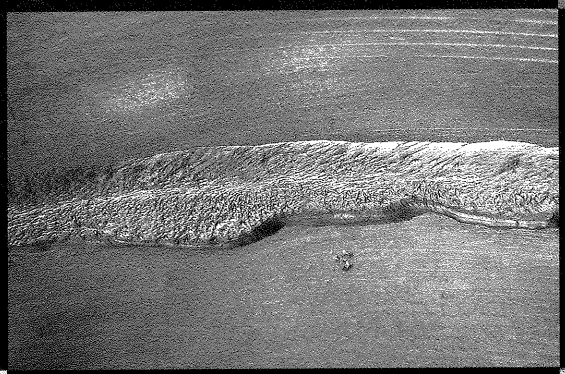
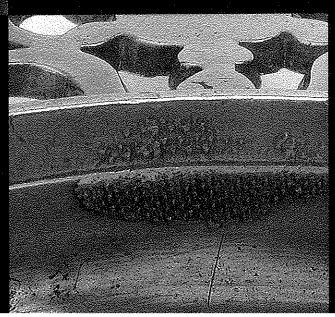
The PEWTER COLLECTORS' CLUB of AMERICA INC.

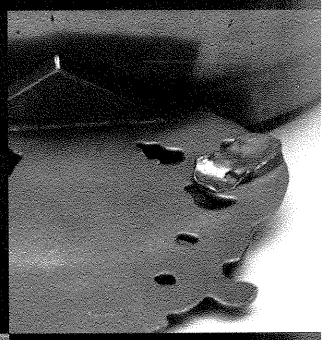
THE BULLETIN

Winter 2009 Volume 14 Number 2

Manufacturing Defects







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ON THE COVER:
A photomontage of manufacturing defects sometime found on American pewter and occasionally on British pewter as well. See the article beginning on page 3. Photographs by Wayne Hilt. Cover design by William Snow.

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TABLE OF CONTENTS

President's Letter

There are quintessential elements for an excellent adventure on Cape Cd: the beaches on Nantucket Sound, the pleasant villages, the hidden coves, the good seafood, the lighthouses and boats of all descriptions. Oh yes, and the people, gracious people. We had all of these during our Fall 2009 PCCA National Meeting. What a perfect setting for the completion of our 75th anniversary year celebration. The traffic on Cape Cod and Sunday's pouring rain don't count.

Rick Benson has taken the helm as our First Vice President and meeting planner. (If our Fall meeting based in South Yarmouth, MA, was any indication, we can look forward to a, "you really shouldn't miss this one," Spring National Meeting next May 21 – 23 in Concord. NH. Thanks to Rick and our member hosts, Charlie and Barbara Adams (in a pleasant village) and George and Elizabeth Bernard (at a hidden cove) for their generous hospitality.

Our club is fiscally sound and boasts of our excellent publications and our fine, friendly, participating members. We do, however anticipate a problem as the number of our members are in decline. To that end, Fred and Trudy Rockwood, as the membership committee, have initiated a drive to develop strategies for the active recruitment of new people who enjoy good company and good antique pewter. Here follows some of the suggestions:

1. Offer our expertise to organizations via Power Point or slide presentations and help identify or catalogue their pewter in exchange for advertising our club.
2. Offer to mount a pewter display at a local organization.
3. Consider college student or extended family membership discounts.
4. Invite the local population to attend our national meeting's Introduction to Pewter Collection session.

Increasing membership is an important issue for us. We need your input. Please submit any ideas you might have to me or one of our officers. This is brainstorming and there are no wrong answers. Also, we must implement a good plan by our next National Meeting in order to keep our club moving forward at a healthy pace. All of you should be involved. Thanks for helping.

Have a safe Winter.

Sandra Lane

Manufacturing Defects
by Wayne A. Hilt

Collectors have a tendency to romanticize their vision of early pewterers. We imagine diligent craftsmen carefully plying their trade with "attention to detail" that would make Bill Gates' quality control staff look like amateurs.

Not to be misunderstood, there were pieces a pewterer would manufacture on which he would invest additional time in order to produce an item to the highest degree of the skills he possessed. An example of this effort is the communion service by William Will that was presented to the Salem Lutheran Church in Aaronsburg, Pennsylvania by Aron Levy. William Will's highest skill levels are exemplified by this set, and Mr. Levy must have been pleased with the end results as well.

For the most part, pewter was an everyday object and, to quote the late John Carl Thomas, it was "18th century Tupperware." In other words the majority of pewter produced was purely utilitarian. Pewter was produced using equipment that by today's standards was less than desirable. The bearings available in lathes of the period frequently ran less than true. This would cause vibration in the turning of pieces, leaving chatter marks and flat spots on the turned casting. Casting defects, voids or lumps, would also set up vibrations contributing to less than perfect surfaces.

Assembly also took its toll, resulting in more imperfect pieces. There are three basic ways to assemble a piece of pewter: sweat soldering, fusing, and casting in place.
Sweat soldering is the process of joining two parts together by applying heat to a solder that melts at a lower temperature than the pewter parts that are to be joined together. Various devices designed to keep them in position held the two parts together. Next, the pewterer would flux the two parts with a mixture of acid and glycerin, place small chips of solder between the joint, and then heat the area with a blowpipe. The heat source, for the blowpipe, was either a contained charcoal pot or an alcohol lamp. Good sets of lungs plus dexterous hands were required to move the heat evenly over the area being soldered. Every individual pewterer mixed solder, and each batch had its distinct melting temperature and ability to flow. It was not uncommon to have a portion of one or both of the parts to be joined together to melt a little as a result of too much heat. The end results were solder runs and distorted parts.

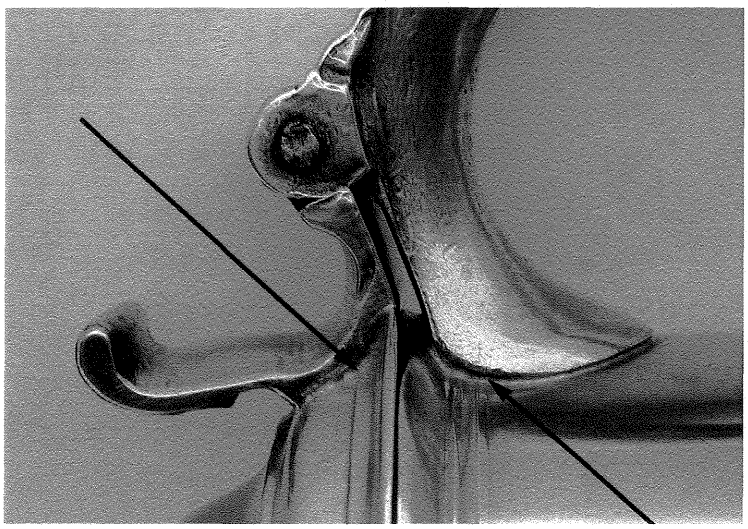


Fig. 1. The arrows are pointing to the sweat solder joints. The solder forms a concave joint between the two parts joined together.

Fig. 2 .Left arrow shows excess solder that didn't melt fully nearest to left side of thumbpiece. Arrow to right shows overflow of solder.

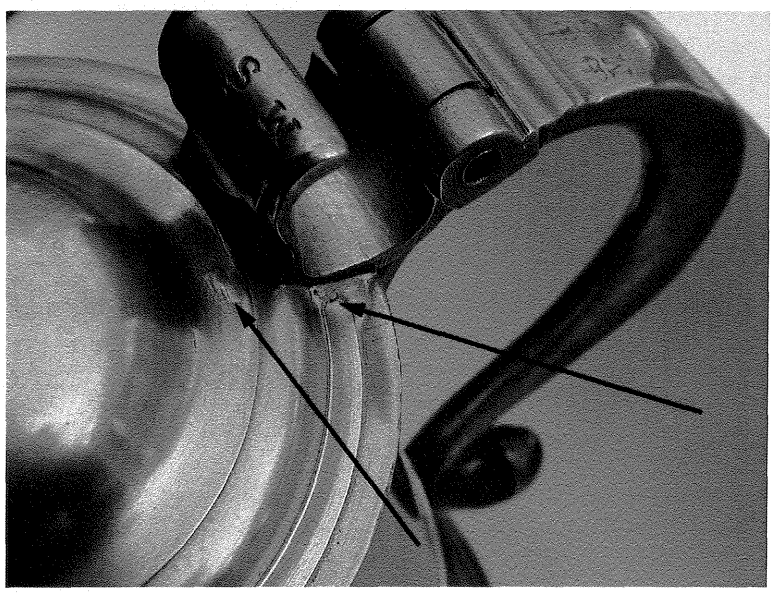


Fig. 3. Left arrow shows solder overflow seen in last figure from a different angle. Right arrow shows another piece of solder that didn't melt completely.

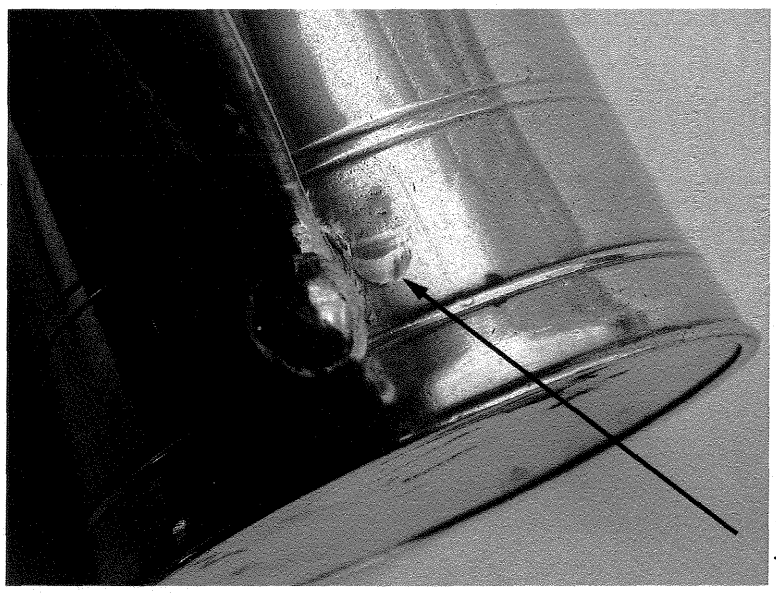


Fig. 4. Note area of scraping off an overflow of solder. The pewterer had placed too much solder at the joint resulting in a flow of metal onto the body of the mug.

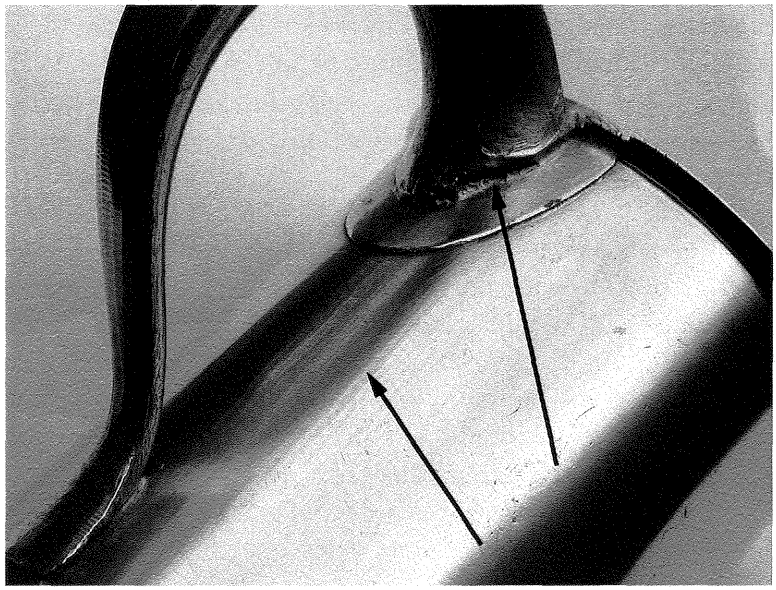


Fig. 5. Handle junction arrow: Note area melted back at the upper handle junction not following curve of handle. Too much heat caused this. Arrow to vertical lines on body: The heat applied to attach the handle caused the surface to blister. Scrape marks are from removing blistered metal.

Fusing is the process by which two parts are joined using a copper soldering iron. The iron was run hot over the junction of the two parts to be joined and often required the use of additional metal. The inside of the two pieces being joined was dammed with a cloth pad. The heat from the soldering iron melted the edges of the two parts. The cloth prevented the molten metal from falling out of place. The interior of this type of joint would retain the impression of the cloth that acted as a dam. These joints frequently resulted in irregular interior seams. Some areas of the seams would be thick and some thin. Often there would be lumps that would extend well beyond the interior wall of the piece.

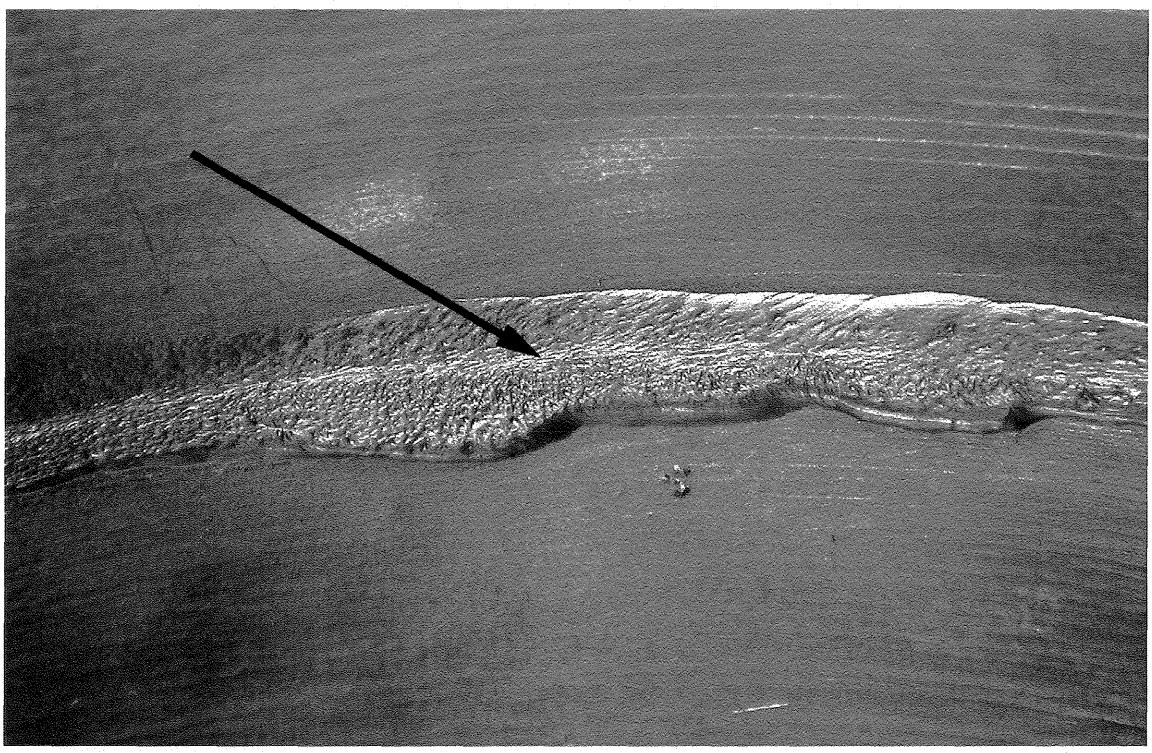
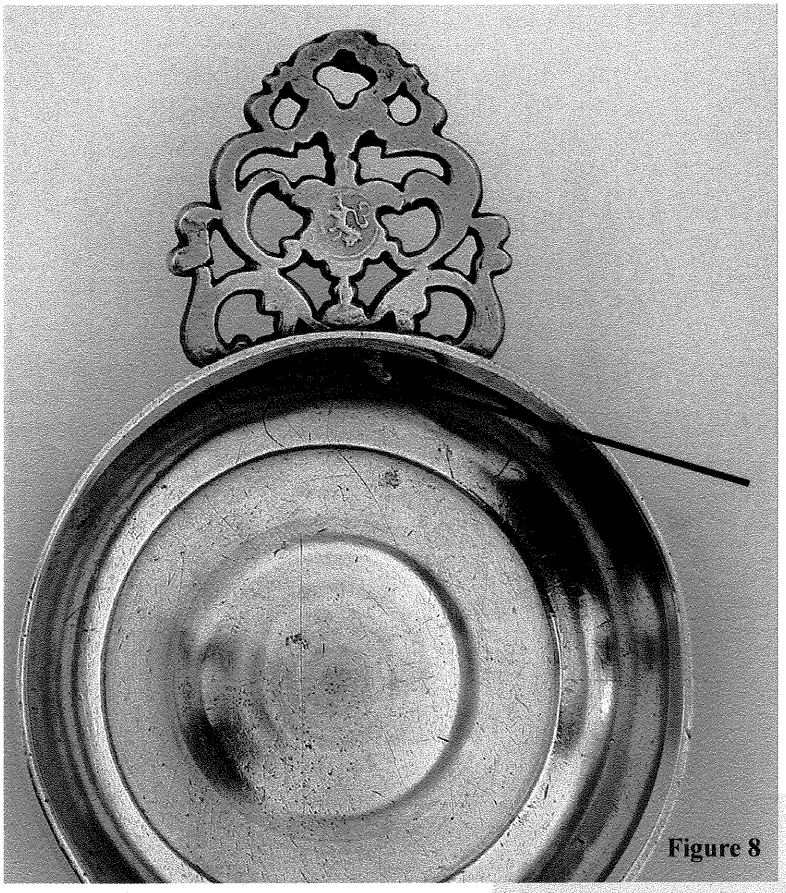


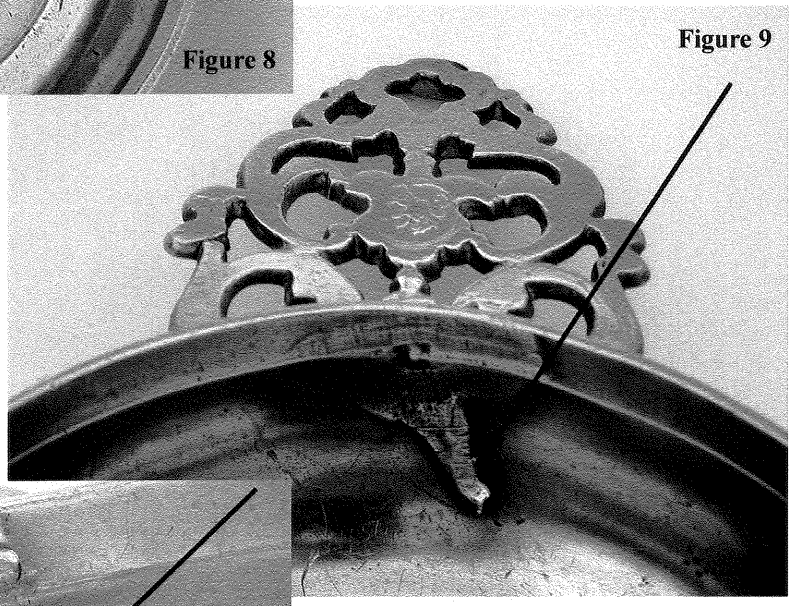
Fig. 6. The arrow shows the fusion of the two parts. This view is inside of a teapot. The hot soldering iron was applied to the outside of the teapot and melted the metal through to the inside, picking up the pattern from the cloth used as a dam to keep the joint intact. Note how the fused joint extends into the inside of the piece making the joint thicker than the parts themselves.

The last method was casting in place. This is the method by which a pewterer would join a handle to a porringer. Other pieces including Boston strap handle mugs, Rhode Island double "C" handle pint and quart mugs, and various types of measures had their handles affixed in this manner. This method was also used to attach thumbpieces to lidded measures and to some early forms of English tankards.

For example, a porringer handle was attached to the bowl using a mold designed to closely fit the contours of the outside of the bowl to which the handle was to be joined. The mold would be clamped in place and a linen dam was held to the inside of the bowl by a special pair of reverse tongs that held the dam tightly against the inside of the bowl. The molten metal was poured through the sprue gate of the mold and melted the metal of the bowl casting that was exposed to the interior of the mold. The linen pad prevented the metal from flowing further. If the linen dam were not secure, the metal would sometimes extend into the interior of the porringer bowl. More often the handle mold was not fit tightly to the outside of the bowl and "flashing" i.e., excess metal, would extend beyond the constraints of the bracket of the handle.

Fig. 7. The arrow shows a typical "linen mark". This is the result of molten metal flowing into the handle mold melting through the body casting and being dammed by the linen "tinker's dam" on the inside of the porringer bowl.





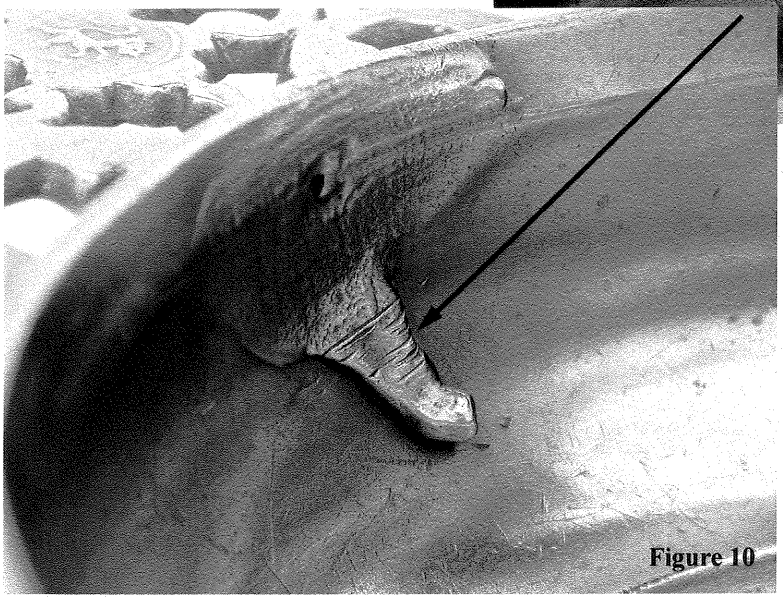


Fig. 8, 9 & 10 Arrow points to a sizeable blob of metal running into the porringer bowl. The linen or tinker's dam had a void in it, which allowed additional metal to fill the void resulting in this "tail". This is a rare occurrence.

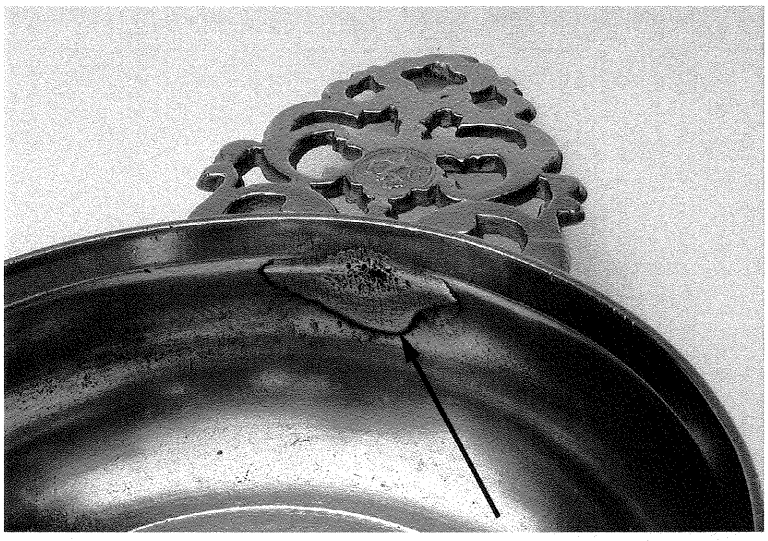


Fig. 11. The arrow shows how the tinker's dam was not tight against the inside of the porringer bowl resulting in an intrusion into the bowl. This is a more common occurrence than the previous example.

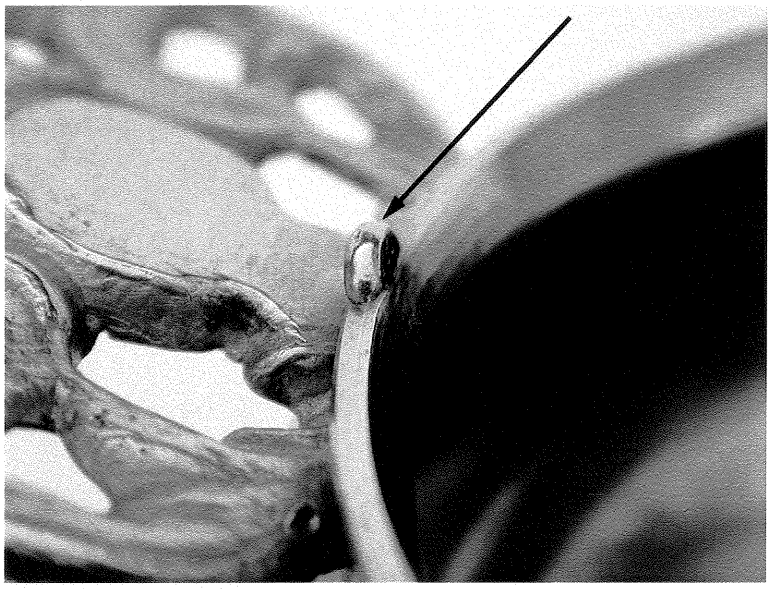


Fig. 12. Arrow shows where metal flowed above the linen tinkers dam leaving a pea-sized blob of metal above the rim on the bowl of this porringer.

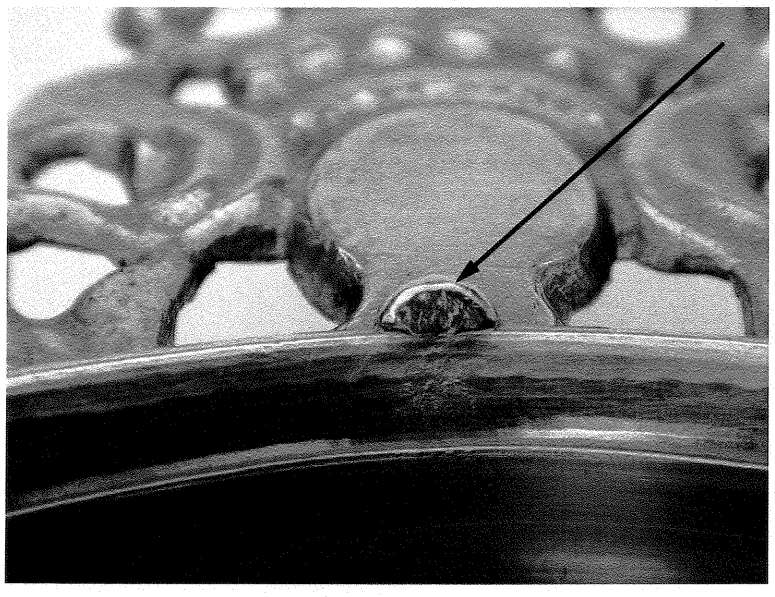


Fig. 13. This is another view of the porringer in figure 12.

Fig. 14. Unmarked Connecticut porringer: face view.

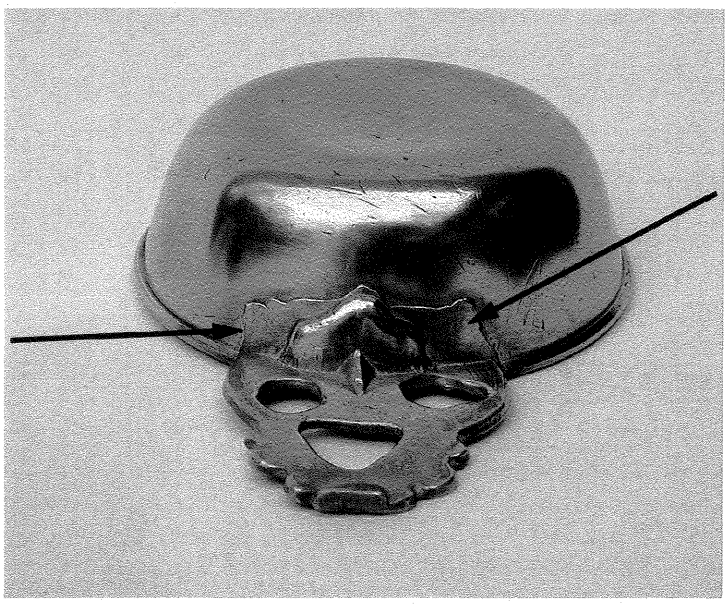


Fig. 15. The same porringer as shown in figure 14 from the backside showing "flashing" around handle bracket. This was caused by the handle mold not being tight against the porringer bowl when the handle was poured and some metal flowed beyond the constraints of the mold.

Fig. 16. One-quart bud baluster measure.

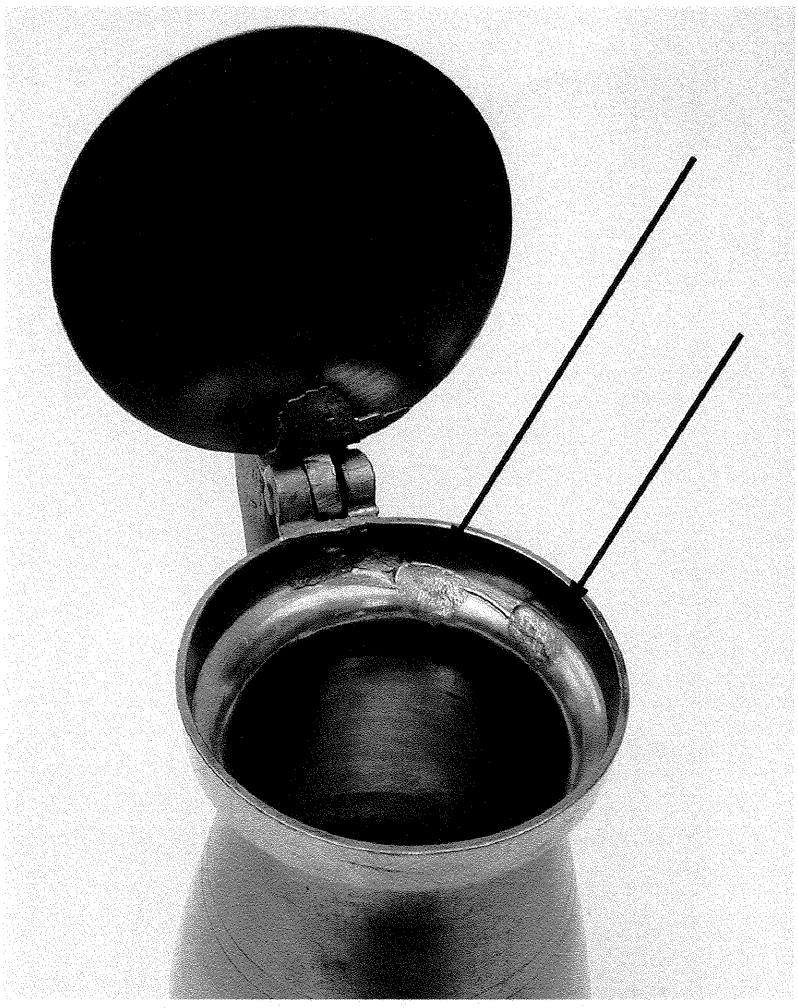


Fig. 17. The arrows indicate molten metal had flowed beyond the linen tinker's dam and melted in several areas to right of handle.

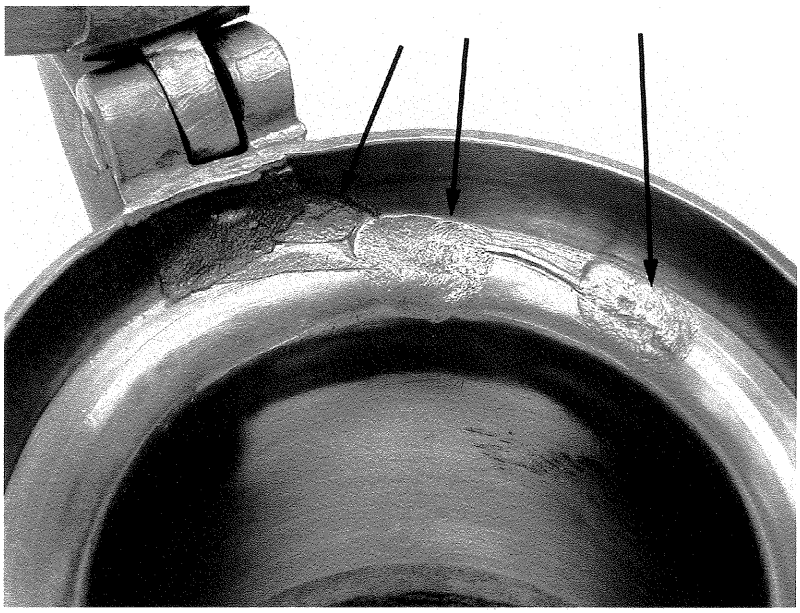


Fig. 18. A close up of the previous measure.

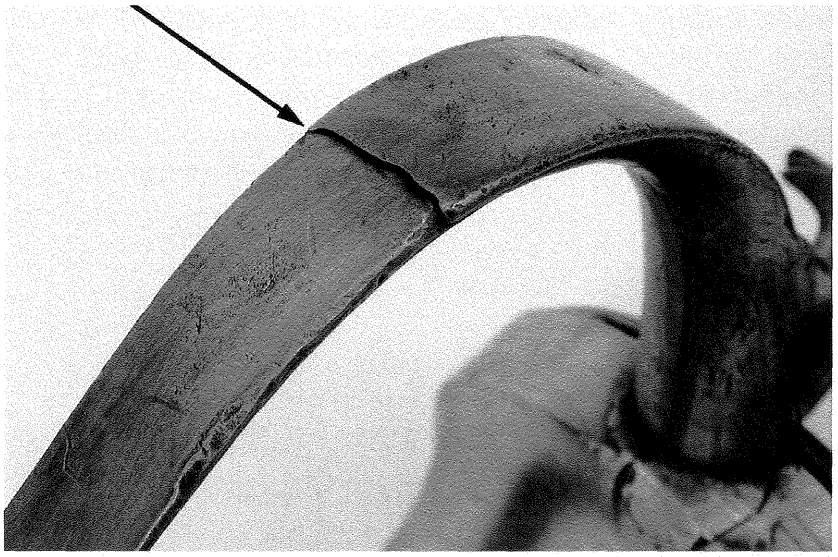


Fig. 19. Note the "crack" in the handle on this half-gallon bud baluster measure. This was caused when the linen tinker's dam was removed too soon. The metal had not completely solidified and moved slightly forming this crack.

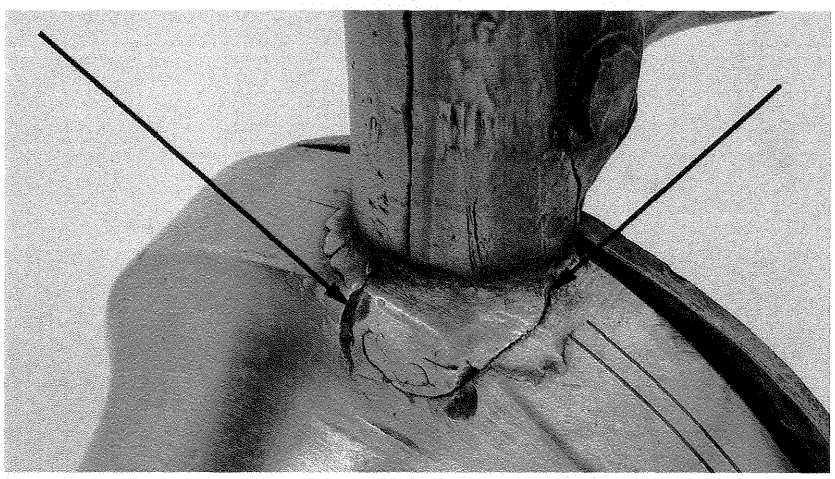


Fig. 20. The same half-gallon measure showing the separation of metal caused by premature removal of the tinkers dam. This measure has a CM mark on it indicating it passed inspection. This is an example of utility rather than aesthetics.

Fig. 21. An "Old English Handle" TD&SB 4" porringer from the face side.

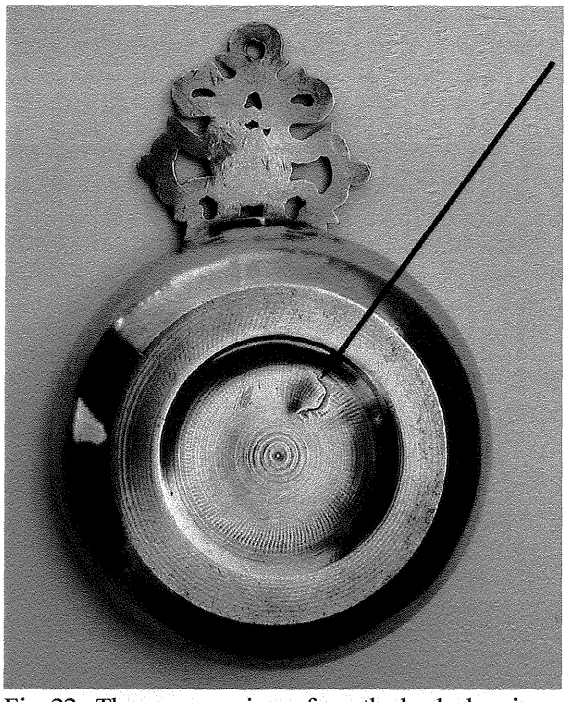


Fig. 22. The same porringer from the back showing a "patch" made to the cast prior to finishing. The cutting tool "bounced" over the patch leaving this "blob."

Other errors occurred with incomplete castings. In many cases the pewterer would fill the voids with additional metal and then finish the piece on the lathe. In some cases these "patches" are still apparent. A striking example is shown in figures 23, 24 & 25. This shows a patched void in a porringer handle casting. Rather than putting it back in the melting pot and starting over, the pewterer filled in the void, leaving a "blob" on the back of the handle while filling in the missing portion of the face of the handle. The side that shows looks fine.

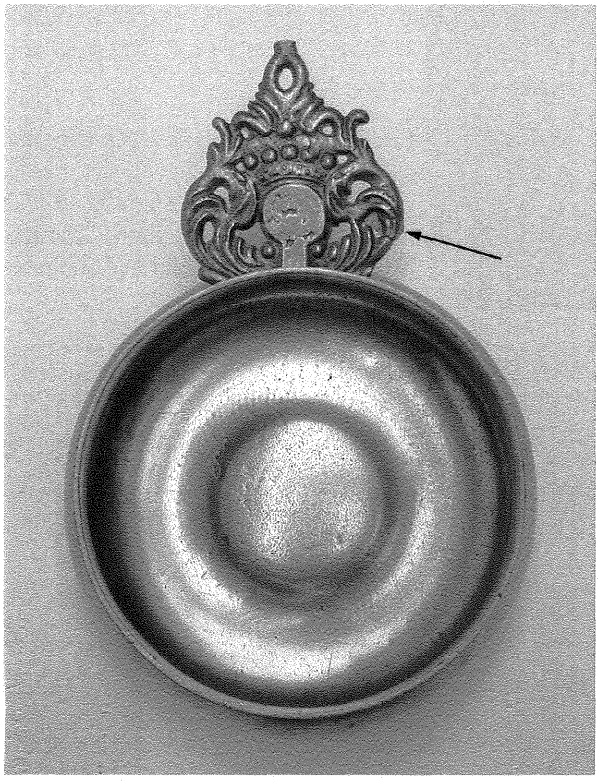


Fig. 23. A New England Crown Handle porringer

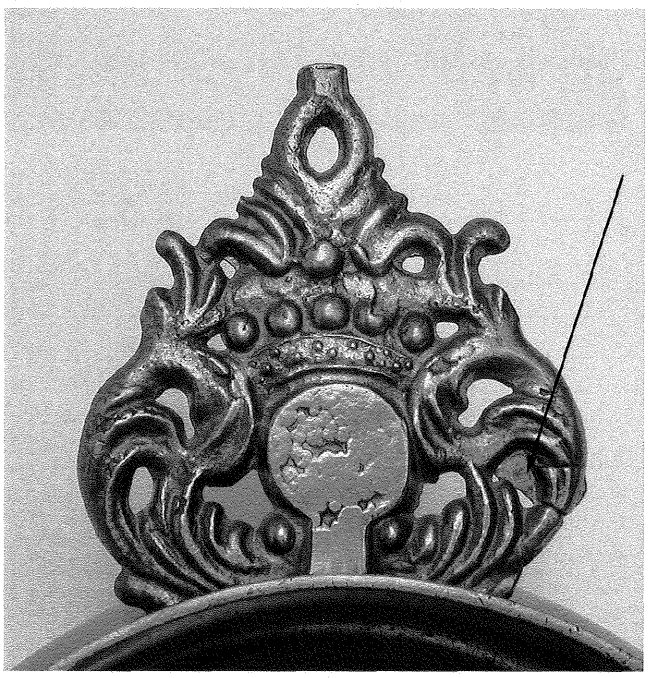


Fig. 24. Note the arrow pointing to the "filled in" area on the handle.

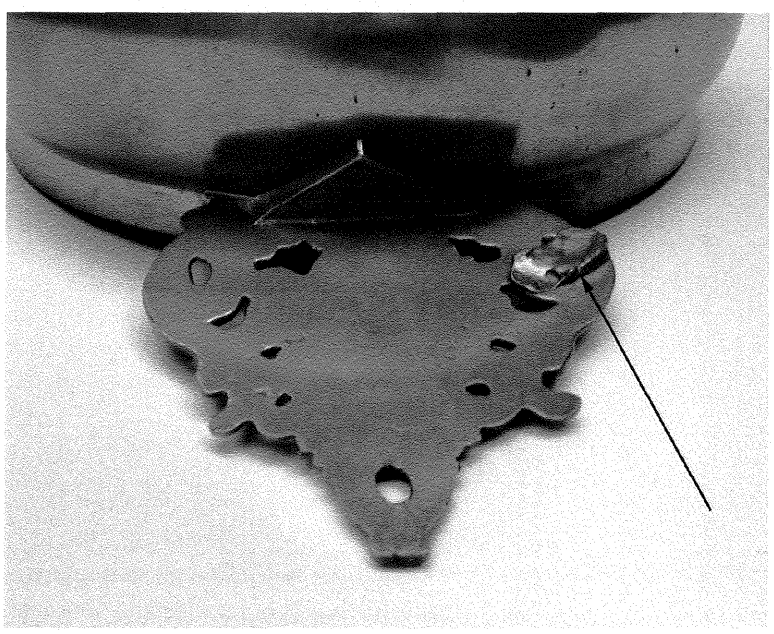


Fig. 25. Note the blob of metal on the back of the handle. The pewterer had removed the back of the handle mold and noticed a void. He took a soldering iron with a bead of molten pewter on it and filled in the void. The cut-out of opening in the design was filled in as well, due to the back plate of the mold not being present to prevent the metal from filling this area.

Other errors include spouts and handles that were put on crooked. Occasionally spouts and handles would not line up. This is most apparent when you view the piece looking from the top down. Sometimes a pewterer would place a spout or handle in a different position than usual. A spout or handle placed too high or too low would give a piece an entirely different appearance. In some instances a spout or handle would be put on leaning to one side or the other, making a piece look "off-balance."

Fig. 26. Note the angle of the spout leaning to the left. Spouts and handles were not always put on as straight as they could be.

Some collectors look upon these "mistakes" as a detriment to their obtaining a piece and may reject it hoping for a more "perfect" example. I personally find these variations of great interest for several reasons. Pewter was a handcrafted product and pieces with these manufacturing defects show this clearly. I think they often add to the study of the men and their lives. Perhaps they were having a bad day, maybe there were problems at home or in their community and they were not giving their work the full attention it deserved. Maybe they had an order and waited to the last minute to get it done, letting some pieces go by that may have, in less demanding circumstances, been put back in the melting pot. I am sure there was the "blame it on the apprentice" factor as well.

Defects are part of the nature of hand production found in the 17th, 18th, & early 19th centuries and are seen in all crafts made during these times. The defects are a testament to the individual crafting of an object, and they were primarily utilitarian in nature and should be preserved as part of the historic record. Also, the fact that I have spent so much of my life restoring damaged pieces of pewter, taking care to execute as carefully as possible a restoration free from defects, that these mistakes catch my interest. I find the pewterer's errors that would be objectionable on a restoration totally accepted by the pewterers themselves. I think we may be a little too fussy. If it was good enough in their eyes then I think we should enjoy it with ours.

Note: All items pictured in this article either are the authors or were formerly the authors.

Naval Bowls & Jugs
by Peter & Trish Hayward

Small pewter bowls bearing the names of British naval ships will be familiar to many readers. They are also familiar to the National Maritime Museum in Greenwich as they generate a steady stream of enquiries from members of the public. However, little seems to have been written about them. Harold Jeblick extolled two of them as genuine naval wares from the mid 19th century in 1973[1], whilst Bob Horan suggested they were fakes in an article in 1998[2]. At the suggestion of the National Maritime Museum, we decided further investigation was warranted, and we are grateful to all those who responded to our requests for information and examples. Our investigations led us to look at jugs as well.

The features of the bowls

Save for one pair, the bowls themselves are all more or less identical. The body is spun from Britannia Metal with the rim turned over. The foot is made separately, probably by casting, and then soldered to the bowl. We have been given, or been able to check, the dimensions of a number of bowls, and they are all essentially of the same size if one makes allowance for the small variations that are inevitable with the spinning process:

Fig. 1 A stack of three HMS Rodney bowls. Photograph: Robert Werowinski. [*'Rodney bowls'*]

Fig. 2. Three different HMS Eden marks. Top: on side; middle: underneath base; bottom: underneath base but in a sans serif script and without the broad arrow. Top and middle photographs: Robert Werowinski and Ted Edwards. [*'3 Edens'*]

Rim dia	135-139 mm	roughly $5^3/_8$"
Foot dia	77-79 mm	roughly $3^1/_8$"
Height	58-64 mm	roughly $2^3/_8$"

The larger heights were associated with the larger rim diameters, which is exactly what one would expect from spinning variations, though we suspect some of the variations in height may be due to inaccuracies in measurement.

There is more variation in the way they are marked. The most common is HMS and a ship's name stamped on the side with a broad arrow between the two, eg *HMS↑EDEN*. The letters are usually in a serif script, punched individually but not very evenly. However, there are a number of variations:

- HMS, ↑ and the ship's name on three separate lines
- Ship's name underneath the foot, not on the side, with or without ↑.
- Ship's name on the side but ↑ under the base
- Mess number in addition to the ship's name, eg *No 4 Mess, Mess 9, Mess No 2*
- Use of a non-serif script for the letters
- A *LONDON ENGLAND* stamp underneath the base

There are hundreds of these bowls in circulation, from which we have recorded no fewer than 22 different ship's names:

HMS Ajax, Champion, Diana, Diomedes, Eagle, Eden, Enterprise, Fury, Hawk, Hero, Heron, Inflexible, Intrepid, Iris, Leopard, Lion, Lydia, Medusa, Nancy, Repulse, Rodney and Titus.

None of the bowls stamped with a ship's name has a maker's mark. A few are said to have tiny letters or numbers, a tiny angel or an asterisk. We haven't been able to inspect any of these marks, but they are not plausible as maker's marks.

Naval supply practice

These bowls purport to be government issue because the broad arrow was traditionally used to mark government property. What, though, were the arrangements for supplying utensils in the Royal Navy? The late Bob Ridding, who worked at Plymouth Dockyard, made a special study of naval victualling, and in the 1980s he specifically looked at these bowls following an enquiry from the late Bob Asher. He never published his conclusions, but the National Maritime Museum still have his detailed notes. We have found them invaluable, and most of this section is based on them.

The navy didn't supply what it calls 'mess gear' to ratings until the 20th century. Under the arrangements introduced by Samuel Pepys in the 17th century, pursers provided communal items like candles, firewood and food, but each man was given a monthly cash allowance for 'necessaries' such as platters and other utensils needed for mess deck living. By 1800 the purser would often supplement his wages by selling wooden bowls, spoons and clothing to the ratings. Realising this, certain enterprising manufacturers started supplying bowls and

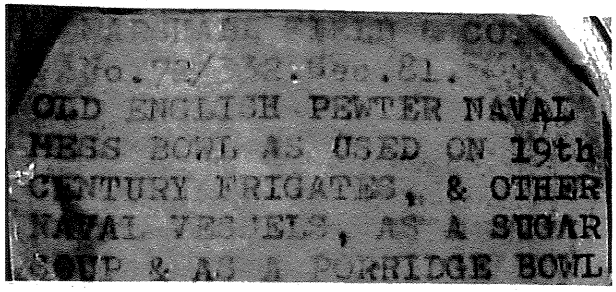


Fig. 3. Marshall Field & Co sales label from an HMS Champion bowl. [*'bowl tag'*]

plates free to pursers to facilitate canteen messing food contracts, but these were not navy issue. From the mid 19th century enamelled bowls replaced the wooden ones, but the ratings still had to buy them, and it wasn't until 1903 that they were supplied centrally[3]. Subsequently the enamelled bowls were gradually replaced by china ones (known as 'mess basins') which remained in service until just before the second World War. The diameter of these bowls, whether wood, enamelled or china, was always in the range 6" to $6^{5}/_{8}$" because the wooden (and later iron) racks to hold the bowls on ship were designed to a common fleet size.

Officers also supplied their own tableware until 1868, when Officers' Messes started being supplied centrally. However by that time officers expected, and got, silver tableware. Moreover, most Officers' Mess wares are marked WR (for Wardroom), GR (for Gunroom) or WO (for Warrant Officers). The Victualling Rate Books for the 1890s show that by then some pewter was being supplied for Officers, but the only items listed are Britannia Metal sugar basins, cast pepper castors (10d), cast salt cellars with

a blue earthenware lining (7½d), mustard pots with an earthenware lining (1s 8d) and Officers' hot water jugs with a wicker handle.

In summary then, the Navy never supplied bowls to ratings until 1903, and what it then supplied were enamelled and china bowls, not pewter ones. Moreover, if it had supplied pewter bowls for eating from, they would have been larger than the ones we are considering because the small pewter bowls would not have fitted the racks, and as Bob Ridding succinctly put it in one of his notes, *I could not imagine hungry sailors eating their 'gobs of meat & veg' in such a small and elegant bowl.* The only small pewter bowls recorded as being supplied by the Navy to ships were sugar bowls to Officers in the 1890s, and even these had disappeared from the Rate Books by the 1900s.

Apart from this, officially-supplied naval mess gear was issued and re-issued until it was worn out, so it would never have stayed on one ship for all its life. Putting a ship's name on navy issue doesn't therefore make sense. Moreover, whilst the army sometimes placed the broad arrow between two initials (eg B↑O for Board of Ordnance and W↑D for War Department), Bob Ridding was adamant the Navy would never have put the broad arrow between HMS and the ship's name. Doing so was neither traditional nor in good taste. If the broad arrow was used on table ware (and its use was far from universal), it would have been by itself on the reverse.

Other issues with these bowls

Naval supply practice, then, casts serious doubt on the authenticity of these bowls, and those doubts are reinforced strongly when one studies the name stamps. The Royal Navy has traditionally used the same ships' names time and time again. For example, HMS Eagle and HMS Lion were each used on 18 ships between the 16th and late 20th centuries, HMS Fury on 10 ships between 1779 and 1944 and HMS Champion on 4 ships between 1779 and 1934. Because of this practice of re-using names, most of the 22 ships' names recorded above have been in near-continuous use throughout the 19th and early 20th centuries. Each name has had maybe 10-20 years of non-use between one ship being sold, scrapped or lost and the name being allocated to a new ship, but there have been no prolonged gaps[4]. However, there are five crucial exceptions:

- HMS Nancy has not been used since 1814, an improbably early date for Britannia Metal bowls like this.
- There has never been an HMS Diomedes, with a final 's' as on these bowls. There have been four ships named HMS Diomede, but even this name was out of use between 1815 & 1919.
- The name HMS Eden has only been used twice. The first ship of this name was broken up in 1833, again improbably early for these bowls. The second was launched in 1903 but sank in 1916 after a collision, so any bowls that were on it lie at the bottom of the sea off the Normandy coast.
- The Royal Navy has never used the name HMS Titus.
- Most telling of all, the name HMS Lydia has only ever been used on the well-known but wholly fictional ship commanded by Horatio Hornblower in C S Forester's novel *The Happy Return.*

Thus the Nancy, Titus and Lydia name stamps are unquestionably bogus, and the same almost certainly applies to Diomedes and the commonest name stamp of all, Eden[5]. As there is no difference in character between the ways these names are stamped and the ways all the others are stamped, the presumption must be that all the name stamps are bogus.

The presence of a *LONDON, ENGLAND* stamp on some bowls also makes no sense. The vast majority of Britannia Metal wares were made in Sheffield, but no Sheffield makers marked their wares *LONDON*[6]. If they gave a location, it was always *SHEFFIELD.* If the stamps including the word *ENGLAND* were genuine, by the way, it would limit the possible date range to 1891-1909. Pewter was never marked ENGLAND until 1891, when an American

tariff law required imports to be marked with the country of origin, and a revised tariff law of 1909 required the addition of *MADE IN*.

There are three further causes for concern. First is the surprising lack of wear or damage on the bowls. Utensils used on ship would have had a hard life. One would therefore expect a substantial proportion to have dents or scratches, but few do. Second, the uneven positioning of the lettering looks wholly unconvincing. Pewterers and engravers were perfectly capable of applying punches in a straight line, and it is difficult to believe any customer would accept such badly-marked wares. Thirdly, as we briefly mentioned earlier, there is one pair of bowls that is different. They appeared on eBay in January 2008 and are marked under the base, with the same serif punches used on most of the other bowls:

H.M.S.
↑
AJAX

According to the quoted measurements, they are slightly smaller in diameter than the other bowls (5") and somewhat taller (3¼"). We couldn't inspect them but from the photograph it was clear they were so-called broth bowls, made of cast, not spun, metal. These are normally attributed to the late 18th century, and whether that dating is accurate or not, they are certainly a lot earlier than the Britannia Metal bowls. It makes no sense whatsoever to find the same allegedly-naval marking on bowls that were made at least 100 years apart.

Naval supply practice, the improbable broad arrow, the names of non-existent ships, the nonsensical location markings, the lack of wear, the uneven positioning of the text and the anomalous marked broth bowls all point to the same conclusion. The markings on these bowls are all fake. The evidence doesn't even leave open the possibility that somewhere there might be a right one which was subsequently imitated by a faker.

Where did the bowls come from?

Thanks to information supplied by a number of Pewter Society members, we have a clear picture of how most of these bowls came on to the antiques market. They were sold in large quantities by Marshall Field in Chicago, Bloomingdales in New York, Thalhimers and

Fig. 4. The un-inscribed bowl seen at Dorchester with the James Dixon & Sons mark underneath. [*'Dorchester bowl'*]

Fig. 5. The National Maritime Museum's jug. Photograph: National Maritime Museum. [*'Marryat jug'*]

other US and Canadian department stores from the latter half of the 1950s through into the 1970s. Bob Horan, for example, can recall seeing 50-100 for sale in Bloomingdales. They were supplied to all these stores by the London antiques dealer Richard Mundey.

The labels on the bowls varied, but identical labels (save for the store name and reference numbers) appeared on bowls at different stores, so there is little doubt the labels were typed out by Mundey, not by the store. Some of the labels asserted unequivocally that they were genuine antiques, eg Antique pewter naval mess bowl George III English c1800-20. Others avoided attributing a date but give a clear impression that the bowl was genuine, eg:

THALHIMERS.
No.8363 Dept.280.
OLD ENGLISH PEWTER NAVAL MESS BOWL AS USED ON 19TH CENTURY FRIGATES, & OTHER NAVAL VESSELS, AS A SUGAR SOUP & AS A PORRIDGE BOWL.

One such label reinforces the intention to deceive by specifically adding *FROM HMS AJAX.*

There can be no doubt that the false markings on these bowls were made either by Richard Mundey or with his connivance. It is unlikely he actually made the bowls because we are unaware of any instance in which he mass-produced (or commissioned the mass production of) any pewter article, let alone one in lowly Britannia Metal. Where, then, did they come from?

The clue lies in a small number of these bowls that do not have the false ship's names or broad arrow markings. Mike & Alyson Marsden have one with no markings whatsoever, and we recently discovered another unmarked example in the City of Newport Museum and Art Gallery[7]. These suggest the bowls themselves were genuine production items. This is confirmed by five examples we have tracked down which have no ship's name but do have the maker's mark of James Dixon & Sons of Sheffield. Bob Ridding noted one, Bob Horan has one, PCCA Member John Updegrade has two and we saw one ourselves at an auction in Dorchester in 2007[8]. The mark on all five bowls is one used by Dixons from 1879 to 1927[9]. A number of Dixon catalogues survive from prior to 1830 and in the 1930s and there are catalogues for other Sheffield manufacturers from 1840-1860, but bowls like this do not appear in any of them. However, Ashberry of Sheffield's catalogue for 1886 lists slop bowls and sugar bowls, and that ties in well with the date range for this particular Dixon mark[10].

So, Dixons almost certainly made the bowls, but they did so some years before they got into Richard Mundey's hands and had the markings added. Where were they in the meantime? The late Bob Asher reported being told[11] that:

. . . the bowls were used on naval vessels as recently as the late 19th century and then withdrawn from service and held in Government storage for a number of years. They were eventually released and sold as Government Surplus at auction sales unknown to the average antique dealer. A dealer in miscellaneous marine stores cornered the market at Government sales, where the bowls are said to have been offered in lots of 100 at a time. That dealer then gradually released the bowls until his stock was exhausted.

A government surplus sale could certainly explain the sudden appearance of a large number of bowls, so could the bowls be genuine naval bowls even though the later-added inscriptions are bogus? Possibly yes, for three reasons. First, Bob Ridding confirmed that Dixons were suppliers of pewter to the Admiralty. Second, there are three of these bowls in the naval Victualling Museum at Plymouth[12]. One is catalogued as a Britannia Metal sugar basin for Chief Petty Officers, and that is consistent with the reference to such basins in the Victualling records of the 1890s. They do not bear a Dixon mark, but many pewter wares from Sheffield were unmarked. Indeed, Bob Ridding observed that makers' marks are also absent from Royal

Navy ceramics of the 19th century, so perhaps purchasing policy banned makers' marks. Third, Bob Ridding had a letter of 1937 from a Captain MacDermott who recalled seeing in Flemings, a marine antiques dealer in Portsmouth, about 20 pewter bowls that had come from the Victualling Yard at Deptford[13].

If they are ex-navy, though, it is not clear what they were used for, nor how so many could have appeared on the market in the late 1950s or 1960s. Bob Ridding thought it unlikely that a substantial stock of pewter bowls would have lain undiscovered in Victualling Department stock until then. Further, the wholesale withdrawing of an item across the Navy's ships was not the Department's practice. If used bowls were being returned from ships as no longer needed, the Department would have sold them off in small quantities as they came in. However, he did observe that other departments such as the Naval Medical Service were more likely to withdraw all stocks in one go when a better item came along and so if they used the same size bowls, that could have given rise to a sale of bowls in bulk.

In short, it is possible the bowls themselves are genuine Royal Navy wares. That doesn't necessarily mean they saw life on board a ship, although some may have been used on ship as sugar bowls. If they were sold in large lots, pewter dealers may have been unaware of it because they would not normally pay attention to government surplus auctions. However, the concept of any non-pewter dealer buying a large batch of bowls and then releasing them gradually over decades sounds implausible.

Naval jugs

So did Richard Mundey's naval fakes stop at bowls? Sadly no. He also put fake inscriptions on lidless gallon ale jugs of three different body shapes. For convenience, we will call them bulbous-flared-neck, bulbous-straight-neck and flat-bottomed. An example of the first was brought into the National Maritime Museum by a member of the public. It was 9½" high and was stamped underneath:

Fig. 6. The marks underneath and on the side of the National MaritimeMuseum's jug [*'Marryat jug marks'*]

HMS
MINOTAUR
17
↑

Whilst this is not a name that we have recorded on a bowl and is a genuine ship's name, it is exactly the same type of marking we find on the bowls and clearly came from the same source. An example of the second type of jug was sold at auction in 1969[14]. It was 10¼" high, and according to the catalogue description it had punched on the neck *HMS ARIADNE* and the broad arrow ↑, again the same type of marking we find on the bowls. Interestingly, Richard Mundey himself bought the jug at the 1969 auction. He may have been buying on commission, but equally he may have been trying to allay qualms about the genuineness of pewter marked like this. An example of the third type of jug was illustrated by Bernard Esner in the *PCCA Bulletin*[15]. It had a G IV mark on the rim and was stamped *HMS EDEN* together with 25 and an X under the base.

The second jug is not the only bulbous-flared-neck one purportedly coming from *HMS ARIADNE*. One of the late Stanley Shemmell's proudest possessions was a lidless gallon pewter jug inscribed *CAPT F MARRYAT HMS ARIADNE*. It had been exhibited at the Reading Exhibition and illustrated in the exhibition catalogue and on the front cover of the Pewter Society Journal[16]. Captain Marryat was a popular novelist whose books drew on his experience as a naval officer. He joined the navy in 1806, and formally reached the rank of Captain in 1824, although he had been an acting captain on the *Tees* since the previous year. In November 1828 he took charge of HMS Ariadne, and it was during his time on Ariadne that his first three-volume novel, The Naval Officer, was published. Its success prompted him to resign his commission in November 1830 to pursue a literary career.

Worryingly, the Shemmell and the HMS Minotaur jugs appear from their photographs and dimensions to be identical. Jugs like this were made over a long period. Books usually say they first appeared in c1780, but we are unaware of any evidence for such an early date and it is probably at least half a century too early. Indeed, most surviving examples are 20th century. The gallon and smaller sizes were still being made in 1921 and quart and pint sizes were still in production after the second world war[17]. The Shemmell jug has traces of the well-known Duncumbe horse's jamb touch mark which was also used over a long period, not just in the 18th and 19th centuries but also on reproductions in the 20th century. This means that from the jug style and mark alone, it is not possible to say for certain whether the Shemmell jug is c1830 or 20th century. Its credibility, though, is completely undermined not just by the HMS Minotaur jug but by the fact that there are at least two more HMS Ariadne jugs.

In 1948 a jug bearing the same inscription as the Shemmell jug was presented to SS Ariadne, a vessel of the Finland Steamship Company Limited, by its agent in Copenhagen. It was placed in the smoking room to be admired by

Fig. 7. Walter Buckell's jug [*'Buckell jug'*] NB This is simply a scan of the photograph in the Spr 1977 Journal.

her passengers. When the ship was about to be broken up in 1968, the company donated the jug to the National Maritime Museum, where it remains[18]. On the basis of photographs and dimensions, the jug itself seems to be identical to the Shemmell and HMS Minotaur ones. Like the Shemmell jug, it has the Duncumbe touch underneath, along with an oddly placed crown and some more-recently scratched letters and numbers. The touch appears to match the form used by John Ingram on sadware (but not on hollowware) in the late 18th century[19]. On the side, it has a G IV verification mark that appears to match mark 88 on the Neate touch plate of fake marks[20]. Whilst one could argue that a captain might need one gallon pewter jug, it is very difficult to see why he could possibly need two. They are not even a matching pair because on the Museum's jug, the first line – CAPT. F MARRYAT – is engraved in a larger font than on the Shemmell jug.

However, it gets worse because there is a third jug with the same inscribed text. A 1972 auction catalogue includes the following lot[21]:

A large lidless naval ale or rum jug of one gallon capacity, the bulbous body with spout and perforated gratings at front and handle of 'overlapped' type, around the waist an inscription

in 'wriggled work': 'Capt. F. Marryat, H.M.S. Ariadne', G IV excise stamp on lip and traces of the Duncomb(e) crest touchmark on base.

This description matches the Shemmell jug precisely, but it can't be the Shemmell jug because the catalogue description goes on to say that an 'identical jug' is illustrated and described in the Reading catalogue. This implies the auctioneers knew the jug they were selling was not the one that had been exhibited 3 years previously at Reading, ie it was not the Shemmell jug. It must therefore be a third jug as the National Maritime Museum's jug was already in the Museum by then. We wonder why the knowledge that there were at least two such jugs didn't cause alarm bells to ring in 1972.

With hindsight, it seems curious that a person who served on at least 12 different ships in his naval career and held 4 different ranks should have his current rank and current ship engraved on his personal jug, because surely he could reasonably expect both his rank and ship to change sooner rather than later. It is possible Marryat could have been presented with one jug by the ship's officers when he resigned his commission in 1830, but three? The extraordinarily large G IV marks stamped on each side of the handle of the Shemmell jug are also rather odd because they are too large to be plausible as verification marks, especially as the jug also bears another, more-conventionally sized G IV verification mark. Stanley Shemmell speculated that they could be government property marks, but if this jug was government property, what is Marryat's name doing on it? There is in any case no history of the navy marking its property in this way. As for the maker's marks, the presence on jugs of a mark that was, so far as we know, only used on sadware is suspicious, as is the meaningless crown on the Museum example.

Whilst one has to be careful not to ignore the possibility that there might be one genuine piece which has been copied, in this instance the evidence points strongly to the inscriptions and marks on all three Captain Marryat jugs being fake. From the history of the Museum's jug, the

Fig. 8. Naval pewter lives on: a modern pewter flask currently on sale in Portsmouth Dockyard [*'Hero flask'*]

inscriptions must have been done before 1948. The fact that the bodies of four of the jugs are identical suggests that the inscriptions were being put on new jugs that were still for sale at the time, since the chances of finding a matching set of four 19th century ones would have been slim. The bulbous-straight-necked and flat-bottomed jugs could be old ones, or they could simply have come from other suppliers.

Another supposedly-naval gallon jug was reported by Andrew Turano in a recent *Bulletin* of the Pewter Collectors' Club of America ('PCCA')[22]. It is of the flat-bottomed type and appears to be identical to the Esner jug. It has no inscription, but it does have a broad arrow mark ↑ under the base and the same G IV mark as the Shemmell jug. Whilst Andrew Turano rightly recognised the latter mark as a later addition, it suggests that this jug too has been through Mundey's hands and that is almost certainly where the broad arrow came from. Interestingly, both this jug and the Esner jug have an unrecorded mark of YATES in a serrated rectangle. It is not at present possible to say whether this is a genuine mark of one of the many Yates businesses or a fake mark applied by Richard Mundey. Whether these

flat-bottomed jugs were for use on ship is an open question. The late Walter Buckell also had a jug of this shape which he believed to be a naval rum jug, but that seems most unlikely as his jug only held a pint, enough for just two rations of grog[23].

Richard Mundey's role

Richard Mundey is clearly implicated in the faking of the inscriptions and marks on both the bowls and the jugs, so it may be helpful to digress a little to consider his activities. There is no doubt that he sold plenty of genuine pewter. Some of the star pieces in a number of collections came through him, and he helped catalogue and expand the Worshipful Company's collection. Many collectors therefore hold him in high regard, and this is reflected in the obituary that appeared in the Society's Journal[24]. So how did the other side of his activities fit in?

Some have suggested that he was merely selling reproduction pewter in America and described it very carefully in a way that was possibly misleading but not strictly untrue. We doubt whether the many people who were fooled into buying these bowls and jugs, thinking the markings were genuine, will take such a kindly view of his activities. More to the point, some of the labelling quoted above was blatantly untrue, not merely misleading. He seems to have held American buyers in contempt because even on genuine pieces he was prepared to fabricate completely false descriptions. Bob Fastov, for example, reports seeing a stool pan (or 'Welsh hat') in the bridal salon area of Garfinckel's in Washington with a Mundey tag that read something like:

This is a beautiful jardiniere/planter which decorated a large salon or ballroom in a magnificent English country house, perhaps, owned by a member of the peerage. It is a simple, but beautifully understated piece, which was filled with flowers to decorate and bring a lovely scent to the salon or ballroom.

It is inconceivable that an experienced dealer like Mundey didn't know this was a complete lie, and it is difficult to excuse this sort of activity.

It has also been suggested that he stopped dealing in suspect pieces after Richard Neate died and had become a reformed character by the 1950s[25]. Sadly that was not the case. A Pewter Society member whose father was the President of the US Department store Marshall Fields says the store bought more than 8000 pieces of pewter from Mundey between 1962 and 1977. The naval bowls were a big staple in *Fields Afar* in Chicago in the 1970s, but Marshall Fields also bought chargers, plates, bulbous measures and tankards. Some of them were good, some extensively repaired and there were a lot in between. The member, who was then a young man, visited Richard Mundey on 6 December 1969 with Marshall Fields' head buyer from Chicago and a buyer from their London office. Probably because they were Mundey's biggest customer, they were invited into his work area, where there were great long wooden shelves crammed with thousands of pieces of pewter Richard Mundey said he had salvaged during the early part of the Second World War. He clearly recalls Mundey showing him a gallon double volute baluster he had just finished and two more he was working on. He was also able to examine three Victorian verification punches that Mundey was using, but there were many more punches on the wall. Thus Mundey was not only selling the 'naval' bowls but making fraudulent pieces and applying fraudulent marks in the 1970s[26]. It is not clear how he reconciled this with the other face of his business, although the member received the impression that Mundey did not really think he was doing anything seriously wrong. However, the knowledge that he was prepared to sell bogus pieces even in the 1970s means ex-Mundey pieces need careful scrutiny.

Other naval wares

To finish on a more positive note, some official-issue pewter did genuinely see life on board ship. There are the items listed earlier in the Victualling Rate Books for the 1890s, and a 'pewter hand basin, washing' is included in the

Naval Stores Ironmongery List for 1836. There may be further items, because Messrs Bulpitt & Sons of Birmingham were still supplying pewter to the Navy in 1937 with a prescribed composition of 94% tin, 4% antimony and 2% copper. Bulpitt were primarily manufacturers of aluminium cooking and table utensils (later branching out into electric kettles under the trade name Swan), so if they supplied pewter, they almost certainly bought it in. Another supplier of pewter to the navy was Aquarack Mills of Cheetham, Manchester, but they certainly bought their pewter in from Dixons[27]. However, no official issue pewter is known which is marked in such a way as to associate it with the Navy.

Conclusions

There can now be no doubt that the inscriptions and marks on these 'naval' bowls and jugs are fake. Many of these pieces were sold in America, but British collectors should not dismiss all this as an American problem. A significant number of the bowls are circulating in the UK, whilst nearly all the jugs discussed above surfaced in Britain, not America. Without the inscriptions, the bowls are of negligible value and the jugs of only modest value. Adding naval inscriptions to give them an interesting purported provenance probably increased their values tenfold. It made them appealing not just to pewter collectors but also to anyone with an interest in the navy.

Though this article has only looked at naval inscriptions, there are of course others types of inscription that would have the same effect on value. The lesson is clear. If a piece of pewter has an inscription that substantially increases its value, it should be viewed with the greatest of suspicion. It may be right, but the odds are against it, and as the Captain Marryat jugs show, the fact that the piece has been exhibited or has been in the collection of a well known and knowledgeable collector is no guarantee it is right. In this area, it is wiser to assume guilt until innocence is proven rather than the other way round.

ACKNOWLEDGEMENTS

We are grateful to Rina Prentice, Curator Emeritus at the National Maritime Museum, for prompting this investigation and for assisting us by supplying us with the late Bob Ridding's notes and making pieces in the Museum's collection available for inspection. Bob Ridding's careful research and notes have been invaluable, and whilst we can't thank him personally, it is encouraging to know Rina Prentice thought he would be delighted that his research is eventually being published.

Several members of the Pewter Society and the Pewter Collectors' Club of America gave us very useful information about specific bowls or jugs and/or the way they were sold in America. With apologies to any we have inadvertently omitted, they included Bruce Burnham, Ted Edwards, Robert Fastov, David Hall, Bob Horan, Tom Madsen, Harry Makepeace, Garland Pass, Andrew Turano, John Updegrade and Robert Werowinski. We are also grateful to Jack Scott for information about the wares in the catalogues of Sheffield manufacturers, and to John Bank for his assistance in unearthing some of the information.

Editor's Note: This article was originally published in "The Journal of The Pewter Society." However, because many of these fake bowls have been found in this country as well as in Great Britain, it was thought that collectors in the U.S. would benefit from this article as well. Our thanks go to the authors and to the editor of "The Journal" for their permission to republish the article in "The Bulletin."

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References

[1] Harold G Jeblick, "A Tale of Two Bowls", *PCCA Bulletin* Vol. 6 No.9 (Sep 1973) pp285-6.

[2] Bob Horan, "Neate et al, fakes and reproductions – the American Experience", *J. Pewter Society* Autumn 1998 pp14-17.

[3] The Navy did supply cutlery and plates to the boy seamen Training Squadrons from 1880.

[4] For a list of all the Royal Navy ships that have borne each name, see J J College & Ben Warlow, *Ships of the Royal Navy*, Chatham Publishing 2006 (or earlier editions of this book).

[5] HMS Eden also has a literary connection: it is mentioned in Bishop Coleridge's book *Six months in the West Indies*. Unlike HMS Lydia, though, the reference is to a genuine ship, the first HMS Eden.

[6] A small number of spun pewter wares were made in Birmingham, but Birmingham makers didn't apply *LONDON* labels either.

[7] Reference number B 1.53.

[8] Private communications from Bob Horan and John Updegrade.

[9] Mark 164 on p225 of Jack L Scott, *Pewter Wares from Sheffield*, Antiquary Press 1980.

[10] Private communication from Jack Scott.

[11] Letter from Bob in 1982 held by the National Maritime Museum.

[12] Catalogue numbers 370 and 1172.

[13] Flemings were founded in 1908 and have been in Castle Road, Portsmouth ever since, although they moved across the street in 1945 after their original premises had been bombed.

[14] Sotheby's Bond Street, London, 16 May 1969, lot 43.

[15] Bernard Esner, "More Pewter of the English Navy", *PCCA Bulletin* Vol.7 No.1 (Dec 1974) p25.

[16] *Exhibition of British Pewterware through the Ages*, Reading Museum & Art Gallery 1969, item 204. Also J. Pewter Society Spring 1983 front cover.

[17] *Gaskell & Chambers 1921 Catalogue*, J. Pewter Society Aut 1993 at p78. Also Elsie A Englefield, *Englefields, Two centuries of Pewtering in London*, WCOP 1997 at p74.

[18] ID number PLT0718

[19] See mark M2202 under PS5083 on the Pewter Society database.

[20] *The Richard Neate Touch Plate*, The Pewter Society 1996.

[21] Sotheby's Bond Street, London, 27 October 1972 lot 69.

[22] Andrew F Turano, "An English Naval Rum Jug", *PCCA Bulletin* Vol.13 No.7 (Summer 2007) pp32-33.

[23] H W L Buckell, "Two of my favourite pieces", *J. Pewter Society* Spr 1977 p1. Also exhibited at Reading Museum in 1969 (see above), item 202. The naval ration of grog (rum diluted with water) varied over time but was typically around half a pint.

[24] *J. Pewter Society* Spr 1991 p1.

[25] John Richardson, "Neate et al", *J. Pewter Society* Aut 1998 pp8-14.

[26] Mundey also showed the member a gallon bulbous measure mould and shelves of ex-Yates moulds.

[27] Stated in Bob Ridding's notes, but without explanation of where the information came from.

Two Thomas Byles Porringers
by Mark Duffy

Thomas Byles, was the apprentice to William Man(n) of Boston at the end of the 17th or early 18th century.[1] He is known to have worked in Newport, Rhode Island from 1710/1711 until at least 1728. By 1738 he had moved his business to Philadelphia where he worked for many years. He died in 1771.[2]

The two porringers shown in figure 1 are the same in everyway with the exception of the cast initials in the bracket. The porringer on the right has a cast starburst between the initials "TB" (figure 2).[3] The Porringer on the left has the cast starburst only (figure 3).[4]

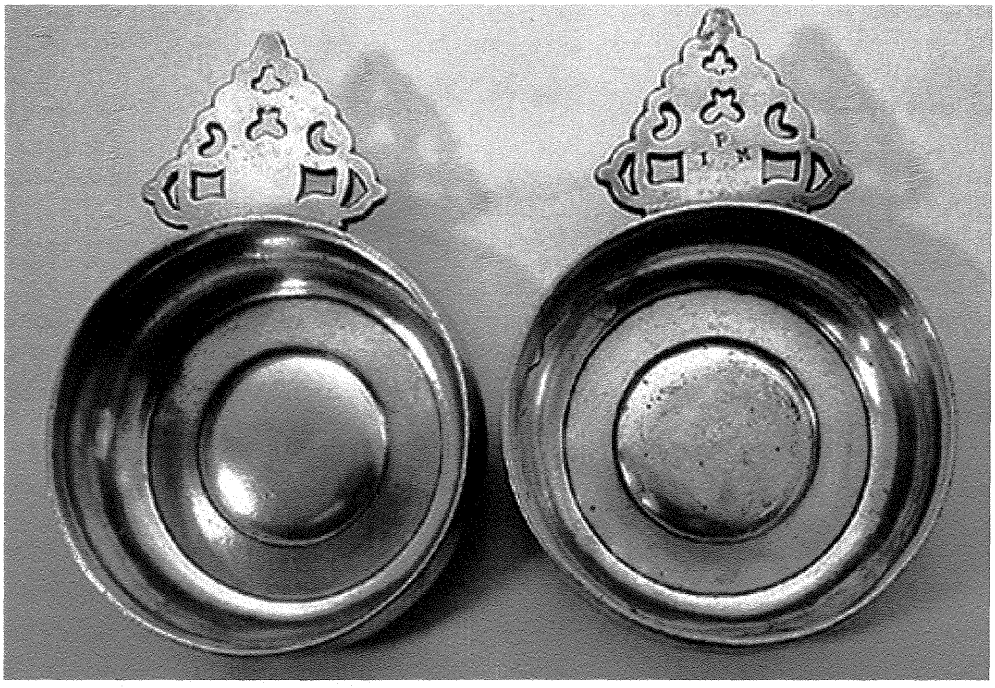

Fig. 1. These porringers are dimensionally the same and are cast from the same molds. Bowl diameter 5 3/8", Length 8", Height 2". Porringer on right from private collection. *Photograph coutesy Frank Powell*

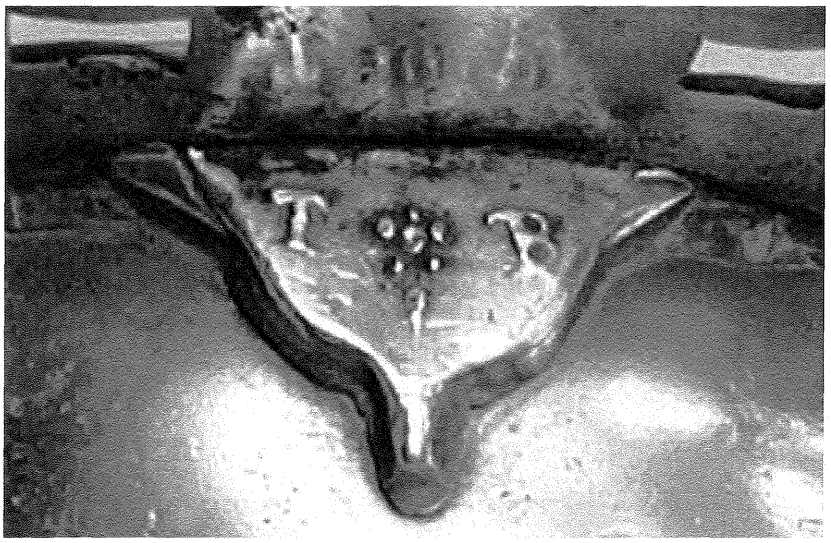

Fig. 2. Porringer bracket on the right in figure 1. *Photograph courtesy Frank Powell.*

Triangular handled porringers were produced in England from the late 17th century to the early 18th century. This type of handle was used by New England silversmiths beginning about 1695 and pewterers in the 18th century in the Boston and Newport, Rhode Island areas.[5,6] In addition to Thomas Byles, there are examples of marked American triangular handled porringers made by Robert Bonynge of Boston and David Melville of Newport.

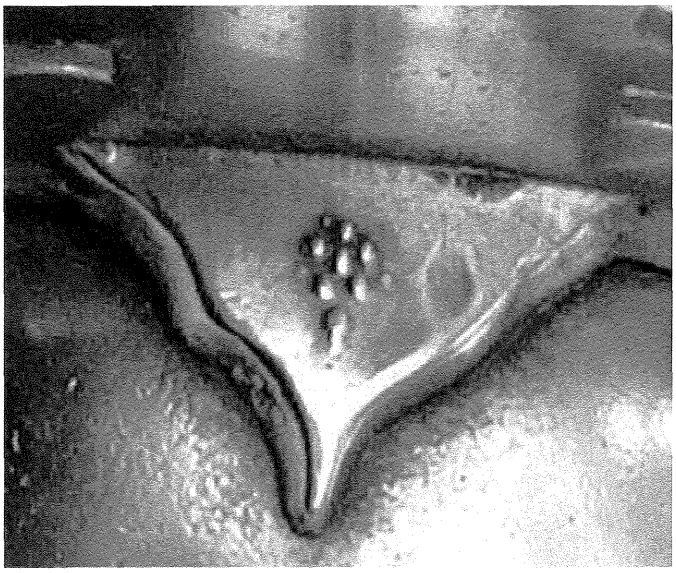

Fig. 3. Porringer bracket from the left in figure 1. *Photograph courtesy Frank Powell.*

Assuming the "TB" initials are in fact that of Thomas Byles, this leads us to theorize:
Were the cast "TB" initials in the bracket mold initially or were they cut in later for Thomas Byles? Some possible scenarios:

1. The mold was acquired from England and Byles cut the initials in at a later date.
2. Byles acquired the mold from an American pewterer, possibly William Man(n) and subsequently added his initials.
3. The "TB" was removed from the mold by a later pewterer.
4. Byles had the porringer made with just the starburst and added his initials at a later date.
5. And, of course, none of the above.

The most likely scenario is that Byles acquired the mold with only the starburst cut in the handle bracket. If that was the case, that means the starburst only porringer predates the "TB" porringer and quite possibly was made by William Man(n).

Any input, information or opinions would be appreciated. I can be contacted at mark.duffy1@comcast.net. Thanks to Frank Powell and Pete Stadler for their time and help.

References

[1] Ledlie Irwin Laughlin, *Pewter in America, Its Makers and Their Marks*, American Legacy Press, 1981, Volume I, pages 56-57. William Man(n) in 1696 bought property from Samuel Shrimpton near the Town Dock on what was later known as Shrimpton's Lane. There he had his home and shop for over forty years.

[2] Joseph O. Reese, PCCA *The Bulletin*, Thomas Byles and the Hell Gate Shipwreck, Volume 11, pages 52 – 57.

[3] Ledlie Irwin Laughlin, Volume III, Plate CX, item 881. "Marks on the underside of another early porringer handle with initials T.B. Because this design of support with long tongue was used by Newport pewterers of a later date, the mark is attributed, with some reservations, to Thomas Byles." Some experts now believe that the early 18th century triangular handled porringer was still popular in the Newport area in the third and fourth quarter of the 18th century and that a new porringer mold was created, possibly by David Melville, from the older form.

[4] The "starburst" may have been a Christian symbol. From *Symbols in Christian Art & Architecture*, "The five-pointed star is the star of Bethlehem. Shaped roughly like a human being, it represents Jesus' incarnation.

[5] Ledlie Irwin Laughlin,

[6] David L. Barquist, *American and English Pewter at the Yale University Art Gallery, A Supplementary Checklist*, Yale University Printing Service, 1985, page 64.

A Newly-Found Dish by Jonas Clark (Boston, Mass., ca. 1730)

By David M. Kilroy

In terms of economic might, social standing, and local productivity, the Colonial American pewter industry may well have been at its zenith in Boston in the early eighteenth century when several dynasties including the Shrimptons, the Dolbeares, and the Jacksons were building up sizable shops, expanding their hardware lines, and rapidly climbing up the entrepreneurial ladders from apprentice and journeyman braziers and pewterers to private mechanics, hardware shopkeepers, and prosperous merchants. Unfortunately for us collectors, however, the present survival of Boston pewter from its heyday seems inversely related to its one-time popularity. There exist a good number of examples dating from the post-Revolutionary years (ca. 1780-1820) stemming from the shops of the last of the traditional pewterers--Thomas Badger, Richard Austin, and Samuel Green--and from their predecessor generation (ca. 1760-1795) of "gateway" pewterers (i.e., those with gateway touches)--Nathaniel Austin, John Skinner, and Thomas Green (*SEMPER EADEM*/ gateway).[1] But, with the notable exceptions of Edmund Dolbeare's flatware and Robert Bonynge's hollowware, far fewer items have been associated heretofore with the many other known Boston pewterers and pewtering braziers from the earlier years of the eighteenth century when Boston was the largest and most prosperous town in Colonial America.[2]

Because any addition to the record of pre-Revolutionary Boston pewter is cause for celebration, I am thus especially pleased to report here the finding of a single-reed pewter dish with hammered booge, 14 11/16" in diameter, which may be attributed with confidence to Jonas Clark of Boston and dated to the second quarter of the 1700s. Clark was a lifelong Bostonian, born there in 1690 and died there in 1759. This newly-found dish is not only a welcomed addition to the record and the first example of Clark's to be identified, but also it is among the earliest-known pieces of pewter sadware attributable to any native New Englander. Importantly, this dish gives us a tangible evidence of Jonas Clark's pewtering beyond the "One Pewterer's Wheel and Appurtenances" mentioned in his estate inventory. It places Jonas Clark—a very prominent and well-connected citizen—among the many eighteenth braziers of Boston who worked in pewter. Further, the dish and its "IC" marking also supports Jonas Clark's claim as the craftsman responsible for the other early American pewter forms bearing "IC" initials--the "IC" porringers and "IC" tankards that have long been presumed to have originated in eighteenth-century Boston.[3]

The 14 11/16" diameter of the newly-found dish is a scarce, but known size for Boston sadware—slightly smaller and with a deeper well than the 14 ¾" dishes of later Boston workers like Richard Austin and Thomas Badger. At least two other Boston dishes of that size are listed in my records—both also with hammered booges. One is among the very few extant pieces marked by David Cutler and forms part of a communion service now owned by the First Congregational Church in Randolph, Massachusetts. The other, in a private Rhode Island collection, bears the no-name, crowned-rose mark—Laughlin 879 (L879)--as well as the "LONDON" quality label, L291, which is usually found on Boston flatware with touchmarks by the *Semper Eadem* group. This newly-found dish also has two strikes of the L879 crowned rose as its principal touchmark, but—in addition--- bears three hallmarks, the last showing the initials "IC", which are heretofore unrecorded in the pewter literature (see Fig. 1).

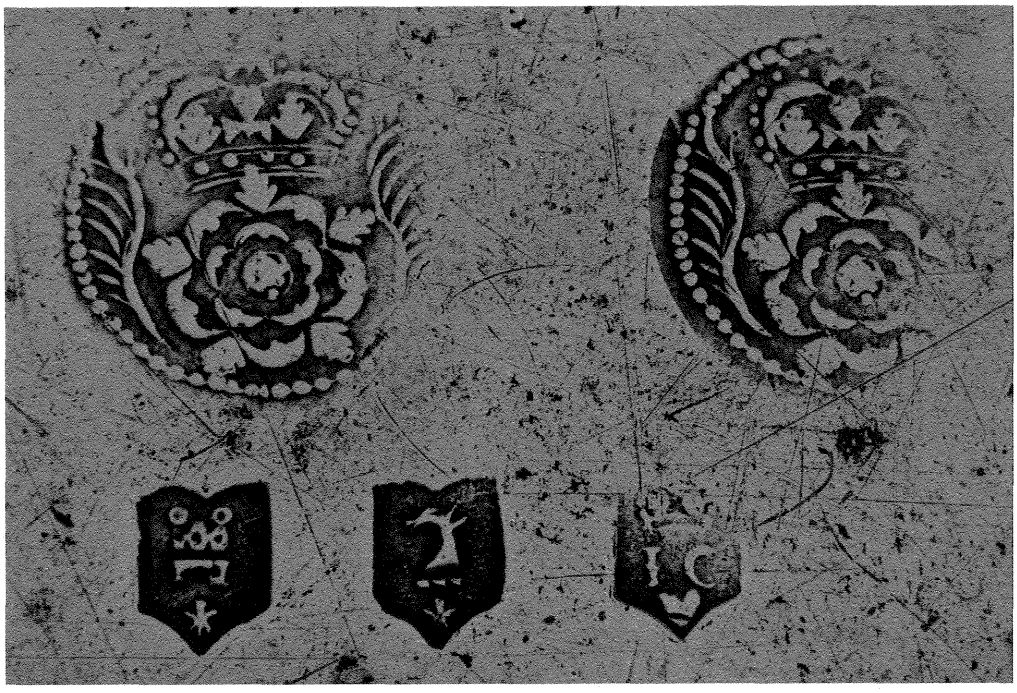

Fig. 1 Crowned rose mark L879 with previously-unrecorded "IC" hallmarks: 1. Castle, 2. Dragon's Head and torse, 3. "IC" crowned over a heart, attr. to Jonas Clark, Boston, w. ca. 1720-ca. 1750

The No-Name Crowned Rose Mark, L879

This newly-found dish is perhaps the most significant of several discoveries involving the no-name crowned rose touch recorded as L879 that have been made in New England in the last fifteen years or so--discoveries that enmesh that mark securely within the web of pewterers active in Boston in the earlier decades of the eighteenth century. Laughlin, reporting for Carl Jacobs, was the first to suggest a Boston locale for L879, noting that it had been found on "a shallow plate with Boston characteristics."[4] Although Laughlin did not specify, the example referred to was very likely a 7 13/16" single-reed plate, in so far as several additional examples of shallow-booge plates of that diameter with L879 marks are known and, thus far, all seem to have turned up in the Greater Boston area. These plates nest perfectly with later 7 13/16" Boston single-reed plates—and may have been cast from a mould or pattern also utilized by the users of the *Semper Eadem* gateway mark (L290), as well as by Richard Austin and, especially, Thomas Badger. A set of six such L879 plates was found a few years ago by PCCA member Mark Anderson at an antique show north of Boston.[5] A pair of 8 3/8" plates with the L879 mark and formerly in Wendell Hilt's collection has also been acquired recently for the Anderson collection.

Further evidence that Boston was, at least, one point of origin for L879, is a smooth-rim 8 7/8" plate in my possession, marked with a single strike of L879, which turned up in a stack of more than twenty plates offered at Skinner's auction house a few years ago (see Figure 2). This plate was made in the same mould and bears the crowned "X" and wavy-edged "LONDON" label (L291) as appear on the I.S./*SEMPER EADEM* and T.S./*SEMPER EADEM* plain-rim plates reported in this *Bulletin* some years ago by William Blaney[6] (see Figure 2). Note, as mentioned above, that the L291 "LONDON" label also appears with L879 on one of the two other 14 11/16" Boston dishes known.

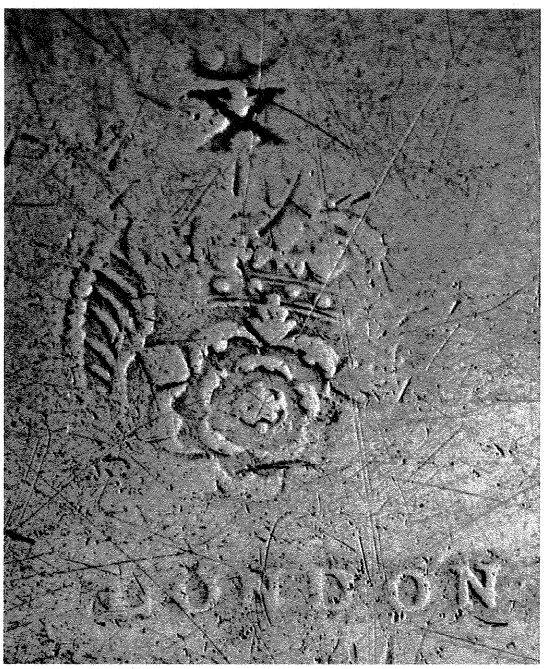

Fig. 2. L879 with the crowned "X" and the L291 "LONDON" quality marks also found on flatware by Boston's *Semper Eadem* group.

Also evincing a Boston usage for L879 are two more shallow-booge 7 13/16" plates from the same mould as the others, which were brought to and discussed at a PCCA national meeting in Essex, Massachusetts some years ago and which bear the hallmarks of Thomas Francis, a presumed English émigré, who we know to have been working as a pewterer in Boston as early as 1718.[7] That the Francis hallmarks (1. [TF], 2. buckle, 3. lion rampant, and 4. leopard's face) are struck on the curved upper rim of these two single-reed plates in the manner of flat-rimmed multi-reeds (but where the curved surface results in partial strikes) is further evidence of their early date--perhaps ca. 1720.[8] It is as if Francis was working from old habits, striking hallmarks on the front. It had apparently not yet become standard practice to mark hallmarks on the back of single-reeds—a more accommodating, flatter surface than the curved rim.

Richard Bowen once argued in this *Bulletin*, using statistical and stylistic evidence alone, that the no-name crowned rose L879 mark was likely English. As it turns out, that conclusion may well be accurate as far as the mark's initial place of origin is concerned. The original die may have been cut in England and even used there for awhile, before having been brought over here, perhaps by Thomas Francis or some other émigré. What is clear, however, from the number of examples of plates of sizes and characteristics typical of Boston manufacture and bearing other recorded Boston secondary marks is that the L879 die, wherever it originated, was being used in Boston by about 1720 or so. In light of the dozen or more examples now known to exist, some with long-recognized Boston secondary marks--L879 apparently continued to be used to mark pewter plates and dishes made in Boston for many decades, and was perhaps used by several different makers. In essence, L879 was to Colonial Boston, what the "Lovebird" touch was to Federalist Philadelphia. It is by no means as frequently found, however!

Fig. 3 Thomas Francis' hallmarks as struck on the curved, outer rims of two 7 13/16" single-reed plates also marked with L879.

"IC" Hallmarks

The set of hallmarks on the newly-found 14 11/16" dish strongly points to Jonas Clark as, if not the only native Boston user of L879, at least one of those early makers marketing flatware with that no-name crowned-rose mark. Clark was

among the most prominent Boston braziers working in second quarter of the 1700s. Since pewter forms were often produced by Boston braziers of that period, it is not wholly surprising that an identifiable example of Clark's would finally appear. The shape, overall form, and placement of the "IC" hallmarks on the dish are certainly consistent with Clark's working years. Like the "TF" hallmarks of Thomas Francis, the "IC" marks are hand-cut, shield-shaped, and each pictorial design is shown above another figure—a six-pointed star below the castle and crest hallmarks, and what is probably a heart below the crowned "IC" initials. The somewhat unusual location of the hallmarks—on the back, but close to and just below the two main touches of L879—is another indication of an early date—perhaps not as early as Francis's placement on the front rim, but surely prior to mid-century, by which time pewter hallmarks on flatware had settled into their more conventional placement on the back in the lower half of the well at a sufficient distance away from the main mark(s) to leave room inbetween for place names, quality labels, owners' initials, and/or other secondary marks. On style and location alone, the hallmarks on the IC dish appear to date from the early decades of the 1700s, say 1715-1740—a span that aligns well with the earliest appearance of single-reed plates and dishes in Boston and with the years when Jonas Clark would have completed his apprenticeship and journeyman days, and set up his own independent career with his personal marking dies.

All three of the hallmarks—1. Castle, 2. Dragon Head above a torse, 3. "IC" crowned---are especially appropriate to Clark, but the first two in particular point specifically to him as the likely user. The "IC" initials of course accord with the name Jonas Clark, but "IC" could also stand for John Comer, John Carnes, or some other as-yet-unidentified early eighteenth-century Boston pewterer with IC initials. The middle hallmark—a dragon's head above a torse--is the key signifier that connects this "IC" to Clark. The straight-line torse or wreath-like segment below the dragon clues us into reading the symbol above it as an armorial crest and the dragon's head is one of the heraldic symbols associated with the Clark name. Symbols from a Northumberland family of Clarks were apparently appropriated by the Boston family. Their shield was "argent on a chevron between three dragons' heads" [See Fig. 3a], their crest "a dragon's head as

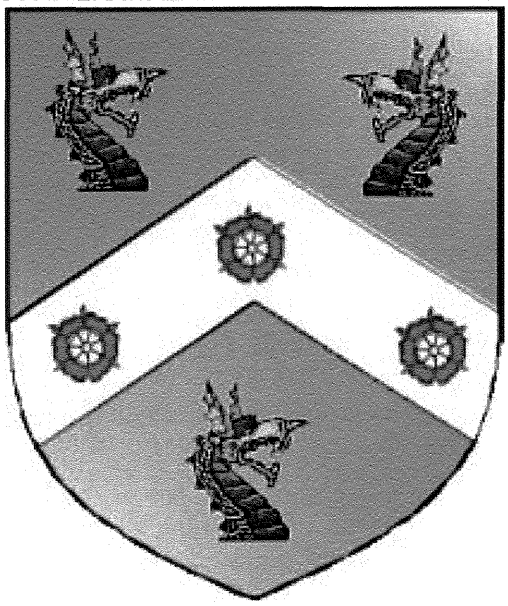

Fig. 3a A modern rendering of the Clark shield. [Traditionally, all three dragons would be facing left.]

in the arms;" and their motto *"Fortitudo"*--connoting strength and fortitude.[9]

The first hallmark--depicting a castle—in addition to its general significance symbolizing 'strength' and, hence, a positive idea to associate with "hardmetal" pewter, would have also had special meaning to Jonas Clark, his family, and all the many Bostonians who knew them. Is there a more appropriate symbol for "Fortitudo" than a castle, after all? More to the point, Jonas Clark's father—Captain Timothy Clark—in addition to being a prominent Boston town official and founder of Brattle Church, was closely associated with the

town's defense for nearly forty years prior to his death in 1737.[10] Beyond his various civic responsibilities as a Boston assessor, selectman, overseer of the poor, etc., Captain Timothy Clark served the provincial Massachusetts government as captain of the north and south batteries in Boston. His most significant charge was his overseeing the extensive rebuilding of "Castle William"—the fort guarding the entrance to Boston Harbor on what is even today known as Castle Island.[11] Captain Timothy Clark was 80 years when he died. According to an obituary published in the *Boston Weekly Journal* of 21 June 1737, he "discharged the duty of every employment with singular wisdom, diligence and fidelity; and was esteemed among us as a pattern of every grace and virtue, a true and sincere lover of his country, and who took a singular pleasure in being useful to all about him."[12]

The castle hallmark thus could function symbolically for the pewtering brazier Jonas Clark in at least four ways: first in referencing the family's adopted motto of *"Fortitudo"* and, in turn, second, lending the image of "strength" to the pewter on which it was struck. Third, the castle would serve as homage to Clark's father Timothy in the context of his defense of the town of Boston. Fourth, the castle served as a neat marketing device--associating Jonas Clark and his pewter with his father's honorable local reputation as guardian of the town's only "castle."[13]

Jonas Clark

Jonas Clark was born in Boston to Timothy and Sarah Clark on 8 September 1690[14] and likely served an apprenticeship until about 1711. We do not know to whom he was apprenticed, though likely candidates include the brazier Elizur Holyoke—one of the founders of Old South church, John Holyoke (Elizur's son, who would have started working on his own about 1705), and the pewterer and later merchant Thomas Clarke (d. 16 December 1732). It also may well have been from Thomas Clarke that Jonas Clark developed his interest in real estate speculation, which continued throughout his life—although it was well-established practice for Boston braziers and pewterers to become involved in real estate investment as a means of developing wealth and social standing.

Jonas Clark was first married to Grace Tilley on 24 November 1715 by the Rev. Ebenezer Pemberton--the pastor at Old South--and he may have started his own shop about that time. Grace, baptized in 6 November 1692, was the daughter of rope-maker William Tilley and his first wife Isabella and part of the "in" crowd at Old South. Grace had joined there as a full member on 3 June 1711 and attended the weekday prayer group that included Boston's famed diarist of the era—Judge Samuel Sewall.[15] Three years after the marriage, Clark purchased a landmark home in the heart of Boston's oldest part of town, which had been advertised in October of 1718 as "A Large House and Land in Spring Lane, Boston, with good Water, Cellars, Garden, and other Accommodations, formerly Mr. Winslow's . . . ." With Grace, Jonas had two children-- Sarah (b. 30 March 1719), who married the Harvard-graduate and merchant Stephen Minot and lived until 1783, and Timothy (b. 1 November 1722), who apparently died young.

Clarke's neighbors and fellow worshipers in the early 1700s at the Old South had mostly descended from the Puritan founders of the Massachusetts Bay Colony. The church was originally organized in 1669 by dissenters from Boston's First Church, initially meeting in their Cedar Meeting House (1670), then at the Old South Meetinghouse. In their midst the Clarks enjoyed the company of Boston's most prominent citizens of the old guard—many of them steadfast loyalists with strong connections to the governor. Old South

was also the place of worship for many other prominent early eighteenth-century Boston pewterers, including Thomas Smith and John Baker.

Especially significant among Clark's fellow congregants at the Old South Meetinghouse was John Coney—Boston's premiere silversmith of the late seventeenth and early eighteenth century. It is important to note, too, that throughout his career Coney only used the initials "IC" to mark his wares. Some eight different "IC" marks are attributed to Coney, including one crowned example. Such silversmithing practice may have influenced Clark's putting a crown over his IC hallmark, thereby also suggesting royal patronage. Other Boston silversmiths with crowned initial marks include John Edwards (*ca.* 1671-1746) and his son, Samuel Edwards (1705-1762); George Hanners, Sr. (*ca.* 1696-1740); Jonathan Reed (ca. 1695-1742); and Coney's apprentice, Paul Revere, Sr. (1702-1754)—all contemporaries of Jonas Clark. The early Boston pewterers—Edmund Dolbeare, John Baker, Thomas Byles, and the users of the TS/*SEMPER EADEM* & IS/ *SEMPER EADEM* marks, and, apparently, Jonas Clark, too, all followed Coney and other Boston silversmiths of the early eighteenth century in using initials and not surnames in identifying their workmanship.[16]

In deeds and newspaper notices until about 1740, Jonas Clark is typically described as a "brazier" and he seems to have spent his career as a mechanic in the south-central part of the town--near his home and the Old South Meetinghouse, which were both close to the Spring Gate where John Winthrop—founder and first Governor of Massachusetts-- had built his mansion house nearly a century before. In 1726 and 1738 advertisements list Clark's shop "at the lower end of School Street." Other notices place him "near Cornhill," or, in 1728, "Spring Lane." In 1739, Clark advertised sale of 'a large Copper Fire Engine, with Hoses and all other Things necessary, in very good Order" from his shop "near the Brick South Meeting House." All of these refer to the same neighborhood—close to the Old South Meetinghouse. Even Clark's shop soon became a well-known destination in its own right in so far as in 1730, his neighbor William Haislup advertised "Choice London Callimancoes, both strip'd and plain; also Pins and Butter by the Firkin . . . in Spring Lane, next door to Mr. Jonas Clark's . . . ."[17] The locale is shown on the detail map in Fig. 4, where Spring Lane is just below and to the left of "Cornhill." Dock Square and Union St—the other prominent location for pewterers' and braziers' shops in the mid-eighteenth century is just a few blocks away (on the right side of Fig. 4).

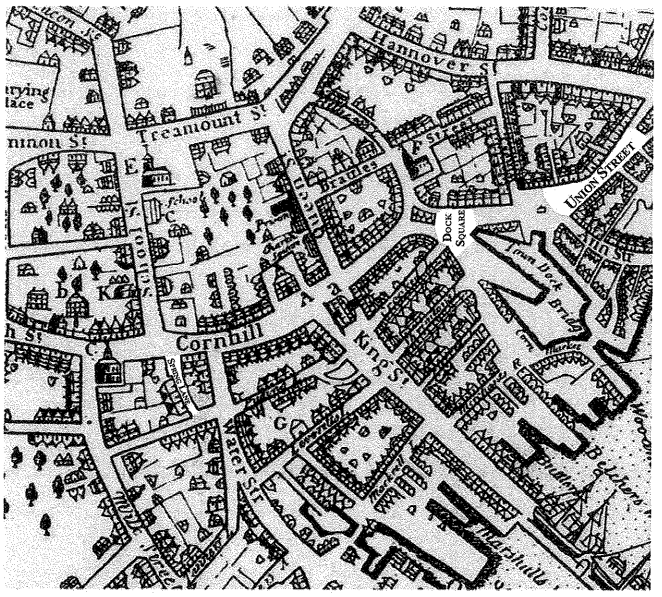

Fig. 4 Detail from John Bonner's map of Boston (1722).

The Old South Meetinghouse (labeled "C" on the map in Fig. 4) would have been a very handy reference point in the middle third of the 1700s in Boston, in so far as that tall brick structure, built in the year 1729-1730 on the site of the former wooden church, was the principal local architectural icon of its day and the largest building in all of colonial New England. The famed meetinghouse still stands, now dwarfed by its surroundings (see Fig. 5).

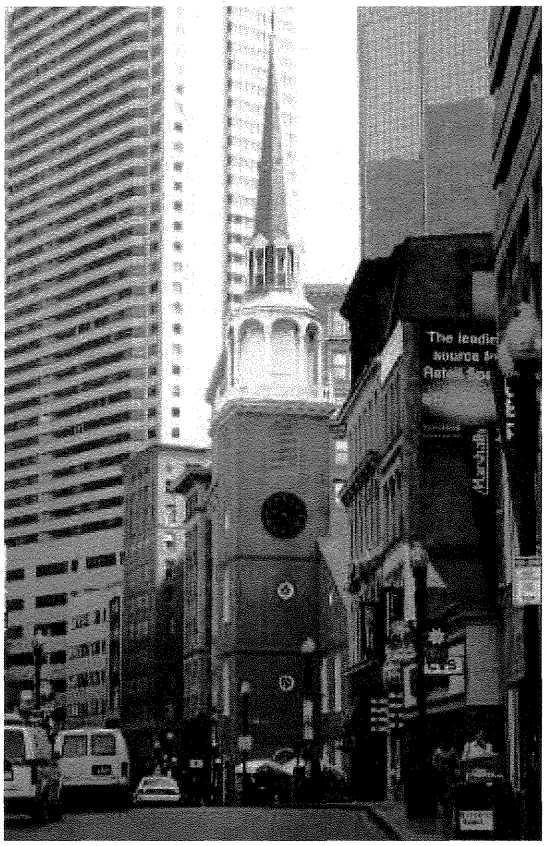

Fig. 5. Old South Meeting House, Boston, Mass., today.

In addition to his metalworking and town service, Clark was actively involved in real estate transactions locally and in various outlying areas. He seems to have had some success in this, as in 1728-1729, for instance, when the merchant Thomas Clarke of Boston sold about 500 acres in the central Massachusetts town of Ware to the brazier Jonas Clark for £320—property which Jonas sold a year later to another speculator for £400. By the end of his life, Jonas had apparently concentrated his real estate in Boston commercial and residential properties. His estate inventory lists "House & Land near the King's Chapel" (£176), "Lot of Land in Pleasant St." (£60), "House & Land formerly improved by Jonas Clarke, Esq. as a Shop" (£213.6s.8d), "Store #5 on ye Long Wharf & ye proportion of ye Wharf belonging to it" (£156.13s.[illegible]), and "Two Mansion Houses adjoining to each other with ye Land thereto improved by Jo. Winslow and Ann Haward" (£253.6s.8d).[18]

In addition to his strong connections with the higher merchant classes, Boston elite, and the goodly number of important pewterers at Old South, Jonas Clark was well-connected in the mechanics' world, too—especially so with other metalworkers. A younger cousin—Joseph Clark, Jr.—was a silversmith in Boston.[19] His sister Katherine was the wife of Deacon Shem Drowne, the Boston tinplate worker and coppersmith responsible for creating the famed grasshopper weathervane that still tops Boston's Faneuil Hall. Jonas Clark, Drowne, and Joshua Winslow were joint proprietors of the Pemaquid Point property near York —a picturesque stretch of southern Maine coastline and the site of several skirmishes in the French and Indian war.

Like his father before him, Jonas Clark became a well-trusted public figure in the town of Boston and was elected at various times to be a town assessor, tithing man, constable, and selectman. He served in the latter office from 1739-1746, for the last of those years alongside old Samuel Adams (the patriot's father), who was also a deacon at Old South. By the early-1740's and now a very prominent Bostonian, Jonas Clark was commissioned as a Justice of the Peace, which earned him the title "Esquire"—and he is usually so titled in later references. He may have retired from active metalworking at this time, too.[20]

In his late fifties and by all accounts very prosperous, the widower Jonas Clark married a second time--to Elizabeth Lillie on 2 October 1749. In their pre-nuptial agreement, signed 27 September 1749, she was secured her own property, plus payment of £2,000 from her husband's estate if she survived him, which she did.[21] She was born on February 29, 1695/6, admitted to the Second Church on 20 Sept 1713. Jonas lived for only about a decade into this second marriage. His papers of administration were granted on 4 January 1760. About six weeks later, Stephen Minot--Clark's son-in-law and the administrator of his estate--advertised the sale "for the Cash, a lot of Land near the King's Chappel, measuring 32 Feet on Common St., and 132 Feet on B[e]acon St., being part of the Real Estate of the late Jonas Clark, Esq., deceased [see Fig. 4, upper right].[22] On 7 April 1760 there appeared in the *Boston Gazette* an advertisement: "A Sett of Pewterer's Tools to be sold. Inquire of the Printers hereof." These tools are presumed to have been Jonas Clark's.[23] Elizabeth Clark's estate was inventoried 23 January 1765 and it included no shop property of this sort. Her estate was ultimately divided among her niece and nephews. Stephen Minot evidently retained Clark's Spring St. property, for Gilbert DeBlois, Jr. later purchased two-thirds of the land and a brick warehouse at the corner of Cornhill and Spring Lane, which was bounded on the south by land belonging to the Old South Meeting House and to the east by Stephen Minot. This property had been confiscated from his Tory father, Gilbert DeBlois, Sr.

Jonas Clark and the other "IC" forms

Identifying Jonas Clark as the maker of this newly-found 14 11/16" pewter dish, and thus adding him to the record of *bone fide* Colonial Boston pewterers whose work is known to survive, strengthens considerably his claim to the "IC" initials found on other Boston pewter. Now that we have an actual example of Clark's "IC" pewter to augment the references to the pewter's wheel and relevant tools in his estate inventory, we can be certain that pewter was both made and sold in the Clark shop. Further, we also have evidence that Clark was of the "no-names, only-initials" school of early eighteenth-century Boston metalsmiths as far as the marking of his wares was concerned—using only the "IC" initials on hallmarks to identify himself on sadware. These points all lend credence to the supposition that Jonas Clark was responsible for the "I" and "C" initials struck into the moulds used to form some Boston tankard handles and for the "IC" initials struck into the backplates of some Boston coronet porringer ears (see Figs. 7 and 8). In each case, the letters were struck so that the "IC" initials would be clearly visible in the final product—cast in relief.

As the two photos in Figure 7 attest, the letter dies used for the two different sizes of "IC" ears were identical and apparently clamped together when struck on the porringer backplates to produce the same spacing (but at different locations).[24] In my judgment, the same "I" and "C" dies were used (separately) for the tankard handle, too. They appear to be of the same size and fonts--the "C" having a serif, but the "I" being a plain vertical line. Admittedly, the inverted and singly-struck letters are somewhat thicker on the tankard handle than with the porringers. Their placement on a frequently-used, curved surface also makes them subject to more wear each time the tankard is picked up--distorting them more. Comparing/contrasting individual cases as they survive in the late-generation "copies" we collect today makes the case a bit more equivocal, I think, than it really was. Still, the evidence is not incontrovertible.

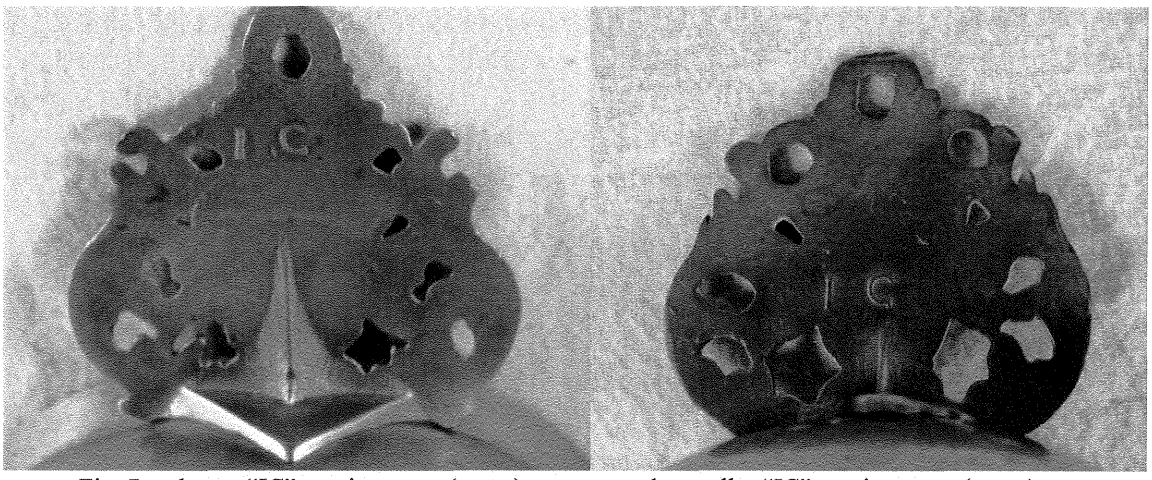

Fig. 7 a. larger "IC" porringer ear (verso) b. smaller "IC" porringer ear (verso)

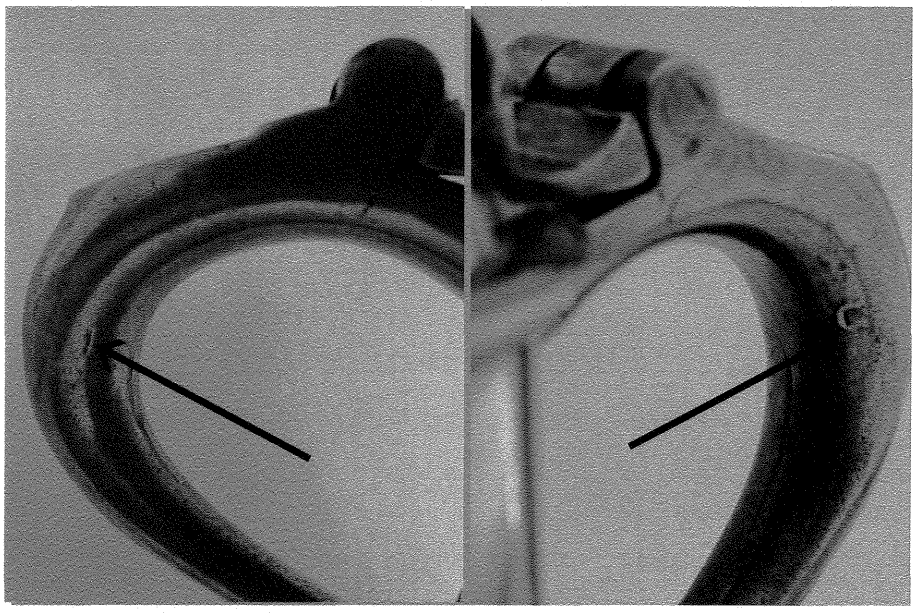

Fig. 8 a-b. "I" and "C" initials cast in relief on sides of "IC" tankard handles

Fig. 9 "IC" tankard, attributable to Jonas Clark, Boston, Mass., ca. 1720-1759
Ex Laughlin collection.

That said, the other known "IC" Boston pewterers--John Comer and John Carnes--are both unlikely candidates for these porringers and tankards. The form of the tankard (Fig. 9)—with its double domed lid (sometimes with finial), hollow scroll handle with barrel terminal, and chairback thumbpiece—points to a date in the decades *after* Comer's death in 1721 and the surviving marked tankard by Carnes (now at Winterthur) stems from decidedly different molds than the one used here.[25]

Clark is the best candidate for the "IC"of the three sizes of "IC" coronet-handle porringers, too (Fig. 10). That the coronet handle was especially popular in Boston during precisely Clark's working period—ca. 1720-1750—in the decades *after* Comer's death supports Clark's case, as does the fact that no porringers marked by Carnes (the first Bostonian known to use his surname when marking both sadware AND hollowware) are known to exist. The working dates of the Bristol exporters whose coronet-eared porringers are found with some frequency in New England provide as a handy way to approximate the start of the vogue for that form in Boston. Early coronet-ear porringers are known by Bristol exporting pewterers Richard Going II (w. 1715-65), Stephen Cox (w. 1735-1761), and Ash & Hutton (w. 1740-1768)--all of whose working dates overlap with Jonas Clark's principal working years.

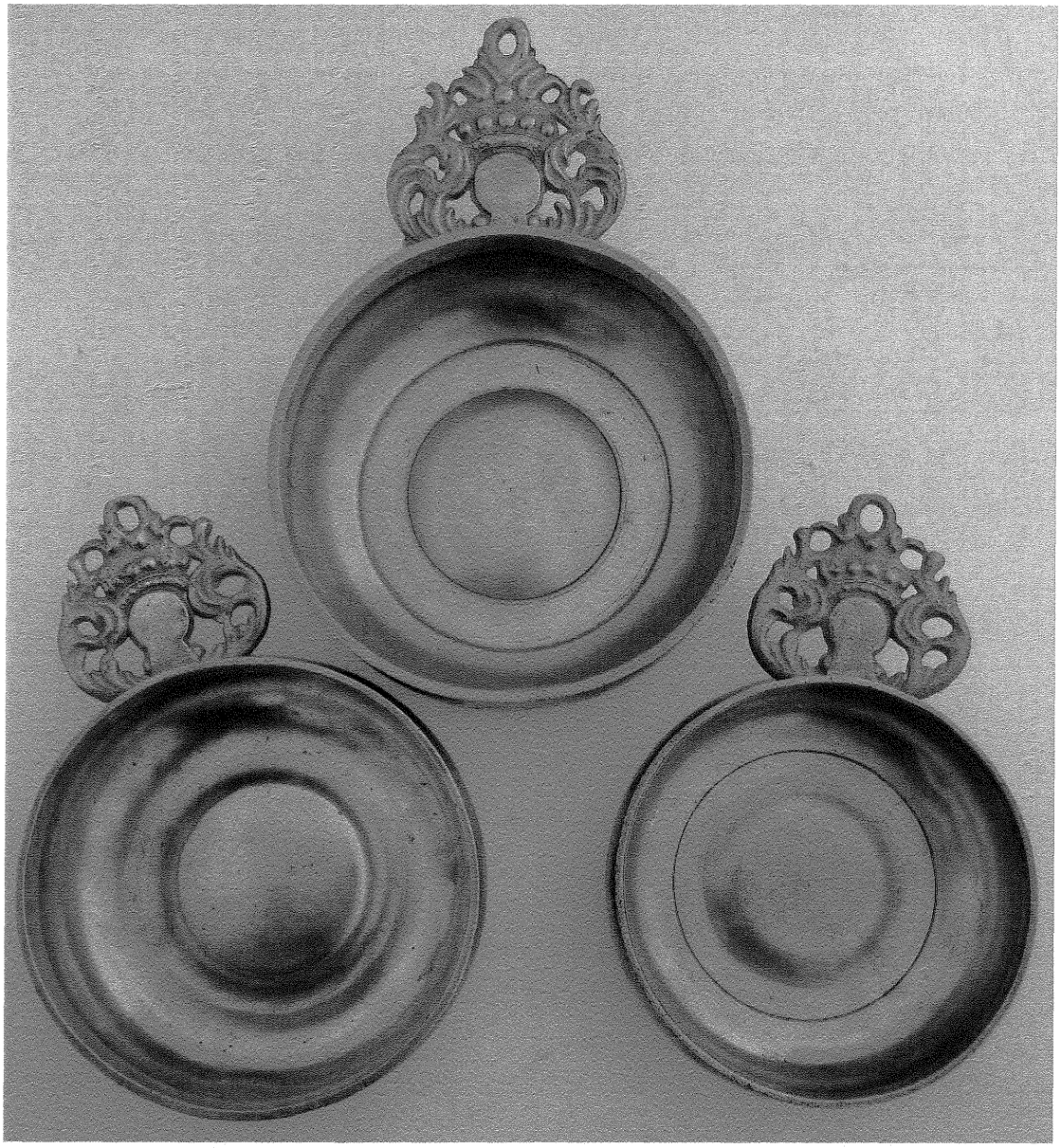

Fig. 10. Three "IC" coronet-ear porringers—comprising two sizes of ears, three sizes of bowls.

Top: 5" diameter bowl, larger handle, triangular bracket (1 wine pint); bottom left: 4 ¾" diameter bowl, smaller handle, linguiform bracket (7/8 wine pint); bottom right: 4 1/8" diameter bowl, smaller handle, linguiform bracket (5/8 wine pint).

It must be emphasized, though, that the likelihood of Clark's being the "IC" of Boston "IC" tankards and porringers, does *not* mean that we may designate him as the maker of *every* surviving "IC" porringer or *every* Boston "IC" tankard—marked and unmarked. At best, the evidence only supports the idea that he was likely one user of these moulds in the middle third of the eighteenth century—and, very possibly, their originator.

The smaller of the two known "IC" porringer ears, which is typically found on bellied bowls measuring 4 1/4" and 4 5/8" in diameter, exists in great abundance today.[26] It is thus probable that these smaller two sizes of "IC" porringers were produced by many makers over a very long period of time—possibly for more than a hundred years and well into the 1800s. Just as Robert Bush seems to have used some of the moulds for coronet-handle porringers issued by the earlier Bristol exporters, so the "IC" moulds may have been marked by Clark with his initials in the early eighteenth century, but continued to be used by other Boston-area pewterers for decades after his death. The large "IC" coronet ear—found on 5" diameter (wine pint) porringers—is much rarer than the smaller one, though much in the same way that marked "IC" tankards are much harder to find than unmarked ones. The large porringer mould evidently had a much shorter working life, perhaps even confined to the pre-Revolutionary years.

Similarly scarce—as compared with unmarked versions—are the marked "IC" tankards. The "IC" initials were easily skimmed off the tankard handles and may have only been left on when Jonas Clark's own sponsorship was intended. Later makers and any of Clark's own contemporaries who may have also used that handle mould could easily remove the "IC" initials when finishing the handle castings. A few wine-quart tankards exist that were cast in the "IC" tankard moulds, but which lack the "IC" initials and are instead stamped with marks by Bonynge or "IS/*SEMPER EADEM*"--pewterers whose working periods in Boston also overlap with Clark's Interestingly, those makers also altered the changeable lower segment of the handle moulds to form a "hook" instead of the "barrel" terminal we find on the marked "IC" examples.[27]

In light of these considerations and their relative scarcity, it would not be at all surprising if all the extant 5" wine pint porringers and the wine quart tankards *marked with* "IC" initials were created, if not by Jonas Clark himself, at least within his working years or shortly thereafter, *i.e., ca.* 1720-1770. Domestically-made tankards are much earlier in Boston than elsewhere in the colonial America; in fact, there is little evidence that Boston tankards were made much after the Revolutionary War. Jonas Clark worked toward the tail end of Boston's tankard era—a fact that further supports the possibility of his being the "IC" of the "IC" tankards.

Though we may still have some legitimate reservations about attributing all the "IC" wares to Jonas Clark, his "IC" hallmarks on the newly-found 14 11/16" dish certainly secure Clark a place in the pantheon of early eighteenth-century American pewterers. It is a fortuitous discovery, for not only does it add significantly to our understanding of Colonial Boston pewter and pewterers, but also it offers us tantalizing clues that raise the possibility of our solving other vexing problems in the history of American pewter.

Endnotes begin on the following page.

Endnotes

[1] On the Greens as the probable users of the *Semper Eadem* gateway mark, see Richard Bowen, "Semper Eadem: A Solution to the Mystery, *PCCA Bulletin*, Vol. 7 (8/78), pp. 133-144.

[2] The survival rate for 1710-1760 Boston pewter sadware is fairly low. A few plates and dishes marked by David Cutler and IS/*SEMPER EADEM* and TS/*SEMPER EADEM* exist and there are a handful of 7 ½" deep plates by John Carnes known, plus one marked tankard at Winterthur. A 16 5/8" single-reed dish by John or James Dolbeare of Boston exists and another Boston dish of that size, now in California, bears the IS/*SEMPER EADEM* mark. Celia Jacobs in her *Pocket Book of American Pewter: The Makers and the Marks* (Springfield, Mass., the author, 1960), p. 3 records a mark by William Edgell of Boston, ca. 1725 (Simon's younger brother), but I have not seen the piece on which is struck. To date, no examples that I know of have been securely identified by William Mann (Sr. or Jr), Jonathan Jackson, Thomas Smith, John Holyoke, Richard Estabrook, and a few other, less-famous early eighteenth-century Boston pewterers and braziers. There remains much uncharted territory here waiting to be explored.

[3] Ledlie Irwin Laughlin, *Pewter in America: Its Makers & Their Marks*, revised "three volumes in one" edition (New York: American Legacy Press, 1981), Vol. I, p. 61.

[4] *Ibid.*, Vol. III, facing Plate CX, remarks re. 879.

[5] Private communication with Mark Anderson.

[6] William O. Blaney, "Semper Eadem: Both IS and TS," *PCCA Bulletin* 8 (9/83), pp. 285-288. This smooth-rim plate was included in the PCCA's 75th anniversary exhibit at the Brandywine Museum in Chadds Ford, Pennsylvania, Spring 2009.

[7] Laughlin., Vol. I, p. 62. In testimony to another legal suit, we learn that Francis was still working as a pewterer in Boston in 1722, when he sold some 70 pounds of scrap pewter to Jonathan Jackson. Jackson found it to be "thick ash mettall and unfit to cast into any Small Ware" and so, in turn, passed it along to Daniel Darninger. See Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers* (New Haven: Yale University Art Gallery, 1998), pp. 370-371.

[8] For a clearer photo of the full set of Francis' hallmarks, see the illustration in Vanessa Brett, *Phaidon Guide to Pewter* (Oxford: Phaidon Press, 1981), p. 48 and mark 15345 in the database of The Pewter Society.

[9] As, for instance, the Clarks of Belford Hall and Werk of County Northumberland. See http://freepages. family.rootsweb.ancestry.com/~heraldry/bga_clapcott_clarke.html

[10] Oliver Ayer Roberts, *History of the Military Company of the Massachusetts now called The Ancient and Honorable Artillery Company of Massachusetts 1637-1888.* Vol. 1 (Boston: Alfred Mudge & Son., 1897), p. 336.

[11] *Ibid.* The military company's historian describes Captain Timothy Clark's associations with the town's defense thusly: May 4, 1698, the town voted that "any two of the Committee, namely, Col. Elisha Hutchinson [1670] Capt Samson Stoddard, and Capt Timothy Clark [1702] shall have power to draw of the £500 voted by the town for the fortifications." In 1704, with four members of the Artillery Company, he was appointed a committee to review and advise about the repairs of the fortifications of the town; in 1709, he was one of a committee to repair the platforms and carriages at the South Battery; in 1711, he, with four others, was chosen to make a line of defense across the Neck, and plant "a convenient number of Great guns in said line of defense"; in 1718, he, with others, was empowered to repair the North Battery, and to consider the advisability of erecting a battery at the end of Long Wharf, and in 1721, he, with others, was authorized to make thorough repairs of the North and South batteries. The powder owned by the town was for a long time in his care. April 28, 1701, it was ordered by the selectmen that Capt. Clarke (1702) be allowed four pounds sixteen shillings, for thirty-two days' service as representative. King William III died March 8, 1701-2, and Anne, daughter of King James II., was proclaimed Queen. May 28, 1702, of that year, the news reached Boston, and the council ordered a salute of twenty-one guns to be fired. The order of the council was directed to Capt. Timothy Clarke (1702), and provided that twenty-one pieces of ordnance should be discharged from the fort under his command. March 9, 1701-2, according to the Boston town records, " Capt Timothy Clark is chosen Cannoneer."

[12] *Ibid.*

[13] Jonas Clark's grandfather and namesake—the Reverend Jonas Clark of Cambridge--was also a prominent citizen in the Province of Massachusetts Bay. A note on him in *An Historic Guide to Cambridge*, compiled by the Hannah Winthrop Chapter of the National Society of the Daughters of the Revolution *(Cambridge, 1907)*, p. 70, reads, in part "Jonas Clarke, the famous ruling elder . . . brought up a large family of seventeen children. He had three wives —Sarah, Elizabeth Clarke and Elizabeth Cook. Elder Clarke was a mariner, well skilled in mathematics, and had commanded many ships. He was associated with Samuel Andrews in

the observation of the northern boundary of the patent and made a report on it to the general court in 1653. He was ordained ruling elder with Elder John Stone, in 1682. His colleague died the next year, and Elder Clarke ruled alone until his death. Judge Sewall thus notices this event: 'Lord's-day, January 14, 1699-1700, Elder Jonas Clarke of Cambridge dies; a good man in a good old age, and one of my first and best friends in Cambridge. He quickly follows the great patron of ruling elders, Thomas Danforth, Esq.' He was the last ruling elder."

[14] *A Report of the Commissioners Containing Boston Births, Baptisms, Marriages and Deaths, 1630-1699* (Boston: Rockwell and Churchill, 1883), p. 189.

[15] Her father's second wife, Abigail Tilley, later became Sewall's second wife after William Tilley's death.

[16] Although he left Boston to work elsewhere for the bulk of his working years, Byles was trained by William Mann in Boston and his "TB/1710" hollowware mark no doubt reflects the practices he learned there in the first decade of the century.

[17] *Boston News-Letter*, issue 1402, December 3 to December 10, 1730, p. 2.

[18] Clark's inventory—taken in January 1760 by Jn. Kneeland, shopkeeper William Lowder, and the merchant Joseph Winslow is in the Suffolk County Probate Records, Vol. 58, pp. 39-43. The small quantity of shop items (small brass and iron ware) and little raw material listed suggests that Clark had retired from his metalworking prior to his death and was renting his shops to others.

[19] Kane, pp. 284-286.

[20] See note xviii, above.

[21] Suffolk County Deeds lxxxiv, 56.

[22] *Boston Post Boy*, February 18, 1760, p. 4.

[23] Richard Bowen first suggested the likelihood that this advertisement referred to Jonas Clark's tools in a note published in *PCCA Bulletin* 7 (3/78), p. 273.

[24] The Wolfs mistakenly depict the larger and scarcer 5" (wine pint) IC porringer twice in their reference book as nos. 533 and 534 and omit a picture of their smaller one (described under 534), which is the smallest of the three IC porringer sizes. See Melvyn and Better Wolf, *An American Pewter Collection* (N.p.: n.d., 2006), p. 534.

[25] *See Pewter in American Life* (n.p.: PCCA, 1984), p. 31.

[26] I know of a single example of the large handle used on the middle size "IC" bowl--an exception that "proves" the rule.

[27] See *Pewter in American Life*, p. 31 for the IS/*SEMPER EADEM* example, which, in my opinion, is NOT by John Skinner, but by an earlier Boston maker. The same tankard (minus the Skinner attribution) is also depicted in Wolf, item 636.

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Thomas Danforth Boardman & Sherman Boardman's Trade Card

by Wayne A. Hilt

In the collection of the Connecticut Historical Society is a very scarce document pertaining to the firm of Thomas and Sherman Boardman. This document is the only known example of one of their trade or business cards.

Thanks to the assistance of Dr. Susan P. Schoelwer, Director of Collections Development, the PCCA is able to publish this wonderful example of an early 19th American pewterer's trade card.

This document first came to my attention when I was assisting John Carl Thomas with the exhibit Connecticut Pewter and Pewterers, which was held in 1976. This was on display at the exhibit. Unfortunately the trade card was located in the collection after the book *Connecticut Pewter and Pewterers* had gone to press and was not included in that work.

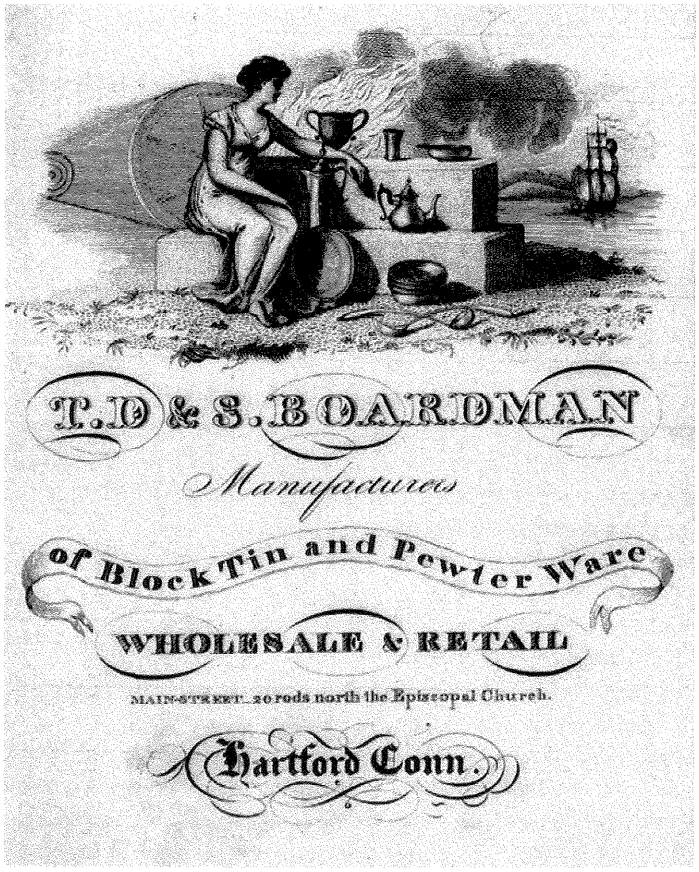

Fig. 1 T.D. & S. Boardman trade card Connecticut Historical Society, Hartford, Connecticut, Gift of Albert Carlos Bates

The card has a wonderful steel engraving of a woman seated on steps with examples of the Boardman's pewter to her left. The pewter items shown include a flagon, pear shaped teapot, beaker, porringer, a dish, basins, and ladles. There are examples of all these forms made by the Boardmans. There is however, a large double handled footed cup or chalice by her left arm. At present there has yet to be found an example of one of these made by the Boardmans. A pewterer's turning wheel and a ship can be seen in the background.

The Boardmans note they are Manufacturers of both Block Tin and Pewter Ware, and deal in the Wholesale and Retail Markets.

Thomas and his brother Sherman went into business circa 1808 and the partnership lasted until the 1860's. It is likely that the date for this trade card would be from 1808 to around 1815-20 based on the style of the pewter items displayed on the steps.

Trade cards of Luther Boardman are the only other trade cards of an American pewterer of which I am aware. Perhaps there are others with equally interesting artwork. We can also hope that a trade card of an 18th century American pewterer will surface.

Newspaper Ads By Early American Pewterers (1-5)

by Andrew F. Turano and Robert G. Smith

Robert G. Smith has searched a new web site that included ads published by early pewterers or ads that are pewter related. This site, "Early American Newspapers, 1690-1876" is available at the Connecticut State Library. These newspaper advertisements were reproduced courtesy of the American Antiquarian Society, under whose copyright permission was granted.

These ads are not all of the advertisements that were placed by the early workers, and a number of others found by other researchers have surfaced and already been discussed. Many manuscripts that were published in *The Bulletin* quoted from these ads, but the ads themselves were not found in the references. Most of the ads that we will present are new to the membership, and will provide historical information on dates, workplaces, pewter forms, events of interest and insights into the lives of these workers. Some of these workers have not yet been recorded.

Fig. 1 an ad by Edward Rand, Newbury Port, MA, (w 1771-1811?) was published in the "New-Hampshire Gazette," dated November 22, 1771, and was probably the earliest he had published, and may be close to his starting date. He used these introductory terms: "Takes this Method to inform the Publick." Here he also states he makes and sells porringers, basons, pots, canns and salt-cellars, and sells London plates, dishes and etc. He states he is located at a shop opposite Mr. Carter's shop, again listing a range of brass and hardware for sale. From the ad it appears that his own forms are somewhat limited, and that he uses London wares to increase the number of forms available. He obviously was, primarily, a merchant of hardware and house wares.

This pewterer was mentioned in Jacob's book as having no known examples. He is given the tentative dates of 1794 -180?. He is not mentioned in Laughlin, but only one article, a very well written one, appeared in the PCCA *Bulletin*, Number 12, June 1943. The author is Lura Woodside Watkins. Her research provides the following information (condensed):

Edward Rand was the son of Dr. Isaac Rand, born in Charlestown, MA in 1750 and died in 1829 in Newburyport. He probably learned his trade from Nathaniel Austin, who married Edward's older sister. He had a shop and hardware business in the Market Square. The buildings burned down in 1811.

She found two ads in the "Essex Journal and Merrimack Packet" in 1774.

The first, dated January 5, 1774: "Informs his customers and others that he has for sale at his shop, just westward of the Rev. Cary's Meeting house, by wholesale and retail as cheap as can be bought at any shop or store in town, viz: Pewter plates, basons, pots, porringers, London pewter Dishes and Plates, block tin Tankards, Canns, Tea pots and spoons." The remainder of the ad pertains to brass items, hardware and household items. The use of the term "block tin" both in Revolutionary and Pre-revolutionary times appears on occasion in some of these ads, and should be clarified.

Another ad, which was undated, probably appeared later, in 1774 or in 1775 and states: "Acquaints his customers and others that he has to sell, at his shop to the westward of the Reverend Carey's Meeting-house at Newburyport, by wholesale and retail, as cheap as can be bought at any store in town, viz: London and Bristol pewter Dishes, Plates, Basons, Tankards, Canns and spoons." There follows a long list of hardware. He ends with: "He makes pewter plates, pots, basons, Porringers, Salts andall kinds of Tin Ware. Cash for Old Pewter." This last sentence confirms that he was, indeed, a pewterer.

Fig. 2a, dated July 21, 1774, was placed by Charles Nicoll, pewterer, from New York

City, published in the "New-York Journal" or the "General Advertiser," seeking a woman servant for his family. (It was the custom at that time for a widower to seek marriage with a known widow, merging family, furniture, domestic animals and household items. The combined family chose to live in the largest and best house of the two. It is interesting that Nicoll needed a woman servant rather than seeking this traditional solution. This, and the following ad indicates that Charles Nicoll had a troubled life.)

Fig 2b, a following ad in the Weekly Mercury by Charles Nicoll, Jr., dated March 20, 1775, less than a year later, announces his insolvency. We doubt that this is a son, but rather a correction with a full name, as required in legal documents.

Fig. 3 is an announcement printed in the "Newport Mercury" on 4-6-1767 states that Mrs. Robert Parr, wife of Mr. Parr, pewterer, had died a few days since.

Robert Parr's listing in Cotterell states that he worked in London, obtained his Freedom in 1703, and died in 1767. His mark, OP 3526,[1] refers to "Old T. Parr, aged 152," from whom he is descended. Following this listing is an excerpt from "Barrow's Worcester Journal" dated January 29, 1767:

"Died, Mrs. Parr aged 74, wife of Mr. Parr, an eminent pewterer in Greek Street, and a lineal descendant of the famous old Parr who lived to the age of 152 years and upwards and died in the reign of King Charles II. Old Thomas Parr was born in 1483 and died on the 13 Nov. 1635."

Although Robert Parr is not known to have worked in the colonies, he must have had some notoriety in Newport in order for the "Newport Mercury" to publish the "Worchester Journal" announcement three months later.

The following ads were placed by hitherto unknown pewterers.

Fig. 4 was placed by Aaron Smith, pewterer, announcing he is leaving Philadelphia, 'this Province.' It is dated August 4 -11, 1737, and was placed in the" American Weekly Mercury."

Fig 5 is an ad by George Youle, (Plumber and Pewerer,) placed in the "Weekly Museum", N. Y. C, June 7, 1794. A similar ad was reported by Ledlie I. Laughln, dated in 1793, indicating that this worker was primarily a plumber, and his pewter was limited to spoons and candle molds.[2] However, in a pair of articles in *The Bulletin*[3,4] by Richard L. Bowen, Jr., we now have evidence that his pewter forms had expanded. In the first article entitled "Porter Mugs and Porter Houses" we find that In 1800 Youle placed an ad stating he now makes "pint and quart Porter pots." Bowen attempted to resolve the difference between Porter Pots and common pub mugs. The result was that there was no difference in form, but they were named accordingly by the names of the businesses where they were used: pubs or Porter houses. The establishments that called themselves Porter Houses offered fare that included Porter, (a stronger beer) as well as other ales and beers and often food and lodging. Although Porter pots were no different than standard mugs, they were designated as different from "Family Mugs," privately owned and most likely lacking verification marks. It is interesting to note that Bowen conjectured the relationship of Porter houses to Porter house steaks, which may have been standard fare in these houses.

In Bowen's second article[4] he notes that Carl Jacobs found a ladle (14 ½") marked G. Youle in a serrated rectangle; a mark similar to one used by G. Coldwell.

Edward Rand,

Pewterer in Newbury-Port,

TAKES this Method to inform the Publick, that he makes and has to ſell, by wholeſale and retail the very beſt of Pewter Porringers, Baſons, Pots, Cans and Salt-Cellars, cheap for Caſh or old Pewter, at his Shop in Newbury-Port, almoſt oppoſite Mr. Carter's Shop, where he has to ſell cheap for Caſh, the beſt of London Pewter Diſhes, Plates, Baſons, Spoons, hand Morter Pieces; Braſs Kettles, Skillets, Warming Pans, Prying Pans; ——— Shot, Knives and Forks, Iron Candleſticks, Flat Irons, Locks, Knitting Needles, Shears, Awl Blades, Shoe Hammers and Knives; flat, half-round, and three ſquare Files, half round Rafps, Compaſſes, plane Irons, Gimblets, Chizzels, Chalk Line, Hammers, 4d, 6d, 10d and 20d Nails, Beads and Tacks. CASH FOR OLD PEWTER.

Figure 1

WANTED IMMEDIATELY,

A Woman ſervant, who is capable of doing the work of a ſmall family, and can be well recommended.——Inquire of the Printer, or of Charles Nicoll, Pewterer. 45 48

Figure 2a

CHARLES NICOLL, jun.

Pewterer and Plumber, intend to petition the Hon. Houſe of Aſſembly, for relief of the inſolvent act. All my creditors are therefore deſired to take notice accordingly.

Figure 2b

A few days ſince died, Mrs. Parr, wife of Mr. Parr, Pewterer, in Greek-ſtreet, Soho, deſcended from the famous old Parr, who died at the age of 152, in the reign of King Charles I.

Figure 3

Aaron Smith, *Pewterer*,

DESIGNING to leave this Province in a few Days, gives this publick Notice thereof, that all Perſons who have any Demands upon him, may bring in their Accompts to be adjuſted: And thoſe Perſons who are indebted to him are hereby required to make ſpeedy Payment, or they may expect Trouble.

N. B. *Said* Smith *now lives at the Houſe of* Andrew Edge, *near the Baptiſt Meeting-Houſe in* Philadelphia.

Figure 4

GEORGE YOULE,

Plumber and Pewterer,

INFORMS his friends and the Public in general, that he has removed from No. 54 to No. 284, Water-Street, between Peck and New-Slips, where he ſtill continues to carry on his buſineſs as uſual: viz. making of Hauſe leads and Scuppers, head and mid-ſhip pumps, lining of Ciſterns, Gutters, &c. He alſo makes Pewter diſtill Worms ſuitable for Stills from 10 to 3000 gallons —Likewiſe manufactures Spoons and Candle Moulds of every ſize—where the Public may be ſupplyed in any quantity and on as reaſonable terms as any of his branch of buſineſs in New-York. May 24. 15 tf

Figure 5

References

1. Howard Herschell Cotterell, *Old Pewter Its Makers and Marks*, Charles E. Tuttle Co. Rutland, VT. 1971, seventh printing. p. 278.
2. Ledlie I. Laughlin, *Pewter in America*, Barre Publishers, Barre, MA, 1971, Vol. II, p. 27.
3. Richard L. Bowen, Jr., PCCA *Bulletin*, Vol. 7, #5, p. 186.
4. Ibid, PCCA *Bulletin*, Vol. 7, #7, p. 276.

A Fraktur In Pewter
by Richard Pencek

It is very rare to find a denkmal – or a memorial written on paper in the German script. Thus, you can imagine my surprise to find one done in pewter. This piece is particularly interesting because you first must have the Zinngiesser or pewterer make a form for which there is no mold. Then find the poem or poet to write the correct text, and then to find one to do the engraving of the script and flowers.

I would assume the pewterer was not familiar with the design of the typical heart in fraktur work. Most hearts were done with a compass, thus a flatter heart with a curved bottom half. These were common on "geburts und taufschein" and the "haus segen."

The inside of the heart with the "geburts und taufschein" was a pretty set format. The names of the parents and city of birth and often minister were recorded. However, with this piece, there is no place of origin. It can only be a guess as to it being either German or American.

The poem is very sentimental, as one would expect with such a child being taken from a family. Whether or not there was a "vorschrift" for an event like this is not known. It would appear that perhaps a minister or church member would have written the text.

It would also have taken a skilled person to layout the poem so it fit into the three sections on the front of the heart, as the rhyme would be only for the German language. Whereas, on the back, he abbreviated "gebursts" with a "geb" running out of room.

It is also interesting that we (Dale Brownawell and Barb DeHart and I) assume the hooks are to hold a wreath. So this piece could have been made to either hang on the wall or the front door. A wreath could have been hung the week of the child's death.

I am sure members of the club may have some different ideas. I have included the text in both German and English. Someone may notice on the "Reverse" there is a "Wan" – the line indicating a double "N." This could be a clue as to the origin of the piece. Also, the use of the "ae" for an umlaut in Craemerin. The "in" ending being feminine, as we could not tell the gender from just the letter "m."

I think it is a very unusual piece. The medium of pewter to make a "denkmal" was a rather clever idea. The script is excellent, and the poem certainly conveys the sorrow. Any ideas or thoughts are welcomed.

Photographs by Anthony Santiago

Zinnernes Gedenkschield

Translated by
W.D. Brownawell & B. DeHart

Obverse Top Left

So verwelcken
dann die Nelken
noch in ihrer Knospe
Blumen die so herrlich stehen
müssen wan die Winde wehen
Kaum aufgeblüht vergehen

Just as carnations
wither
still in their buds,
Flowers which stand so majestically
must, when the winds blow,
Hardly abloom, expire.

Observe Top Right

Aeltern stehen
Stumm und sehen
Auf die kleine Leiche
Ihre Hoffnung ist zerschlagen
und die Lust von Künftigen Tagen
Sehen sie nun zu Grabe tragen

Parents stand
Dumbfounded and look
At the little corpse.
Their hope is dashed
And the joy of future days
They now see carried to the grave.

Observe Bottom

Doch wir schweigen, und wir beugen,
vor dem HERRN uns neider
Wann auch wir zum Vater gehen,
werden wir in jene Hoehen
unsre Kinder wiedersehen.

But we are silent, and we bow
down before the LORD.
When we also go to the father,
in those [heavenly] heights we will
see our children again.

Reverse

Nur halberst aber schön
zur Freud ewer dich sah
blühtest du Zarte Pflanze
Dein verwelcklicher Theil sanck hier
in Verwesung
um einst in EnglSchönheit empor zu
blühen
Wan dein Schöpfer
deinen unsterblichen Geist
weider zum neun Leben mit Ihm
vereinigen wird.
M. Craemerin geb. J803
Starb, d. j8t. Sep. j810

Hardley begun but beautiful,
to the delight of whoever saw you,
you blossomed, tender plant.
Your perishable part sank here
into decay
to someday blossom up in angelic
beauty
When your Creator will
reunite your eternal spirit with it
or a new life.
M. Craemerin born 1803
Died, 18 Sep. 1810

Figure 1 - Obverse
Heart Dimensions: H= 9 1/4", W= 9"

Figure 2 - Reverse

The Telltale Flaw

by Melvyn D. Wolf, MD

Recently I had the opportunity to purchase the unmarked 5" diameter flower handle (Rhode Island type) porringer shown in Figure 1. All porringers in this article are 5" in diameter. I was aware that it was from the mold that had first been used by Thomas Danforth II of Middletown, CT in the late 18th century (Figures 3 & 4). The handle is easily identifiable by the two circular apertures just below and lateral to the quatrefoil hanger aperture.

This handle was also used in the 18th century by Thomas Danforth III (Figure 5) when he was working in Middletown, CT. While his eagle mark is more frequently seen on his 19th century pewter made in Philadelphia, I have difficulty with the continuity of the use of the handle mold. If we assume the TD III porringer was made in Philadelphia because of the eagle mark, then we have to find a way to bring the mold back to Connecticut in order for it to have been used by Josiah Danforth and, I believe, Ashbil Griswold. It just makes more sense to assume the handle mold stayed close to home and was used by these pewterers locally.

To make things more complicated, there are at least two of the Ashbil Griswold porringers with the same handle extant. In the past, the Ashbil Griswold porringer was felt probably to be a fake. An article on the porringer was written by William Blaney and was published in *The Bulletin* (Vol. 7, 8/75, page 73). Incidentally, I felt it was spurious also, having seen the other one owned by the late William Lanphar, a prominent porringer collector. Based on the handle being the same as found on the Danforth porringers, the proximity of Middletown to Meriden, and the fact that there are at least two marked Griswold porringers, I now believe they are genuine and that Griswold, circa 1784-1853, was the last user of the handle mold.

I still can't understand Griswold's marking location on the reverse of the porringer handle, which was the main reason most collectors felt the "AG" porringers were spurious. Most, if not all, 19th century porringers were marked on the front. Figure 6 is the same handle from a Josiah Danforth porringer working in Middletown, circa 1825-1837, and, though worn, is marked on the front.

All this background material actually has nothing to do with the purpose of this article. I noticed the casting flaw on the recent purchase and compared it with the other three. The flaw is only present on the marked TD II porringer. I feel the mold was cleaned up by the time it was used by TD III. If that assumption is correct, then the newly found porringer is of 18th century, rather than 19th century, manufacture.

Many 18th century American porringers have planished handles with hammer marks visible on the back. I find it difficult to see them on every porringer. This little flaw removes, in my opinion, any difficulty in dating this unmarked porringer. As always, comments and corrections from the membership are welcome.

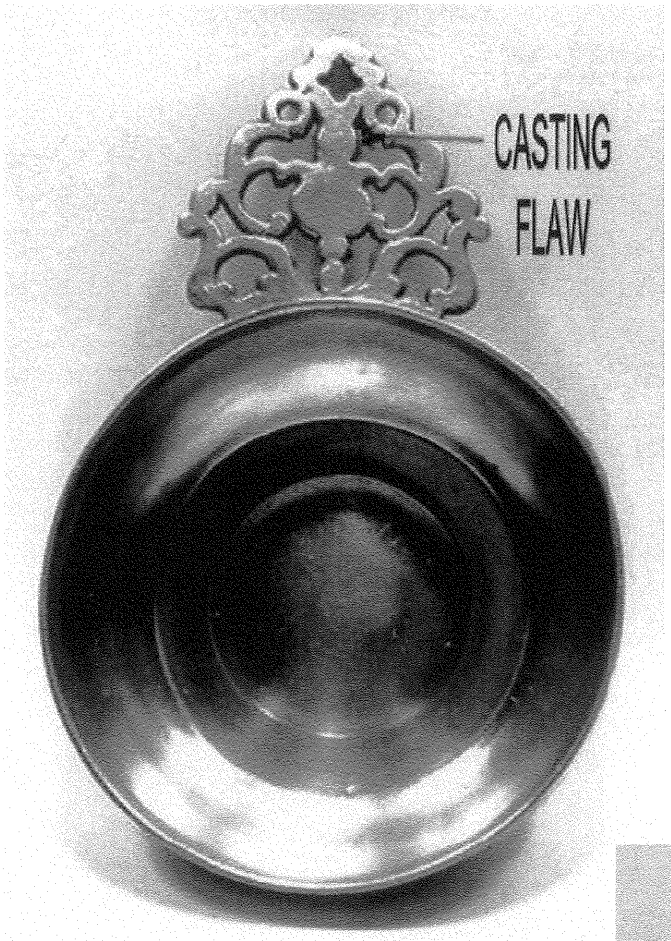

Fig. 1. Unmarked Flower Handle porringer.
Collection of Mr. & Mrs. Noel Noble.

Fig. 2. Marked Thomas Danforth II porringer.

Figure 3. Front of marked TD II porringer.

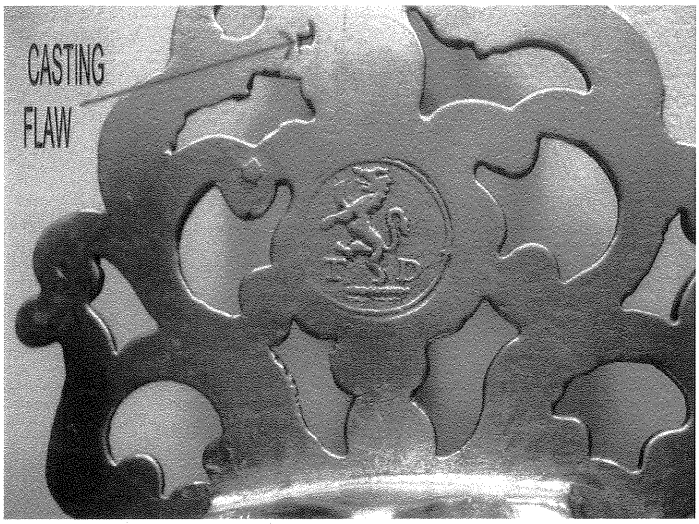

Fig. 4. Mark on back and casting flaw of TD II porringer handle.

Fig. 5. Marked Thomas Danforth III porringer.

Fig. 6. Marked Josiah Danforth porringer.

National Fall Meeting Photos
Cape Cod, Massachusetts
September 25 & 26, 2009
(Photos by Dwayne Abbott and Garland Pass)

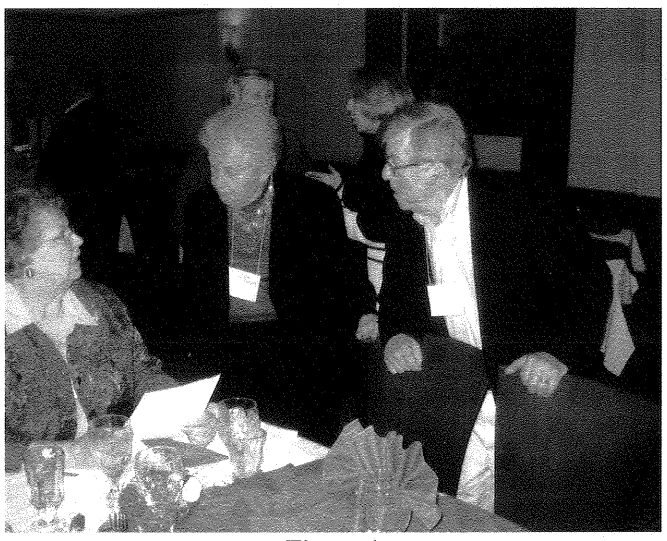

Figure 1

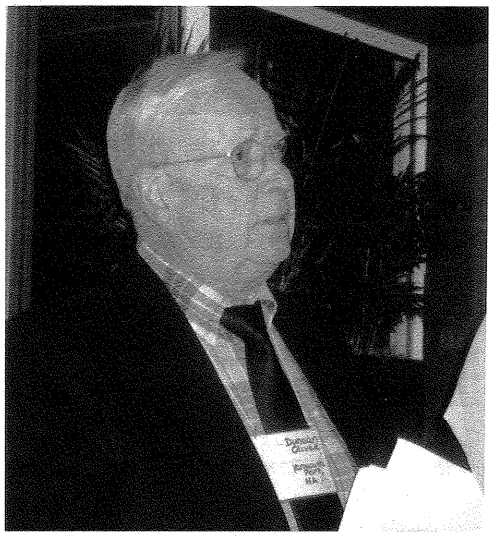

Figure 2

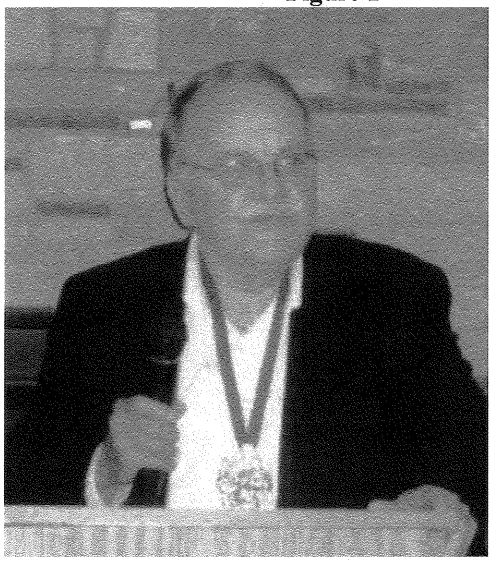

Figure 3

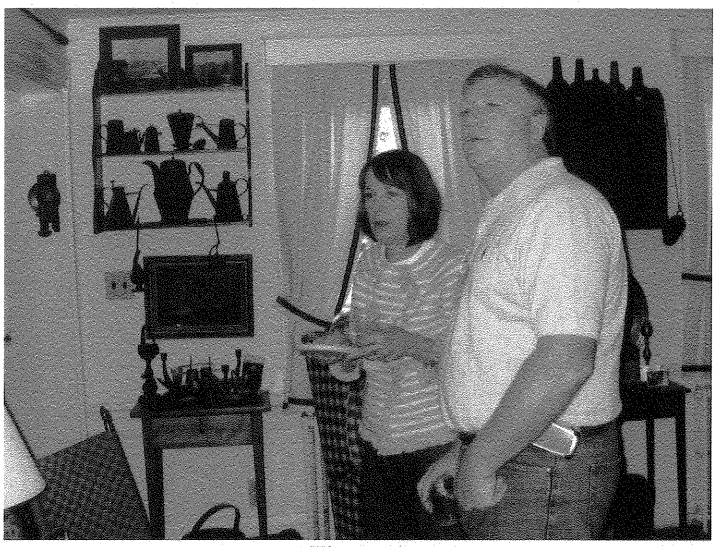

Figure 4

At the Friday evening meal, Fig. 1, President **Sandy Lane** talks with **Ellen** and **Tom O'Flaherty**. Fig. 2, the main speaker was Duncan Oliver who gave a historical and humorous talk on Cape Cod. Honorary member, **John Davis**, Fig. 3, received his 5 year badge and talked about his years as metals curator at Colonial Williamsburg. On Saturday morning, members, including **Susan** and **Bill Heider,** Fig. 4, and **Holly** and **Bob Parker** and **John** and **Fran Latch**, Fig. 5, visited the home of **Charles** and **Barbara Adams.**

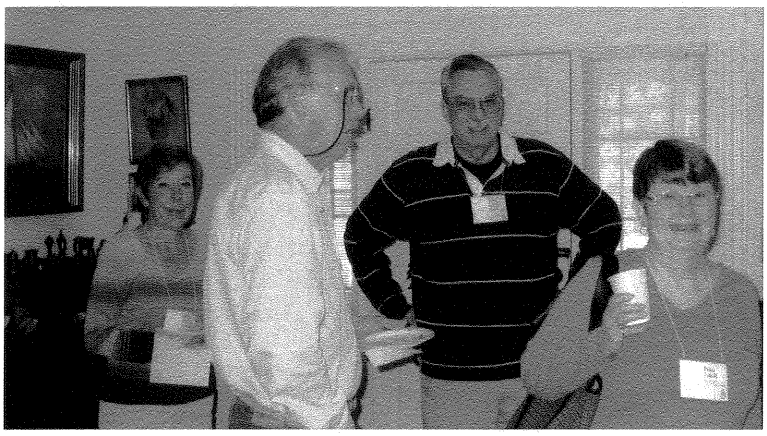

Figure 5

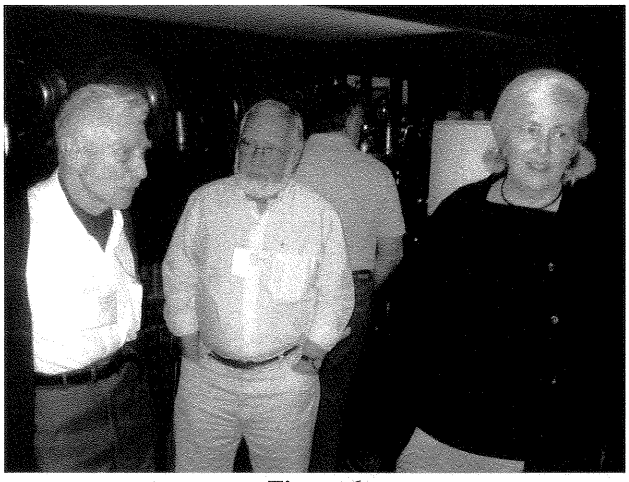

Figure 6

Figure 7

Figure 8

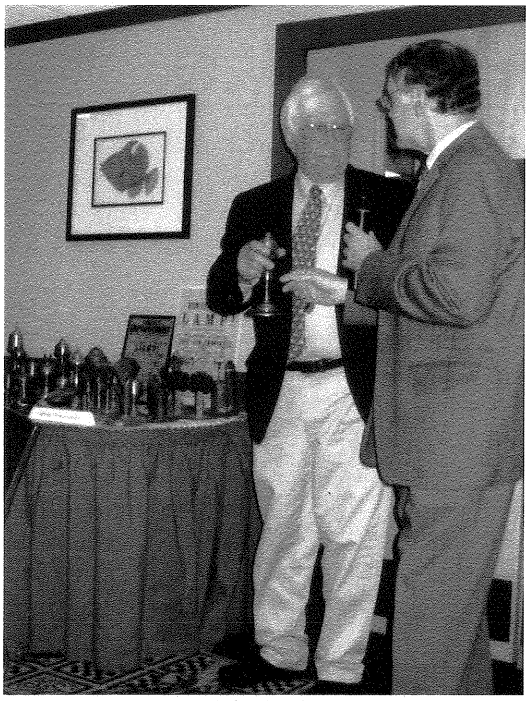

Figure 9

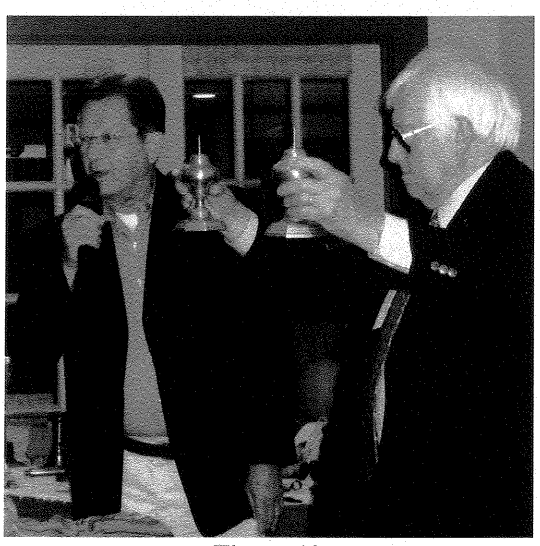

Figure 10

On Saturday afternoon, members visited the home of **George** and **Elizabeth Bernard**. In Fig. 6, **George** is shown talking with **Mark Anderson** and **Anne Hosmer**. In Fig. 7, **Gary Mezack** and **Monica Abbott** admire the Bernard's pewter lamp collection. Fig. 8 shows a Welsh cupboard displaying other pieces of the Bernard's pewter collection. The featured speaker on Saturday evening was **Charles Adams** who discussed, "New England Lighting Devices," and is shown in Fig. 9 with **George Witman** and in Fig. 10 with **Robert Bury**.

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