workers. Thomas II had only five plate (three of which were SB) and two dish sizes at his death for a total of seven sizes.

The next summary is of the lion marks found on any of the ten flatware sizes of Thomas Danforth III as determined above. These are shown for the following marks:

Lion Marks on TD III Flatware

TD lion in circle (Fig.2)

- 6¹/₈" & 6³/₈" (3)
- 7¹⁵/₁₆" (1)

TI lion in oval (Fig. 3)

- 7⁷/₈" / 7¹⁵/₁₆" (5)
- 11¹⁷/₃₂" (1)

TD lion in oval (Fig. 4)

- 7³/₄" (2)
- 7¹⁵/₁₆" (4)
- 8⁷/₈" (4)
- 11⁵/₈" (1)



Fig. 2. The small TD lion in circle mark and the small TD hallmarks used by Thomas Danforth III. Natural size. (After Jacobs.)

The final summary is of the lion marks found on the flatware sizes of Thomas Danforth II as listed in the first paragraph of this article. These are shown for the following marks:

Lion Marks on TD II Flatware

TD lion in gateway (Fig.1)

- 7⁷/₈" / 7¹⁵/₁₆" (5)
- 9¹/₈" / 9³/₁₆" SB (4)
- 9¹/₂" single reed soup (1)
- 12¹/₈" (1)
- 13¹/₄" deep (6)

TI lion in oval (Fig.3)

- 9¹/₂" SB (2)

Middletown scroll

- 7⁷/₈" (1)



Fig. 3. The TI lion in oval mark and large TD hallmarks used by Thomas Danforth II and John Danforth for a period of time after 1773. These were also used by Thomas Danforth III and Jonathan Danforth from about 1785 to 1788. Natural size. (After Jacobs.)

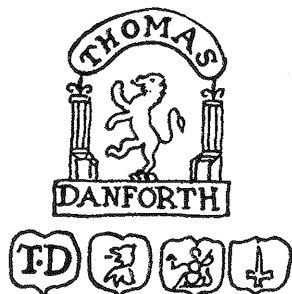


Fig. 1. The Thomas Danforth lion in gateway mark and large TD hallmarks used by Thomas Danforth II until his death in 1782. They were possibly used by Thomas Danforth III for a short time after this. Natural Size. (After Jacobs.)



Fig. 4. The TD lion in oval mark with large TD hallmarks used by Thomas Danforth III from about 1788 until it was replaced with his eagle marks between 1797 and 1800. The TD was recut from the TI die. Natural size. (After Jacobs.)

A $7\frac{5}{8}$ " John Danforth plate has the TI lion in oval struck once with the large hallmarks of Thomas Danforth II. A $12\frac{1}{8}$ " dish has the TI lion in oval struck twice with the Norwich scroll and large hallmarks of John Danforth.

The above summaries provide a general framework for the major occurrence of the various Thomas Danforth marks. Under the wares of Thomas Danforth II one example was the Middletown scroll, seventeen were lion in gateways, always struck two times, and two were TI lion in ovals, also struck two times. The $9\frac{1}{2}$ " single reed soup plate at the New Haven Colony Historical Society was not among the molds in Thomas Danforth II's inventory. This plate is probably unique as it is not shown in either Laughlin or Jacobs under the gateway flatware of Thomas Danforth. Most $9\frac{1}{2}$ " plates were smooth brim. This plate mold was probably discarded and replaced by the $9\frac{3}{16}$ " smooth brim soup plate for which there was a "flat brim soup plate" mold in Thomas Danforth II's inventory. Under the flatware of Thomas Danforth III with lion marks there were four examples of the TD lion in circle (all with the small TD hallmarks), six of the TI lion in oval and eleven of the TD lion in oval. The TD lion in circles were struck two times while the TI and TD lion in ovals were always struck once on the Thomas Danforth III wares. The eagle marks of Thomas Danforth III followed the TD lion in oval.

Under the wares of Thomas Danforth III not a single lion in gateway was found. Laughlin specifically stated that the gateway was found on $7\frac{3}{4}$ " and $9\frac{1}{8}$ " single reed plates and 11" and $11\frac{1}{8}$ " [$11\frac{9}{16}$ "] single reed deep dishes, which are all Thomas Danforth III sizes. No $9\frac{1}{8}$ " single reed plates or 11" dishes were found in this survey, indicating that they are

rare with any marks. Assuming that Laughlin was not mistaken in all four of these examples it may be suggested that Thomas Danforth III possibly used the gateway touch for a year or two after his father died in 1782. However, without at least one example there is no proof of this. *It would be appreciated if collectors with any of these four plate or dish sizes with the lion in gateway would advise the author of their existence.*

However, Laughlin's statement that it is probable that "the younger Thomas in Rocky Hill was using these early dies [gateway and large TD hallmarks] for anywhere from five to ten years after his father's death" is certainly not correct.³ J.C. Thomas has stated that the lion in gateway was "probably used exclusively by Thomas Danforth II" while the lion in circle was used "primarily by Thomas Danforth II".⁴ Both of these statements appear to be incorrect. Thomas Danforth III possibly used the gateway for a short time (this was probably ignored so the Thomas Danforth III/Joseph Danforth partnership could start in 1782) and the above summaries show that he was the exclusive user of the lion in circle, on flatware at least.

Laughlin had no inkling as to the use of the TD lion in oval; he presented long arguments for its use by either Thomas Danforth II or his son.⁵ J.C. Thomas offered the option, not based on any stated evidence, that the TD lion in oval was used exclusively by Thomas Danforth III, while the TI lion in oval was used mainly by him.⁶ The above summaries show that his educated guesses were indeed correct. Since the TD lion in oval was chronologically later than the TI lion in oval (the TI was recut to TD) the TI lion in oval touch was used by Thomas III and his partner shortly after 1783 for a few years.

J.C. Thomas stated that the TI lion in oval was used briefly by Thomas Danforth II and his brother John from 1762 to 1765,⁷ and later by Thomas Danforth III and his brother Joseph.⁸ The above summaries indeed show that the mark was first used by Thomas Danforth II and then later by his son Thomas III, but obviously do not indicate the partners. J.C. Thomas squeezed John in for a few years right after his apprenticeship ended in 1762 when he presumably had no molds. Actually there is documentary evidence indicating that this may have been a decade later. In November 1773 Samuel Hamlin announced that the partnership of Danforth [Thomas II] and Hamlin was dissolved and that he was conducting the pewterer's and brazier's business in Providence, Rhode Island.⁹ In October 1773, Thomas Danforth I had advised that the partnership with his son [John] was dissolved and that he was carrying on the pewtering business, in all its branches, as usual.¹⁰ Laughlin wondered what terminated the partnership and how John was able to set up a second pewtering shop in Norwich. It seems more likely that John left Norwich to enter into a partnership with his brother Thomas II in Middletown. Certainly the closeness of the dates that the two partnerships were dissolved is more than a coincidence and probably indicates a restructuring of the two partnerships. It was probably triggered by Samuel Hamlin leaving Thomas Danforth II to open a shop in Providence. Then John decided to join his brother and left his father. The 7^{5/8}" John Danforth plate with the TI lion in oval, in my opinion *proves* that John was the early partner. Previously this was only a guess.

As noted, J.C. Thomas suggested the TI lion in oval was used in a partnership between Thomas III and his brother Joseph. While possible it is not supported

by the facts. After his father's death in August 1782 Joseph immediately took over the Middletown shop. In a newspaper notice in October of that year he stated that he was carrying on the former business of Thomas Danforth and signed it as executor. Had Thomas III been in Middletown he would have been the executor as the eldest son and would have been carrying on the business. Further, if there were a partnership it would have been indicated. The evidence indicates that Thomas III was in Rocky Hill and this confirms it. How a partnership between the two could have been possible for a number of years is very difficult to see. The large number of Thomas Danforth III wares with the TI lion in oval mark shows that any partnership lasted for some length of time. There is another possible partnership: between Thomas II and his uncle John. This would have obviously been at Norwich where John was established. Why Thomas would leave Rocky Hill, where he had a shop and built a house in 1783, is difficult to understand. There appears to be serious problems with both of these partnerships.

There is still another possible partner: Jonathan, a younger brother of Thomas born in 1766. In July 1783 Thomas was appointed guardian of Jonathan.¹¹ A guardianship was the legal means of binding an apprentice to his master, and the Middletown Probate Court had made sure that Jonathan was bound to Thomas. In June 1783 Joseph had been appointed guardian to his brothers Edward and William by the court.¹² Some fifteen years earlier John Danforth had been appointed guardian for Gershom Jones by the Norwich Probate Court.¹³ It is evident that the probate courts were responsible for establishing apprenticeships, and there can be no doubt that Jonathan was apprenticed to Thomas III.

Under normal circumstances he would have completed his apprenticeship in 1787. However, it is quite possible that Thomas formed a partnership with him a few years earlier, say in 1785, when Jonathan was 19. This seems like a logical partnership since Jonathan was obviously in Thomas' shop. It would have ended in 1788 when Jonathan took over the Middletown shop after Joseph's death. If this was indeed the case the partnership can be dated rather precisely, from say about 1785 to 1788.

The large TD hallmarks enable us to fine tune the above conclusions to a certain extent. Over time the hallmarks were damaged by small nicks in the edges of three of the marks (Fig.5). First a very small nick occurred in the left side of No. 2. Then a large nick occurred at the bottom right of No. 1 and finally a large nick occurred at the top left of No. 4. Unfortunately, in over half of the examples I examined, No. 4 hallmark has the top part missing or the hallmark is completely missing.

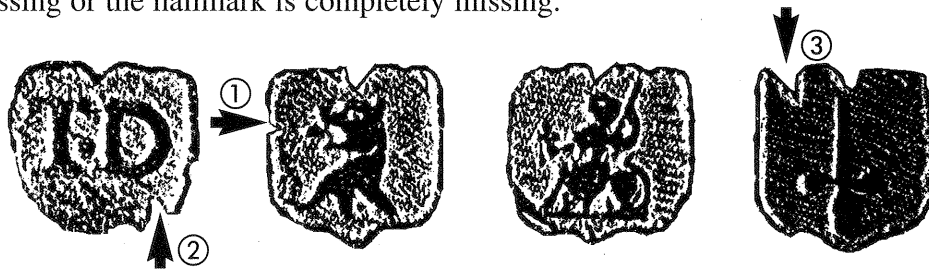


Fig. 5. Enlarged photograph of the large TD hallmarks showing the three nicks caused by damage to the die. The first nick was a very small one occurring on the left side of the second hm. Next a large nick occurred on the bottom right side of the first hm., and finally a large nick occurred at the top left of the fourth hm.

In a few examples there are no nicks, so the hallmarks can be called "clean". J.C. Thomas has stated that the clean hallmarks are found only on the earliest plates and dishes with the lion in gateway mark and are always hammered.¹⁴ It is not evident how he determined what wares were the "earliest", since there is no way of telling this. Obviously the earliest wares must occur with clean hallmarks. His statement is not correct since he showed an illustration of a 9 1/2" SB plate with two TI lion in oval marks and clean hallmarks. Further, not all wares with clean hallmarks are hammered. A 9 1/8" SB plate at the Museum of Fine Arts with gateway marks and clean hallmarks was not hammered. Also, the 7 5/8" John Danforth plate at the Museum of Fine Arts with a single TI lion in oval and clean TD hallmarks was not hammered. J.C. Thomas noted that wares with only the first nick (No. 2) had the gateway and were usually hammered, although some

were not.¹⁵ A 7 15/16" plate at Winterthur with the gateway and only a nick on No. 2 had a hammered boogie.

J.C. Thomas has stated that hallmarks with all three nicks are found only with the TI and TD lion in oval marks, both struck singly.¹⁶ This is not true. At a Richard Bourne auction in 1989 there was a plate and two dishes with the gateway marks.¹⁷ A 7 15/16" plate and a 13 1/4" dish both had nicks on No. 1 and 2 hallmarks but the tops of No. 4 were missing. However, a 12 1/8" dish had all three nicks. Therefore, the final nick occurred before Thomas Danforth II's death. Obviously, all of the hallmarks found on the wares of Thomas III with the TI and TD lion in oval marks would have all three nicks. J.C. Thomas suggested that the damage to No. 4 hallmark occurred after 1782.¹⁸ This cannot be true since the third nick (on No. 4) occurred while Thomas II was still living.

The important point is that the hallmarks give relative dates for the partnerships of Thomas II and John and Thomas III and Jonathan. The 9½" plate with the two TI lion in ovals at the Wadsworth Atheneum and the 7⅝" John Danforth plate with the single TI lion in oval both have clean hallmarks, placing them with the earliest gateway wares with clean hallmarks. The Connecticut Historical Society 9½" plate with two TI lion in ovals also has clean hallmarks. On the other hand, the Thomas Danforth III wares with the single TI lion in oval all have three nicks. If it weren't for the clean hallmarks the 7⅝" John Danforth plate would have been placed under Thomas Danforth III with its single TI lion in oval strike. These three examples, along with the 12⅛" dish at the Metropolitan Museum with two TI lion in ovals and the Norwich scroll and hallmarks of John Danforth are the only examples of wares from this early partnership. The lack of more surviving examples could either mean that the partnership did not last very long, or that the wares from the pre-Revolutionary period, say 1773 to 1777 or so, have not survived, or both.

J.C. Thomas stated that the TI lion in oval mark is not found on any plate or dish from a known Norwich mold.¹⁹ (The 7⅝" John Danforth plate with the TI lion in oval mark is reported here for the first time.) He presumably made this statement to negate the possibility that the Thomas in the partnership was Thomas I. Actually there is no necessity to do this since, if Thomas I were given the gateway and the large TD hallmarks, Thomas II would not have any pewter. Further, the gateway and the large TD hallmarks are found on plates and dishes from Thomas II's molds listed in his

inventory.

The 12⅛" dish at the Metropolitan Museum has a single NORWICH scroll at the top, the large hallmarks of John Danforth at the bottom and two TI lion in ovals above the hallmarks, but below the center of the dish. J.C. Thomas explains this dish by saying that it was made in Middletown by Thomas II after the partnership, marked with the TI touch, and sold to John Danforth in NORWICH, who added his hallmarks and NORWICH scroll.²⁰ This is highly unlikely. Why would Thomas II use the TI touch after the partnership had ended, and why would he strike the marks below the center? A more reasonable explanation is possible. John Danforth was accustomed to using the NORWICH scroll as a touch mark. Many plates and dishes are marked with a single NORWICH scroll at the top and his large hallmarks at the bottom. Two 7⅝" and one 8⅝/16" plate are marked in this manner.²¹ More important, a 12⅛" dish by John Danforth has a single NORWICH scroll at the top and his hallmarks at the bottom.²² The configuration of these two marks is almost identical to those on the 12⅛" Metropolitan Museum dish. Therefore, either John added the TI marks to a dish he had in stock or he was initially marking pewter he made in the partnership in this manner. It may be assumed that this dish was from a John Danforth mold; both Thomas II and John made 12⅛" single reed dishes.

Before closing, a word may be said about the measurement of the diameters of plates and dishes. The finished examples from any mold usually vary 1/16" and can vary more. For Thomas Danforth II's largest dish I have measured 13⅜" and 13¼" and it is listed as such in a number of sources. J.C. Thomas said that the

“norm” of the 18th century Connecticut makers was the $7\frac{7}{8}$ " plate.²³ There are certainly a number of plates by Thomas Danforth II and III measuring $7\frac{7}{8}$ ", but there are also many measuring $7\frac{15}{16}$ ". There were four Thomas Danforth plates in the Museum of Fine Arts measuring $7\frac{7}{8}$ " according to their records. However, actual measurement showed that all were exactly $7\frac{15}{16}$ " in diameter. Two had the gateway marks. Since there was no nick on No. 4 hallmark on one of these it was made by Thomas Danforth II. The other two had the TD and TI lion in oval marks. The one with the TD mark was obviously made by Thomas III and the other one had the TI mark struck in identically the same manner as the first, so it was undoubtedly also made by Thomas III. These four $7\frac{15}{16}$ " plates by Thomas II and III are identical except for the marks.

In summary, Thomas Danforth II used two gateways and his large hallmarks on his flatware up to his death in 1782. Thomas III may have used these same dies for a short time when he started in 1782. A partnership between Thomas II and his brother John existed for a period after 1773 when the TI lion in oval was first struck. Later a possible partnership between Thomas III and Jonathan existed for a period of time from about 1785 up to 1788 when the TI marks were struck singly. Thomas III recut the TI die to TD and used it from 1788 until he replaced it with the eagle touches sometime between 1797 and 1800. The main problem over the years in attributing the TI lion in oval marks was the failure to recognize that there were two partnerships, one with Thomas II and the other with Thomas III, separated by a considerable length of time. As noted, J.C. Thomas has suggested two such partnerships, but he commented that it was “contrary to most all previously held theories.” Of the 64 examples surveyed 21 had Thomas Danforth III eagles, another 21 had his lion marks while only 20 had Thomas Danforth II’s marks. It is noteworthy that the examples by Thomas Danforth III outnumber those by Thomas Danforth II by almost exactly two to one.

Appendix I

The plates and dishes from the various museums were broken into two groups: those with eagle marks and those with lion marks. Only the Museum of Fine Arts, Boston and the Rhode Island Historical Society were visited personally, where all flatware diameters were measured and the nicks on the TD hallmarks were counted. The following descriptions identify the various marks (the Laughlin and Jacobs numbers have been given): No-name eagle (in serrated circle) (L370, J117), TD Reich eagle without stars (L366, J119), TD Reich eagle with stars (L373, J118), TD large spread eagle (L371, J120), T. DANFORTH/PHILADA (L372, J120), Thomas Danforth lion in gateway (L362, J113), TD lion in circle (L368, J114), TI lion in oval (L365, J111a), TD lion in oval (L364, J111), Large TD hallmarks (L363, J113), Small TD hallmarks (L369, J116) and Middletown scroll (L361, J112). “SB” following the size indicates that the plate has a smooth brim; otherwise all plates and dishes are single reed. (1x) or (2x) indicates the mark was struck once or twice.

Brooklyn Museum. The eagle marks.

$7\frac{3}{4}$ " (45.10.72) No-name eagle and PHILADA

$7\frac{3}{4}$ " (45.10.179) No-name eagle and PHILADA

$7\frac{3}{4}$ " (45.10.2) TD Reich eagle without stars and PHILADA

8⁷/₈" (45.10.180) TD spread eagle and PHILADA

8⁷/₈" (45.10.181) TD spread eagle and PHILADA

11¹/₂" (45.10.182) TD spread eagle and PHILADA

The lion marks.

6¹/₈" (45.10.109) TD lion in circle (2x) and small TD hallmarks

7⁷/₈" (45.10.89) TD lion in oval and large TD hallmarks

7¹⁵/₁₆" (45.10.70) Lion in gateway and large TD hallmarks

7¹⁵/₁₆" (45.10.120) TD lion in oval and large TD hallmarks

8⁷/₈" (45.10.65) TD lion in oval and large TD hallmarks

8⁷/₈" (45.10.67) TD lion in oval and large TD hallmarks

8⁷/₈" (45.10.68) TD lion in oval and large TD hallmarks

8⁷/₈" (45.10.83) TD lion in oval and large TD hallmarks

9¹/₈" (45.10.106) Lion in gateway and large TD hallmarks

Colonial Williamsburg. The eagle marks.

7³/₄" (1946-64) TD Reich eagle without stars and PHILADA

The lion marks.

11⁵/₈" (1932-212) TD lion in oval and large TD hallmarks

Connecticut Historical Society. The eagle marks.

11¹/₂" (1979.68.199) TD Reich eagle with stars (2x).

The lion marks.

9" [9¹/₈"] (1987.79.2) Lion in gateway (2x) and large TD hallmarks. Hammered booge.

9³/₁₆" SB (1927.5.5) Lion in gateway (2x) and large TD hallmarks. Hammered booge.

9¹/₂" SB (1987.79.1) TI lion in oval (2x) and large TD hallmarks. Hammered booge.

12¹/₈" (A493) Lion in gateway (2x) and large TD hallmarks.

Metropolitan Museum of Art. The eagle marks.

6¹/₈" (41.34.46) No-name eagle (1x).

6¹/₈" (43.162.22) No-name eagle (1x).

9⁵/₁₆" (SB) (45.96) TD spread eagle (1x) and PHILADA.

The lion marks.

12¹/₈"(46.151) TI lion in oval (2x). NORWICH scroll and hallmarks of John Danforth.

A Photograph of the marks on this dish reproduced at 95% of actual size is shown in Laughlin.²⁴

Museum of Fine Arts, Boston. The eagle marks.

7³/₄"(64.1642) TD Reich eagle with stars (1x) and PHILADA.

11¹⁷/₃₂"(64.2317) TD spread eagle (1x).

13¹/₁₆"(64.1684) TD spread eagle (1x) and PHILADA.

The lion marks.

7⁵/₈"(64.2288) TI lion in oval (1x) and large TD hallmarks. Hms clean. (A John Danforth plate).

7¹⁵/₁₆"(64.1637) Lion in gateway (2x) and large TD hallmarks. #1 hm effaced. Nick #2. No nick #4.

7¹⁵/₁₆"(64.1638) Lion in gateway (2x) and large TD hallmarks. Nicks #1 & 2 hms. Top #4 hm gone.

7¹⁵/₁₆"(64.1640) TI lion in oval (1x) and large TD hallmarks. Nicks #1 & 2 hms. No #4 hm.

7¹⁵/₁₆"(64.1641) TI lion in oval (1x) and large TD hallmarks. Nicks #1 & 2 hms. No #4 hm gone.

9¹/₈" (SB deep) (64.1639) Lion in gateway (2x) and large TD hallmarks. Hms. clean.

11¹⁷/₃₂"(64.2316) TI lion in oval (1x) and large TD hallmarks. Nicks #1 & 2 hms. Top #4 hm gone.

13¹/₄"(64.2314) Lion in gateway (2x) and large TD hallmarks. Hammered booge. #1 hm effaced. Nick #2 hm. No nick #4 hm.

New Haven Colony Historical Society. The lion marks.

7⁷/₈"(1973.405) Middletown scroll (1x).

7⁷/₈"(1973.428) Lion in gateway (2x) and large TD hallmarks.

7⁷/₈"(1973.407) TI lion in oval and large TD hallmarks.

9¹/₂" single reed soup (1973.406) Lion in gateway (2x) and large TD hallmarks. Hammered booge. Top and bottom side view photographs of this deep plate are shown in Thomas.²⁵

13¹/₄"(1973.432) Lion in gateway (2x). Middletown scroll and large TD hallmarks.

Rhode Island Historical Society. The lion marks.

13³/₁₆"(1929.1.17) Lion in gateway (2x) and large TD hallmarks. Nicks #1 & 2 hms. No nick #4.

13¹/₄"(1931.1.23) Lion in gateway (2x) and large TD hallmarks. Hms. corroded.

Smithsonian Institution. The lion marks.

6³/₈"(1986.0027.33) TD lion in circle (2x) and small TD hallmarks.

13¹/₄"(1986.0027.28) Lion in gateway (2x) and large TD hallmarks.

Wadsworth Atheneum. The lion marks.

7¹⁵/₁₆"(1908.134) TD lion in circle (2x) and small TD hallmarks. A photograph of the front of this plate showing the impression of the marks which were struck after the plate was finished is shown in Thomas.²⁶

7¹⁵/₁₆"(1937.177) TD lion in oval and large TD hallmarks.

9¹/₂" (SB) (1922.82) TI lion in oval (2x) and large TD hallmarks. Hammered booge. Hms clean. A photograph of the marks on this plate is shown in Thomas.²⁷

Winterthur Museum. The eagle marks.

6¹/₈" (55.48.48) TD Reich eagle with stars (1x).

6³/₁₆" (85.1475) No-name eagle (1x).

11⁵/₈" (63.669) TD spread eagle (1x) and PHILADA.

The lion marks.

7³/₄" (56.46.17) TD lion in oval (1x) and large TD hallmarks. Nicks #1, #2 & #4 hms.

7¹⁵/₁₆" (66.1183) TD lion in oval and large TD hallmarks. Nicks #1 & #2 hms,

#4 hm effaced.

7¹⁵/₁₆" (66.1184) Lion in gateway (2x) and large TD hallmarks. Hammered booge. Nick #2. No nicks #1 & #4.

Yale University Art Gallery. The eagle marks.

6¹/₈" (1930.759) No-name eagle (1x).

7¹¹/₁₆" (1931.258) No-name eagle (2x) and PHILADA.

11⁹/₁₆" (1931.286) TD spread eagle (1x) and PHILADA.

13¹/₁₆" (1977.188.9) TD spread eagle (2x).

The lion marks.

6¹/₈" (1930.754) TD lion in circle (2x) and small TD hallmarks. A photograph of the marks on this plate is shown in Laughlin.²⁸ These particular marks served as examples for L368 and L369.

7³/₄" (1931.224) TD lion in oval (1x) and large TD hallmarks. Nicks on all three hms.

7³/₄" (1985.8.1.1) TD lion in oval (1x) and large TD hallmarks. Nicks on all three hms.

7⁷/₈" (1931.259) TD lion in oval (1x) and large TD hallmarks. Hms extremely worn.

13¹/₄" (1931.271) TD lion in gateway (2x) and large TD hallmarks. Nicks on #1 & 2 hms.

No nick on #4 hm.

Appendix II

Thomas Danforth II's Three Smooth Brim Plates

In Thomas Danforth II's inventory taken after his death there were three molds for smooth brim plates (later determined to range from 9" to 9¹/₂" in diameter). This is peculiar since pewterers invariably had only a single smooth brim plate, usually within this size range. It is not apparent from surviving wares that Thomas Danforth II made three different smooth brim plates. These three plates may be specifically identified by considering the distribution of the molds to Thomas Danforth's sons and the products of the recipients of the molds.

A flat brim soup plate mold weighing 45.25 lb. was given to Thomas and Joseph (to be shared), a flat brim platter [plate] mold weighing 29.5 lb. was given to Edward and a flat brim plate mold weighing 41.5 lb. was given to Jonathan. Laughlin indicated that Edward made

9¹/₈" smooth brim plates, so this would identify this mold.²⁹ Laughlin noted that Joseph made 9³/₁₆" and 9¹/₂" smooth brim plates,³⁰ and Jacobs observed that Joseph's 9³/₁₆" smooth brim plate was "semi-deep".³¹ An example of Joseph's 9³/₁₆" smooth brim plate shown by Thomas apparently has a deep well.³² The deepness of the plate is reflected by the relatively higher mold weight compared to Edward's mold for the 9¹/₈" plate. This would identify the smooth brim soup plate mold given to Thomas and Joseph. Jonathan never had a touch and presumably used Joseph's dies. The flat brim plate mold given to him is undoubtedly represented by the 9¹/₂" smooth brim plates with Joseph's marks.

The 9¹/₂" smooth brim plate is the common one of which many nicely hammered examples exist with Thomas Danforth's

gateway marks. The 9 $\frac{1}{8}$ " smooth brim plate with the deep well ($\frac{3}{4}$ ") and the Thomas Danforth gateway marks at the Museum of Fine Arts is undoubtedly from the soup plate mold. The Connecticut Historical Society has three smooth brim plates of different sizes all with well depths of $\frac{1}{2}$ " to $\frac{9}{16}$ " and hammered booges. The dimensions of these were carefully measured by Richard C. Malley. One represents the 9 $\frac{1}{2}$ " and has the TI lion in oval marks The other two are 9" and 9 $\frac{3}{16}$ " with the Thomas Danforth gateway marks. It has to be assumed that these came from the mold given to Edward listed as 9 $\frac{1}{8}$ " by Laughlin. These two show the extreme variation which can result in the finishing process at times. Plates from the mold given to Edward and the soup plate mold given to Thomas and Joseph are approximately the same size, which has obscured the fact that Thomas Danforth II made three smooth brim plates. There is a 9 $\frac{1}{8}$ " smooth brim plate in the Brooklyn museum with Thomas Danforth's gateway marks. However, it is on exhibition so it has not been determined if it is the deep soup plate or the regular flat plate.

References

- ¹ Ledlie I. Laughlin, *Pewter in America* (Barre, Ma., 1971), vol. 3, 67. (Hereafter Laughlin, vol. and page number.) The 11 $\frac{1}{8}$ " dish listed is given in vol. 1, 112 under the TDIII dish sizes as 11 $\frac{1}{16}$ " of which 5 examples were found in this study.
- ² Ledlie I. Laughlin, *Pewter in America* (Barre, Ma., 1969), vol. 1, 112.
- ³ Laughlin, 3, 66.
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- ¹⁷ Richard A. Bourne, January 31, 1989 auction. Lot #33, 13 $\frac{1}{4}$ " dish; Lot #254, 12 $\frac{1}{8}$ " dish; Lot #289, 7 $\frac{15}{16}$ " plate.
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- ²⁰ Ibid., 65.
- ²¹ Yale University: 1931.246, 7 $\frac{3}{8}$ " plates; Brooklyn Museum: 45.10.64, 7 $\frac{3}{8}$ "plate; 45.10.82, 8 $\frac{5}{16}$ " plate.
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- ²⁴ Laughlin, 3, pl. 106.
- ²⁵ Thomas, 14.
- ²⁶ Thomas, 13.
- ²⁷ Thomas, 64.
- ²⁸ Laughlin, 1, plate 53.
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- ³¹ Carl Jacobs, *Guide to American Pewter* (McBride, New York, 1957), 66.
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Acknowledgements

The author wishes to thank the following curators for their kind assistance, without whom this work would not have been possible: Kevin Stayton (Brooklyn Museum), John D. Davis (Colonial Williamsburg), Richard C. Malley (Connecticut Historical Society), Beth Carver Wees (Metropolitan Museum of Art), Gerald W.R. Ward (Museum of Fine Arts, Boston), Amy L. Trout (New Haven Colony Historical Society), Linda Eppich (Rhode Island Historical Society), William H. Yeingst (Smithsonian), Trina Evarts Bowman (Wadsworth Atheneum), Donald L. Fennimore and intern Jennifer N. Linder (Winterthur Museum) and David L. Barquist (Yale University Art Gallery).



Necrology by Robert E. Touzalin

Robert E. Touzalin of Naples, Florida, died January 1, 2005. He was Secretary of the Pewter Collectors' Club of America from 1973 to 1974. Bob will be remembered for his gregarious maner, his inquisitive mind, and his love of pewter.

Bob was born in Chicago, the son of Leslie A. and Florida H. Touzalin. He was raised in Joliet and LaGange, Illinois. He graduated from the Massachusetts Institute of Technology in 1939, where he was a member of Phi Kappa Sigma. His career as an engineer included United State Steel in Pittsburgh, Arthur G. McKee & Company in Cleveland and Interlake, Incorporated in Cleveland and Riverdale, Illinois. He retired from Interlake as director of engineering in 1977.

He was an avid golfer and traveler. His background in metallurgical engineering led to his enjoyment of repairing and restoring old pewter.

He and his wife, Aletta, made many trips to Europe and Great Britain after his retirement. He loved British pewter and enjoyed sharing his knowledge with others. He was a member of The Pewter Society.

Bob authored fourteen articles for our *Bulletin* over a twenty eight year period.

He is survived by his wife, Aletta Van Balen Touzalin, of Naples; and four children, Jane L. Touzalin of Arlington, Virginia, Robert H. Touzalin of Chagrin Falls, Ohio, Ann T. Smith of Mission Viejo, California, and Molly T. Peterkort of Hawthorn Woods, Illinois, and seven grandchildren.

By Donald M. Herr

Traveling Candle Holder by Robert Werowinski

While exhibiting at an antique show, a customer brought an unusual piece of pewter and challenged me if I knew what it was. As I was turning the piece over and over, and before I could answer, he informed me it was a pewter traveling candle holder [figure 1]. The candle socket itself appears to be a bobèche, the upper part of a candlestick that has the drip tray, and is easily removed for cleaning out the old melted candle wax. This socket is attached at the bottom with a base plate of pewter, to what appears to be a candle snuffer holder, the snuffer now missing [figure 2]. The snuffer holder is solid pewter and is heavy enough to offset the weight of the candle held in the socket, thus preventing it from tipping over. The whole piece is well made but since it is unmarked, I don't know its country of origin. From the style of the piece, I would think it dates to the early 19th century. The dimensions of the candle holder are: overall height $1\frac{5}{16}$ inches; diameter of drip tray $2\frac{1}{8}$ inches; length of base plate $2\frac{13}{16}$ inches. Thanks go to Mr. Thomas L. Norris, Jr. for providing the candle holder for this article.

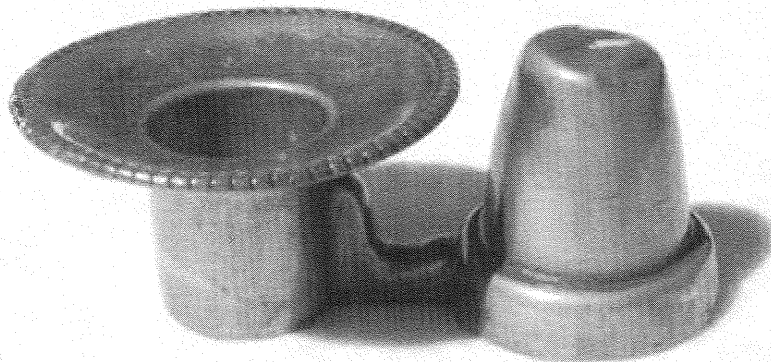


Figure 1

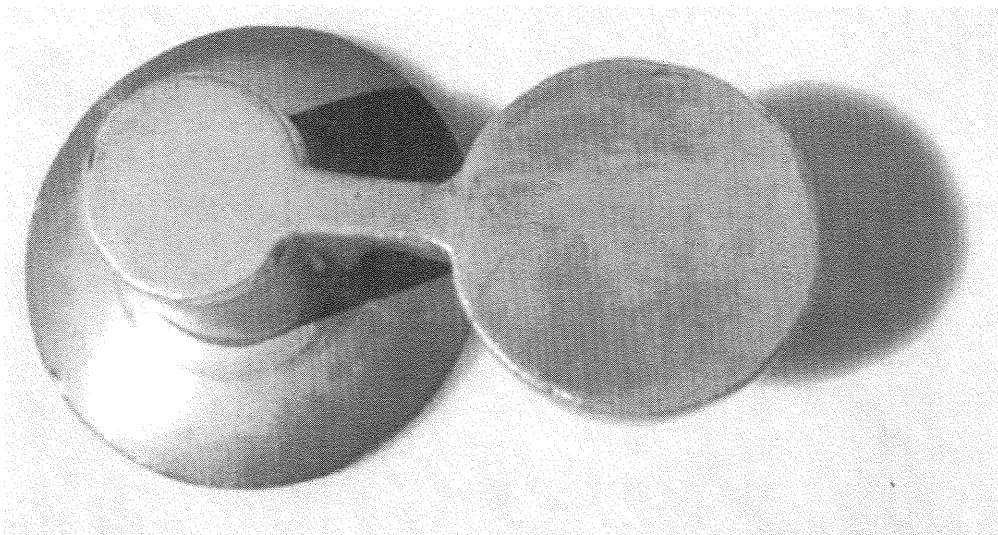


Figure 2

Unique Brazilian Treasures

by Alex Neish

One of the functions of the medieval European guilds was to defend their monopolies and in so doing promote their members' welfare. This explains the determination that pewterers should work exclusively in their own base metal. Even in Barcelona, where the pewterers' craft was a sub-division of the powerful Silversmiths, the lines of demarcation were clear and jealously guarded. If in Scotland the Glasgow and Perth hammermen claimed the exclusive right to work in copper as well as pewter, and those of Edinburgh also in brass, the reason was simply to protect their position and privileges in the face of limited offtake. There was no question of mixing the metals. The same was true of the Continent, so making a Dutch pewter dish c.1800 by T.F. Schutjes of Eindhoven extremely rare simply because the well is decoratively inlaid with copper.

In Brazil the problem is more complicated. There were, of course, no guilds and it is even unclear how much pewter was produced in the country prior to the 20th century boom in the state of Minas Gerais when huge tin deposits were discovered. Any evidence seems at best circumstantial. Plate moulds have been located and funeral inventories have revealed a surprising volume of pewter items. It seems extremely unlikely these could all have been brought by Portuguese sea-faring settlers. It also seems some of Brazil's tripod-based alter candlesticks and its massive communion chalices were locally produced during the country's gold rush. There are, however, no hard facts on which to build.

What is perfectly clear, however, is that a small group of communion chalices was made in Brazil and is exclusive to this country that occupies half of Latin America. They offer a unique combination of pewter and the low-grade silver that is today called Colonial. Only five are known to exist. One is locked into a private collection in Belo Horizonte. The other four I stalked till they entered my own collection - and now they have taken up residence in Barcelona. All pre-date Brazil's independence in 1822 and its first rebellion against Portuguese rule in 1789. Their makers are a secret lost for all time but there are only two serious possibilities.

The first is that they were created by the wandering tinkers who followed the prosperity of Minas Gerais and carried out repairs on the pewter that had come from Portugal. This work, however, was quite crude as a pair of candlesticks in my collection indicates. The only interest was to make the pieces serviceable and the difference between tin and pewter were quite irrelevant.

The second seems the more probable - that they were created by those who preached the faith in what is the world's largest Roman Catholic country, and who still held fast to the need to serve the communion wine in cups of noble metal. Not being master craftsmen, they extemporised with what was available. This was simply poor grade silver that posed a lesser strain on the finances of the religious movement. To cut costs further serviceable pewter candlesticks were pressed into service.

This explains the significant differences seen in the accompanying photographs of a handful of these items created over two and a half centuries. The individual characteristics of the stems emphasise the racial melting pot that Brazil became as the Portuguese influence waned and other nationalities fought for its wealth. They brought with them essential domestic articles and these in turn were absorbed.



The first and earliest example stands $9\frac{1}{4}$ " high on a base diameter of 5". The silver cup carries the crowned *R* used to distinguish the work of Rio de Janeiro silversmiths from 1600 till around 1800. It also is marked with the number 10 which stands for *dez dinheiros* to identify the metal purity of 833. With its domed baluster base and pewter stem of Portuguese origin, the piece is of outstanding importance.

While its provenance – beyond the Rio de Janeiro origin – is unknown, the same is not true for the second item. This came from the Carmelite convent at Itu in the state of Sao Paulo and dates back to the late 17th century. Standing 9" high, the domed base of $4\frac{1}{2}$ " diameter has several eruptions indicating the use of very pure metal in Brazil which at that time had not discovered lead amongst its mineral wealth. The cup of colonial silver again is clearly the original. It again indicates a convent too poor for the best silver but still attempting to respect the Papal decree for the use of the noble metal.

The third chalice dates to somewhere in the last quarter of the 18th century. This time the silver cup, with a diameter of $3\frac{1}{2}$ " and a depth of $2\frac{1}{2}$ ", perhaps reflects more clearly the struggle to reconcile belief with poverty. Its inner base hides crude soldering and there is a split in the wall. The 8" pewter stem suggests a French or English origin and around the domed $3\frac{3}{4}$ " base there is a ring of cast decoration. The piece came from a small, rural Catholic church that was closing down, unable to compete with the evangelical crusade today sweeping Brazil.

Perhaps 50 years later but of similar national origins is the final example. It stands 9" high on a 4" base decorated by a beaded circle. This time, however, the cup shows a classic perfection with a diameter of $2\frac{3}{4}$ " and a depth of 3". Its maker was taking no chances and the cup is firmly soldered to the stem.

It is possible the passing years will bring to light more of these exceptional chalices, but this seems unlikely given Brazil's efficiency in destroying its past. This is why it is important for the world of pewter that these few examples of a past religious belief have been preserved. They are not masterpieces of the art of pewtering and cannot compare to the fine examples from the States, Britain and Europe illustrated in Peter Hornsby's *Pewter* or Phillippe Boucaud's *Les Étaines*. But nothing like them exists anywhere else in the world and that again makes them extremely important.

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A Boardman Pot With Andre's Patent by Andrew F. Turano

R.W. Andrews obtained a patent (#10,616) on March 7, 1854 that inserted a projecting brass rim between the castings of the bottom and lower body of a teapot, which was then incorporated into the base when the parts were soldered together. Obviously, this was another alternative to the copper bottom used to prevent the melting of the base of the teapot on a stove. To my knowledge, only the Boardmans utilized Andrews' idea on some of their later pots. In an early article by J. C. Thomas in Vol. 4, No.



Fig. 1. The twin pots; the larger with the Boardman lion mark and Andrews patent mark; the smaller with T.D. & S.B.

10, p. 193 of the *PCCA Bulletin*, he described and illustrated this patent. He later told me that he had seen marked Boardman pots with Andrews' secondary patent mark. Illustrated here is a late bellied pot with the Boardman lion mark as well as the secondary patent mark for Andrews. I took the liberty of photographing the tall pot alongside its twin of two-cup size. Although on a different scale, all of the features and parts are identical. The

smaller pot is marked T.D. & S.B. Although it has what we consider a “late” grape cluster finial, it has a pewter bottom.

Unfortunately, this information does little to resolve the dating of pewter versus copper bottom teapots, as queried by Dr. Melvyn Wolf in his *PCCA Bulletin* article on *Copper Bottom Teapots* (Vol. 13, #1, p. 37). But it would appear that the manufacturers offered pewter or copper bottom teapots as options for their clients simultaneously, the copper probably being more expensive. It also appears that finial options were available in the same way. Certainly, the 1854 dating of the patent, combined with the form of both pots would give us a benchmark for dating these forms and bottoms.

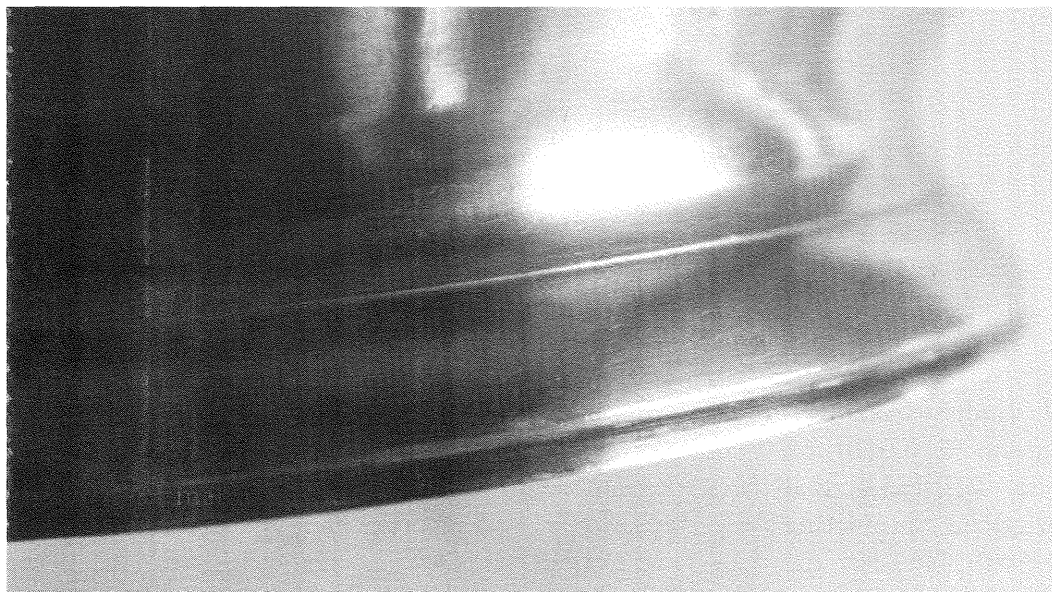


Fig. 2. The brass rim incorporated into the base of the large pot.

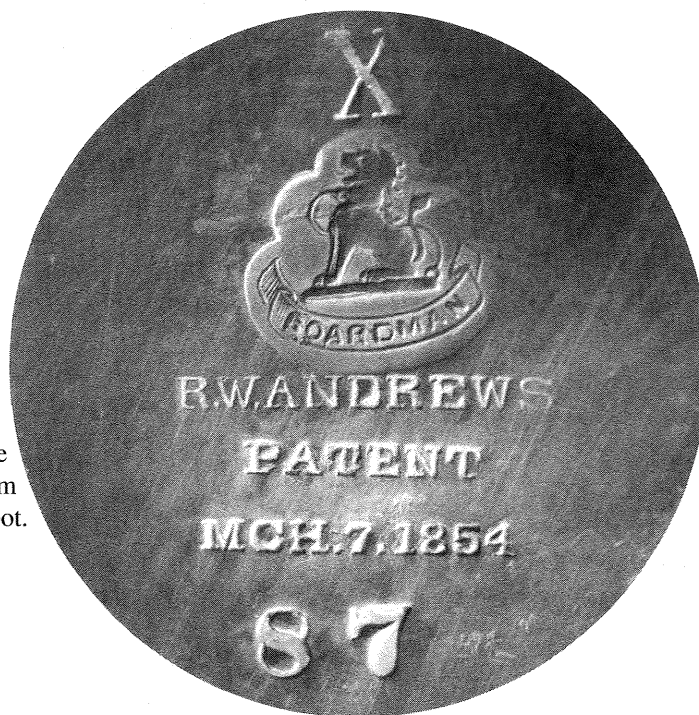


Fig. 3. The full double mark on the bottom of the large pot.

Collecting Pewter Smalls by Garland Pass



Figure 1.

A late 18th century English Oak shelving unit with a collection of pewter smalls.
On top of shelving unit, left to right: Three American dram cups, English double-ended measure, Am. small beaker, Two Eng. small beakers, Irish 1/2 noggin (1/2 gill) baluster measure.

Top Shelf: Three Am. butter plates, Am. gill mug attributed to S. Danforth/Boardmans, Am. 1/4 gill porringer attrib. to R. Lee, Eng. gill baluster measure w/Double Volute thumb piece, Am. 1/4 gill porringer attrib. to R. Lee, Eng. export cream jug on feet by Richard Pitt.

Middle Shelf: Three Am. butter plates, Eng. spice pot, Eng. export cream jug on pedestal base, Am. 1/4 gill porringer attrib. to I. C. Lewis, Eng. shoe-shaped snuff box, Amer. gill unlidded baluster measure attrib. to the Boardmans, Eng. gill tulip-shaped mug.

Bottom Shelf: Four Am. butter plates, Scottish gill baluster measure w/Ball thumb piece, French lidded demi deciliter cylindrical measure, Am. whale oil lamp, Scottish Glasgow 1/2 gill measure.

There is something very appealing about pewter smalls. I do not remember when I purchased my first one or what it was, but over the years I purchased more. Initially I intermixed them with pewter pieces of normal or regular size; they break up the mass and add a visual interest and variety of scale to any display. I continued to acquire them, always looking for a form

I did not have. It was about that time that I was lucky enough to find the above English Oak shelving unit at a flea market for \$10.00 (that will never happen again!) and I got the idea of how I should display my collection of pewter smalls.

But before I continue, let me say that a collection of pewter smalls can be formed in many ways. It can be form specific, i.e., all snuff boxes, all communion tokens, all measures, all small lamps, all mugs, etc. It can also be country specific, all American, all British, all Chinese, or all European. And it can be century specific, all 18th century, all 19th century, or if you really want a challenge, all 17th century. The only rule is whatever appeals to you.

However, returning to the way I decided to form my collection, I made a few simple guideline rules. I did not want to include miniature, toy or doll house pewter; I wanted pieces that were diminutive in size due to their intended function. This would include the smallest or next to smallest size in any series of measures, which I knew would make up a good portion of my collection. I limited the diameter of flatware to 6 inches and the height of hollowware to 4". I decided not to limit my collection to a single country. I have included American, British and European pieces and I find they get along well together.

I hung the shelving unit on a wall and decided to use American butter plates as a back drop on each shelf (the shelves were already grooved) in much the same manner that I use 8" and 9" plates as a back drop on the shelves that display my regular size pewter collection. It created a nice effect. Although the overall size of the shelving unit is only 23" wide by 20½" high, with the pewter I have selected, it duplicates in a small scale the appear-

ance of a regular size collection. In fact, when someone looks at the photograph, if they are not aware of the small sizes of the pieces, they think they are looking at a photograph of a regular size collection.

I discovered that some pieces, even though they fall within my size limitation, do not look right in this display. American 19th century regular size beakers, which are 3" in height, and English 19th century regular size beakers, which are 4" in height, for some reason appear out of scale. I am sure there are other forms, not represented here, that would look good. When you find something, you really have to try it out and see if it works for your eye. You are creating your own three dimensional *trompe l'oeil* in pewter.

It took me about twenty years to put together this collection of pewter smalls. Some forms are much more difficult to find than others. For those who like this approach, I have listed below the forms that will work on this type of display, together with the degree of difficulty in finding them.

1. Flatware: American butter plates, the smallest 4¾" to about 6⅞", unmarked ones are fairly common; marked ones are rare. English & Continental rare and many reproductions.
2. Porringers: American ¼ gill, some times called taster or toy porringers. Unmarked ones attributed to I. C. Lewis are fairly common; marked ones are rare. Unmarked ones attributed to Richard Lee are scarce; marked ones are rare. English & Continental small porringers are rare.

Hall & Cotton

by Andrew F. Turano & Robert G. Smith

This small britannia firm has received quiet recognition in a number of publications that have illustrated some of their forms. Marked pieces are scarce and little has been published about this partnership. Information on these men has been elusive. Hall & Cotton appeared to have adopted their designated place of business for a very short period of time and Nelson Hall's roots were planted elsewhere. Previous literature has stated that they worked in Middlefield, CT, but during their working period Middlefield was a district of Middletown and did not achieve separate listing as a town until 1866.

Nelson Hall, son of Orrin and Annie G. was born in Meriden in 1821 and remained at the family farm until he was 21 years of age. For the next six years he worked as a peddler. He began to manufacture britannia ware (1847) in Middletown and then in the Middlefield district of Middletown.¹ In 1848, construction

began on the creation of Lake Beseck, an impoundment of about 120 acres with a dam 30 feet in height made of blocks of local Brownstone. The resulting stream (Beseck) and sluiceway created substantial and reliable water power and a number of manufacturing buildings were constructed downstream.² Nelson Hall apparently rented space in an existing downstream building in 1848 and moved to a newly built building that replaced it in 1849, sharing space with wood and metal workers.³ In 1852 or 1853 he sold the business to the Meriden Britannia Company. We assume that the sale included his stock, molds and equipment. Horace C. Wilcox, who was one of the organizers of the Meriden



Fig. 1. Hall & Cotton syrup, Ht. $6\frac{1}{4}$ "H, $2\frac{7}{8}$ " T.D., $3\frac{5}{8}$ " B.D.



Fig. 2a. Spittoon #2. Ht. 3", W. 6", B.D. $3\frac{7}{8}$ ". The base appears to be from the mold of the base of the teapot in Fig. 3.

Company was an intimate friend of Nelson Hall and urged him to join the new association. Hall, however, decided that he wished to retire and he returned to the family farm in Meriden, built his house on the old site, and resided there until his death in 1904 at the age of 83. He was buried in East Cemetery. His obituary was published in the Meriden Journal in that year and furnished the same account of his activities, emphasizing his relationship to Wilcox, who, incidentally, spent his early

years in Middlefield following the same scenario as Hall during the same years.

In the first U.S. Industrial Census of 1850, Nelson Hall, age 29, was listed as a britannia ware manufacturer in Middletown. There is a listing for Francis Cotton in Middletown, age 25, but his stated occupation was unknown at the time. In the 1860 Census, Hall is listed as a farmer and Cotton is not listed.

Nelson Hall's lineage is traced to his great great grandfather, John Hall, who was born in England in 1605 and died in Wallingford, CT in 1676. Almer Hall of the spoon firm of Hall & Elton, and Joel Hall, 2nd,⁴ uncle of Nelson, were all descendents of John. Nelson Hall married Alma E. Preston, and he was survived by two sons: C. S. Nelson of Denver, Co., and Clayton Hall of Meriden.⁵

There is no information on where or how Nelson Hall obtained his training in the production of Britannia ware, but, since his life was centered around Middletown and Meriden and he worked as a peddler, it is likely that he had obtained his experience with the britannia firm(s) with whom he worked before 1847. It was not uncommon for peddlers to also work in the manufacturies as "hands" during seasons of inclement weather or during business reversals.

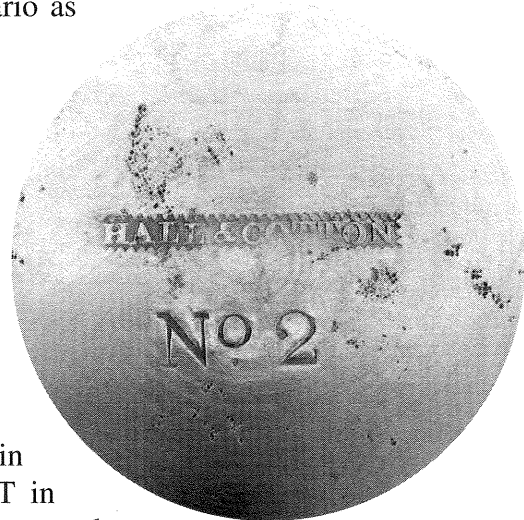


Fig. 2b. The mark on the spittoon.



Fig. 3b. Teapot's mark.
Base diameter is also $3\frac{7}{8}$ ".



Fig. 3a. Teapot, #25, 9" H.

The output of britannia ware of this firm was modest, and marked items are scarce. However, some significant items are mentioned or illustrated in a number of references. Jacobs⁶ lists the following: Covered syrup, Pint teapot, Inkwell - illustrated in Kerfoot,⁷ Ladle, Sander and Pint mug with double C handle. This mug may have been mistaken for a frequently pictured beaker with double C handle illustrated in Laughlin's Vol II⁸ and the collection of Charles V. Swain.⁹ There is also a late form bullet-shaped teapot illustrated in J. C. Thomas' book,¹⁰ with style #5. Donald Herr, in an article on "Marked American Beakers"¹¹ illustrated Swain's beaker (Fig. 46) and observed that the handle is virtually identical to that used by the Boardmans on their Boardman & Hart handled beaker (Fig 26). This same handle has been described on a barrel shaped mug marked by Thomas Derby of Middletown.¹² More interrelationships can be found by comparing marked Simpson and Simpson & Benham syrups with those of Hall & Cotton, illustrated here and in Fig. 670 in Laughlins Vol II (vide supra). In an article on "Little Lighthouse Teapots" by Dr. Wolf,¹³ he noted the obvious visual and statistical similarities in the basic body forms of Simpson's syrups and one cup teapots. In comparing the Hall & Cotton and Simpson syrups, the handles, thumbpiece, bodies and lids appear strikingly similar, and the measurements, except for a 1/4" lower height in the Simpson syrup are virtually identical (+ or - 1/8"). At this point it should be noted that Simpson's shop in Wallingford was also incorporated into the Meriden Britannia Co. We have included illustrations of the marked syrup and a spittoon and teapot with Hall & Cotton's mark and style #s.

We wish to acknowledge the kind assistance of the Middlefield Historical Society in the research of this article.

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- ⁹ *The Charles V. Swain Collection*, American Pewter, p. 77.
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- ¹² Terry Ashley, "A Familiar Form Shows Up In An Unlikely Place", *PCCA Bulletin*, V. 12 #9, p. 445.
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The Neish Collection of Judaica In Pewter

by Alex Neish

I first came across pewter Judaica in Buenos Aires over 30 years ago when I chanced across the simple and incredibly sad dishes that had been carried into a long exile by their European owners. Then a chance catalogue took me to a sale in Amsterdam featuring far more elaborate pieces. I was captivated by the quality of the decoration and began to collect what I considered outstanding examples. Over the years I managed to accumulate some really outstanding items which - even if they had failed to capture the general imagination - seemed to me very fine examples of what could be done with pewter to celebrate a religious belief.

When I donated my 1400 piece collection of British pewter from Roman times onwards to found the Museum of British Pewter at Stratford - upon - Avon, the Judaica stayed with me in Barcelona. I was not prepared to break it up and sell it. Then I became familiar with the earliest surviving Synagogue in the whole of Europe that had been excavated here. It was being restored to emphasise the importance of the Jewish community in this Mediterranean city. On learning that one room was to be dedicated to a small museum, I felt this - despite the centuries that had elapsed - was the ideal home for my Judaica. For that reason I donated it and in the future it will be on public display.



Fig. 1. A deep German Seder dish, diameter $33\frac{1}{2}$ cm. The milled rim is engraved in wriggle work with the key words of the ritual - "Take the parsley, break the Matzoh, relate the narrative" etc. The well is decorated with wriggle work showing scrolled foliage and geometrical devices along with the name of the original owner. The reverse of the dish carries further Hebrew letters and the touch of an angel with scales and a stag. This was common in Frankfurt and the dish is thought to have been made by its Klingling family. (Photos No. 1 through 11 are by kind permission of the Neish European Pewter Collection.)



Fig. 2. A plate of 35 cm. diameter, either German or Dutch, engraved round the rim with Hebrew symbols and in the well with the rampant Lions of Judah supporting a crown. On the reverse there are traces of an illegible touchmark.



Fig.3. A plate of 31¼ cm. diameter from the mid 19th century, the rim of 5 cm. width with triple-reeded edge. The rim is engraved with Hebrew words for the Passover with at the top the Lions of Judah bearing a crown. The well is engraved with Adam and Eve with eagles beneath a crown. On the reverse what is a touch, probably that of Johann Andreas Wagner of Nürnberg who became a Master in 1849.



Fig. 4. A magnificent Purim dish of 44 cm. diameter and 6 cm. rim. The Purim ceremony celebrates the escape of the Persian Jews from a 4th century BC pogrom.

Around the rim in 3 cm. Hebrew lettering is the legend "When the month of Adar comes there will be joy in the air." In the well appear 3 intertwined fish - the Zodiac sign for the month - and the touchmark of Benedict Discher of Tolz who was buried in 1725 (the same date that appears on the plate) in the Tolz Catholic churchyard. The inscription above the right hand is "LeChayim", the Hebrew toast to life. Experts rank this dish as probably the most outstanding piece of all Jewish pewter.



Fig. 5. A Dutch Seder dish c.1750 of 38 cm. diameter. No visible touches but on the reverse the ownership initials M A. The rim carries the usual Hebrew symbols and order of the service.



Fig. 6. A rare 24 cm. wedding plate with unusual beeded cable rim on which appears Hebrew lettering and the letter E flanked by two roses. In the well is stamped a picture of the wedding ceremony. No visible touchmark. The Hebrew inscription reads "Make the Groom and Bride happy".



Fig. 7. An unusually small Seder plate of 20 cm. diameter, the rim with the order of the service in Hebrew, the well decorated with an engraving of the Passover meal with 7 adults and a child seated at the table. On the reverse there appears the touchmark of Franz Schmigtl Schlaggenwald c. 1790.



Fig. 8. A 21 cm. diameter wavy-edged Passover plate bearing the order of the Service. In the well are engraved the date 1815 and the Lions of Judah holding a shield with Hebrew lettering. On the reverse are two shields, one of a rampant lion, a knight with a sword, and the initials F T G. This identifies the town of Prag-Neustadt (Prague New Town) and the maker Phillip Gilch. The other shows an angel and the date 1773 when Gilch became a Master.



Fig. 9. A rare and unusual Jewish footed spice box, 6.5 cm. x 9 cm. with 3 compartments, the sliding, diamond-patterned lid with a porpoise finial, the sides with Hebrew engraving. These spice boxes were frequently used at the time of the Passover. Probably late 18th century. On the underside appears a touchmark in a small oval of W i o (?) above an X.

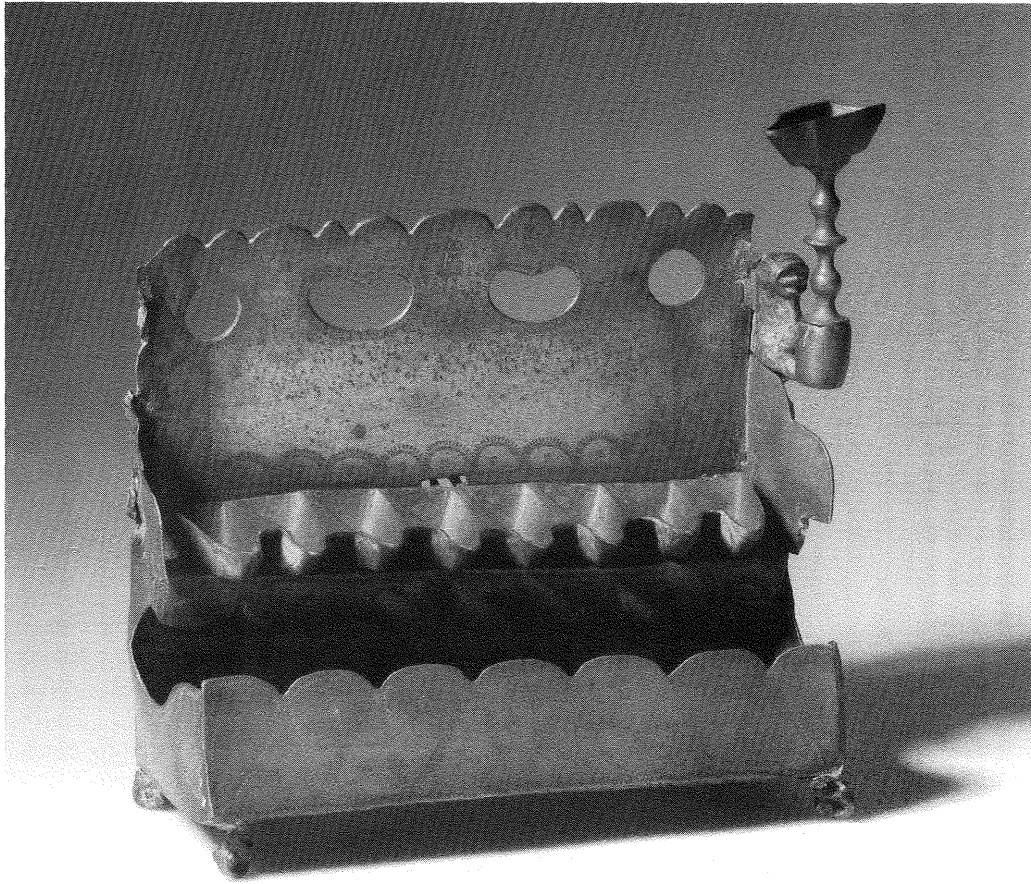


Fig. 10. An 18 cm high Hanukkah lamp with servant light - made by Johann Philipp Hentschel of Frankfurt Am Main 1752-58, the touch appearing on the top of the backplate. The pierced backplate has a scalloped border and 8 oil vessels, one for each day of the ceremony. The piece is set on small scrolled feet.

Hanukah is a Jewish ceremony beginning on 25th Kislev and lasting 8 days. It commemorates the victory of the Judeans led by Judas Maccabaeus over the Greeks who had conquered the Jewish homeland and set up a pagan cult in the Temple in Jerusalem. The festival marks the day the victorious Maccabi entered the purified Temple for its re-dedication (the meaning of Chanukah). It lasts 8 days because the single cruse of consecrated oil found in the Temple miraculously lasted 8 days by which time the priests could prepare more consecrated oil.

On the first night at the setting of the sun prayers are said and the Chanukah lamp lit using the Shammash servant light. On the second night the Shammash which had been blown out is lit again and used to ignite the first two lights and the Shammash again blown out. This continues till the 8th night when all eight lights are alight.

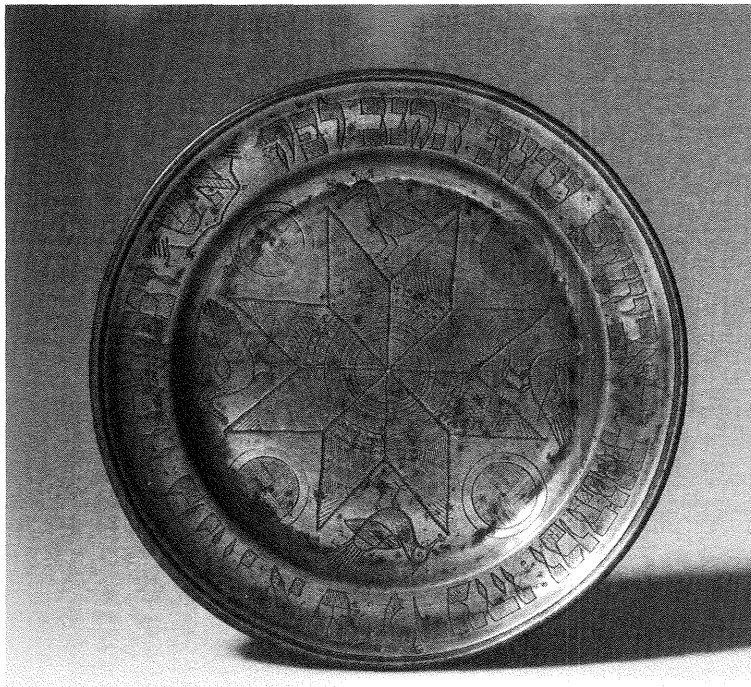


Fig. 11. A 22 cm. diameter Seder dish with the Hebrew order of service on the rim. In the well is engraved the Star of David with four doves and circles. On the reverse is struck the touch of Johann Benedict Jaeger of Frankfurt am Maine who became a Master in 1753 and the date 1774.



Fig. 12. A remarkable Hanukkah lamp that recently surfaced in Israel.
Photo by permission of Michael Kashden.

William Will Ciborium? by Melvyn D. Wolf, M.D.

I recently purchased, at auction, the lidded pewter vessel shown in Figure 1. In the past, this piece of pewter has been described as a sugar bowl by various authors. One of these was photographed in Laughlin's *Pewter in America, Volume III*, Figure 775 in the collection of Charles V. Swain and it was described as a covered sugar bowl.

After purchasing this bowl, various features and facts came to my attention which suggests that this may never have been made as a sugar bowl, but was made as a ciborium. That these vessels may have been used as sugar bowls in the past, does not remove the possibility that the original intent was that of a church piece. For those unfamiliar with the term, a ciborium is a covered cup, usually part of a communion service, for holding the consecrated wafers of the Eucharist.



Fig. 1. William Will ciborium

I will state the various reasons for my opinion. Certainly this is only conjecture at this point and could be subject to a great deal of criticism. In any event, I feel the piece of pewter is a ciborium and that the following reasons support this opinion.

The first bit of information is that this piece of pewter was originally in the John Evans collection, and apparently at the time of his death, it was dispersed to the late Thomas Williams who sold it to Dr. Harvey Muehlenbeck. It remained in his possession until December, 2004, when I purchased the piece of pewter at a public sale. It is engraved on the bottom with the initials "ET" which are the same initials on the bottom of the Evans piece when it was photographed for an exhibit in the Allentown Art Museum, January 7 through March 14, 1966. In the same photograph with the ciborium is the tall unmarked Aronsburg type communion flagon which was, at that time, in the Evans collection also. It now resides in our collection, having been purchased at public auction in 1973. Its photograph is also included in this article. It is possible that the two pieces were used together at one time as church pieces.

Another reason is that most 18th century sugar bowls are characterized by a series of small nicks on the interior bottom, consistent with sugar having been broken up with a sharp instrument such as a spoon or a knife. The interior of such a bowl is shown in Figure 2. The interior of this bowl, shown in Figure 3, is totally devoid of all nicks, which suggests that it either had never been used for anything or certainly had never been used as a sugar

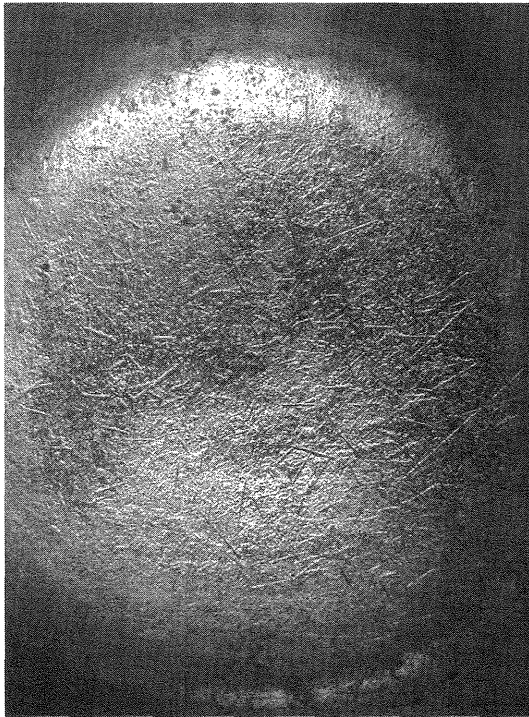


Fig. 2. Nicks in 18th century sugar bowl.

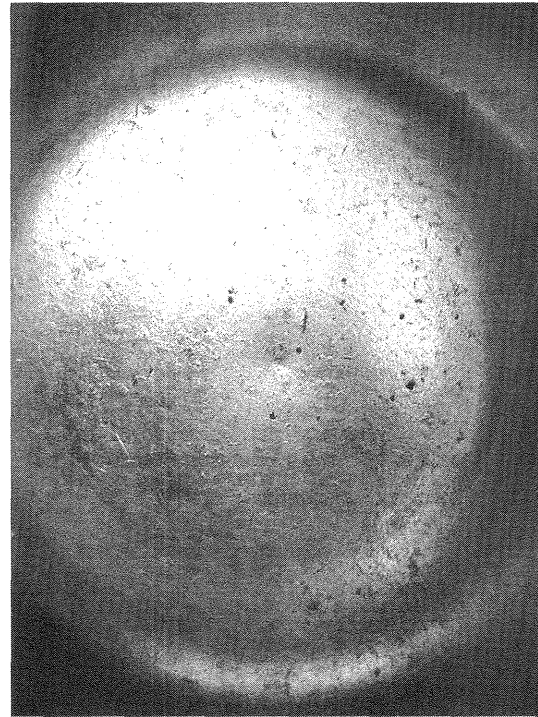


Fig. 3. Interior of ciborium without nicks.

bowl. Another extant bowl of this type, the Swain Bowl, also has no nicks either. Mr. Swain stated that when it was originally purchased by the late John Ruckman, the people from whom he purchased it were using it as a sugar bowl, although it was granulated sugar at that time and would leave no nicks.

The next feature which makes me think that this was probably a ciborium rather than a sugar bowl is demonstrated in Figure 4 where three William Will lidded vessels are shown. The flanking ones are typically accepted William Will sugar bowls. The lid of the vessel on the left is the same as the lid on the newly acquired piece. The significant feature, however, is the size. This is considerably larger than the other two accepted



Fig. 4. Ciborium flanked by Will sugar bowls.

William Will sugar bowls. In fact, the next figure, Figure 5, shows five 18th century sugar bowls by William Will, Thomas Danforth II, William Will, Parks Boyd and John Will as well as the William Will ciborium, third from the left. In all cases this bowl is significantly larger than the other five.



Fig. 5. 18th century sugar bowls and the large size Will ciborium.

Another group of features is shown in Figure 6, where a William Will chalice, the Aronsburg type of communion flagon and the newly found bowl are shown in one photograph. There are various features which are certainly suggestive that the intended use may have been as a ciborium. The lid of the sugar bowl is the same as the base of the chalice. The beading through the mid body of the belly is more formal than the double bellied sugar bowls. The general configuration of the ciborium body is similar to the chalice cup and flagon body, all three bodies being gradually widening "U"s. Also the ciborium body was made from the lower portion of the flagon body.

William Will was known to have made a multitude of communion flagons. He made a number of different types of chalices and baptismal bowls which have been identified and attributed to him. It certainly would seem that he would have made specific pieces of pewter which he identified as a ciboria. In Donald Herr's book *Pewter in Pennsylvania German Churches*, he pictures a definite William Will ciborium having been made from a Will sugar bowl mounted on the base of the Aronsburg type flagon (Figure 136). The fact that he made non-ecclesiastic pewter is not germane to this discussion. He obviously made cream pitchers, sugar bowls, tankards, mugs, ladles, etc. As far as communion ware is concerned, why should he not have made a specific piece of pewter which would have been used as a ciborium.



Fig.6. Three Will pieces showing similar shapes - chalice cup, flagon body and ciborium bowl.

In summary, I believe that the bowl is a ciborium for the reasons stated above, and reiterated here: 1) The general shape of this bowl which was made from the flagon body, 2) the chalice, which matches nicely with the body and the cup of the known William Will chalice and flagon. 3) The lid of the bowl being the same as the base of the chalice. 4) The beading is consistent with a more formal piece than the double bellied sugar bowls. 5) The fact that it is larger than any of the known sugar bowls and the fact that William Will made a multitude of communion pieces and to our knowledge, other than the one shown in Don Herr's book, which unequivocally was a William Will ciborium, there are no known ciboriums. 6) The fact that the interior of this bowl is totally devoid of nicks, would also suggest that it has never been used as a sugar bowl.

Any one of these factors can be argued against, but when grouped together, I do believe that they make a fairly substantial argument that this particular piece of pewter was never intended to be a sugar bowl. Although it may have been used that way by some people, in my opinion it was originally intended to be a ciborium.

I leave rebuttal for Donald Herr and anyone else.

A Grave Situation **by Terry Ashley**

In the past, Club members have reported on the location and condition of the gravesites of pewterers. I have a hometown hero to add to the list - Thaddeus Manning.

Ledlie Laughlin positioned Thaddeus Manning as working 1849 and later.¹ Because Manning left us no marked examples of his work, he has received little interest within our studies. Middletown, Connecticut land records indicate that Thaddeus Manning purchased property on Christian Hill Road (present day West Cromwell) from Henry H. Gaves in 1848.² The site included a wood frame house, britannia shop and water impoundment. Maps as late as 1880 clearly label the site "Britannia Factory. Local tradition relates that candle sticks and spoons were manufactured in the shop and that the first floor of the house served as a hardware store. Another oral tradition recounts that consignments of britannia ware were hauled-in by horse and wagon from Middletown or Meriden to be silver-plated.³ This is certainly fertile ground for further research.

The property was sold by the Estate of Thaddeus Manning in 1879 to settle the mortgage.⁴ Within a rifle shot of the Manning's front door is the Old West Burial Society Cemetery. Stones throughout indicate it was in use from the early 1800s well into the 1900s. Tucked away at one end is the Manning family plot. It holds ten grave sites, laid out in two even rows. The stones are in good condition and consist of a large central stone inscribed "Manning" and nine undated footstones. They read as follows: Father, Mother, Harriet, Henry, Ella, Charles, Louisa, Henrie L. and Freddie. There is an empty graveside at the front left corner of the plot. The stones are contemporary with monuments dating from around 1890.

A trip to Cromwell Town Hall revealed that most of the early records of vital statistics have been thrown away. Only the deaths of Henry, Esther (Mother) and Louisa are recorded.⁵ Thaddeus Manning served as a certifier of elections in 1876 and probably died shortly thereafter.

One survivor of the Manning clan was Edward Manning, who later went on to found Manning and Bowman. Edward was most likely the one who restored the family plot out in rural West Cromwell. He may well have reserved the empty gravesite for himself, but my understanding is that he is interred in Meriden.

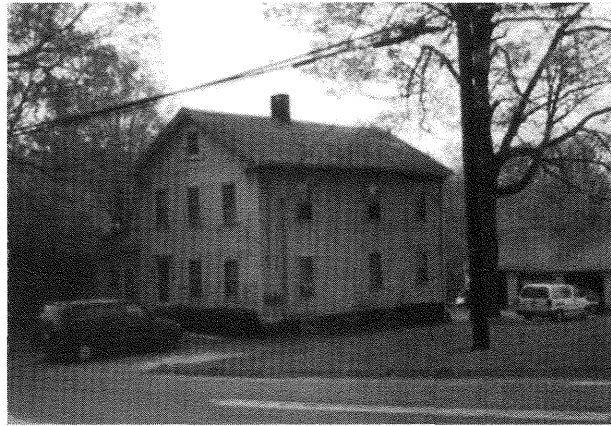


Figure 1. The old Manning house on Christian Hill Road in Cromwell, Connecticut

The Manning operation, along with other small shops throughout the greater Middletown area, was a satellite for the large firms in Meriden and Wallingford. A good source of waterpower and established business connections guaranteed adequate work orders for the operation to thrive for thirty years. But business success did not allow the Mannings to escape the realities of hard life and early death so common at that time.



Figure 2. The Manning family burial plot, Old West Burial Grounds in Cromwell, Connecticut

References

- ¹ Ledlie Laughlin *Pewter in America*, Vol. 2, p. 107.
- ² Middletown, Connecticut Record of Deeds. Cromwell was not incorporated until 1852 and had formerly been part of Middletown.
- ³ Archive recorded conversations with William Warner and Herbert Porter - Cromwell Historical Society 1967-1969. William Warner was born in 1875 and grew up in the old Manning site. His family built a hammer factory on North Brook just above the Manning site. He claimed never to have touched a drop of liquor, tea or coffee in his entire life. Herbert Porter grew up on Christian Hill Road. He stated that his father had worked for the Mannings.
- ⁴ Cromwell, Connecticut Record of Deeds.
- ⁵ Sextent's Record Book of Burials and Disinterments - Old West Burial Society.

How Sweet It Is (Getting A Handle On Things) by Terry Ashley

Last year, while attending a regional meeting in Pennsylvania, I was asked to pick out my favorite pieces from a display of hollowware. Without hesitation, I reached for a pair of little syrup pitchers. I believe I commented that it was a good rule in art and architecture that “any form that works well should work even better on a smaller scale.” To my eye, these miniature flagons illustrated that point perfectly. (*see figure 1*)



Figure 1. Pair of syrup pitchers
in the collection of the author.

As Melvin Wolf has pointed out on many occasions, these little syrups probably served double duty as creamers. Close examination of the occasional examples found without a spout cover indicates that they started life with a cover flap, but the little extremities have long since “removed and gone to parts unknown”. These syrup pitchers occur very late in the spectrum of pewter production, and a quick review of tea ware forms advertised by late producers of britannia suggests they may indeed be some of the unidentified creamers from that period.

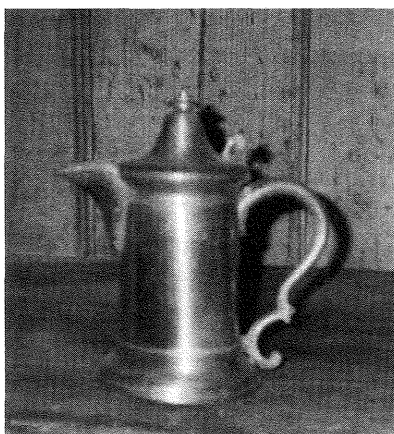


Figure 2. Syrup pitcher by Hall & Cotton in the collection of Robert Bury.

Undoubtedly the best known of these syrups is the lighthouse form marked by Hall & Cotton of Middlefield, Connecticut. (*see figure 2*) Unmarked variations of this form are found from time to time and can be attributed to Connecticut because of the unique handle. This style handle has been found on pieces made by the Boardmans, Hall & Connon, Thomas Derby, Samuel Simpson and the Yales. A closer comparison of these handles on marked and unmarked pieces suggests an evolution of the mold and it's use.

Careful measurement of some of these handles reveals that they were all basially cast in the same mold, but that mold was altered several times during it's active career.

- Handle Type A (figure 3) is from the Hall & Cotton Example and is also found on communion pieces attributed to the Boardmans and the Yales, and on unmarked syrups.
- Handle Type B has a foreshotened upper terminus. It was used by the Boardmans, Thomas Derby and also occurs on unmarked syrups and communion cups.
- Handle Type C has a ring around the top and comes from an unmarked syrup.

Regardless of the variations, these items were likely produced over a 20-30 year period by a succession of britannia makers. Their asymmetry compliments the form very pleasingly and offers further proof that good taste was not entirely abandoned in this late period.

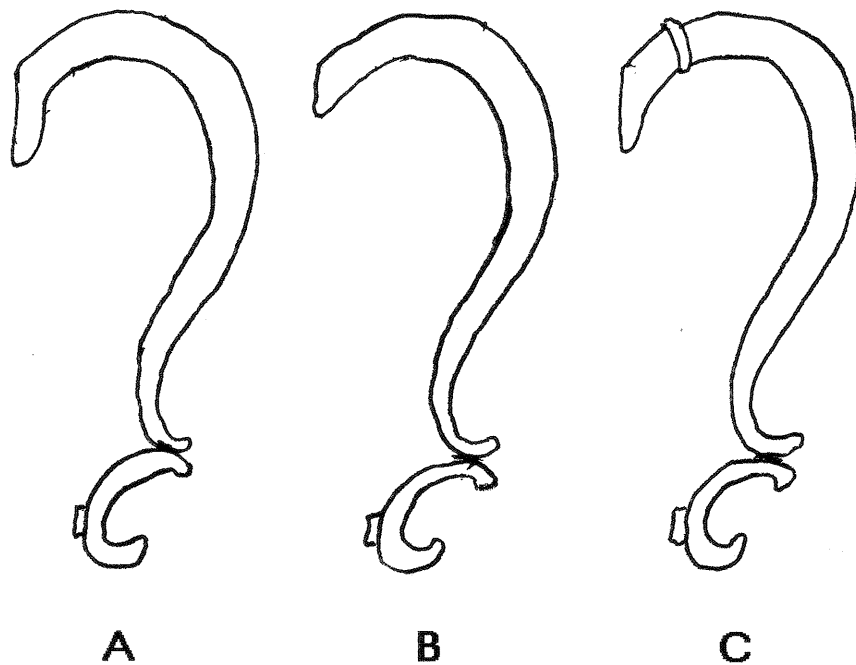


Figure 3. Drawings of three variant handles.



A New Gleason Candlestick? by Melvyn D. Wolf, M.D.

I recently obtained the candlestick shown in Figure 1. It is 10 inches high and is unmarked. A signed American Roswell Gleason candlestick is shown in Figure 2. When you compare the two candlesticks, the bases are completely different but the candle socket and upper spool turnings are exactly the same. The shaft is similar in form in both candlesticks, but slightly shorter in the signed Gleason candlestick. What made me think this unsigned candlestick was made by Roswell Gleason, besides the shape of the shaft and the candle socket, is shown in Figure 3. The figure illustrates three weighted base lighting devices. The center one being the new candlestick. The one on the right is a filled Roswell Gleason double bulls eye lamp which is signed and the candlestick on the left is a previously described unmarked Gleason (*PCCA Bulletin*, Vol. 10, 6/91, pg. 61) but one that does have a filled and weighted base with a tin bottom. I suspect there were some other makers of pewter, Homan in particular, who did make weighted base candlesticks and I have seen some unmarked whale oil lamps which had weighted bases, although I was not able to identify the maker.

This may be fairly skimpy information to suggest this attribution but I do believe that all things considered, with the weighted base, similarity in shaft, tin bottom, and with the identical upper portion, this candlestick, 10 inches tall, was probably made by Roswell Gleason.

The writer would be interested in any information or comments from other members.

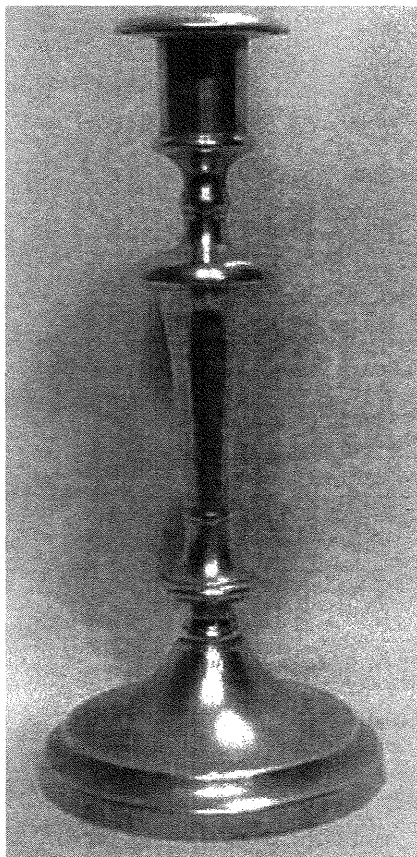


Fig. 1. New 10 inch candlestick attributed to Roswell Gleason

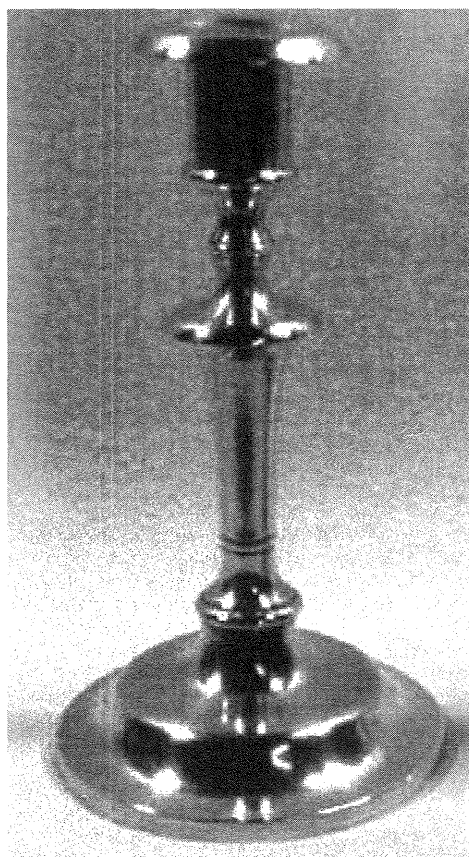


Fig. 2. 8³/₈ inch signed Roswell Gleason candlestick

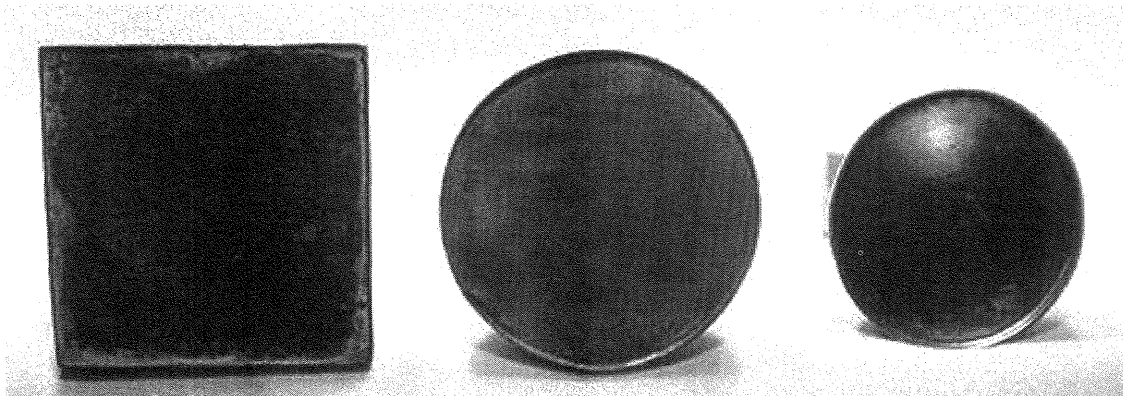


Fig. 3. Rectangular based Gleason candlestick left; New candlestick center; Weighted base signed Gleason bulls eye lamp right.

A Boardman One Quart Pitcher by Melvyn D. Wolf, M.D.

At the June 2001 Mallory sale, a piece of pewter surfaced which I had never seen before and felt that it was worthy of a short article. It has always been my opinion that the Boardmans were the most imaginative of the pewterers (other than William Will) and used their parts so interchangeably as to create a multitude of forms from the same basic molds.

Figure 1 is the one quart Boardman pitcher which was sold at the auction. It is well marked Boardman and Hart, New York. At first glance, one might think the piece was a one quart flacon which had lost its lid, but careful inspection reveals that



Fig. 1. Boardman one quart pitcher
(Private Collection.)

this indeed was not the case. Figure 2 shows a typical one quart Boardman Flagon and note the difference in the handle itself. The handle on the pitcher is one infrequently used, but has been found on a quart mug as well as a fairly atypical type of Boardman Flagon.



Fig. 2. One quart Boardman Flagon.

Figure 3 shows the same handle being used on the one quart pitcher. Figure 4 shows the handle in question being used on the aforementioned Boardman Flagon.

It seems therefore, that by using a mug handle or a handle that was used on an atypical flagon, the Boardmans were able to create a one quart pitcher utilizing the body of the one quart flagon, the handle of a one quart mug or the atypical Boardman Flagon handle.

I felt that the membership would think this is of some interest since it again reveals the use of interchangeable parts to demonstrate the great skills of the Boardman group in the manufacture of a multitude of pewter forms.

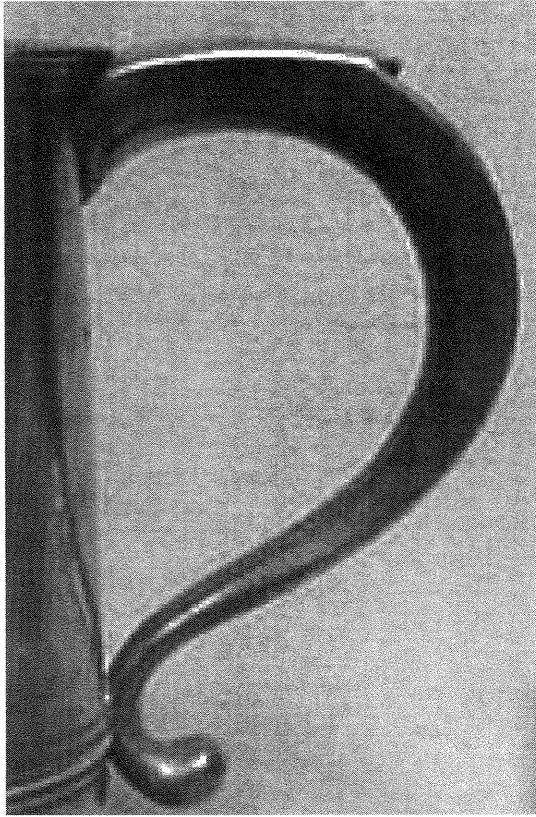


Fig. 3. Handle used on Boardman Pitcher.

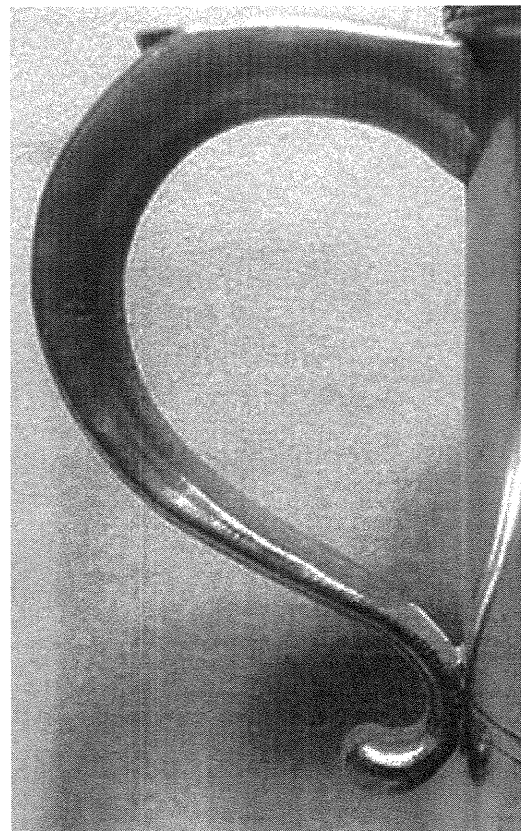
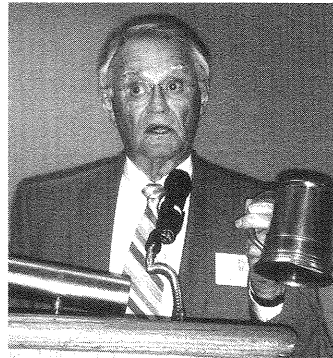
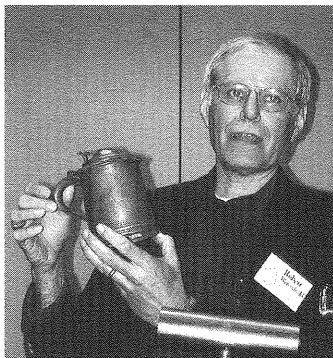
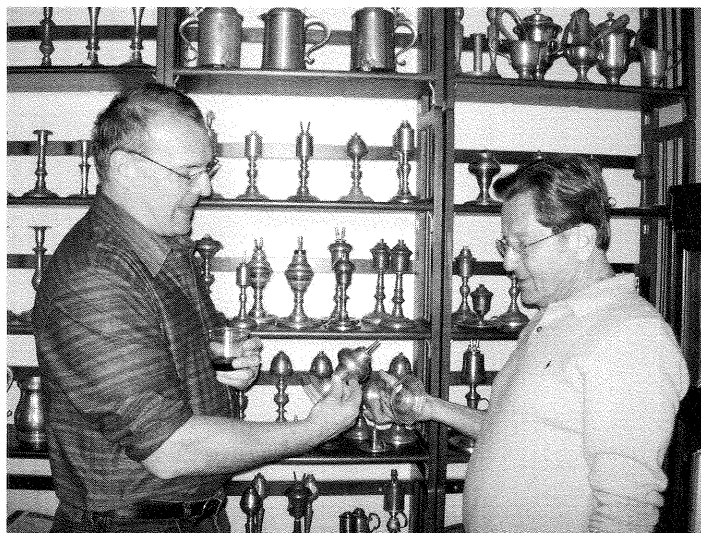


Fig. 4. Same handle used on atypical Boardman Flagon.

National Spring Meeting Photos
Philadelphia, April 29 – May 1, 2005
 (Photos by Bill Snow, Dwayne Abott & Wayne Hilt)



On Friday evening the program was “Collector’s Choice” in which three members discussed favorite pieces from their collection. From left to right, **Barbara Horan** discussed pewter with religious decoration, **Robert Werowinski** discussed 17th century English pewter, and **Buel Hinman** discussed New York State pewter.



On both Friday afternoon and Sunday morning, members were invited to visit the newly restored townhouse of Robert Bury and inspect his overwhelming collection of pewter. Here newly elected **President David Kilroy** (left) and **Robert Bury** (right) inspect some lamps.



Friday evening, **Mel Wolf** (right) presided over and later discussed a table of 18th century Philadelphia pewter brought to the meeting by several members.



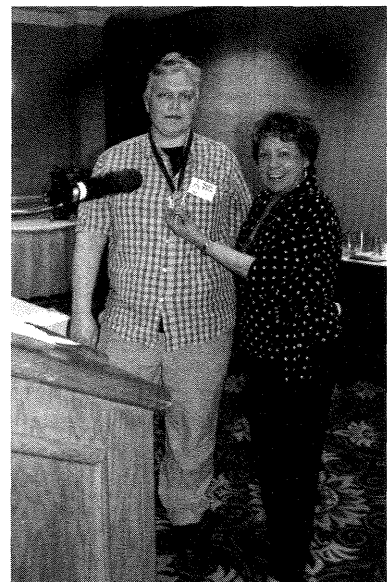
On Saturday morning, at the Philadelphia Museum of Art, **David Barquist**, Curator of Decorative Arts, discussed some of the pewter in the museum's collection.



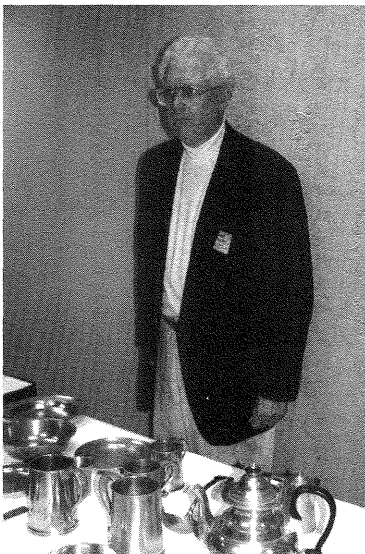
The highlight of Saturday evening was a presentation by **Richard Pencek** (left) and **Frank Powell** (right) on the relationship between pewter, furniture and other decorative arts in the Queen Anne period.



Saturday evenings usually also include the popular "Show and Tell" where members bring in pieces to be identified and/or discussed. **Terry Ashley** is often the host of this segment.



During the business meeting our membership chair, **Louise Graver**, presented **Martin Roberts** from the UK with his Five Year Badge.



One of the discussion tables presided over by **Peter Stadler** on Saturday evening was devoted to 19th century Philadelphia pewter brought in by several members.

Book Review

by Kenneth D. Goldberg

The Records of the York Company of Pewters and related matters by David G. S. Battersby. Published by the Pewter Society 2004. ISBN 0-95388872-2-X. Softcover booklet, 44 pages, approximately 40 photographs. Price is £10 plus £5 for airmail postage and £5 for bank charges if you send a dollar denominated check. However, orders may be placed via Pay Pal and a credit card for those with access to the Internet, but contact The Pewter Society's Publication Officer, David Battersby (dgsb@fan.com for details. David's mailing address is: Rev. David G. S. Battersby. Shillbrook Cottage, Buckland Road, Bampton OX 18 2AA, United Kingdom.

David Battersby's booklet on the York Company of Pewterers gives a short history of York from the Roman Era to the Middle Ages when York was at its peak of beauty and importance through York's demise after the Civil War, then its rise as a social and intellectual meeting point for the North of England until the industrialization of York in the 1840's when the Company of Pewterers was already gone.

Battersby's work is a transcription of documents held in the York City Archive Office in which he retains the original spelling without making any attempt to modernize or align their usages. This scholarly work lists the number of pewterers that made their Freedom from 1347-1750 and gives the names and other information of those made Free from 1645-1749. There is also transcribed various Ordinances of the York Company from 1416-1745. Although difficult to read at times these Ordinances give the reader a great feel and kinship with the pewterers of the period.

Further information that adds to the feel of York and the Pewter Company includes Medieval Probate Documents, searches of York pewterers that were carried out by the Worshipful Company of Pewterers of London (this is an assay of various makers wares) and a very interesting segment in the booklet on the position of women in the pewtering society of the time.

The booklet is further enhanced by a number of photographs showing the great variety of products that were produced in York along with stylistic nuances and various identified makers marks.

The booklet is a painstaking review of the York Company of Pewterers that should be a great asset to any serious collector and researcher of British pewter.

Congratulations to Rev. David Battersby on a job well done!

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Please submit your contributions in a timely fashion. It can take up to three months to produce an issue.

While good articles will be accepted in any form (even handwritten), if authors try to conform to the following guidelines, it will make the work of the editor and printer much easier and will lower the cost of publication to the club. If further assistance is required, please contact the Editor.

Copy

Typed copy should be double-spaced on numbered sheets. The preferred method of submittal is PC generated (word-processed) text on a floppy disk or CD. *Microsoft WORD* is acceptable. If this format is not available to you, save the document in Text (ASCII) format. In addition, please submit a hard copy of the text for editing and scanning if necessary. Use a plain or common typeface (serif or sans-serif is acceptable) at 12 point in size for clarity.

DO NOT indent paragraphs nor triple space between them.

Refer to book titles or publications by typing in italic or underline.

Photographs, Drawings, Tables, Charts and Diagrams

Conventional photographs may be black and white or color. **Digital photographs must be black and white only, taken with a 3 to 4 megapixel camera using the highest resolution available. Please submit digital photographs on a floppy disk or a CD (caution: most high-resolution digital photos are large files and may not fit on a floppy disk).**

Hard copies of the photos, printed as Grayscale images only, MUST accompany the digital files.

Photographs **should be sharply focused**, with good contrast, and with white or light backgrounds. Cluttered backgrounds can be removed, but this is a costly process and should be avoided whenever possible.

Please provide captions or descriptions of the photos as briefly and succinctly as possible, even if the descriptions are duplicated in the text. Also, please list the key dimensions of all objects. Indicate a figure number on your images and include this number on the back of all hard copies (these numbers should correspond with the text).

Please indicate photo orientation when necessary.

Drawings, tables, charts and diagrams should be formatted and designed with the final page size (8.5 x 11 inches) in mind, and with the knowledge that a 30-50% reduction may be required.

All original photographs and graphics will be returned to the contributor.

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Designate all endnotes with superscripted numbers (unless submitting via floppy disk or CD), or with numbers in parenthesis, within the text and describe under "References" at the end of the article.

Book references should include author(s) (first name or initials, then surname), title (in italic), volume number (if one of several), edition (if the editions vary), publisher, place and year of publication (in italic), date, volume and number, and page numbers.

Bulletin, Journal or Magazine references should include author(s) (first name or initials, then surname), title of the article (in quotations), name of the publication (in italic), date, volume and number, and page numbers. Please see previous issues for examples to follow.

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