



The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Summer 2010 Volume 14 Number 3

Italian Pewter





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ON THE COVER:

Three pieces of seventeenth century Italian flatware exhibiting exceptionally fine workmanship and imaginative design – something the average pewter collector probably was not even aware existed. The pewter and photographs are courtesy of the Neish European Pewter Collection.

The cover design is by William Snow. See the article beginning on page 3.



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President's Letter

Pursuant to the request of the Governing Board to submit effective ideas to increase our membership base, Richard (Rick) Benson, 1st Vice President, compiled a list of member/dealers with websites willing to be linked to the Pewter Collectors' Club of America's website and then linked back to them. The expectation is that this will have more "eyes" drawn to our information and thus generate new interest. Additionally, a list of dealer/members with email contact information would also be included on our site. Both motions passed during the Board meeting in Concord, NH on May 21, 2010. An important part of these motions included the requirement that a disclaimer be prepared necessitating the person who wishes to view these lists to "agree" with our disclaimer before viewing. The reality is that in the 21st century the Internet has become a primary mode of communication and we need to embrace it to stay vital.

I am excited about the possibility of increased traffic to our site and wish to thank Rick for his work and the member/dealers who are willing to participate. Garland Pass, who prepared our first site and Bob Parker, who is our current keeper of the site, both deserve our gratitude. Thanks.

The Concord meeting was wonderful, as always. The New Hampshire weather gave us warm sunny days. Both museums were worth our time and Jonathan Gibson's workshop was a real treat. Such an idyllic setting encourages one to linger, draw in the panoramic views and deeply breathe the fresh air. Thanks to everyone who attended and made this meeting possible. See you in Richmond, VA October 1 - 3, for our Fall gathering.

Sandra Lane



Honorary Membership Guidelines

Honorary membership is the highest honor the Board of Governors can bestow on a person. It is awarded to someone who has either made a major contribution to the field of knowledge of pewter or who has performed an inordinate service to the Club. The first Honorary Membership was bestowed on Howard H. Cotterell, the author of *Old Pewter, Its Makers and Marks*, in 1934 during the first year of the Club's existence. Since then, thirty-five additional people have been so honored. Their names are listed on page 4 of our *Membership Directory*. In 1982, the Board adopted Guidelines for Honorary Membership which were published in *The Bulletin*. For the benefit of members who joined since then, the Guidelines are repeated below:

Honorary Membership might be conferred on someone who:

- (1) makes an outstanding contribution to the knowledge and/or information in the field of pewter whether by way of scholarly endeavor, research or other development and/or
- (2) has performed an inordinate service to the club itself-other than the usual activities and obligations assumed in holding national office or by virtue of longevity of membership. Honorary Members will not be required to pay dues.

Please turn to page 49 for our most recently named Honorary Members.

Garland Pass

Italian Pewter – A Forgotten World

by Alex Neish

No one has paid much attention to Italian pewter and none of the established English writers have deemed it worthy of consideration. It may be this is a sign of insularity but in fact for many years the country depended on imports. In the 15th century England saw Florence, Genoa and Venice as “ready markets”¹ but by the 16th century an expanding local production had reduced the market for English pewter to less than a ton. Italy’s own output was concentrated in the north—in places like Torino, Piemonte, Turin and—perhaps surprisingly—in Venice. This has long been regarded as one of the most beautiful cities in the world, the home of astounding art treasures where canals and streets, frequently shrouded in mist, reveal surprise after surprise.

Venice had inherited the Phoenician trade routes and brought tin from the Far East until Cornwall became civilization’s dominant supplier. That in medieval times it was an important pewter manufacturing location is perhaps one of its surprises, and yet the fact is that in 1519 the ruling council of La Serenissima restricted its production to what was designated as the “Getto[sic] del Peltri.” This presumably was to clean up the town but may, as in Barcelona, have reflected the desire to concentrate the guilds in their own designated areas. Attilio Bonci, who has written the only available book on Italian pewter,² opines that only in Venice did pewter reach an art form as elsewhere the market was dominated by silver. He does report, however, that the Venetian archives of the craft incorporations document the existence of pewterers in 1432.

As one writer has indicated,³ “The gild [sic] system in Italy was substantially the same as that elsewhere in Europe. Its purposes—economic, industrial, social and religious—were the same, and its orga-

nization was similar, except that its officers were usually elected for a period not exceeding 6 months.” The guilds often combined industrial and mercantile fraternities. In the 13th century they had to fight to gain a place in municipal affairs. By the 14th century, they were well established and “performed miracles of ability and resource in a time of political instability and danger.”⁴ They frequently had their own hospitals and chapels but by the 16th century the craft guilds were in decline and in 1807 they were formally abolished by Pope Pius VII for reasons not immediately clear.

As elsewhere in Europe, they had sought to protect the “mystery” of their craft and uphold the quality of its work. Their rights in Venice were authorized again in 1477 and in 1520. Their finest pieces were struck on the rim with the Lion of Venice and the maker’s mark. Examples of this proud identification are shown in the accompanying photographs.

The Italian pewterers continued till 1807 when their corporation was abolished. In 1773 there had been 30 workers in the Venetian craft. These comprised 20 masters, 9 laborers, and one boy. The solitary boy entering the craft made it clear the craft was dying as it failed to attract a new generation. The period of apprenticeship was identical to that of Torino with four years plus a further three as a laborer. In fact the production of Italian pewter had virtually been extinguished by the end of the 18th century and its craftsmen were being forced to move abroad to find work, putting their skills at the service of neighboring countries. For most, it was not a major change as it was precisely these countries that had influenced their output of basins and ewers, scalloped and footed plates and dishes.

As in so many other countries, these were the utilitarian objects that kept the pewterers alive. Not being highly prized, they soon disappeared. Perhaps the most prominent Italian collection today belongs to Bob Huddle who lived there for many years. Its importance lies in the fact that it is that *rara avis*, Italian pewter, and according to its owner primarily 18th century. For the international collector it is overshadowed by the work Bob has done to document the previously unknown touchmarks of over a dozen Italian craftsmen. His help in the preparation of this article is gratefully acknowledged while he himself would like to record his gratitude to Philippe Boucaud and Jean-Claude Commencal for the attribution of many of his pieces.

Today in Venice pewter is virtually unknown in the town's antique shops – dominated as they are by real and fake Carnival masks. It is possible occasionally to chance across the more mundane items that are familiar in other European cities. Attilio Bonci in his book *Il Peltro in Piemonte* covers these in detail – miscellaneous plates (some with punch decoration), food containers, salts, bedpans, enema syringes, holy oil containers and the like. These are the everyday articles that came into use in Piemontesa and Valle d'Aosta. They are certainly not to be compared with the works by Briot that the Palazzo Madama in Torino is reported to hold, nor the outstanding Italian examples in the same style by Horchaimer (1561-83) and Preissensin (1564-84) who for international collectors are not even names.

Torino for its part held on. In 1730 it counted with a dozen masters with their own workshops, each with 4 to 5 apprentices and laborers. Similar numbers continued till 1770 when the trade was entering everywhere into decline. One pewtering family emigrated in the mid-19th century to Barcelona in search of a more vibrant market, combining a pewter business with a down-market hotel on, appropriately, “the street of the pewterers.”

As in Spain it was customary in Italy for pewter replicas of the chalices used by bishops and the like to be buried with them. Only one or two of these have survived to become treasures indeed. The reality was that Rome was the home of the Catholic Church which had too much wealth to profane its ceremonies with base metals. This was left to poorer and more remote locations.

Even so some notable pieces of Italian pewter have survived and the accompanying photos illustrate a handful that have joined my European collection. Two are undoubtedly from Venice, one (Fig. A) a late 17th century 9 ½ in. plate with a 2 ½ in. rim struck on the rim with owner's initial and its maker's mark of FM within a wreath under a face. The piece is hammered front and back as a decoration. The other (Fig. B) definitely Venetian item is a 12 1/8 in. diameter dish with lobed rim decoration and an incised zig-zag band. On the rim is struck the maker's mark of BT and the lion of Venice that appeared on top-quality goods. This exceptional item dates to the 17th century and originally had been in the ownership of two of the great English pewter experts. It is what I call “a piece you could build a collection around.”



Fig. A. From Venice c. 1650 comes a notable 9½ in. plate with a 2½ in. broad rim that has been hammered all over on both sides to provide decoration. On the rim are rubbed ownership marks and inside a wreath a face above the initials FM. Inside a small rubbed circle appear the initials BS that may be those of the maker in which case several candidates exist. (This and the next three pieces are from the Neish European Pewter Collection)

Possibly from Venice is a 13 ¼ in. diameter dish with a 3 ¼ in. cable-edged rim that carries a rubbed touchmark (Fig. C). The Venetian attribution is based on the elaborate cast decoration of carnival masks. Definitely Italian, however, is a porringer with a cast lid (Fig. D) carrying a label by Charles Boucaud describing it as being from Lyon and made by the 18th century master J. B. Sartoris who had moved from Lyon to Turin. Later research by Philippe Boucaud, however, proved this wrong. Sartoris had been admitted as a Master in Turin around 1773 but used a stamp saying *Etain Blanc de Lion*. This was no more than a top quality mark like *London* and referred to metal coming from Lyon.



Fig. B. Again from Venice in the later half of the 17th century comes a 12 in. dish whose rim offers lobed punch decoration above an incised zig-zag band. The rim is struck with the Lion of Venice and the maker's mark of BG. Of the available makers, the most likely is Giacom de Bonomi as the others with these initials are post-1710.



Fig. C. Possibly from Venice around the same time is a 13 ¼ in. dish with a 3 ½ in. rim that carries a shield with the unrecorded mark of a maker called Gromarzo. The connection with Venice is suggested by the elaborate rim design of Carnival masks.



Fig. D. A rare 5½ in. decorated lidded porringer is by J. B. Sartoris who in 1773 was admitted as a Master in Turin.

Bob Huddie's Italian collection offers many items—the majority of them from Piemonte—that are well worth illustrating to emphasize the scope and highly-decorated nature of the country's pewter. First is a small fluted six-lobed shallow bowl with a distinctive cut-edge shape by Giuseppe da Mantova, a previously unrecorded 18th century pewterer (Fig. 1 and 2). Then comes a most unusual and elegant four-lobed plate with an applied border. This carries an indistinct mark—perhaps GS—and is probably from late 18th century Torino (Fig. 3). A considerable amount of elegantly-shaped Italian sadware with applied borders exists and in fact this is one of the distinguishing characteristics of Italian pewter.

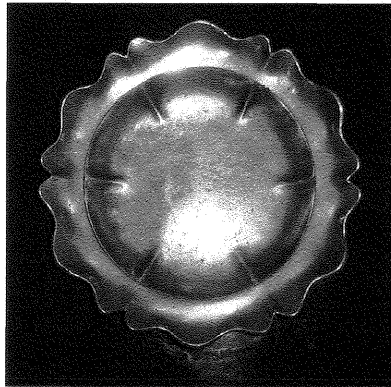


Figure 1



Figure 2

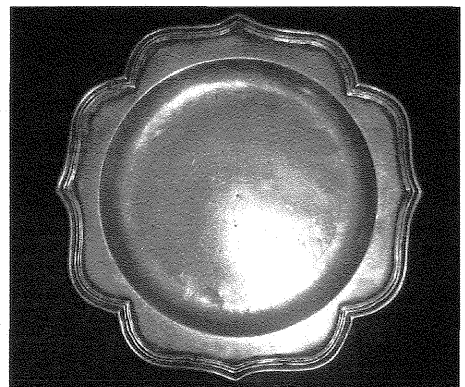


Figure 3

Amongst the larger pieces in the Huddie Collection is a 38 cm. diameter dish with a central boss that almost certainly—as in other European countries like Scotland—shows it originally housed a ewer. The piece is engraved within decorative borders with the figures of two ladies and six putti (Fig. 4, 5 and 6). Almost certainly 17th century, it carries a very clear ownership mark on the reverse.



Figure 4



Figure 5

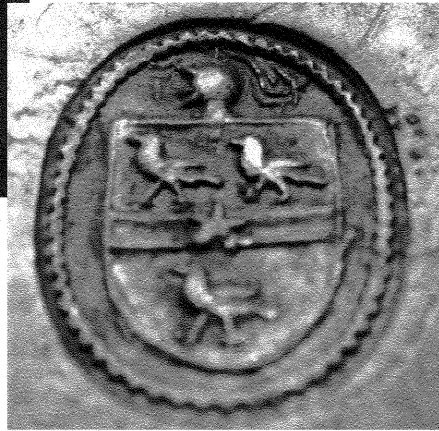


Figure 6

Slightly larger is a 47.5 cm. diameter dish by Angelo Merino of Torino who became a master in 1760 (Fig. 7, 8 and 9). It is punch decorated with five different motifs and has a raised rope moulding around the rim. The face of the piece is struck three times with the maker's mark.



Figure 7



Figure 8



Figure 9

Most known ewers or *aiguières* tend to be French though rare examples exist in Britain. Shown in Fig. 10 is an Italian one with an unusual handle and a lower baluster element. It carries the simple rectangular mark of a maker called Aceti. A craftsman with this name was known in 19th century Parma and it is possible the piece was made by a member of the same family in the late 18th century.

An extremely ornamental piece is a rococo-style tureen on its tray. The first impression of something German is supported by the eagle in the center of the main mark (Fig. 11 and 12). There is, however, a small mark of *S FIN* or *Fino* that probably stands for the *Stagno Fino* used in several Italian marks. While the name in the main mark is not wholly legible, it may be that of Guiseppe Della Biancha, a 1730 master in Torino who made tureens, or alternatively that of one of the Biancolis of Mantova.



Figure 10



Figure 11



Figure 12

The last piece is an 18th century footed six-lobed wavy-edged tazza (Fig. 13, 14 and 15). Its marks are clear enough to suggest its maker was the G. B. Potino mentioned by Bonci in his book, even if the initials are rubbed, and here the surname is spelt Podino. Without any doubt, however, the piece comes from Piemonte.

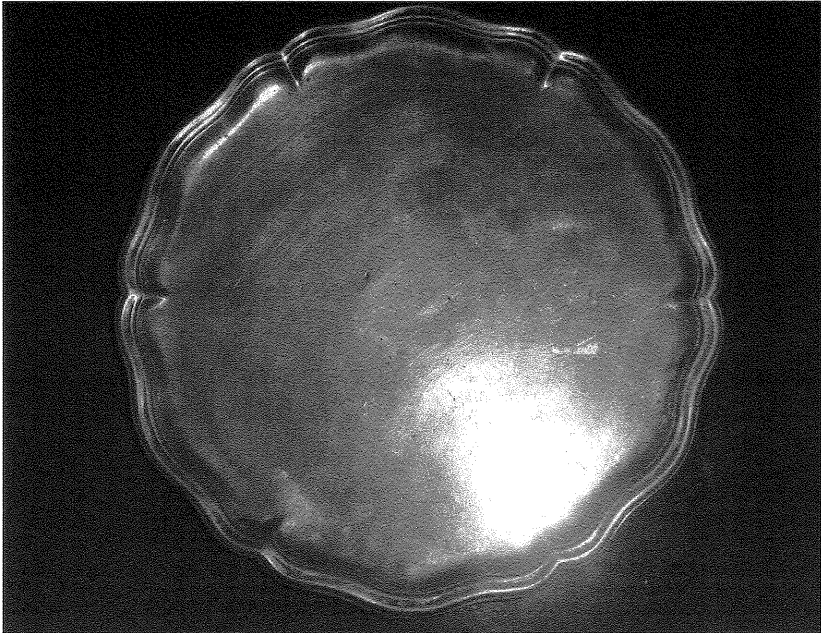


Figure 13

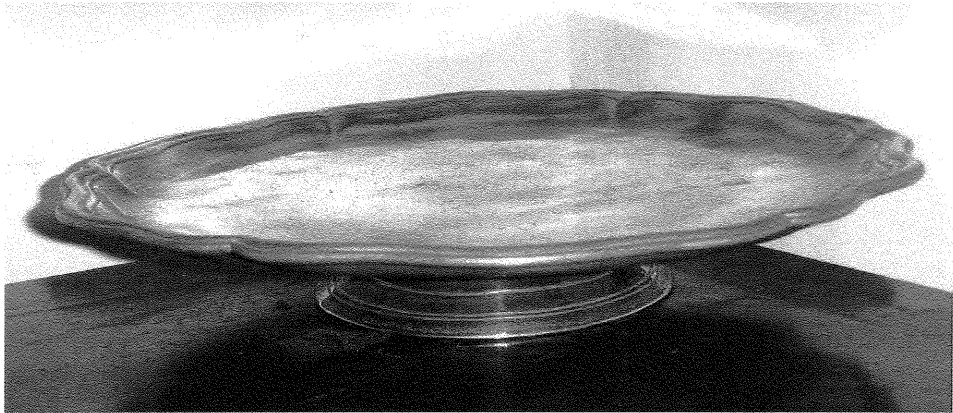


Figure 14

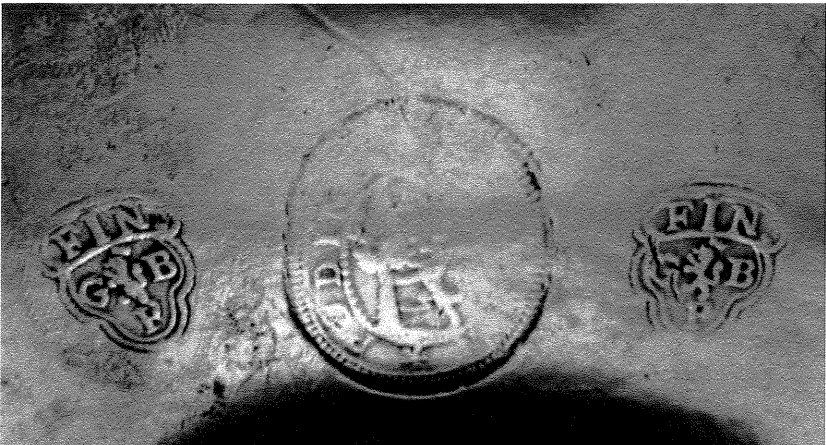


Figure 15

Complementing the Italian angle are several more Italian touchmarks gathered by Bob Huddie. These were often quite large and decorative in their own right. From a pair of wavy-edged deep oval dishes come the marks of Benedetto and Pietro Todino of Torino, master in 1727 and 1752 respectively (Fig. 16). While from the similarity of the name it is tempting to identify the Todinos with the Taudins of Bordeaux and London—where one member achieved a certain fame—it seems that the Todinos' French connection was with Lyon from where the family moved to Torino, and where Pietro Todino also worked, and that no connection between them and Taudins has been established. Then from a circular deep dish come the marks of Bernado Della Biancha, master in Torino in 1730 (Fig. 17) and lastly (Fig. 18) the splendid mark of Antonio Giambonino, active in the 18th century Racconigi, south of Torino, featuring a cinghiale or wild boar.

Today, Italian pewter is trying to make a comeback. A prominent London department store has been offering chargers, not identified as the reproductions they are. These will undoubtedly find their way around the world, so potential buyers should be careful.



Figure 16



Figure 17



Figure 18

References:

- ¹ *A History of British Pewter* by John Hatcher and T. C. Barker, Longman Group Ltd., London, 1974
- ² *Il Peltro in Piemonte* by Attilio Bonci, Centro Studi Piemontesi, Torino, 2005
- ³ *The Medieval Gild System* by Rev. George Clune, Browne and Nolan, Dublin, 1943
- ⁴ *Ibid.*

The Millard Family of Rehoboth, MA, and Warwick, RI, Founders in Brass

by Ellen J. O'Flaherty

David Kilroy has drawn my attention to a snippet posted online by the Google digitization program. The full article is one in a series of twelve documenting the history of the Millard/Millerd/Miller family of Rehoboth, Massachusetts.¹ This family was singled out by Andrew Turano in his article in a recent issue of the *PCCA Bulletin*,² "A Josiah Miller Sundial and the Miller Family of Mold Makers," as possible makers of the mold from which the sundial was cast. Another question raised by Andrew is the relationship, if any, of Josiah Miller to NM, whose initials are found on very similar sundials. Both men also made button, spoon, shot, curtain ring and sinker molds.³

It should be noted that the family name was indiscriminately spelled Miller, Millar, Millerd, Millard, and even one or two other variants depending on personal preference or on how the clerk heard the name. At a time when literacy was by no means universal, "correct" spelling was not a recognized concept. The information in the present article is taken largely from the published twelve-part genealogy, and is not new; however, it has never been incorporated into the pewter literature. All material not in the published genealogy is cited.

Nathaniel³ (Robert², John¹) Millard, 1672–1741, was a son of one of the early proprietors of Rehoboth. His father was a tanner. In addition to "Barks Mill and Tann Mills," Robert Millard's inventory at the time of his death included ten pounds' worth of smith's tools. Nathaniel (we'll call him Nathaniel I), a wealthy landowner at Rehoboth, was at various times designated a weaver or a maltster (brewer), was part owner of a gristmill, and apparently also speculated in land. Nathaniel married (1) Susanna Gladding, by whom he had sons Nathaniel (1696), Josiah (1698), John (1701), and Joseph (1710/1) and

four daughters; and (2) Rebecca Thayer, by whom he had Noah (1729) and four daughters. His estate was inventoried at nearly £5500, including the homestead valued at more than £3000, enormous sums for the period. The third and fourth sons, John and Joseph Millard, inherited farms from their father and were farmers throughout their lives. Nathaniel I's other three sons and two of his grandsons were founders or founders in brass. The Millards frequently bought and sold land, and it is in these deeds that their occupations are stated.

Nathaniel (we'll call him Nathaniel II), the oldest son, was initially a clerk and deacon of the first Baptist Church of Rehoboth, and in 1736 was ordained as its minister. Unfortunately, his vocation was short-lived: he was dismissed from the church in 1742 because "his principles and conduct were corrupt." He married Ruth Chase in 1716; they had sons Hezekiah, Nathaniel (we'll call him Nathaniel III), and Nathan, and two daughters. It was probably in 1748 that he and Barbara (Martin) Bowen, whose husband Obadiah Bowen had disappeared from Rehoboth, moved with their infant daughter and Barbara's older children to Warwick, Rhode Island. In Warwick, they had two more children, sons Squire and Samuel, before they were able to marry following the death in 1758 of Ruth (Chase) Millard. They had one more son, John, in 1759. Nathaniel Millard II became a farmer in Warwick, but he also co-owned and perhaps operated a forge and shop together with his son Nathaniel Millard III, a founder in brass.

Nathaniel Millard II died in 1761. His will, in which he called himself a yeoman (farmer), contained the specific bequest of "my smallest stake anvil" to his son Nathaniel III. His household inventory taken at the time of his death included three shot molds, one spoon mold and two

spoon molds “part made” and a sundial. In addition, there were two pairs of brass stillyards, or hanging scales. These were valued at £8 each, among the more valuable individual items in the inventory. Kitchen equipment included three brass kettles and two brass skimmers. Assuming that all these items had been made in the shop, they demonstrate that the Millards’ output was strikingly versatile and included complex instruments such as the scales. In the “smith shop” were typical smith’s tools: anvils, hammers, tongs, bellows, a lathe, a smith’s chimney, “some old iron,” and supplies of coal and sand.⁴

Josiah Millard, the second son, used the Miller form of the surname. He was called a carpenter in a 1724 deed registering his receipt from his father of over 100 acres of land but a founder in brass in a 1725 deed for an additional 20 acres. He continued to be referred to as a founder in brass until 1763. In the 1759 list of polls and rateable [taxable] estates at Rehoboth, the values of Josiah’s real and personal estates show that he was comfortably situated but not wealthy. By the date of the 1765 list, the value of his real estate had fallen by about four-fifths; some of the land had been deeded to his son Moses but most had apparently been sold, suggesting that he had moved into retirement.⁵ The Massachusetts Tax Valuation List of 1771 is potentially more detailed. Josiah is listed with a small holding of land and domestic animals but no ironworks or shop.⁶ Josiah married Sarah () and had one son, Moses, and three daughters. He died at Rehoboth between 1771 and 1775.

Noah Millard, the fifth son, was thirty-three years younger than his older brother Nathaniel II. His father died when Noah was twelve years old, and for a time Nathaniel II acted as his guardian. Noah was called a brazier or brazier monger; that is, a maker of items in brass. But if he carried on this trade in Rehoboth, it was for only a short time. Noah was a wanderer. He was only twenty-four years old in 1753 when he moved with his wife, Jane Maxwell, to

Swansea, Massachusetts. When they tried to return to Rehoboth in 1755, they were warned out by the constable.⁷ Subsequently, the family lived variously in Swansea and in Scituate, Gloucester, and Foster, Rhode Island. Noah Millard had two known sons, Noah, who became a Baptist preacher,⁸ and Samuel, and two known daughters. He died between 1787 and 1790.

As indicated above, Nathaniel Millard II had two sons, Nathaniel III and Nathan, who bore the NM initials. Nathaniel III was called a founder in brass in 1751 when he moved from Rehoboth to Warwick. He was in business with his father before the latter’s death in 1761 but moved back to Rehoboth about 1785, selling two lots with dwelling house and shop in Warwick in 1789. Nathaniel III was still called a founder in brass after he had returned to Rehoboth. He died between 1805 and 1809. There is no will or probate of his estate.

Nathaniel III’s brother Nathan left Rehoboth for Providence in 1747 when he was only nineteen but had returned to Rehoboth by 1751, buying and selling land regularly as he did so. He was called a founder in 1751, but not specifically a founder in brass. He later moved to Warwick, although possibly not until after his father had died. Nathan Millard left an 1815 will in which he stated, “I give and bequeath to my grandson John Miller, son of my son Nathan, my shop bellows together with all my blacksmith’s tools. . . .”⁹ The editors of the *PCCA Bulletin* wrote in 1962 that, “Josiah and his relative Nathan Miller were widely known as mold makers.”³

If the NM sundial molds were made by a member of the Millard family, who is he most likely to have been? Josiah Miller had no sons with the initials NM. Nathaniel II, his sons Nathaniel III and Nathan, and his half-brother Noah are all plausible users of the initials. It is difficult to choose among them without further information on, for example, the apparent dates of the NM sundials. Nathaniel II and Nathaniel III are known to have continued to work in brass

after they left Massachusetts for Rhode Island. Nathaniel II was dead in 1761. The working dates of Nathaniel III, Nathan, and Noah could have extended into the later eighteenth century.

The history of this line of the Millard family is one of metalsmithing from their earliest days in Rehoboth. Although several family members worked in both iron and brass, Josiah Miller is the man whose name is today most closely associated with mold making—probably in brass—because of the survival of so many sundials cast from his prominently-labeled molds. Reginald French, in one of the articles cited by Andrew Turano,¹⁰ speculated that the existence of so many similar but slightly different Josiah Miller sundials argued not that the molds wore out exceptionally rapidly but that Miller made and sold molds, not sundials. In this he was correct. Pewter collectors naturally

suppose that a pewter sundial bearing a maker's name or initials was made by a pewterer. But why, mused Reginald French, would Samuel Hamlin, for example, cast sundials from a mold with another man's name on it? The answer may be found in Charles Montgomery's book, in which he cited a 1742 newspaper advertisement reporting that "a Spoon and Dial Mould, and other Tinker's Tools" had been taken by a runaway servant.¹¹ John Carl Thomas once referred to "casting pewter in the back yard," and that is probably close to the truth. The Millards did not sell their molds to established pewterers but to the traveling men who used them to cast buttons, spoons, or sundials in pewter on the premises of the purchaser. While they could certainly have cast pewter items for their own use, there is no suggestion that the Millards routinely cast pewter to sell. They were founders in brass.

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- ¹ Frances Davis McTeer and Frederick C. Warner, "The Millards of Rehoboth, Massachusetts," *The Magazine of the Detroit Society for Genealogical Research*, XXIII #1 (1959): 5–10 (Part I), XXIII #2 (1959): 57–62 (Part II), XXIII #3 (1960): 95–102 (Part III), XXIII #4 (1960): 153–160 (Part IV), XXIV #1 (1960): 13–22 (Part V), XXIV #2 (1960): 61–66 (Part VI), XXIV #3 (1961): 103–110 (Part VII), XXIV #4 (1961): 145–149 (Part VIII), XXV #1 (1961): 11–18 (Part IX), XXV #2 (1961): 59–66 (Part X), XXV #3 (1962): 103–110 (Part XI), XXV #4 (1962): 149–156 (Part XII).
- ² Andrew F. Turano, "A Josiah Miller Sundial and the Miller Family of Mold Makers," *PCCA Bulletin* Vol. 13 #10, pp. 32–37.
- ³ John F. Ruckman and Charles V. Swain (prob.), "Early American Spoon Molds," *PCCA Bulletin* Vol. 4 #9 p. 136.
- ⁴ Will and Probate Record of Nathaniel Millerd, Warwick, RI Probates, Vol. 2, pp. 556–661 (will); Vol. 3, pp. 1–5 (inventory). The well-stocked kitchen also contained four pewter platters, eight pewter basins, six pewter plates, and seven pewter spoons along with other items, such as five porringers, forks and knives, and a number of additional basins and pots, that are not specifically labeled as being made of pewter but certainly could have been.
- ⁵ Richard LeBaron Bowen, *Early Rehoboth: Documented Historical Studies of Families and Events in This Plymouth Colony Township* (Rehoboth: Privately Printed, 1950), Vol. IV, pp. 93 and 101.
- ⁶ Bettye Hobbs Pruitt, ed., *The Massachusetts Tax Valuation List of 1771* (Camden, ME: Picton Press, 1998), p. 592.
- ⁷ *Early Rehoboth* (note 5), Vol. II, p. 163. To have been warned out meant that the family had no known means of support within the town, and the town was unwilling to assume responsibility for them.
- ⁸ Frederick Clifton Pierce, *Foster Genealogy* (Chicago: W. B. Cooley, 1899), p. 218.
- ⁹ Will of Nathan Miller, East Greenwich, RI, Probates, Vol. 5, p. 384.
- ¹⁰ Reginald French, "About Time," *PCCA Bulletin* Vol. 4 #7, p. 106.
- ¹¹ Charles F. Montgomery, *A History of American Pewter* (New York: Weathervane Books, 1973), p. 204. The advertisement was said to be from the 8 April 1742 issue of the *Boston Gazette*. No article with any of the relevant keywords was found in either the *Boston Gazette* or the *Boston News-Letter* of issue date 4/8/1742, both of which are digitized online (Readex Early American Newspaper Series). The quotation here is from the *Boston Weekly News-Letter*, from Thursday, April 29, to Thursday, May 6, 1742, issue #1829, p. 2 (Readex Early American Newspaper Series). It probably refers to the incident cited by Montgomery, who was quoting from another publication and had not seen the advertisement itself.

Clapham Chapel Plate by Charles Puckle Maxey by Carl Ricketts

At the end of 2007, I acquired this 10½" diameter wavy edge bowl with eighteen raised ribs around the bouge. It was almost black with heavy uneven oxide, and I wondered if it could be improved. After much tender loving care, I am very pleased with its new look.



The bowl has the touch of Charles Puckle Maxey struck on the reverse, and is engraved around the front rim: 'Rev Mr Langford's Chapel, Clapham, Surry (sic) 1778'.

The choice of this unusual form for either communion or alms dish use might be considered unlikely, and the bowl may have had a secular life before being donated for Chapel use, which would also explain the 'gap' between Maxey's known dates, and the engraved date '1778'.

We know very little about Maxey who was the third of four children of Rebecca Puckle and Captain Charles Maxey, a mariner. All four siblings were baptised at St Leonard,

Shoreditch: Charles (5.12.1723), Rebecca (16.1.1724), Charles Puckle (23.2.1726), and John Seale (17.2.1729). He was apprenticed to Richard King I in June 1743 for a premium of £21. *Apprentices of Great Britain 1710-74* #17/3

On 14 June 1750, he gained his freedom of the Worshipful Company of Pewterers of London, and had leave to open shop and strike his touch, which six months later he agreed to change to 'a Pelican on Globe' instead of that of the late James King. In March 1750, he bound his one and only apprentice Samuel Wright son of John, a pipemaker of Islington, Middlesex, for whom no freedom record is known. The last date we have for Maxey is June 1752 when he was admitted to the Livery of the Worshipful Company.

I wish to record my thanks to The Chapels Society who published my request for information about the Rev Langford and his Chapel in their January 2009 Newsletter. I want to extend my special appreciation to Christopher Stell who provided the following helpful response within days of the Newsletter's publication.

"Present evidence indicates that the bowl was one of a set that belonged to the Baptist church, which since 1882 had met in a chapel at the corner of Grafton Square, Clapham. Prior to that, the meeting had been in a chapel at the north end of Clapham Common, South Side dated 1777. AH Stockwell (c1909) quoting 'an old history of Clapham' refers to 'Metal collection plates still in use', and inscribed as described earlier.

An outline of the ministerial succession at Grafton Square given by WT Whitley (1928, item 76) gives no indication of the status of the congregation c1778, which may have had only visiting preachers. The Rev Mr Langford has proved difficult to trace. Whitley (1928, item 54) lists a John Langford as minister of a Baptist church in Gainsford Street, Bermondsey from 1766. Both that church and the one in Clapham were founded by John Dolman whom Langford succeeded at Gainsford Street, until 1777. No clear evidence connects him with Clapham although the dates might be thought suggestive. Walter Wilson (1814, p344) devotes a whole page to the sad end of John Langford who 'died in great wretchedness about the year 1790'."

References

- ¹ CF Stell, *Nonconformist Chapels in Eastern England* (2002) 105, item 185
- ² AH Stockwell, *The Baptist Churches of Surrey* (undated c1909) 52-9
- ³ WH Whitley, *The Baptists of London* (1928) item 76
- ⁴ Walter Wilson *History of Dissenting Churches in London ..* (1814, Vol 4) 343-4.
- ⁵ Walter Wilson, *The History and Antiquities of Dissenting Churches and Meeting Houses in London*. 4 vol. London: Printed for the author, 1808. 2331 p.

An Unrecorded Mark by H. Homan by Andrew F. Turano

I recently acquired a syrup that had a simple “H. HOMAN” over “2” mark that I believe has not recently been recorded (Figs 1 and 2).



Figure 1 A pewter syrup by H. Homan.
Height to top of finial = 6 3/8". Base diameter = 3 1/2".

There is little information on Henry Homan, and his published working dates are variable. There were two reputable articles that appeared with dates that coincided, and that used as sources the “Cincinnati Directory”;^{1,2} and another one based on an interview with a son, Joseph, by Rhae Mansfield Knittle.³ Joseph was the last son to run the Homan business a few years before he passed away in the late 1880s.

In order to try to place this mark in its proper sequence we should start with Homan’s partner, Asa F. Flagg. Compiling the above data, and information that was published in an article on Luther Boardman,⁴ reveals the following: Asa F. Flagg was born in Birmingham, England, and we find him working for Luther Boardman as a journeyman on Block tin from January 9, 1837 to April 17, 1837. It is stated

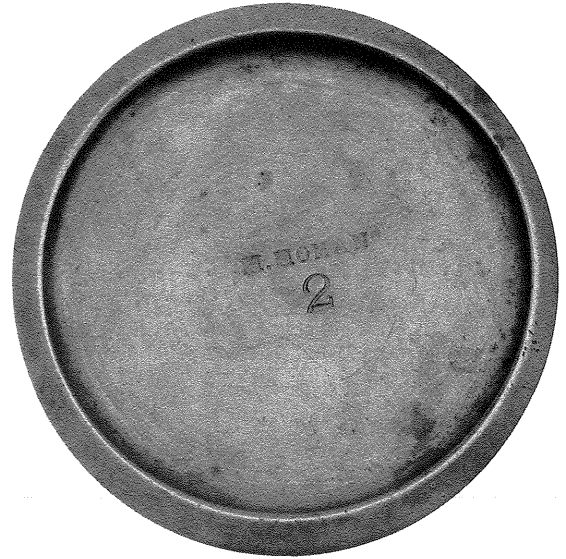


Figure 2
The previously unrecorded mark by H. Homan.

that he worked alone in Cincinnati starting from 1842 – 1846, but no mark has been found. Flagg was then a partner with Henry Homan from 1846/7 to 1851. When Flagg died in 1851, Homan continued with M. Miller as a partner until Homan passed away in 1865. The business continued until 1887 under the ownership of Homan’s wife and sons. Apparently, Miller was not involved in the business thereafter. A later and scarce FLAGG & HOMAN over CINCINNATI in oval mark found on baluster candlesticks can be attributed to the continuation of the business by the family (Joseph) until 1887. On some candlesticks, the word PEWTER was added, and those appear to have been made up to and probably into the 20th century,⁵ maker(s) unknown. But why was this “FLAGG & HOMAN” mark resurrected after both workers had died?

You may note that I referred to this mark as recently unrecorded. If we reach back (pre P.C.C.A.) to a publication by the Antiques Magazine Library, "American and British Pewter" edited by John Carl Thomas to an article entitled "Ohio and Missouri Pewter Data" by J. G. Braecklein, we find this syrup described and illustrated. He states that "A syrup jug of Britannia ware by Homan was shown at the Twentieth Century Club Exhibit of American Pewter, in Boston, in 1925, and is illustrated in Antiques for April, 1925. It was also illustrated in N. Hudson Moore's book (1905) entitled: "Old Pewter, Brass, Copper and Sheffield Plate." It bears the mark H. HOMAN" In this article there is no illustration of the mark, but the illustrated syrup that resided in the Braecklein collection appears strikingly similar to mine. The early finding of this mark was not recorded in the sequence of Homan marks as presently published.

We are presented with these various marks: FLAGG & HOMAN over CINCINNATI (1846/7-1851), and HOMAN & CO. over CINCINNATI (1852-1887.) These serif marks were straight line and some had style numbers added. The later FLAGG & HOMAN over CINCINNATI in an oval with style numbers, with or without PEWTER, had a different font, trending toward a block letter style. This is especially noted in the style numbers. It appears that the same baluster candlestick molds were used or copied.

This mark on the syrup is within the same time frame as the HOMAN & CO. mark. The original die may have been modified to have the H. added and & CO. removed. It is obvious from the uniform depth of the strike and how it was centered, that only the H. HOMAN was intended. Again, the # 2 is identical in style to the other numbers that were used by the company. The form of the syrup is remarkably similar to those made in Connecticut in the second quarter of the 19th century. It is unique in that it has a trifid thumbpiece. If the mark of HOMAN & CO. coincided with the Homan and Miller partnership, then it may be likely that Homan used the H. HOMAN mark when he worked alone – probably before the entrance of Miller into the partnership. Since we have incomplete dates, this is only conjecture.

While browsing through John Carl Thomas' book, American And British Pewter, I noted on the last page {156}, in the article, "Ohio and Missouri Pewter Data" by J. G. Braecklein, was a photo of a syrup that looks quite similar to mine, and under the paragraph on Flagg and Homan, is the following: "A syrup jug of britannia ware by Homan was shown at the Twentieth Century Club Exhibit of American Pewter in Boston, in 1925, and is illustrated in Antiques for April, 1925, p 196.. It is also pictured in N. Hudson Moore's book, Old Pewter, Brass, Copper and Sheffield Plate, New York, 1905. It bears the mark H. Homan." There is no illustration of the mark.

References:

- ¹ *Vas You Effer in Zinzinati?* John Brown, PCCA Bulletin., V. 7, 4/77, pp. 180-186.
- ² *Mussings on the Mysteries of some Mid Ohio Valley Metal Men/Women*, David H. McConnell, PCCA B., V. 8, 9/82, pp. 220-221,
- ³ *The Homan Manufacturing Company*, Georgeanna Cook, PCCA B., V.5, #7, p. 131.
- ⁴ *The Life and Times of Luther Boardman*, Andrew F. Turano and Robert G. Smith, PCCA B. V. 11 # 10, p.330.
- ⁵ *Will the Real Homan Candleholder Please Stand Up*, Robert Parker, PCCA B., V.14 #1, Summer, 2009, pp. 32-35.

A “Boteh” Porringer Attributable to John Skinner

by David M. Kilroy

In the last issue of the *Bulletin*, I presented evidence of a distinctive “S” from a die set used by John Skinner to suggest that a solid-handled, tulip-shaped pint mug bearing that “S” as an owners initial could be identified as one of Skinner’s “very neat cann’s.” Shortly after submitting that article, I saw on Ebay a wreck of an early American porringer, which appeared to have the same “S” with its distinctive “split-end” serifs. The battered porringer, which may have been buried at one point and later excavated, and whose ear had become detached from its bowl, was understandably not very popular with Ebay’s buying public. I obtained it cheaply enough for research purposes from the Western Massachusetts dealer offering it and, lo and behold, side-by-side comparison of the porringer ear with the Skinner mug and plate confirmed that the “S,” though uncrowned, was apparently struck using the same letter die (cf. Figs. 1, 2, 3), thus suggesting that this porringer, which is of a type usually found without any identifying maker’s marks, may also be attributed to Skinner.



Fig. 1 Porringer ear with an “S” from a die set used b John Skinner

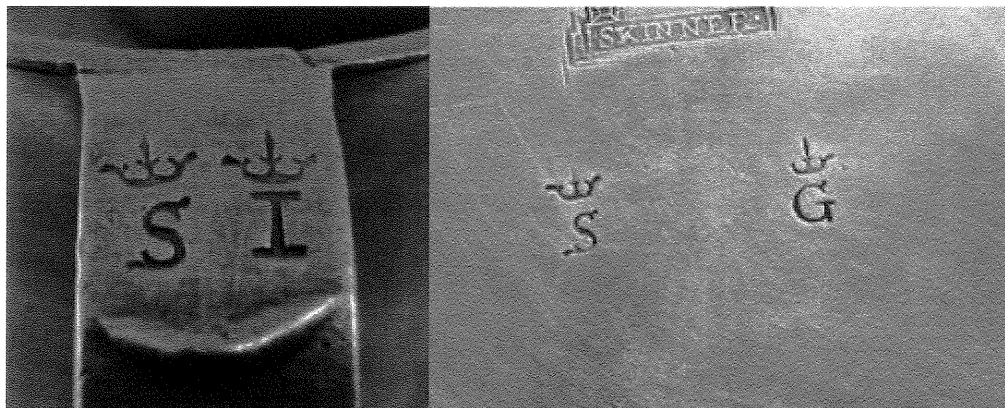


Fig. 2 and 3 Skinner’s ‘split-end’ “S” on the attributed pint cann and a smooth-rim plate.

This type of porringer ear is one of two versions found with moderate frequency in New England. It was John Carl Thomas some twenty years ago who first clued me in to his hunch that both were probably made in the Boston area in the late eighteenth and early nineteenth centuries and no evidence to the contrary has since appeared. Rather, other factors—and especially this split-end “S”—have largely firmed up that theory in my opinion. The two Boston-area versions are differentiated by their bowl size and minor differences in bracket and ear design (cf. Figs. 4 and 5). The close similarity of the two ears in design and size suggests that one was copied from the other or from a common prototype. As it is unlikely that a single maker would have had use for two nearly identical handle moulds, it seems probable that these two types stem from different shops. The version found with the Skinner ‘split-end’ “S” is the larger of the two--5” in bowl diameter, with the capacity of a wine pint (16 U.S. fl. oz.).¹ One distinguishing aspect of the 5” size porringer is a “tail” appearing cast relief on its triangular bracket, starting at the spline end and trailing down to the right. The smaller, 4 11/16” diameter (7/8 wine pint) version has two obvious differences. First, a pointed bottom of the shield is delineated in the mould (whereas the larger porringer has an open shield bottom). Second, the spline reinforcing the back of the handle on the smaller example has been obviously enlarged in the mould on all of them that I have seen—leaving it longer, thicker, and less cleanly articulated than the spline on the larger one.



Fig. 4. The two American versions of this porringer type.
Left: 5” diameter bowl with central boss (wine pint). Right: 4 7/8” diameter bowl (7/8 wine pint).

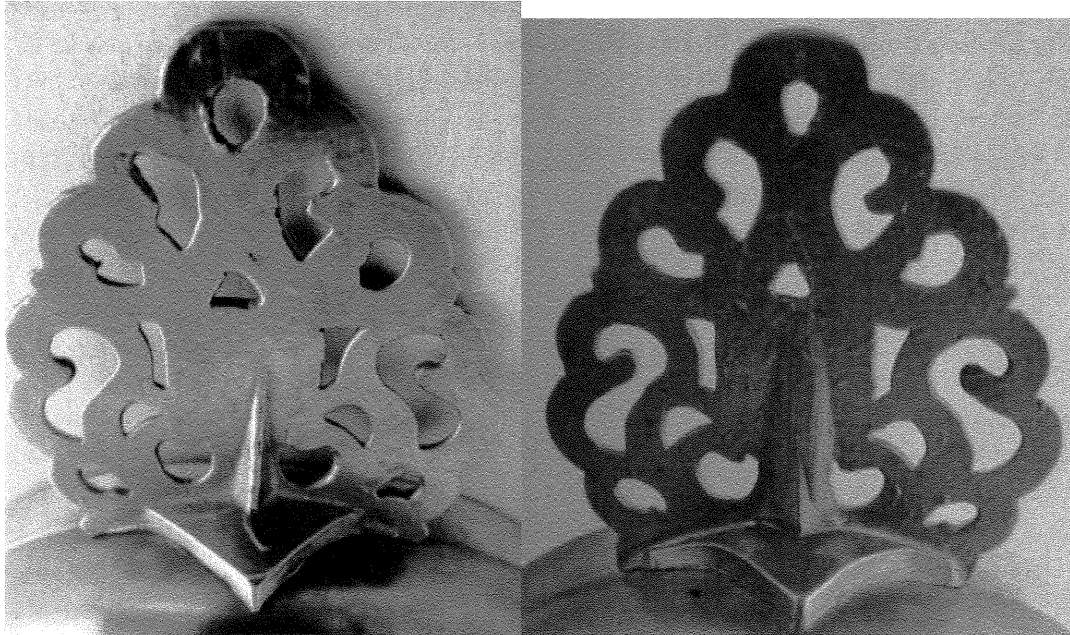


Fig. 5. Backs of ears and brackets of the two porriners: 5" diameter size with "tail" on bracket, 4 11/16" on right with reinforced spline.

As is typical of Boston pewterers--who carried on early pewtering designs and styles long after they had gone out of fashion in the mother country--the general design of both porringers' ears is based on early English prototypes. Extant examples of such forerunners include one from the early seventeenth-century, excavated from the Thames near Hampton Court Palace, which is now in the collection of Colonial Williamsburg (Davis #180).² Another marked by Lawrence Child (ca. 1695) is the collection of the Worshipful Company of Pewterers along with two others of like vintage.³ Yet another English version is a ca. 1695 example by "W.B" (MPM 5487a), which was once described by Christopher Peal as "the most perfect example [of porringer], for design, condition, workmanship, and age."⁴

This ear design is indeed one of the prettiest found on any porringer, but has suffered from lamentable nomenclature over the years. In Michaelis' rather clinical typology of porringer ears, these are simply Type 23.⁵ In more modern, customary parlance porringers with this style of ear tend to be described as "flower-handled." But their design is quite obviously different from those we generally refer to as "flower-handled." They are definitely different from the usual American and English-export "flower"-handles (Michaelis Type 24) that we find, for example, on porringers marked with the "stag" mark, by Samuel Hamlin and Gershom Jones, or by Hale and Sons. So, instead of continuing that confusing terminology, it may be more appropriate to add a new word to the pewter-collectors' lexicon and refer to them as "botch" porringers—in deference to the botch motif evident in the repeated, kidney-shaped cutouts on the porringer ears—a design with a long, persistent presence throughout history.⁶

The boteh design stems from Persian influences and the porringers are quite typical in incorporating that lacey pattern of kidney-shaped, comma-like elements in a semi-repeated pattern. The term “boteh” is said to derive from a Farsi word meaning immature flower or palm leaf. As a patterned design, the boteh motif has been very popular worldwide over many centuries, with a number of interpretations including flame, tear drop, pine cone, pear, or tree. In all eras, the motif—sometimes in different sizes--has often been used to decorate an entire field, as they do on these porringers and, to illustrate just three other examples, on the Persian rug design shown in Fig. 6, on the clothing modeled in Fig. 7, or the dingbats of Fig. 8.

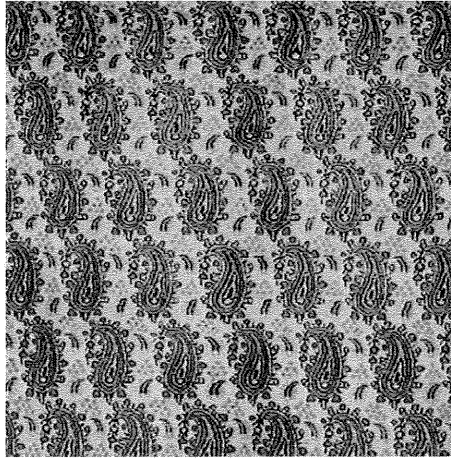


Fig. 6. Boteh design on a Persian rug.



Fig. 7. A hip, modern example of the boteh motif from designer Ronit Zilkha's 2004 collection.

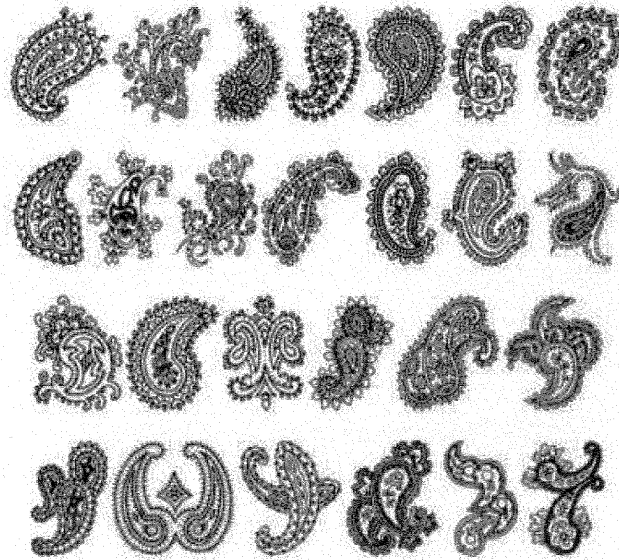


Fig. 8. Boteh dingbats currently available from houseoflime.com

According to several accounts, the boteh motif has evolved over its history, beginning as a small squat cone-like shape and developing into a very elongated curve.⁸ Its earliest manifestations were evident in Indo-European cultures of 2,000 or more years ago. The pattern can be traced back to ancient Babylon, where the tear-drop shape was used as a symbol to represent the growing shoot of a date palm. The palm provided food, drink, woven fibers for clothing, and shelter, and so became regarded as the ‘Tree of Life’, with its growing shoot being gradually recognized as a fertility symbol. Boteh motifs are also found in Celtic art, but they died out in Europe under the influence of the Roman Empire. In India, however, the motif continued to flourish in many different art forms. It was first used on shawls in Kashmir, and examples of this work were brought back to Britain by the East India Company in the seventeenth century. Once reintroduced in Europe the pattern gradually caught on and became very popular in the early 1800s, with the boteh element incorporated into fabric borders. In the Scottish town of Paisley a weaving industry began in the nineteenth century that produced shawls with the boteh design in great quantity. Ever since that time, the boteh motif has also become known in the western English-speaking world as “paisley.” As that term is both anachronistic for the earliest English porringer examples and has the potential to threaten pewter discourse with a somewhat jarring string of alliterative and plosive “p’s,” we would be better off sticking with the earlier and more appropriate word, “boteh.”

Skinner’s advertisement from the 1763 states that he “Makes and Sells, by Wholesale or Retail, . . . Porringers of *five* different sizes [emphasis added].”⁹ I think it fair to suggest—based on the split-end “S” appearing on the 5” diameter version discussed here—that that particular wine pint was certainly one of Skinner’s offerings. The London Company of Pewterers’ sizing tables of 1772 also specify five different sizes of porringers in OEWS capacities.¹⁰ In addition to the wine pint, the others sizes were 1 1/4 pint, 7/8 pint, 3/4 pint, and 5/8 pints—all but the 3/4 pint, by the way, being standard sizes for Boston-area initialed coronet porringers. Skinner was evidently producing the standard run of porringers for his time. Clearly then, we have more to look for if we are to identify Skinner’s full range of porringers. We are unlikely to find any with a Skinner touchmark, though. He apparently did not have a small, “pot” mark suitable for marking porringers and hollowware. The other Skinner porringers are more likely to be found in conjunction with distinguishing secondary marks, like the ‘split-end’ “S.”

Now, may we attribute *every* 5” American boteh porringer to Skinner on the basis of this one example? No. That would fly in the face of a culture of preservation and commonwealth that characterizes Boston pewter and pewterers. There was no doubt much sharing of moulds and the passing down of moulds from one generation to the next. Later (and, possibly, earlier) Boston-area pewterers surely cast wine-pint porringers with boteh ears in the same moulds as Skinner. At best, we can say that he is the likely maker of the wrecked example found on Ebay and, because there would have been no need for two, nearly identical moulds, he was probably *not* the maker of the other 4 11/16” version. I wonder, though, will we one day be able to ascribe that other American boteh porringer to Skinner’s close contemporary across the harbor in Charlestown--Nathaniel Austin?

Endnotes:

- ¹ A single example of this form has been reported with cast-in “SG” initials, similar to those found on the larger “SG” coronet-handled porringers. See Jack Kolaian, “SG Flower Handled Porringer,” *PCCA Bulletin*, Vol. 6, no. 7 (August 1972), p. 215. The “SG” initials are obviously late additions to the mould, probably postdating Skinner’s use and possibly made by Samuel Green, Sr. or – more likely – his son, Samuel Green, Jr. I believe the Samuel Greens continued making porringers in Boston at least through the first half of the 1800s—more than a half-century after Skinner stopped working. Also, because this was an unmarked form available to those who “gilded” such “lilies” with spurious marks in the early 1900s, *caveat emptor!* Examples of this otherwise unmarked porringer with spurious “TD&SB” and “RICHARD LEE” (L413) marks are known. One of the latter is in the collection of Lee pewter at the Springfield (Vermont) Historical Society.
- ² John D. Davis, *Pewter at Colonial Williamsburg* (Williamsburg, Va.: The Colonial Williamsburg Foundation, 2003), pp. 150-151.
- ³ [Cyril Jossé Johnson, compiler and Richard Munday, author of descriptions], *Supplementary Catalogue of Pewterware* (London: Worshipful Company of Pewterers, 1978), items 501/35, 501/14, and 501/15.
- ⁴ *Pewter of Great Britain* (London: John Gifford, 1983), plate 3, b. (facing p. 82).
- ⁵ As shown in the “Chart of Ear Types Found on English Pewter Porringers” from Ronald F. Michaelis’ famous study first published in *Apollo* magazine in 1949 and reprinted in *PCCA Bulletin* Vol. 7, no. 3 (February 1976), p. 118.
- ⁶ Note, these are like “geometric” porringers in having their design aspect appear as “negative space” (i.e., the cutouts) in the final product. On “coronet” and “dolphin” handles, on the other hand, the principal design is cast in pewter.
- ⁷ From http://www.oldcarpet.com/images/boteh_design.jpg
- ⁸ The following historical précis relies on several internet sources, especially Patricia Cummings, “Paisley: A Brief History” found at <http://www.quiltersmuse.com/paisley.htm>; *Wikipedia*; as well as data from Sophie Campbell, “Paisley: a designer heritage”, Telegraph online, published 12:01AM GMT 01 Dec 2007. See <http://www.telegraph.co.uk/travel/destinations/europe/uk/738952/Paisley-a-designer-heritage.html>
- ⁹ *Boston News-Letter and New England Chronicle*, 21 July 1763, p. [4].
- ¹⁰ These tables, a handy list of eighteenth-century English and colonial American pewter forms and conventional sizes, are conveniently reproduced in Carl Ricketts, *Pewterers of London 1600-1900* (N. p: The Pewter Society, 2001), pp. 17-23.

Pewter and Water Don't Mix

by Mark Duffy

London, April 11, 1728. Reprinted in the New-England Weekly Journal, July 1, 1728.

Yesterday morning a journeyman pewterer, after drinking largely at a Brandy Shop, going to take water at the Old Swan, fell down the stairs, broke his arm, & tumbling into the Thames, was drowned.¹

Boston Post-Boy, June 9, 1735²

Philadelphia; May 29:

Sunday last in the violent ThunderStorm about 7 in the Evening, a Boat with 5 Servant Men overset about a Mile this side Gloucester, four of them held by the Boat and Masts for two Hours, till they drove against the Upper part of this City; when their crying for Help was accidentally heard; the other a Servant belonging to Mr. Edgel, was shook off by the Boat's shifting and drowned.

"Sunday last in the violent ThunderStorm about 7 in the Evening, a Boat with 5 Servant Men overset about a Mile this side Gloucester, four of them held by the Boat and Masts for two Hours, till they drove against the Upper part of this City, when their crying for Help was accidentally heard; the other a Servant belonging to Mr. Edgel, was shook off by the Boat's shifting and drowned."

London May 25, 1736. Reprinted in the American Weekly Mercury, September 16, 1736

On Monday last, the two eldest sons of Mr. Reden an eminent pewterer in Great Jermyn-street (one about 18 years of age, and the other about 13) were washing at Greenwich, one of them got out of his depth, and the other endeavouring to save him, both had the misfortune to be drowned. By their deaths a very plentiful estate which was lately left them goes to their younger brother.³

New York Mercury, April 14, 1754

Last Saturday afternoon, a Joseph Liddel, of this City, Pewterer, was fishing near Corlear's-Hook,⁴ he took a violent bleeding at the nose, and in a minute or two dropt down and expired immediately.⁵

Pennsylvania Packet, July 12, 1787⁶

Philadelphia, July 12,

Last week as Mr. Philip Will, cabinet maker, of this city, was bathing in the Delaware, at Kingsington, he got out of his depth, and was unfortunately drowned.

"Last week as Mr. Philip Will, cabinet maker, of this city, was bathing in the Delaware, at Kingsington, he got out of his depth, and unfortunately drowned."

Endnotes

- ¹ I guess the broken arm was the "good news" part of the story.
- ² Simon Edgell was known to be a slave owner.
- ³ The Mr. Reden is probably a reference to Joseph Ridding (Reading). A London pewterer who worked from 1701 – 1740.
- ⁴ Corlear's Hook is located in Lower Manhattan. It was named after early Dutch owners of the land, the van Corlear's.
- ⁵ This news account is for Joseph Leddel Jr. (1718 – 1754). His father died in November of 1753. Modern medical research suggest that lead poisoning can be a direct cause of cerebral hemorrhaging and brain tumors.
- ⁶ This may answer the question as to why Philip Will's pewter is so scarce. The newspaper reports his occupation as a cabinet maker.

Newspaper Ads continued, Part 2 (# 6 – 21)

by Andrew F. Turano and Robert G. Smith

This group of ads includes Jacob Whitmore and those placed by the Danforth Family in Middletown and Hartford, CT.

CAUTION!

LAWRENCE'S HANGING LAMP.

THE subscribers, having purchased the right to the above Lamp, or Chandaliar, take this mode to caution the public against the use of certain others, which have been recently introduced into the market, constructed upon the same principle, and intended as an invasion of their exclusive privilege. They have instituted a suit, in the Circuit Court of the United States, against JOSIAH DANFORTH, of Middletown, the Assignee of *PLATT'S UNION LAMP*, so called, and others, for making and vending that Lamp. They consider that as a plain and palpable violation of their rights. It is known by this peculiarity, that the reservoirs for the oil are, generally, made in the form of fishes. Their duty to themselves, and to those to whom they have granted privileges under their patent, requires that their rights, conferred by the law of the United States, should be protected: and they hereby admonish all, who make, sell, or use their Hanging Lamp, without authority from them, under whatever disguise, that legal measures will be adopted for redress.

NATHANIEL BACON.
WILLIAM PLUMB, 2d.

Middletown, February 4.

1837

Figure 6 a

Figs. 6. a and b.

These two ads concern Josiah Danforth, who worked from 1820 to 1837 in the Danforth Middletown shop. He is reputed to have sold the shop and tools to Graham and Savage in 1837. These ads reveal an episode that occurred when he expanded his business to a manufactory, where he made hanging lamps.¹ The hanging lamps had fonts in the form of fishes. The first ad (Fig 6a) by Messrs. Nathaniel Bacon and William Plumb, dated in Middletown on February 4, 1837, announced a suit for legal damages for infringement of their legal privilege in using fishes as fonts in Josiah's hanging lamps. The other ad (Fig 6b) placed by Josiah on February 11, 1837, states that these gentlemen are pursuing an infringement of his patent. He states that, in his absence from the State, they did "enter and examine his factory, and sweep off my entire property." Both ads appeared in the *Connecticut Courant* on February 11, 1837.

Apparently, prior to February of 1837, Josiah began this new business in another factory, manufacturing various hanging lamps. It raises the question that Graham and Savage may have bought Josiah's business in the Danforth shop at a date earlier than February 1837, or Josiah still had both his shop and the new factory at that date, and the sale to Graham and Savage occurred later in that year.

TO THE PUBLIC.

IT is undoubtedly well known, that Messrs. N. Bacon and Wm. Plumb, 2d, have levied an attachment against the undersigned, prayed out of the Circuit Court of the United States, for a pretended infringement on their Hanging Lamp; and have cautioned the public against the use of *my* Lamp. Mr. Bacon (for I do not think Esq. Plumb advised the course,) thought fit, *in my absence from the State*, to enter and examine my Factory, and sweep off my entire property, by the attachment—taking a course, by threatening and otherwise, intended to intimidate me and my friends. The object of this notice is to request the public to suspend their judgment against the validity of my patent, until the question is settled.

In the manufacture and sale of the Fish Lamp, I supposed I was pursuing an honest and lawful calling. The Commissioner of Patents, who granted mine, (under the new law) is bound to refuse a Patent, if, on examination, it appears to be an infringement on any patent previously granted. But the Commissioner, in the full knowledge of his duty, granted my Patent, and the right of making and vending the Lamp. Do I then act unreasonably in making and vending them? Have I not the official decision of a legally constituted functionary, that mine is no infringement? Have I manifested a malicious intention to injure Mr. Bacon in his rights? Is my case not unlike making and vending the same Lamp, or a similar one, without a Patent? Does my conduct require such rash dealing?—especially as Mr. B. could have appealed from the Commissioner to a Board of Arbitrators, and prevented the issuing of my patent, if he could have shown any infringement.

I do not propose, neither would it be proper, in this place, to discuss the *merits* of my claim. I only show that I have acted, at least, *under a color* of law and right, which I do in self-defence, and for the purpose of convincing the public, that there is no danger of continuing the patronage which they have heretofore so liberally extended to me. As soon as practicable, I intend to re-commence the Manufacture of the Fish Lamp. I leave my case with the public. If Mr. B. were to refer his, I should not fear the result.

My thanks, publicly expressed, are due to Messrs. S. CRITTENTON, E. CROFOOT, R. HUBBARD, and S. RUSSELL, for their offer of friendly assistance, while I was absent—also to the public generally, for their manifestation of friendly feeling.

JOSIAH DANFORTH.

N. B. All persons having claims against the subscriber, may expect 100 cents on the dollar. J. D.
Middletown, February 11. 60

Figure 6 b

THE Subscriber being appointed by the County Court, to settle the Estate of JOSEPH KING, of Middletown, requests all Persons indebted to said King, by Book, Note, or who are in Arrear on the Taxes said King was appointed to collect, to make immediate Payment thereof: And all Persons to whom said King is indebted are requested to exhibit their Demands to the Subscriber, that proper Measures may be taken to satisfy the same.

JACOB WHITMORE.

Middletown, July 17, 1787.

Figure 7 a

To be SOLD cheap,
HALF an Acre of choice Land convenient for a building Spot, near the Center of the City of Middletown, within a few Rods of the Main street, it is peculiarly convenient for a Tanner, as there is a run of Water passes through the Land. For Terms of Sale enquire of
JACOB WHITMORE.

Figure 7 b

These two ads were placed by Jonathan Danforth in the *Middlesex Gazette*.

The Pewterers, Braizers and Plumbers Business,
WILL be carried on at the Shop of Joseph Danforth Deceased, as usual, By JONATHAN DANFORTH. Those Persons who please to favour him with their Custom may depend on having their Work done in the best Manner and most reasonable Terms.

Figure 8 a

Fig. 8 a, reveals the date (2-7-1789) upon which he resumes the business of his brother, Joseph, shortly after Joseph's death in the previous year.

CASH given for
Old Pewter,
 By JONATHAN & WM. DANFORTH.

Figure 8 b

Fig. 8 b, reveals a date (7-10-1790), close to the time when William joined Jonathan in Joseph's shop, and both are advertising for old pewter. William continued to work in Joseph's shop until 1794² when the partnership was dissolved. This later ad (Fig. 8 b) and the ad with the notification of dissolution had been previously published.³

Figs. 7 a,b. These two ads were placed in the *Middlesex Gazette* by Jacob Whitmore (w. 1757/8 to 1790). There is little hard information on Whitmore, and few examples of his pewter forms as well as very few ads. Unfortunately, the two we found do not add much information on the worker. The first ad, dated 7-23-1787, announces that he was appointed by the County Court to settle the estate and collect the debts of Joseph King of Middletown. He had married Elizabeth King, and thus may have been settling his father-in-law's debts. He had previously acted as one of the appraisers (1782) and distributors (1784) of the estate of his partner, Thomas Danforth II. The second ad, dated 5-29-1790, which was presumed to be the year of his retirement, announces his sale of a half an acre of land (without buildings thereon) with "a run of water" and situated near the center of Middletown. Unfortunately, this does not sound as if he is selling his shop, but rather, attempting to accumulate assets.

These ads concern Edward Danforth in Hartford, working from 1786 to 1799/1800.

Edward Danforth,

P E W T E R E R and **B R A S I E R**.

R E S P E C T F U L L Y informs the public, that he has taken a shop nearly opposite Mr. Samuel Burr's Store, where he carries on his business in all its branches

Said Danforth has for sale a good assortment of new Pewter, by wholesale or retail, Brass Kettles of various sizes, brass Skimmers and Ladles, lead Weights, and all kinds of fish-net Leads. Also, a small assortment of Tin and Iron ware.

Hartford, June 1786.

Fig. 9 was published by Edward in the *Connecticut Courant* dated 6-19-1786, and announces the opening of his shop in Hartford. As he also inherited 323 lbs. of braziers' tools from his father's estate,⁴ he advertised brass kettles and skimmers for sale, as well as lead weights, tin and iron ware.

C A S H paid for Old **P E W T E R**,

By **Edward Danforth**,

Who has for sale a good Assortment of
N E W P E W T E R.

L I K E W I S E,

B R O W N, blue, mixt, drab and scarlet Broadcloths.
Flannels, Baizes, Callicoos, Shawls, Moreen.
Taboreen, Durant, Shalloon, black Sattin and Mode.
Barcelona, Bandano and Cotton Handkerchiefs.
Sattinett, Thicksett, Men's Worsted Hosiery.
Irish Linen, Sewing Silk, black silk Gloves and Mitts.
Wildbore, Women's Shoes, Bever, Castor & Wool Hats.
Metal and Twist Buttons, Penknives, Knives and Forks.
Shoe and Knee Buckles, best Foolscap Paper.
Powder and Shot, Copper Measures and Tea Kettles.
One 26 gallon Still with Worm, black Lead Potts.
Fishnet Leads and Lead Weights, Crucibles.
Bohea Tea, Lump Sugar, Molasses, Gin, Pepper.
Spice, Chocolate, Brimstone, Rosin, Indigo.
Bar and cake Soap, Wool Cards, Cotton Wool.
Slates and Pencils, board and shingle Nails.
Ivory and horn Combs, Sleigh Bells, Screw Augurs.
Zink commonly called Spelter, &c. &c.

All kinds of Pewter, Copper and Brass Ware repaired in the cheapest and best manner, at said DANFORTH'S shop, next door East of Mr. John Bolles'.

N. B. Old Pewter, Copper, Brass and Silver will be received in payment. Hartford. Dec. 1789.

Fig. 11, in the *Connecticut Courant*, dated 12-14-1789, about two years later, shows us that Mr. Goodman is no longer in partnership with Edward, but that Edward appears to have retained the same shop "next door East of Mr. Bolles (sic)," selling general merchandise as well as new pewter. He also offers repairs on pewter, copper and brass items.

Look where you will, buy cheaper if you can.

GOODMAN & DANFORTH,

*At their store, in Main Street, next door to Mr.
John Bowles, Marchant,*

HA V E received and now opening for sale, a fresh supply of European and India Goods, which they are now selling on as low terms as at any Retail Store in the State.

New Pewter, by wholesale and retail.

N. B. Old Pewter, Brass, Copper, Flax-Seed, Wheat, Rye, Corn, Oats, Pork, Soldier's Notes out before 1785, Certificates, or CASH, received in payment.

Cash paid for old pewter.

Hartford Oct. 15th 1787.

Fig. 10 states that Edward entered into partnership with a Mr. Goodman at their store in Main Street, next door to Mr. John Bowles. This ad appeared in the *Connecticut Courant* a year after October 15, 1787 the initial ad that announced the opening of his own shop. The partnership sells general merchandise as well as new pewter wholesale and retail. It is of interest that there was a market for "soldier's notes out before 1785."

This next series of ads (#s 12-21) concern Samuel Danforth in Hartford, working from 1795 to 1816. He advertised frequently, and we did not include all of his advertisements, as many were repetitive and offered no new information.

SAMUEL DANFORTH,
 HAS FOR SALE,
Twenty rods West of the Ferry, Hartford, a
general assortment of
NEW PEWTER,—by wholesale and retail.
 LIKEWISE,
LEAD CONDUCTORS,—different sizes.
 May 29. (6w)

Fig. 12 was published in the *American Mercury* on 6-5-1800 and is similar to an earlier ad already referred to in *Connecticut Pewter and Pewterers*, by John Carl Thomas which is dated in 1795 and is titled “Samuel Danforth & Co.” It has been conjectured by John Carl Thomas that the “& Co.” may have referred to a brief alliance with Daniel, his next older Brother, who was in Hartford at that time.⁵ Fig. 12, five years later, merely lists new pewter and “lead conductors” under Samuel’s name alone.

13 Elegant Blocktin FLAG-
GONS.
50 Blocktin BEAKERS, and a general as-
 sortment of new PEWTER for sale by
SAMUEL DANFORTH.
 Hartford, Jan. 13th, 1803.

Fig. 14 is an ad in the *American Mercury* on 1-13-1803 describing “13 Elegant Blocktin Flaggons” and “50 blocktin beakers” as well as a general assortment of new pewter for sale.

NOTIFICATION.

THE inhabitants of the town of Hartford are hereby notified that the law requires them to have their Weights and Measures sealed in the month of April annually. The subscriber will attend to the business of sealing Weights and Measures at his store in Ferry-Street, every day, (Sundays excepted) to the first of May next.

SAMUEL DANFORTH.

N. B. Wanted as an Apprentice to the Pewterers business a boy 14 or 15 years old. Hartford, April 16.

Fig. 17 is an ad published in the *American Mercury* on 4-23-1807. It notifies the public that he now is “Sealer of Weights and Measures” at his store on Ferry St. until “the first of May, next.” Here, he advertises for an apprentice, and he continues to do so repeatedly. Apparently Samuel was constantly in need of an apprentice; Thomas Danforth Boardman had finished his apprenticeship in 1804 and opened his own shop at that time, although it is reputed that Boardman continued to work with Samuel for a while. This ad has already been published by John Carl Thomas in his book, *Connecticut Pewter and Pewterers*, p. 104, fig. 107.

FOR SALE,
 A few Block-Tin FLAGGONS & BEAKERS,
 for Sacrament use.
 Also, a general assortment of New Pewter by
 wholesale or retail, by
SAMUEL DANFORTH.
 Hartford, Dec. 11.

Fig. 13 is the first ad that mentions an important new item and description: “Block-Tin Flaggons and Beakers for Sacrament use.” This ad was placed in the *American Mercury* on 12-11-1800. This ad most likely indicated the date when he began to make his first flagons.⁶ He was the first in his family to make ecclesiastical wares and it also appears to be the first time that he used the term “Block Tin.” *

Samuel Danforth,
HAS on hand for Sale, Block-Tin Flag-
 gons, Beakers, Christening Basons, and
 Tea-Pots—LIKEWISE, a general assortment
 of New Pewter, by Wholesale or Retail.
 Hartford, March 13.

Fig. 15 is an ad published in the *American Mercury* on 3-20-1806, where he advertises that he has for sale a wider range of items, including Block-tin Flaggons, Beakers, Christening basins and tea-pots,” as well as a “general assortment of new pewter for sale.”

Samuel Danforth
MANUFACTURES and has constantly
 on hand for sale, Blocktin Flaggons,
 Beakers, Christening Basons, Dishes, Bed
 Pans, and Tea Pots, Pewter Cups, Dishes,
 Plates, Basons, Porringers, Spoons, &c.
 Hartford, Nov. 27. (16)

Fig. 16 is an ad published in the *American Mercury* on 12-11-1806 and advertises a more extensive range of products that he has for sale, including dishes, plates, bed pans, pewter cups, basons, porringers and spoons.

NOTIFICATION.

THE inhabitants of the town of Hartford are hereby notified that the law requires them to have their Weights and Measures sealed in the month of April annually. The subscriber will attend to the business of sealing Weights and Measures at his store in Ferry-Street, every day, (Sundays excepted) to the first of May next.

SAMUEL DANFORTH.

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SAMUEL DANFORTH,

Has removed his Pewter Factory into State Street, a few rods from the river, where he has on hand and for sale, a general assortment of new Pewter, plain and Jappanned Tin Ware, by whole sale or retail.

WANTED,

A lad 14 or 15 years of age, as an apprentice to the Pewterers trade.

N. B. All persons who are indebted to the subscriber either by book or Note are requested to make payment.

Hartford, May 3. 57

Fig. 20 is an ad published in the *American Mercury* on 5-10-1814, stating that he has moved his Pewter Factory to State Street near the [Connecticut] river. He again states that he needs a 14-15 year old lad as an apprentice. At this point in his life he is two years away from death, and he urges those who are indebted to him "are requested to make payment."

FOR SALE, Cheap,

A SMALL assortment of PEWTER, TIN, and HARDWARE, late the property of Samuel Danforth, deceased.

TO LET,

The brick Store situated in State street, lately occupied by said Danforth. The Machinery necessary for carrying on the Pewterer's business, standing in the back part of the same, can be had with the Store if desired. Apply to

CHARLES SEYMOUR.

May 25.

64

FEATHERS.

400 lb. Fine GEESE FEATHERS,
200 lb. Mixture do.

For sale,

Enquire of SAMUEL DANFORTH.

Cash paid for old PEWTER.

October 16.

34

Fig. 18 is an ad published in the *Connecticut Courant* on 11-1-1809 and shows that he also dealt in general merchandise (Geese feathers). He still advertises for old pewter, possibly indicating that he continued to make some of his forms with recycled metal. It is also possible that he purchased old pewter for resale, as did many workers in the early 19th C.

One CENT Reward.

RUNAWAY from the subscriber, on the 16th ult. an indentured apprentice by the name of Roderick Larham, jun. about nine or ten years of age, five feet 8 or 9 inches high, dark hair, wore away a blue coat, striped pantaloons, and night hat.—Whoever will take up said boy and return him to the subscriber, shall be entitled to the above reward—but no charges paid.

SAMUEL DANFORTH.

. All persons are forbid harbouring or trusting said Boy on penalty of the law.

Hartford, Oct. 19.

68

Fig 19 is an ad published in the *Connecticut Mirror* on 10-29-1810. It states that he will pay a one cent reward to anyone who returns a runaway apprentice, with "no charges paid." The boy is now 19 years of age and well into his apprenticeship. His name appears to be Roderick Larham, Jr. Perhaps this ad gives us a glimpse into the life of an indentured servant working under Samuel in those times. The fact that Samuel, in these and other ads that we did not illustrate, so frequently advertises for an apprentice may indicate something about the working conditions in his shop. In all of the ads we have seen placed by other workers, none of the shops have advertised for a runaway apprentice with the abruptness of this description; no name is given, and the reward hardly makes it worthwhile for anyone to return the boy.

Fig. 21 is the last ad concerning Samuel Danforth. It was placed in the *Connecticut Mirror* on 6-01-1818, two years after his death and after his estate distribution. It was placed by Charles Seymour who has for sale "Cheap" some of Samuel's "pewter, tin and hardware," as well as his pewterer's business and shop on State Street, with all of the necessary machinery.

*The use of the term "Block Tin" is of interest at this post-revolutionary date. In Samuel's estate inventory in 1818 we find over a thousand "block tin tumblers." Pewter and Britannia workers in the first quarter of the 19th C. listed the purchase of many hundreds of pounds of block tin, or pure tin, from suppliers in their account books. Prior to and during the Revolution, however, all raw tin was subject to a restrictive embargo by the British. Although a few early Colonists listed the term "block tin" in their advertisements (Robert Boyle, 1755, Edward Rand, 1774 and William Bradford and Malcolm McEuen in 1772), the vast majority of the Colonists were left with one option - the use of recycled English pewter. Thus they often advertised the purchase of old pewter, sometimes offering three "new plates" for four old. English ware from London was superior, but those items imported from Bristol often contained lead in large quantities. This frequently resulted in inferior wares when damaged pieces were melted down and reused. However, with the availability of imported pure raw tin, American workers made superior forms when they were able to amalgamate pure tin with those metallic additives that they preferred.

Garland Pass and I discussed the reasons why Samuel placed so much emphasis on "Block Tin" in his ads beginning about 1800. This ad probably illustrates the significance of the unimpaired importation and use of raw tin by American pewterers shortly after the end of the Revolution in 1783. Samuel felt that this new, finer metal was a good selling point, especially in conjunction with his addition of locally produced ecclesiastical pieces to his forms. They would thus be envisioned as equal to or superior to the English imports, which were still imported in large amounts, and were highly competitive. Samuel used this selling point to heavily advertise his high-end forms, such as his "Block-Tin Flaggons and Beakers for Sacrament use." He most likely sold them at a higher price, as was evident in an invoice⁷ dated 11-25-1815, where block tin platters were available at 50% higher prices than pewter (recycled) platters.

References

- ¹ John Carl Thomas, *Connecticut Pewter and Pewterers*, The Connecticut Historical Society, 1976, p. 113.
- ² *ibid.*, p. 96.
- ³ *ibid.* pp. 93-94.
- ⁴ *ibid.* p. 91.
- ⁵ *ibid.*, p. 102.
- ⁶ *ibid.* p. 107, Fig. 108.
- ⁷ Laughlin, Ledlie I., *Pewter in America*, Barre Publishers, Barre, MA, 1971, V. II, plate 472.

Robert Bonynge, Parishioner of Christ Church in Boston by Ellen J. O'Flaherty

The paucity of records for the Boston pewterer Robert Bonynge has frustrated pewter historians. From Boston town records, it is known that he applied to the selectmen in 1739 for permission to raise the roof of his rented quarters in Dock Square to accommodate his pewtering equipment, and that he was a member of the volunteer fire department. But there is no record of his ever having owned land or been in business as a merchant, the two activities that might have led to wealth and public notice in early Boston.

Robert Bonynge was a member of Christ Church in Boston, the 'Old North Church' in whose tower were hung the two lanterns that signaled the departure of British troops by sea for Lexington and Concord. Christ Church was an Anglican church, one of two in central Boston. The other, King's Chapel, was a parish of powerful men with strong ties to England—royal governors and military officers among them—many of whom had left Boston by the end of the Revolutionary War. Christ Church was a parish of craftsmen and merchants who, chafing under the restrictions on manufacturing and commerce imposed by England prior to the war, tended to be Patriots rather than Tories. The building of Christ Church was begun in 1723. The records of the church have been deposited with the Massachusetts Historical Society. Although they are not complete, they provide a fuller picture of the lives of Robert Bonynge and his family.

The first record of Robert Bonynge in Boston is that of his marriage, on 10 December 1731 at Christ Church, to Sarah Henderson. Robert and Sarah Bonynge had eight children, four of whom are known to have died young. The surnames are given as they are spelled in the Christ Church records:¹

1. John Bonning (corrected to Bonning), bp. 12 December 1732, d. probably after September 1735 when his brother Joseph was born but certainly before August 1739 when his brother John was born
2. Joseph Bonning, bp. 28 September 1735
3. Sarah Bonning, bp. 5 February 1737/8, bur. 8 February 1751
4. John Bonyin, bp. 26 August 1739, bur. 13 July 1740
5. Elizabeth Boning, bp. 5 July 1741
6. William Bonyan, bp. 2 October 1743
7. Thomas Boning, bp. 21 September 1746
8. Henderson Bonyage, bp. 29 September 1754, bur. 19 November 1754

Robert Bonynge was educated, and he probably valued education. His signature (Figure 1) is controlled and elegant; and he was called upon to participate in auditing the church's accounts in 1757 and 1758, showing that his accounting acumen was recognized and respected. His son William was a pupil in Samuel Holyoke's Publick School for Writing and Arithmetic in 1753.² Much later, his daughter Elizabeth advertised her services as a school mistress specializing in literature and education.³

Bonynge was certainly practicing as a pewterer by 1739 when, on 24 October, his landlord John Davis appeared before the Boston selectmen requesting leave to admit Mr. Robert Bonning, Pewterer, as an undertenant in the shop at #6 Dock Square, which Davis had recently leased from the Town. "Mr. Bonning appearing also at the same time Desires the Select men would please to give him leave at his own Cost and Charge, to raise the Front part of the Roof of said Shop, the better to accommodate him in setting up his Wheel for carrying on his said Business, He proposing to do

the same according to the Direction of the Select men, and to leave the same in good repair when he shall remove there from.”⁴ But Bonynge was clearly established in business well before this. He had married in 1731, and in 1732 he contributed five shillings toward the paving of Salem Street, “the Doing whereof is highly Necessary to the Comfortable Attendance on the Worship of God in Christ Church.”⁵ Figure 1 reproduces that portion of the list of subscribers that contains Robert Bonynge’s signature. At a vestry meeting in 1733, it was voted that Mr. Robert Bonning should have pew #49, which had been vacated by Mr. Ellis. However, Ellis continued to hold Pew #49, and Bonynge purchased Pew #74 in the south gallery, becoming a proprietor of the church; that is, a pew owner and voting member of the congregation. Bonynge held Pew #74 until 1765, when John Aish became the proprietor.⁶

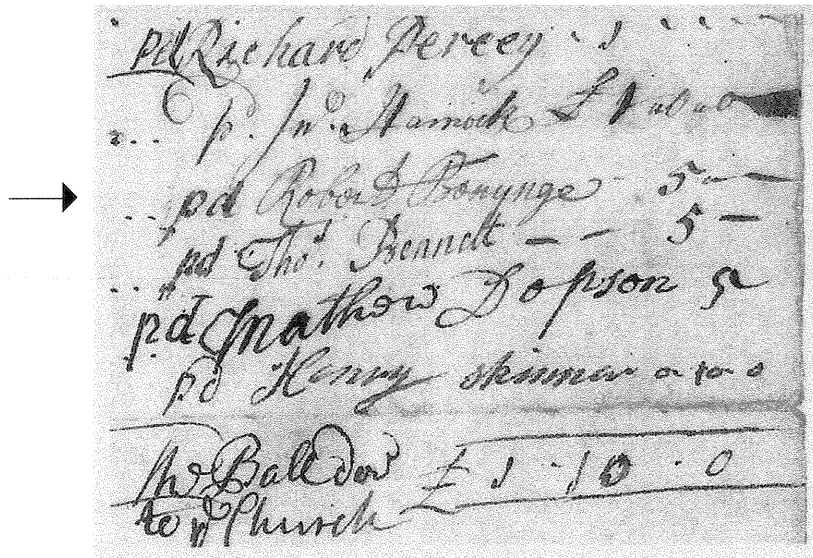


Figure 1. Robert Bonynge’s signature among those of other subscribers to the paving of Salem Street, which runs in front of Christ Church. The list is dated May, 1732.

A number of subscriptions were taken up in the early years in order to pay for various aspects of the cost of building, furnishing, and maintaining the church. Not all the subscription lists have survived, but Robert Bonynge is on two extant lists in addition to the list of subscribers for paving Salem Street. In 1736, he subscribed to the purchase of an organ;⁷ and Robert Boynon is on a list, dating sometime between 1740 and 1746, of persons who gave in support of the minister.⁸ In 1747, Robert and Sarah Bonynge were sponsors at the baptism of Prudence

Geoghegan at King’s Chapel.⁹ Prudence’s father, Michael Geoghegan, had been a member of Christ Church for several years before transferring his membership to King’s Chapel.

In what would appear to have been a logical progression for a man advancing in his profession and in his church, Robert Boning was elected to the Christ Church vestry in 1745.¹⁰ But a curious exchange followed. He “was Duly Notify^d to attend ye Church Wardens and Vestry to tranceact [sic] ye business of the Church & for Answer Returned To them—That he had no business with them nor ye Church Neithe(r) should he ever meet them.” Miffed, the vestry decided, “So it is Now Voted He is not Worthy of the Station the Church thought proper to Chuse him In.”¹¹ He was thereupon voted out of the vestry, which remained for that year at one fewer than the usual number of members.

Is Robert Bonynge’s response an insight into his customary disposition, or did a personal or professional upheaval contribute to his rudeness? We cannot know what went wrong two hundred and fifty years ago. In time, he and the church came to an accommodation. At the annual proprietors’ meetings in 1757 and again in 1758, he was appointed to the committee charged with auditing the wardens’ accounts.¹² And in 1760 he was again elected

to the vestry; this time, he did not refuse to serve.¹³ However, he was not present at either of the two meetings from that year whose minutes are preserved in the Vestry Book.¹⁴

The Boston town records mention Bonyng twice in connection with the volunteer fire department. In 1758, he was a member of the team of ten men assigned to Engine No. 6. In January 1763, the master of Engine No. 6 “appear’d and proposed Joseph Foye as a proper person for their Company in the room of Robert Bonyne who has left it”¹⁵ It is not possible to determine from the extant records at what date he had joined the company.¹⁶

Robert Bonyng never published an advertisement for his pewter. How did he sell it? He may of course have made a few pieces on commission. A large merchant pewterer like David Cutler, who advertised for sale “at the Sign of the Great Dish (with his Name on said Dish) in Union-Street, near the Town -Dock; All Sorts of Pewter. . .by Wholesale, or Retail, at the cheapest Rate for Money or old Pewter. . . .,” perhaps would not have handled the products of a competitor.¹⁷ But there were general merchants like the Billings brothers John and Richard, at the Sign of the Crown & Comb in Cornhill (now Washington Street), who were not themselves pewterers but who carried a full range of goods including flutes, violins, ladies’ jewelry, nutmeg graters, knives and firearms, and “London Pewter Dishes, Plates, Basons, Porringers, Table Spoons, Pint and Quart Pots, Canns, Tankards, newest fashion Tea-Potts, Table Salts, Plate and Dish Covers, Hard-mettle Screens, Communion Beakers and Flaggons, Pewter Measures, Chamber Pots, Bed and Closestool Pans. . . .”¹⁸

Where did Robert Bonyng live? While he may not have lived in his 1739 workshop on Dock Square, like other craftsmen and merchants he probably lived not far from

this commercial hub. Figure 2 shows central Boston in 1722, with the town dock and Dock Square at the center. In 1760, Robert Bonyng was a tenant of Alexander Chamberlain on Hanover Street between Wing’s Lane and Union Street.¹⁹ The property included the dwelling house and its associated land, outbuildings, yard, and garden. Sailmaker Alexander Chamberlain was variously vestryman, junior warden, and senior warden at Christ Church between 1747 and 1774.²⁰ The Billings brothers’ double mansion house was also on Hanover Street,²¹ and David Cutler’s shop was on Union Street.²² Bonyng’s contemporaries in the church and the pewtering community, along with ample merchandising opportunities, were likely all within a few steps of his home and his workshop.

The original Christ Church organ was brought from Rhode Island in 1736. By 1752 it was past repair, and was replaced by a new organ built by Thomas Johnston. The project was completed in 1759 at a total cost of over £200. Thomas Johnston was a well-known Boston engraver of book plates, topographic maps, trade cards, and sheet music, a japanner, a heraldic painter—and an organ builder. His Christ Church organ is the first one known with certainty to have been built in the colonies. Among the accounts relating to the new organ is a line item, “To your [i.e., Johnston’s] order on John Baker in favour Robert Bonning (paid by John Pigeon) £1/6/8.” Johnston had subcontracted with Robert Bonyng to complete a small part of the organ project. The amount £1/6/8 matches the stated cost of “mending the carved figures & new painting them.”²³ These carved figures were four cherubim donated to the church by parishioner Thomas Gruchy, captain of the privateer Queen of Hungary, who had taken them from a French ship in 1746. Repaired and painted by Robert Bonyng, they stand today on slim pedestals along the railing of the organ loft (Figure 3).²⁴

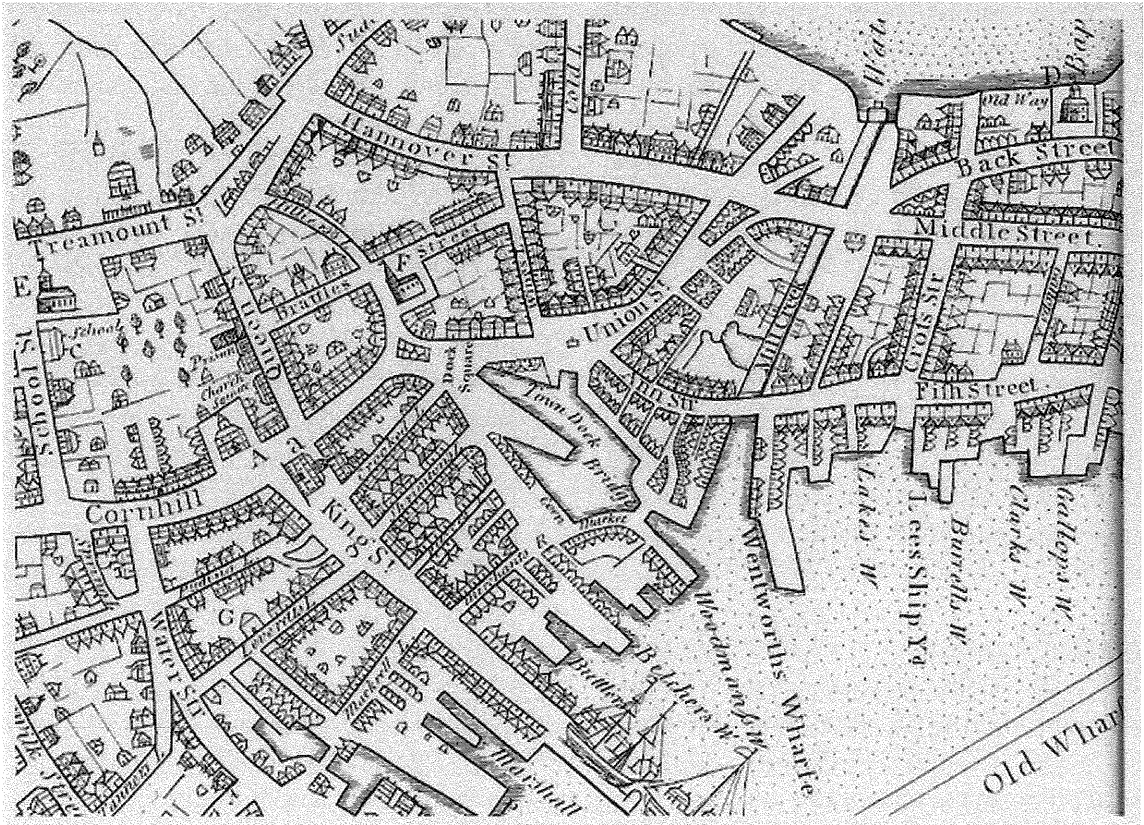


Figure 2. Portion of the Bonner 1722 map of Boston, with Dock Square (center) at the apex of the inverted triangle formed by Wing's Lane and Hanover and Union Streets. In 1760, Robert Bonyngge lived on Hanover Street between Wing's Lane and Union Street.



Figure 3. The Christ Church altar surrounded by the four carved cherubim repaired and repainted by Robert Bonyngge in the 1750s. A closer view of one of the cherubim is inset.

It should not be surprising that Robert Bonyngé undertook non-pewter-related commissions in addition to his work as a pewterer; the colonists had always made money in any way they could. Other pewterers, like John and James Dolbearé, were also braziers and general merchants. The organ-builder and engraver Thomas Johnston also painted fences and made coffins. And the years leading up the revolution in Boston were difficult for all craftsmen. For pewterers like Bonyngé, the restrictions on importation of tin could have been strangling and would have forced them to seek additional sources of income.

Whether for personal or broader economic reasons, the several years prior to 1760 seem to have been the high point of Robert Bonyngé's visibility in Boston. He faded from public view during the 1760s, and he did not again hold an office at Christ Church. Only the record of his pew ownership attests to his continuing presence.

Just before he was elected to the vestry for the second time, the vestry unanimously offered Robert Bonyngé Pew #43, in a prominent location about halfway down the left aisle of the nave. He purchased Pew #43 for £10 in 1760, becoming responsible for the pew tax of ninepence halfpenny per week as well as "all other future taxes or demands whatever that shall be laid on said pew."²⁵ The records show that he paid on his pew account sporadically through the 1760s and was well in arrears by Easter 1768, when he was on a list of ninety-six debtors of Christ Church. At that time he owed the church £49/16/5 on his Pew #43 account. His last recorded payment was made on 3 April 1774, at which time he owed £106/14/7½.²⁶ He was not alone. Many of his fellow church members were unable to maintain their pew accounts by

1774, when Boston was moving toward open rebellion. Christ Church, with its Tory rector Mather Byles and its Patriot vestry, was in turmoil. In April 1774, most of the pews, including Robert Bonyngé's and all others for which payment was significantly in arrears, were forfeited to the church. Pews were not reassigned and pew payments were not recorded after that; church life was essentially at a standstill. On 18 April 1775, the church and its rector parted ways and he left for Portsmouth, New Hampshire. The church was closed and continued so during the war until August of 1778, when a new rector took office and instituted a liturgy from which all mention of the king had been purged. Records were not kept during this hiatus. A contemporaneous note in the burial register states that, "From this time (15 April 1775) till August 1778 the Church was shut up; consequently the burials were omitted."²⁷

There is no record of Pew #43 changing hands prior to 1774 or of payments being made by any member of the Bonyngé family other than Robert, nor is it likely that in the absence of Robert the family could have made any payments at all. Robert Bonyngé was still living in April 1774 as the Revolutionary War approached, and he probably died before burials were recorded again in 1778.

No further traces of Robert Bonyngé's sons Joseph and William have been found. Neither served in the Revolutionary War, and neither can be detected in the Federal census of 1790. With the single exception of William's listing as a ten-year-old schoolboy, no Boston town records mention them, and there are no Christ Church records for either of them subsequent to their baptisms.

On 21 May 1777, Thomas Bonning was admitted to the almshouse in Boston. Since he would have been only thirty-one years old, it must be supposed that he could neither care for himself nor engage in productive physical labor. He was not transferred to the workhouse, as would have been the case had he been physically able, but died in the almshouse.²⁸ Perhaps his admission to the almshouse was made necessary by his father's death. If so, the implication is that his brothers Joseph and William were dead or gone, and that his mother Sarah and sister Elizabeth could not care for him.

Sarah & Elizabeth continued to live in the same part of Boston where the family had always lived. In March of 1786, Mrs. Bonyng was accepted by the selectmen as a tenant in a house owned by the town; its location, however, was not specified.²⁹ In December 1788, the selectmen voted to reduce the rent of a house in Queen Street, owned by the town but occupied by Miss Betsy Bonyng, to £12 per year and to order that 'some little Repairs' be made to its roof. In April 1793, the annual rent of the tenement in Court Street, occupied by Elizabeth Bonyng, was increased to £12/15.³⁰ The house in Queen Street and the tenement in Court Street would have been the same house. The location was the line of buildings at the junction of Tremont, Queen, and Court Streets (Figure 2), which appears at a higher magnification in Figure 4. After 1793, when William Scollay bought the plots marked 11 and 12 in Figure 4 and moved into the large brick house on plot 11, these buildings became known as the Scollay Block; they later gave their name to Scollay Square.³¹ Sarah and Elizabeth Bonyng lived in the building numbered 14, along with a third woman.³²

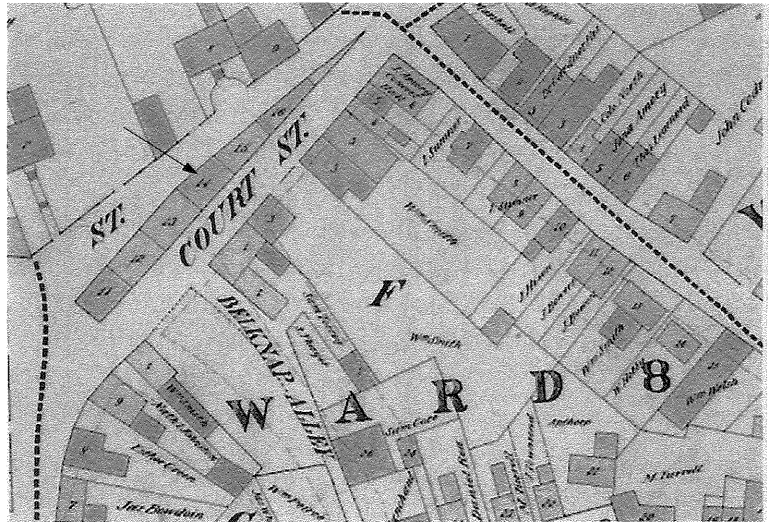


Figure 4. Portion of the Clough Atlas of Boston, based on a 1798 census of property owners, showing the line of buildings at the junction of Tremont, Queen, and Court Streets. Sarah and Elizabeth Bonyng lived in the house numbered 14. Note that William Smith owned extensive property directly across the street. The street angling down to the right is Hanover Street.

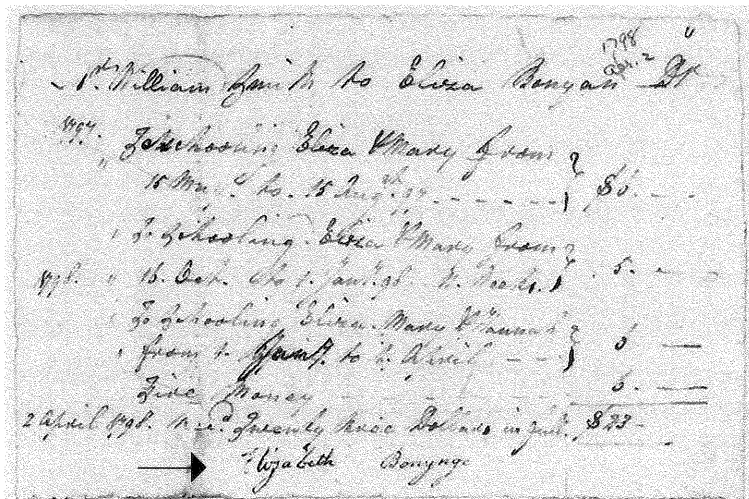


Figure 5. A 1798 receipt acknowledging payment of \$23 by William Smith to Eliza Bonyng for schooling his daughters Eliza, Mary, and Hannah. The receipt is signed by Elizabeth Bonyng.

Sarah Bonyngé died on 9 December 1800. Her obituary, doubtless written by Elizabeth, called her “Mrs. Sarah Bonyngé, Aet. 90, a venerable matron, formerly well known, and at all times highly esteemed.”³³ The 1810 Federal census shows that Elizabeth Bunyan still lived on Tremont Street, together with a younger woman.³⁴

Elizabeth Bonyngé first appeared in the Boston city directory in 1796 on Wing’s Lane; her listed occupation was school mistress in literature and education. She continued to be listed with the same occupation through 1813, but beginning in 1798 her address was given as Tremont Street.³⁵ It appears that she did not run a school but hired out as a governess. One of her clients was the merchant William Smith, who lived directly across the street from her (Figure 4). Figure 5 reproduces a receipt for \$23 paid by William Smith to Eliza Bonyan, signed ‘Elizabeth Bonyngé’ and dated 1798.³⁶ It documents one year of schooling given by Elizabeth to the three Smith daughters Elizabeth, Mary, and Hannah, the youngest of whom was about four years old in 1798 and the oldest only about seven, suggesting that Elizabeth was acting more as a nursery governess than as a schoolmistress.

Did Elizabeth also work with the children of other neighbors? William Scollay had several daughters, one of whom, Lucy Cushing Scollay, was just five years old when her family moved to the brick home at the end of the Scollay block in 1793. Elizabeth may have been her governess. Lucy Scollay married in 1808 the lawyer and orator Benjamin Whitwell. Perhaps she retained Elizabeth as governess for her own daughters. Elizabeth Bonyngé died unmarried on 26 March 1828.³⁷ She is buried in a tomb owned by Benjamin Whitwell, Tomb #179 in the Old Granary Burying Ground, along with two of Benjamin and Lucy’s children who died young and two other members of the extended Whitwell family.³⁸

Robert Bonyngé was an intensely private, possibly somewhat misanthropic man who carried out what might be considered his minimum civic and religious duties. His surviving pewter shows that he was an accomplished artist and a meticulous craftsman, but he sought neither public advancement nor public recognition. The records of his presence in Boston peak around 1760, when he was probably about fifty years old, but he was still living in early 1774. Although he had eight children, there are no further known descendants.

End Notes

- ¹ Clerk’s Register, p 116 (marriage); pp 8, 11, 14, 16, 19, 21, 23, 31 (children’s baptisms); pp 181, 185, 187 (children’s burials), Old North Church (Christ Church in the City of Boston) Records, Massachusetts Historical Society. These birth, marriage, and death records have been published in the *Register* of the New England Historic Genealogical Society. Throughout this article, the many spellings of the Bonyngé surname will be given as they were written in the original record.
- ² *A Volume of Records Relating to the Early History of Boston, Containing Miscellaneous Papers* (Boston: Municipal Printing Office, 1900), p 243. Samuel Holyoke, who ran the school on Queen Street, was a brother of both Edward Holyoke, the eighth president of Harvard College, and the pewterer John Holyoke (John Gibbs Holyoke, comp., *Holyoke: A North American Family, 1637–1992* (Baltimore: Gateway Press, 1993), p 27).
- ³ *Boston City Directories* (Boston: various publishers, 1796–1813). Boston city directories were published beginning in 1789. The publisher varied with the year.
- ⁴ *A Report of the Record Commissioners of the City of Boston, Containing the Records of Boston Selectmen, 1736 to 1742* (Boston: Rockwell and Churchill, 1886), pp 209–210. The request was granted and selectmen Collson and Clarke were appointed to direct the work. Earlier, in August of the same year, Mr. Robert Browning, brazier, and Mr. John Davis, taylor, had separately petitioned the Town for permission to hire shops in Dock Square (*ibid.*, p 191).

- ⁵ Lists of Subscribers, 1722–1743, Old North Church Records (note 1).
- ⁶ Treasurers' Account Book with proprietors, 1760–1823 (photocopy), p 74, Old North Church Records (note 1).
- ⁷ Early Pew Owners, Old North Church Records (note 1).
- ⁸ Lists of Subscribers, 1733–1760, Old North Church Records (note 1).
- ⁹ *The Records of the Churches of Boston*. CD_ROM (Boston: New England Historic Genealogical Society, 2002), Records of the King's Chapel in Boston, p 28.
- ¹⁰ Proprietors' Records, 1724–1776 (photocopy), p 18, Old North Church Records (note 1).
- ¹¹ Vestry Book, 1724–1802, p 107, Old North Church Records (note 1).
- ¹² Proprietors' Records, 1724–1776 (photocopy), pp 36, 38, Old North Church Records (note 1).
- ¹³ *ibid.*, p 54.
- ¹⁴ Vestry Book 1724–1802, p 137, Old North Church Records (note 1).
- ¹⁵ *A Report of the Record Commissioners of the City of Boston, Containing the Selectmen's Minutes from 1754 through 1763* (Boston: Rockwell and Churchill, 1887), pp 79–80 and 243.
- ¹⁶ The practice of excusing members of the volunteer fire departments from all military and other official duties was confirmed by the governor of the Massachusetts Bay Province in 1758 (*Report of the Record Commissioners of the City of Boston, Containing the Selectmen's Minutes from 1754 through 1763* (Boston: Rockwell and Churchill, 1887), p 81).
- ¹⁷ *Boston Gazette*, issue 102 (14 March 1757), p 2 (*Early American Newspapers, Series I: 1690–1876, an Archive of Americana* collection, published by Readex, a division of NewsBank, in cooperation with the American Antiquarian Society (hereafter cited as Readex Early American Newspapers)).
- ¹⁸ *Boston Post-Boy*, issue 90 (7 May 1759), p 2 (Readex Early American Newspapers).
- ¹⁹ *Suffolk County Deed Book 95*, pp 11–12. The deed is a record of transfer from Chamberlain to a Charles Morris; Morris had paid off a mortgage held by Chamberlain. Whether Bonyngé remained a tenant under Morris' regained ownership was not recorded; however, he may have, since Morris lived in Nova Scotia.
- ²⁰ Early Pew Owners, Old North Church Records (note 1).
- ²¹ *Suffolk County Probate Records Book 62*, p 170. This property lay between Hanover Street and Mill Pond (see map, Figure 2) (*Suffolk County Deed Book 46*, p 254). In a 1732 deed, land inherited by John and Richard Billings is shown to be bounded by Wings' Lane on the southwest, by Hanover Street on the northwest, and by land of Charles Morris on the northeast (see note 19) (*Suffolk County Deed Book 46*, p 231). This places Morris' land, where Robert Bonyngé lived in 1760, on Hanover Street near Union Street and near the double mansion house of the Billings brothers.
- ²² See note 17.
- ²³ Treasurer's Account Book with Proprietors (photocopy), p 99, Old North Church Records (note 1); for John Baker and John Pigeon, see *Christ Church, Salem Street, Boston, 1723: A Guide (200th Anniversary edition)* (Boston: The Church, 1923), addendum, *List of Officers of Christ Church: Senior Wardens*. John Baker and John Pigeon were senior wardens in 1756–57 and 1758, respectively. The senior warden at this time seems to have served as the treasurer. Presumably the bill for Robert Bonyngé's services was submitted during John Baker's tenure and paid later by John Pigeon.
- ²⁴ For Thomas Johnston, the building of the organ, and the cherubim, see Mary Kent Davey Babcock, *Organs and Organ Builders of Christ Church, Boston, 1736–1824* (Boston: Massachusetts Diocesan Library, 1946) and *Boston Prints and Printmakers 1670–1775: a conference held by the Colonial Society of Massachusetts, April 1 and 2, 1971* (Boston: The Society; distributed by the University Press of Virginia, 1973).
- ²⁵ Proprietors' Records, 1724–1776 (photocopy), p 49, Old North Church Records (note 1).
- ²⁶ *ibid.*, p 43.
- ²⁷ Clerk's Register, 1723–1851, p 196, Old North Church Records (note 1).
- ²⁸ Register of Admissions to the Almshouse, 12 December 1768–30 September 1788, and Alphabetical Lists of Men and Women Inmates, Boston Overseers of the Poor Records, Massachusetts Historical Society. Thomas' death (as Thomas Bonney) is noted in a small undated early volume containing an alphabetized list of inmates with their 'dispositions.' He was a ward of the town.
- ²⁹ *A Report of the Record Commissioners of the City of Boston, containing the Selectmen's Minutes from 1776 through 1786* (Boston: Rockwell and Churchill, 1894), p 294.
- ³⁰ *A Report of the Record Commissioners of the City of Boston, containing the Selectmen's Minutes from 1787 through 1798* (Boston: Rockwell and Churchill, 1896), pp 78 and 201–202.
- ³¹ The Scollay Buildings were later demolished. Scollay Square and other portions of the West End including Wing's Lane were replaced by the new Boston City Hall and City Hall plaza, built during the 1960s. Union Street still exists—or at least one side of it does; the other side is a memorial garden—and Hanover Street is still the main street leading into Boston's North End.

- ³² *A Report of the Record Commissioners of the City of Boston, containing the Statistics of the United States' Direct Tax of 1798, as Assessed on Boston; and the Names of the Inhabitants of Boston in 1790, As Collected for the First Annual Census* (Boston: City of Boston Printing Department, 1910), p 291; 1790 Federal census, Boston, Suffolk County, Massachusetts, p 60, entry for Mrs. Bunyon.
- ³³ *Columbian Centinel*, issue of 10 December 1800, Vol XXXIV, p 2 (Readex Early American Newspapers).
- ³⁴ 1810 Federal census, Boston Ward 4, Suffolk County, Massachusetts, p 179, entry for Elizabeth Bunyan.
- ³⁵ See Note 3.
- ³⁶ Smith-Carter Family Papers, 1669-1880, Reel 4 (1798-1818), Massachusetts Historical Society.
- ³⁷ "Deaths in Boston: Decedents Reported in the *Boston Medical and Surgical Journal*, 1828-1829," *The New England Historical and Genealogical Register Vol 151*, p 346 (1997).
- ³⁸ Dunkle, Robert J. and Lainhart, Ann S., *Inscriptions and Records of the Old Cemeteries of Boston* (Boston: New England Historic Genealogical Society, 2000), p 491.

Addendum:

In December of 1733 Christ Church in Boston lent "a Bason, Receivers & plates in pewter" to the fledgling St. Andrew's Church in Scituate, MA. A receipt signed by Addington Davenport, the minister at St. Andrew's, was placed into the Christ Church files. In 1935, Mary Kent Davey Babcock, then the Christ Church historian, folded this receipt into a note of her own: the pewter was probably still in the possession of the church in Hanover "as they have pewter which they do not know about." Note: The church is the same one. Only the bounds of Scituate and Hanover have changed.

Neither the present rector of St. Andrew's Church in Hanover nor their historian knows anything about pewter owned by the church, and both believe there is no old pewter there now. So we have a date and a provenance, but no pewter. Is there any knowledge of pewter matching this description --- that is, a basin and plates from the Scituate area --- that might have been sold without attribution in the mid-twentieth century?

If such pewter is known, we can at least supply a provenance and a date. The loan was made within Robert Bonynges's working dates; that does not imply that he made the pewter. However, if the pewter is known, its possible makers among the early Boston pewterers could be considered.



Two European Curiosities

by Alex Neish

The flexibility of pewter in Europe knew no limits as is shown by the two recent acquisitions illustrated in the accompanying photographs.

The first (Fig. 1) is a Jewish charity box from early 19th century Germany. Normally found in silver or brass, examples in pewter seldom appear. This one is 6 ins. High by 4 ¼ ins. and 2 ¼ ins. deep. It carries on the front a hasp with a padlock, plus an enamel plaque with the admonition "Keep your Charity Secret." The piece was made by an ICN who has been identified by expert Jan Gadd as Carl Nordheim. He became a Master in Vienna in 1813 and—according to Fray's *Almanach*, was still active in 1850. He is listed in Hintze's definitive guide in Volume VII No. 1582. The charity box has now found an appropriate permanent home amongst the collection of pewter Judaica at Barcelona's 12th century Sinagoga Mayor.



Fig. 1. A Jewish charity box from early 19th century Germany. (Courtesy the Neish European Pewter Collection)

If this piece is rare, the second (Fig. 2) complements this characteristic by being, in addition, very unusual. At first sight it appears simply to be a pewter hammer with a 12 ins. shaft and a 9 ins. head. The first and natural reaction is to assume it might have been made as a symbol for some group of artisans wedded to the hammer. In fact, the names of the guild members and the date 1818 are engraved upon the piece along with that of the German guild to whom it belonged. The surprise is that the hammer is in fact hollow. The piece is actually a ceremonial drinking vessel that was used at the guild meetings. At some point it had emigrated to the United States but now has returned to Europe to form part of my European pewter collection.

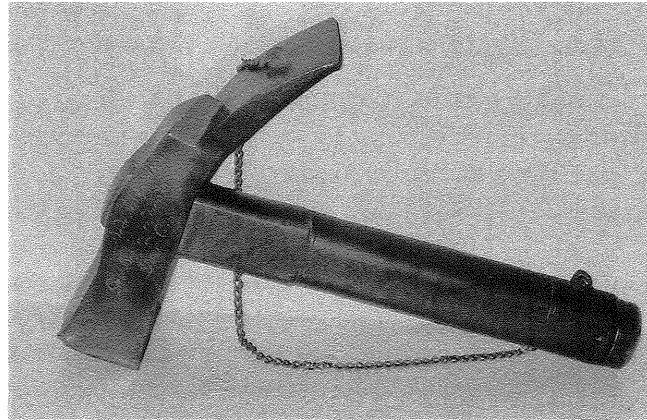


Fig. 2. A ceremonial vessel from a German guild dated 1818.
(Courtesy the Neish European Pewter Collection)

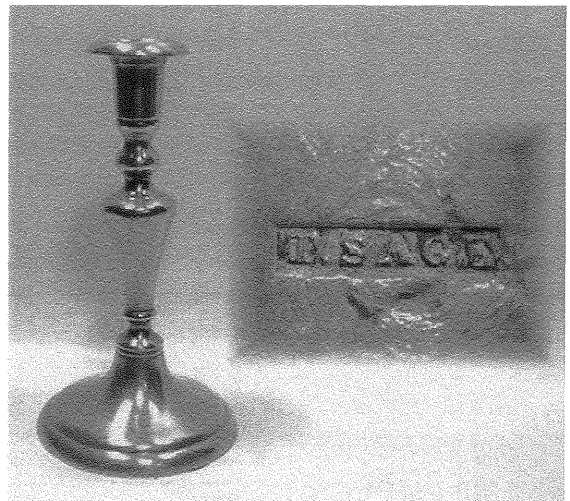


A Timothy Sage Candlestick by Bette & Melvyn Wolf

Timothy Sage is one of the few Mid-Western pewterers of the mid-19th century. He worked with Beebe (first name not known) in St. Louis, Missouri in the 1840's. An example of his craftsmanship can be seen in our book, *An American Pewter Collection*, with a teapot having the mark of Sage & Beebe, (see Photo #195). The mark is later in style, being incised.

Imagine our surprise when we turned this candlestick over at one of the New Hampshire shows in August of last year and found the mark, in relief, of Timothy Sage. The candlestick is pictured in Figure 1. It is 9" tall with a trumpet shaft and removable bobeche. This is the first marked example we have seen and are delighted to add it to our collection.

We thought the membership might like to compare this candlestick with one they may own and possibly to help identify an unmarked example.



Lawrance Langworthy: Newport Pewterer by Mark Duffy

Lawrance Langworthy¹ is the earliest known Rhode Island pewterer. He was also a brasier and a manufacturer of gunpowder. Born circa 1693 in Ashburton, England, Langworthy died a wealthy man in Newport, Rhode Island on October 19, 1739.² In the Common Burying Ground located in Newport, is the weather worn tombstone of Lawrence and Mary Langworthy. The inscription was transcribed in 1938 and reads:

In Memory of
MR. LAWRENCE LANGWORTHY of
Ashburton, in ye county of Devonshire.
Died Oct. ye 19 1739. In ye 47 year of his age.
ALSO of MARY his wife, of Dartmoor in ye county of Devonshire,
died Jany. ye 16 1732/3, in ye 37 year of her age.³

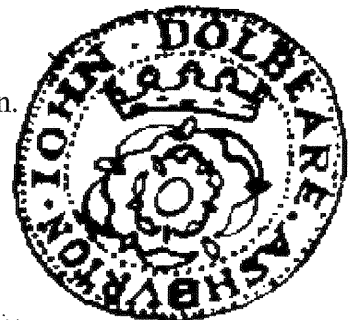
Langworthy was free in 1714 and struck his mark in 1719 as can be seen in Figure 1.⁴ As to whom he was apprenticed remains a mystery. In *Exeter Freeman, 1266 – 1967*, it is listed that on November 29, 1714 Lawrence Langworthy was a free apprentice of (blank) pewterer.⁵ The name of his master was either missing or illegible. The most likely candidates as to whom Langworthy would have apprenticed are shown in Figures 2 thru 5.



Figure 1. Lawrance Langworthy, Exon Crown with crossed scepters and dated 1719.⁶

The surname Langworthy was a fairly common name in the west of England and from 1637 to 1641 another Lawrence Langworthy worked as a pewterer in Ashburton,⁷ but there is no proof, to date, that the two Langworthy's were related. The most likely Ashburton pewterer that could have been Langworthy's master was John Dolbeare II of the famous pewter making family. Although, John Dolbeare II died in 1713, the year before Langworthy finished his apprenticeship, John's wife continued his business.⁸

Figure 2. John Dolbeare, Ashburton.
This mark may have been used by
a succession of Dolbeare's.



Other likely masters were Exeter pewterers Robert Dawe II (1681 – 1735) and George Major (1676 – 1719). Robert Dawe I (1653-1711) was the patriarch of a highly successful pewtering family. The business spanned from 1653 to the third quarter of the eighteenth century. George Major was Robert Dawe’s son-in-law.⁹



Figure 3. Robert Dawe I and II



Figure 4. Robert Dawe I and II

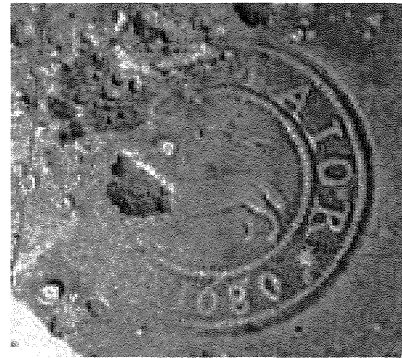


Figure 5. George Major
Photo courtesy Peter Hayward.

Lawrance Langworthy married Mary Southcote on August 29, 1718 in Devon, England. They had two children that survived to adulthood, Mary born in 1719 and a son, Southcote,¹⁰ born in 1720.¹¹ In and around 1730 this pewterer with his wife and young family left their homeland and emigrated to Newport. The first mention of Lawrance Langworthy in Rhode Island is as a plaintiff in a law suit recorded in September of 1731. Why Langworthy chose to leave England at the age of 37 is a mystery. It was not for religious reasons since he joined the Anglican church in Newport. He must have felt that there was a great business opportunity and a better life for his family in the new world.

Newport in 1730 was a relatively wealthy port town and an influential business center. It had a population of 4640,¹² smaller than Philadelphia (8500),¹³ New York (13000)¹⁴ and Boston (14000)¹⁵ but these cities all had pewterers. Newport did not.¹⁶

Brass tripod footed pots have been found with cast handles that read either, “L LANGWORTHY 1730” or “1730 L LANGWORTHY”¹⁷ or “L L NEWPORT”. The 1730 date on the brass handle may signify the year Langworthy commenced business in Newport (Figure 6).¹⁸



Figure 6. Brass tripod Pot. Repaired handle with cast L.Langworthy 1730.
Photo courtesy Grogan & Company.

Reported examples of Langworthy's pewter to date include an 8 ¼ plate, a 15, 18 ½, 19 ¼ and 20 3/8 inch dish.¹⁹ The 19 ¼ dish is illustrated in Figure 7. It has a single reed and a hammered booge. Owners initials (Figure 8.) and Langworthy's double struck touchmark are both struck on the back of the dish (Figure 9.). The dish weighs 5 lbs 9 oz.²⁰



Figure 7. Lawrance Langworthy 19 ¼ charger.

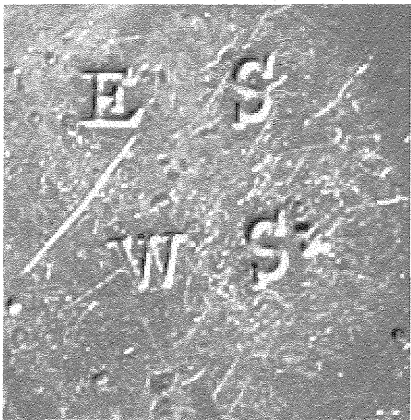
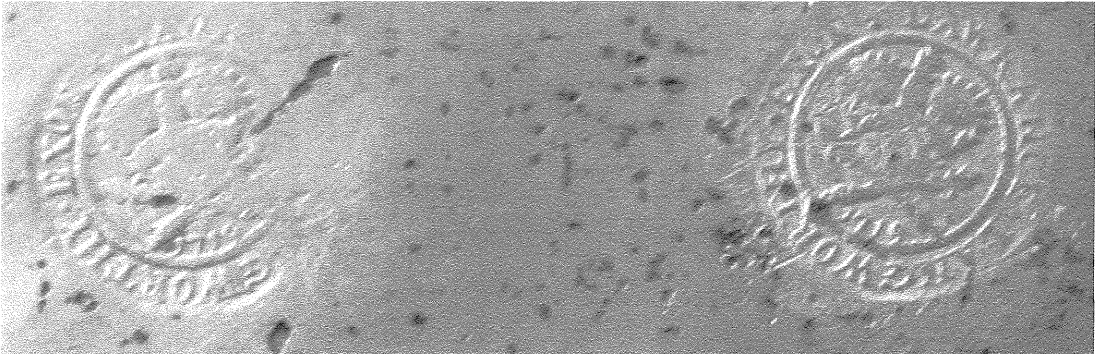


Figure 8. Owners Initials.

Figure 9. Double struck touchmark of Lawrance Langworthy, Exon.



The only piece of pewter extant that is not flatware that Laughlin, in *Pewter in American* (figure 743), illustrates and attributes to Langworthy is a pint mug.²¹ The touch is similar to his flatware touch but was probably only used for hollowware. The mark is round with a crown above crossed scepters, flanked by the initials “L.L.”(Figure 10).²² The touchmark in figure 11 was also attributed to Langworthy. It has been found on lidded measures and is now thought to be the mark of English makers John Langford I (1719 – 1757) or John Laughton (1668 – 1691).²³

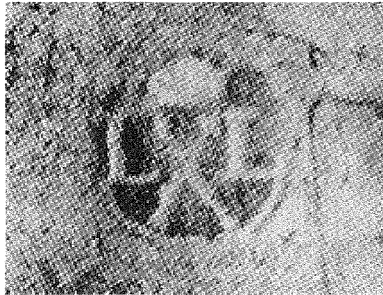


Figure 10. Touchmark Attributed to L. Langworthy.

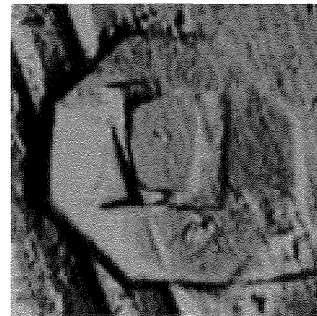


Figure 11.

Langworthy’s first wife died in 1732. He remarried Mary Lawton on July 3, 1734 at the Trinity Church in Newport. His business grew and in 1735 he advertised 75 acres of land for sale. Notice his occupation is listed in the advertisement as brazier (Figure 12.).

TO BE SOLD, a certain Tract of Land, lying in the Town of Portsmouth on Rhode-Island, about eight Miles from Newport; containing about seventy Acres, with an Orchard, &c. Inquire of Mr. Lawrence Langworthy, Brazier, at Newport, and know further.

Figure 12. *Boston News-Letter*. Thursday May 1 to Thursday May 8, 1735.

Langworthy by 1739 also had a thriving gunpowder manufacturing business. It was noted in the Newport records:

“ Voted and resolved that the account of Lawrence Langworthy amounting to £183 18s 6d for powder, supplied to Fort George be allowed and paid out of the general treasury. ”
10 July, 1739^{24 25}

Later that year, on October 29, Lawrence Langworthy died from a short, two day illness. His obituary as reported in the *Boston Post-Boy* on October 29, 1739 list his occupation as a “braizer”.

“On Friday last died Mr. Lawrance Langworthy, braiser Of this place, in the 47th year of his age, born in the West of England, who had the character of a fair dealer, a loving husband, a tender father, and a good neighbour, generally lamented by all his acquaintance. He was taken suddenly by a violent collick on Wednesday last the 17th instant, which carried him off in about 48 hours. He was decently interr’d last Lord’s Day evening, and left behind a sorrowful widow, one son and one daughter.”

Langworthy’s will was completed, signed and dated the day of his death. Although partially damaged and illegible, the will gives a detailed description of his estate.²⁶ He describes himself as a pewterer.

“In the name of God Amen. I Lawrance Langworthy of Newport. In ye County of Newport and the Collony of Rhoad Island and Providence Plantation. In New England, Pewterer, being of good and perfect mind and understanding, do make my last will and testament in manner following. First, I commit my Soul to God that gave it and my body to the earth.

(Item) I give and bequeath unto my dearly beloved wife Mary Langworthy, in lue of her Rights of Thirds or Dower ye sum of two hundred pounds. In good and passable bills of publick credit of said Collony, one grey gelding, one cow the standing bedd and furniture, there to belonging. In the forechamber of house I now dwell in, a trundle bedd and furniture, there to belonging, the Brass, Pewter and Iron untesells of household and all other household goods that she brought with her to me upon my intermarriage and likewise a negro girl named Experience, all which, if she will accept upon the conditions aforesaid then the same to be and remain to her (.....) proper use, be Behoof.

*(Item) I give and bequeath unto my will beloved daughter Mary La.....
the sum of Five Hundred Pounds in good and Passable Bills of Publick (.....) of said Collony, the (.....) Bedd and furniture , there in belonging
in the back bedd chamber of the house I now dwell in. One
that was her late Mothers, one chest of drawers, one dressing
....a frame, one black hanging looking glass, one oval table, six
....., on negro girl named Bridget and also value of One
.....Pounds more in New England Currency to be delivered her out.....
.....shop, in brass and pewter suitable for house keeping
.....by my execution at the L.....
.....shall be at when she receives it all.....
.....Said daughter Mary Langworthy.....
.....or the day of marria(ge).....
.....and remain to.....*

(Item) All the rest and residue of my goods and chattels my estate whatsoever I give and bequeath unto my will, beloved son Southcott Langworthy to his own Use, benefit and behoofs and I make and order him my said son, sole execution of this my will, for (.....) intent (.....) therein contained and I make my loving friend Nynion Chalonen, tallow chandler and James Martin, Gentleman, Both of Newport, aforesaid overseers of this my will, to take fare and (.....) of (.....) performed according to my true intents and meaning and for their pains, I give each of them a Morning Ring in witness where of I said Lawrance Langworthy have to this, my last will and testament sett my hand and seal, the nineteenth day of Oct'r One Thousand Seven Hundred and Thirty Nine and in the Thirteenth year of his Majesties Reign, George the Second, King of Great Brittain.

Signed, Sealed, Pronounced and Declared

By the said Lawrance Langworthy to _____

Lawrance Langworthy

Last will and Testament in the presence of us.

(seal)

Wm Sanford

Aaron Bourne

James Robinson

Southcote Langworthy was the executor of his father's estate (Figure 13). Although, no pewter has been found to date with the mark of the younger Langworthy it is known that he inherited his father's business and was subsequently described as a pewterer in colonial documents.²⁷

**A LL Persons that have any Demands upon the
Estate of Mr. Lawrance Langworthy, Pewterer, of Newport,
Rhode Island, deceas'd, are hereby desired to bring their Ac-
comptes to Southcott Langworthy of Newport, aforesaid, Execu'or
and Administrator to the last Will and Testament of the said
Lawrance Langworthy, in order to a Settlement; and such as
are Indebted to said Estate are desired to pay their respective
Debts to the said Administrator to prevent further Trouble.**

Figure 13. Estate of Mr. Lawrance Langworthy, Pewterer
of Newport. *Boston Post-Boy*. January 28, 1740

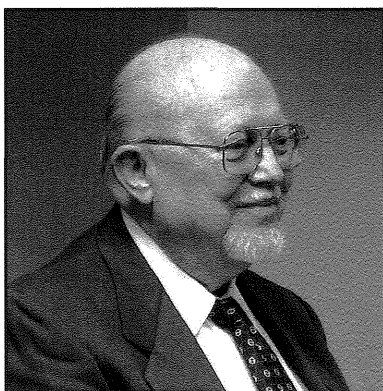
Endnotes:

- ¹ Mr. Langworthy's first name is spelled as either Lawrance or Lawrence. On his touchmark it appears as Lawrance.
- ² Meredith B. Colket, Jr., *Lawrence Langworthy, Pewterer*, *The American Genealogist*, Volume XV, No. 1, July, 1938.
- ³ Meredith B. Colket, Jr.
- ⁴ Ronald F. Homer, *Exeter Pewterers from the Fourteenth Century to about 1750*, *The Journal of the Pewter Society*, Volume 10, Number 4, Autumn 1996, pages 126 – 143.
- ⁵ Rowe and Jackson, *Exeter Freeman, 1266 – 1967*, Exeter, Devon and Cornwall Record Society, 1973, page 255.
- ⁶ Exon is a term used for a resident of Exeter.
- ⁷ Ashburton is approximately 19 miles from Exeter.
- ⁸ John Dolbeare II, The Pewter Society database, www.pewtersociety.org.
- ⁹ Ronald F. Homer
- ¹⁰ Various spellings occur to include Southcote, Southcott, Southcot and Southcotte.
- ¹¹ www.ancestry.com
- ¹² Lynne Withey, *Urban Growth in Colonial Rhode Island: Newport and Providence in the Eighteenth Century*, State University of N.Y. Press, Albany, 1984. Rhode Islands population in 1730 was 16,950.
- ¹³ Henry S. Borneman, *Early Freemasonry in Pennsylvania*, Kessinger Press, April 2003, page 42.
- ¹⁴ Bruce Martin Wilkenfeld, *The Social and Economic Structure of the City of New York, 1695 – 1796*, Arno Press, page 97.
- ¹⁵ *Annual Report of the Registry Department of the City of Boston for the year 1904*, Boston Municipal Printing Office, 1905, page 323.
- ¹⁶ Stephen Inwood, *A History of London*, MacMillan Press, 1998. London's estimated population in 1730 was 600,000 with a reported 5000 lawyers.
- ¹⁷ Ledlie Irwin Laughlin, *Pewter in America, Its Makers and Their Marks*, American Legacy Press, New York, 1981. Illustrated in figure 840 is the "1730 L. LANGWORTHY" on the tripod footed pot.
- ¹⁸ In February, 2010, Grogan & Company (auctioneers) of Dedham, Massachusetts offered "a rare tripod footed skillet by 18th century metalworker, Lawrence Langworthy". It sold for \$7,475.
- ¹⁹ Laughlin reported on page 49, volume 3, that a 20 3/8 inch dish was sold at auction in 1967 in Fairhaven, Massachusetts. He speculates that the dish was probably manufactured in Rhode Island. If these facts are accurate, then this would be the largest known American dish. Of the various sizes of flatware listed in this article the only piece verified and examined by the author was the 19 1/4 deep dish.
- ²⁰ Charles F. Montgomery, *A History o American Pewter*, The Henry Francis du Pont Winterthur Museum, 1973. The illustration from page 135 is from the eighteenth century book *The Compleat Appraiser*. It gives the weight for a range of dish sizes from 10 3/4 inches to 28 inches.
- ²¹ Ledlie I. Laughlin, Figure 743, Vol. 3. "Pint mug or possibly a small two-handled loving cup" Height 45/8, top diameter 3, bottom diameter 4.
- ²² Ledlie I. Laughlin, Plate CV, Figure 841 and 842. The 842 touchmark was once attributed to Langworthy and is now considered to be English. The octagonal touch with the initials "I L" has been found on lidded measures and is now attributed to John Loughton or John Langford .
- ²³ The Pewter Society database. Photograph provided to website by Mike Kashden.
- ²⁴ Meredith B. Colket, Jr.
- ²⁵ Goat Island is a small island in Narragansett Bay and is a part of the city of Newport. In 1738 a stone fort was built to protect Newport Harbor and was named Fort George after King George II. Early Newport colonist used the island as a goat pasture.
- ²⁶ Will of Lawrence Langworthy, Newport, Rhode Island Town Council, Volume 8, pages 69 – 70, 1739.
- ²⁷ Counterfeiting in Colonial America

Latest Honorary Members

Garland Pass

Honorary Membership bestowed on September 26, 2008.



While this honor was noted in the *PCCA Newsletter*, it was never published in the *PCCA Bulletin*, where it should have been announced. The following tribute serves to rectify that oversight.

A native of North Carolina, Garland is a long-time member of the club having joined the PCCA in 1975. At that time, Garland and his wife Frances were antique dealers (1974 to 1994) specializing in both American and British export pewter as well as other base metals.

Garland's initial involvement with the PCCA began with the Northeast Regional Group. During this period he wrote at least two articles for the *Bulletin*, but had not yet attended a National Meeting. However, during the 1980s Garland decided to become active with the national organization, eventually serving as 1st VP and then as club President from 1989 to 1991.

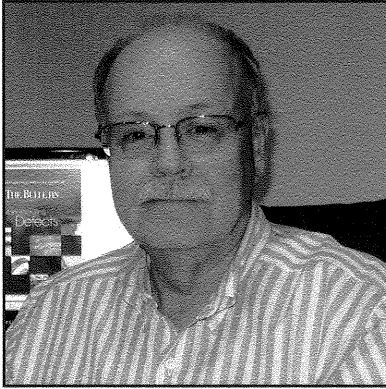
In 1997, having recently retired as an engineer with the Pratt & Whitney division of United Technologies, Garland agreed to take over as editor of the *Bulletin*. During his tenure as editor, the *Bulletin* has undergone significant changes. In addition to bringing a fine eye to the position of editor, and broadening the scope of the *Bulletin*, Garland has been instrumental in changing both the look and format. The *Bulletin* has been transformed from a loose-leaf, individual page document to a booked and stapled, magazine style publication with a two-color cover. Garland also oversees the printing and mailing of the *PCCA Newsletter*, the *PCCA Directory* and national meeting announcements. And recently, by implementing new digital printing techniques, Garland has effectively helped cut publication costs.

Over the years, Garland has written a number of significant articles for both the *PCCA Newsletter* and the *Bulletin*. The subject matter has ranged from how to dispense of a personal pewter collection and price trends at auctions, to an in-depth study of English cricket ball teapots and a ground breaking article about folk art engraving on pewter. He also developed and installed the initial PCCA Web Site and worked with Robert Parker to create much of the content of the present Web Site.

Quiet and unassuming, Garland Pass is a true student of period pewter. We applaud his many contributions to the PCCA. Garland's election as an Honorary Member of the Pewter Collectors' Club of America is very well deserved.

William R. Snow

William R. Snow
Honorary Membership bestowed on May 21, 2010.



Bill Snow joined the PCCA in 1993. Within a few years, Bill began to volunteer his talents. First, in designing the National Meeting Announcements and the name tags that members wear at those meetings; something he has continued to do to the present time. In 1998, he introduced himself to Bob Cassens, then the editor of *The Newsletter*, and to me. He informed us that he was the art director in an advertising firm and offered his design talents to provide a more professional appearance to the publication. At that time, *The Newsletter* was a ten page, loose-leaf publication with few illustrations, stapled together in the upper left-hand corner. Bill not only designed the masthead for the first page, he selected the illustrations and fonts for each article. When necessary, he took photographs to illustrate the articles. Shortly thereafter, Bob Cassens retired to Florida and asked to be replaced as editor. Fortunately, Dwayne Abbott agreed to become editor. Dwayne had a knack for soliciting additional material for *The Newsletter*, and within a year or so the publication had doubled in size to twenty pages and was now in magazine format. This, of course, doubled the workload on Bill, and it now takes him three weeks to complete the design work on each issue after he has received the text from the editor. When, in 2004, the Board of Governors approved the change in format of *The Bulletin* from a loose-leaf publication to a magazine format, Bill volunteered to design the cover, which he has done for every issue since. And, in order to provide a unified professional appearance to all of the Club's publications, Bill has designed the cover for *The Comprehensive Index*, *The Membership Directory*, the latest *Bulletin Index*, and the *Membership Recruitment Brochure*, including the display stand to hold these brochures that will be provided to pewter dealers for use in their shop or at antique shows.

Bill was also on the committee for developing the John Carl Thomas Memorial Book, which became *Collecting Antique Pewter, What to Look For and What to Avoid*. I am sure that Bill spent more time on this one project than any other. He not only designed each and every page in the book, he also took most of the photographs that appear in the book, including the beautiful cover. He arranged for the book's publication with an overseas publisher and, along with his wife Christie, spent many evenings at the kitchen table proofreading every page before releasing it to the publisher.

Bill also volunteered to become a member of the 75th Anniversary committee which worked with the Brandywine River Museum in preparing the exhibition of pewter held at the museum from May 23 through July 19, 2009. Bill designed a full color announcement for our meeting and the logo for that exhibition which also appeared on the cover of *The Bulletin*.

Bill has also been a participant and presenter in the "Introduction to Pewter" sessions that have become a part of each of our national meetings. And, in order to make the presentation available to any of our members who would like to give a talk at their local historical society or other organization, Bill has created a slide show that can be used to illustrate such a talk.

In sum, Bill has been a volunteer participant in almost every major endeavor undertaken by The Club since he joined. It is no wonder that then President Sherwin Herzog, in order to take full advantage of Bill's talents and contributions, gave Bill the title of Chairman of Visual Communications and made him a member of the Board of Governors.

Garland Pass

**National Spring Meeting Photos
Concord, New Hampshire
May 21-May 23, 2010
(Photos by Garland Pass)**



Figure 1

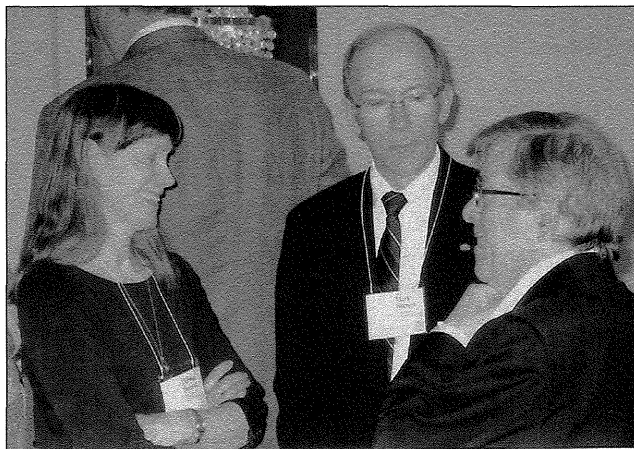


Figure 2



Figure 3



Figure 4

Fig. 1. On Friday evening, prior to the dinner, members looked over pewter on one of the sales tables, while in Fig. 2, **Debbie** and **Mark Brewitt** and **Tom O'Flaherty** enjoy the social hour.

After dinner, **President Sandra Lane**, Fig. 3, conducted a brief business meeting. On Saturday morning, members walked to the New Hampshire Historical Society to examine their pewter, Fig. 4. In the afternoon, members traveled to the Currier Museum of Art to inspect the large number of pieces in their collection, Fig. 5.



Figure 5



Figure 6



Figure 7

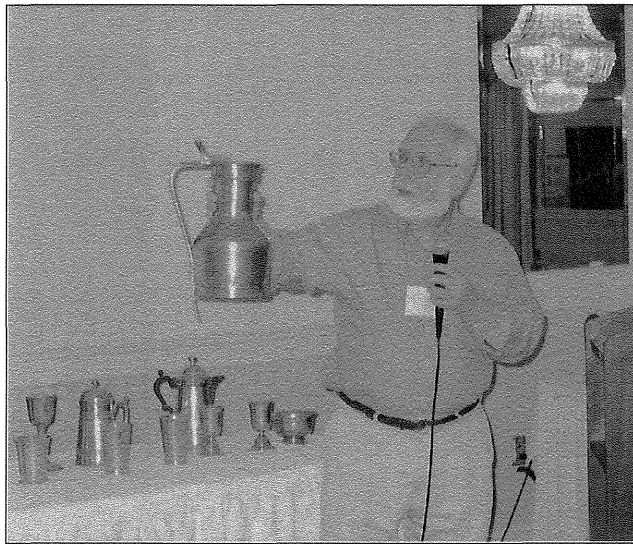


Figure 8

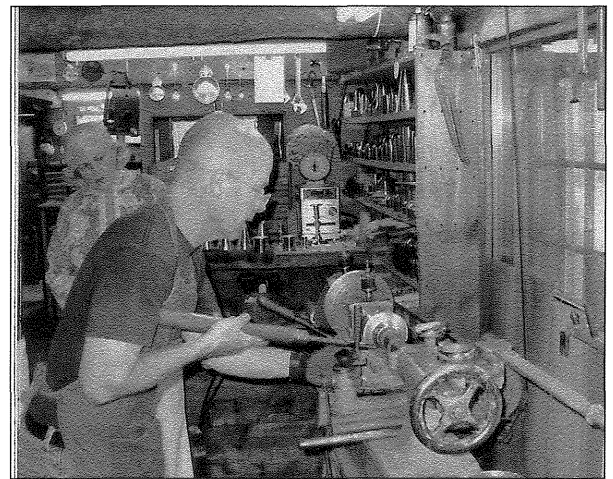


Figure 9

Fig. 6 **Bette Wolf** and **Totney Benson** enjoy the social hour prior to the dinner on Saturday evening. The main speaker was **Wayne Hilt**, Fig. 7, who discussed the large number of ecclesiastical pieces brought by the members. Afterwards, **Mark Anderson**, Fig. 8, conducted the popular "Show & Tell" segment of the program. On Sunday, members traveled to Hillsborough, NH to see a demonstration by modern pewterer, **Jonathan Gibson**, in his workshop, Fig. 9, while close by, his "apprentice" **Wayne Hilt**, Fig. 10, cast pewter spoons in a bronze mold.



Figure 10

GUIDELINES FOR CONTRIBUTORS TO THE BULLETIN

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

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

Copy

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

DO NOT indent paragraphs nor triple space between them.

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

Photographs, Drawings, Tables, Charts and Diagrams

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

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

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

Please indicate photo orientation when necessary.

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

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

Endnotes and References

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

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

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

Acceptance

Editorial responsibility includes the right to accept or reject the contribution based upon suitability, and to edit it (in consultation with the author) for content, length, and format. The Editor may consult with other members of the Editorial Board as required. Authors are normally not sent proofs before publication.

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