



The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Summer 2011 Volume 14 Number 5

Britannia Ware

PEWTER BY JUST ANOTHER NAME





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ON THE COVER:

An Adams style sugar bowl manufactured by James Vickers, Sheffield, England, ca. 1775-1787. Note the engraving of an early view of Sheffield in the background. See the article beginning on page 3. Photo courtesy of Ronald Bourgeault, Northeast Auctions. Cover design by William Snow.



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President's Letter

Dear PCCA Members

It's taken 30 years of membership in the PCCA for me to ascend to become the 40th president of our Club. I purchased my first piece of antique pewter (a large English multi-reed dish ca. 1705 which I still love) from Garland Pass in January 1981 at the Hartford, CT Winter Antiques Show. By April 1981, I had decided to collect American forms, attended my first serious auction in NYC, met Wayne Hilt and his father, Don Herr, John Carl Thomas, Bud Swain, Don Fennimore, the Horans and Mel Wolf, and joined the PCCA. I made a few mistakes at the Jenckes' auction, like any novice would, but had 13 pieces in my fledgling collection. I have attended the club's 50 anniversary event in Lexington, MA, the club's 75th anniversary in PA, many other national and regional meetings and served on the Board for several years as President of the North East Region and as 2nd and 1st VP. Over the years I have gained great respect for the leadership, the knowledge, and the vast contributions to our Club those "senior" members, whom I met my first months in the club, have made.

There are many highlights from the recently concluded Boston National meeting which focused on Boston Pewter. On Friday night scholar, author, PhD candidate, and MFA veteran Kate Langford Joy shared her research on the life and career of Roswell Gleason and showed us the highlights of the newly installed Gleason period rooms at the MFA. Gerry Ward, the Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston attended both our dinners, presented highlights of the new Art of the Americas wing on Friday, and gave us a guided tour of the Chihuly glass exhibit and served as our host at the MFA Saturday. On Saturday night Past President David Kilroy presented a comprehensive review of 18th century Boston pewterers and forms with many examples from his personal collection. Many members brought in Roswell Gleason pieces and 18th century pieces to enhance our discussion and learning.

Nine Past Presidents, including retiring president Sandy Lane, all of whom are still active on the board, were recognized Friday night for their continuing service. The Club's highest honor – Honorary Membership, was bestowed on Robert Horan for his many contributions to the Club over 47 years including work on our fakes collection and the book, scholarship on decorated and religious pewter, and 30 years' service as our chief counsel and board Secretary.

As my term as president begins, the Club faces a number of challenges and opportunities. Attracting new, younger collectors as members; getting more members involved in club leadership and committee responsibilities; experimenting with national meeting formats to attract more attendees; expanding the Club's presence on the Web and social media sites; and expanding our outreach to local museums, historical societies, and service clubs to promote collecting pewter are some of the topics we will address. A new power point presentation is available for members to use (contact Bill Snow), a new data base of American pewterers and pewterers who exported to the States is being developed, and a "members only" section to our website will be created to enhance the value of membership.

Lastly I'd like to introduce some new faces to the club leadership team: Dwayne Abbott (1994) as 1st VP, Gary Mezack (2006) as 2nd VP, Pierre Vautraverse (1999) as Secretary, and Fran and John Latch (2003) as Membership Chairs. Thankfully we have continuity as well with Tom O'Flaherty (1972) as Treasurer, Garland Pass (1975) as Publications Chair, Bill Snow (1993) as Visual Communications Chair, and all our past presidents.

We look forward to leading a revitalized Club.

Rick Benson

Britannia Ware: Pewter by Just Another Name—Part 1

by Edwin A. Churchill

Unraveling the story of Britannia ware is not dissimilar to untangling a badly fouled fishing reel; every knot coaxed out reveals three even messier snags. Still, with some serious scrounging and careful inspection, the tale can be gradually brought to light.

The traditional story of the discovery of Britannia ware was popularized by Frederick Bradbury in his 1912 *History of Old Sheffield Plate*, in which he quotes Charles Dixon's [Jr] 1847 "*Recollections and Reminiscences of the Dixon Family...*" In this manuscript, first related in Robert E. Leader, *Sheffield in the Eighteenth Century* (1901), Dixon describes a late 18th century interaction between his father Charles Sr. and James Vickers, the purported discoverer of white metal (or Britannia ware).¹ The relation reads as follows:

"I have heard it said that Mr. Nathaniel Gower was the first person who began this trade [white metal or Britannia metal trade], but I differ in opinion from that, and family circumstances have occurred which very much strengthen my argument. Mr. Gower was an early manufacturer and a very respectable one for the trade in its infancy; but Mr. James Vickers, late of Garden Street, was the first person who began manufacturing articles in the white metal trade in Sheffield.

About the year 1769 a person was very ill and James visited him. This man was in possession of the receipt how to make white metal. James told him he would give him 5s. for the receipt, and he accepted the offer. James tried the receipt and found the metal was a very good colour. He then got some spoon moulds and began casting spoons, and getting them finished well he had a tolerable sale for them as far as his trade extended. He then got moulds for vegetable forks, and these made a variety for the market.

My father was visiting in a friendly manner one night with him, and he says, 'Well, Charles, if I had but £10 I would get a stock of goods and go to Lunnun with them.' My father lent him the money. A short time after when in conversation he says, 'Well Charles, I thought if I was in possession of £10 I could have done anything, but now I find myself as fast as ever I was. My father says, 'Well James, I can lend thee another £10.' He did so. James went to London and his journey was successful, he selling his articles and getting orders for more than he could find materials for to manufacture them with. He kept the money until his return from the next journey, when he paid my father, and he then began making different kinds of articles in the trade—tobacco boxes, beakers, tea pots, sugars, creams, etc.

It is generally stated that Mr. Gower was the first to commence this business, in 1773, but Mr. Vickers had begun a few years before in partnership with Mr. Smith."

Unfortunately, this relation is less than wholly convincing. One has to wonder why the "ill" individual had not himself used the white metal recipe to create his own line of superior wares and was willing to part with it for only five shillings. Further, the events supposedly occurred nearly eighty years previously and showcased Charles Jr.'s father in Vickers's purported discovery of white metal, even providing exact quotations, all of which leave reason for some skepticism.

But most troubling was the discovery that James Vickers was an employee in the metallurgical laboratory of a Sheffield plated wares manufacturer in 1771, two years after his supposed discovery of white metal and rapid success in his manufacturing career.² The significance of

the date becomes clear when one examines other claims and evidences regarding the early discovery and manufacture of white metal in Sheffield. Alfred Bonnin stated that production of Britannia metal wares “was first commenced at Sheffield about 1770, when Messrs. Hancock and Jessop entered on the manufacture on a large scale there, and which was for several years the only place from which articles made up from rolled sheets of metal were sent out. The alloy was known as ‘White Metal’ until about 1797..., which is the date of the earliest note of the change to Britannia Metal.” Unfortunately, Bonnin provided no references for this seemingly very specific information.³ Also the September 30, 1813 *Sheffield Mercury* included the obituary of Nathaniel Gowen which described him as “the father of the white metal trade in this town, having carried on the business about 40 years ago (c. since 1773), in partnership with Mr Georgius Smith...” The business was apparently short-lived and Gowen spent the rest of his career in the fused (or Sheffield) plate industry. In 1785 cutlers were using white metal for knife handles and the same year William Holdsworth was casting Britannia spoons.⁴ The first primary reference regarding Vickers’s white metal trade was an advertisement 1787 *Sheffield Directory* which read:

BITS and STIRRUPS

Vickers James, Garden Walk, platted with White Metal (*he makes also Measures, Tea Pots, Castor Frames, Salts, Spoons, etc. of the Same Metal*).

This was the earliest white metal advertisement, soon followed by others, and substantiates Vickers’s early activity in the white metal industry but not his supposed founding thereof; in point of fact, despite Charles Dixon’s assertion as to Vickers’s discovery of white metal, it had been around well before 1679.

So what was white metal and what was its history? The answer to the first question is easy. White metal (later known as Britannia ware) was a combination of tin and copper with small quantities of antimony and, sometimes, bismuth. Containing no lead, it was the finest pewter metal, used in the best wares. Its beginnings can be traced to the 1300s. A 1348 London ordinance stated that it be “vnderstonde that al maner vessells of peauter as disshes Saucers platers Chargeours pottes square Cruettes square Crismatories and othir thinges that they make square or Cistils [fluted?] that they be made of fyne peauter and the mesure of Brasse to the tyn as moche it wol receiue of his nature of the same and al othir thinges of the saide crafte that be wrougte as pottes rounde that perteine to the crafte to be wrougte of tyn *with* an alay of lede to a resonable mesure and the mesure of the alay of an C (100 lb.) tyn is xxvj (26).lb. lede.”⁵ While I’m not quite sure as to the exact definition of “square,” it clearly applied to higher quality forms created from “fine pewter.” In 1911, pewter scholar Malcolm Bell made an effort to define “square” indicating that it was “‘fyne peauter’ used for dishes, saucers, platters, chargers, and for all ‘things that they make square,’ such as cruets, chrismatories, &c., which either owing to rough usage they would be submitted to, or the sharpness of their angles, called for greater toughness of material.”⁶ However, it is more likely that the term related to the higher status and quality of the piece than its physical durability as suggested by Bell. The term stuck around for a long time as demonstrated in a 1438 reference in the records of the Worshipful Company of Pewterers of the City of London to a “square quart weyynge ij lb dī [2 ½ lbs.] [and] also a square pinte weinge a lb dī [1 ½ lbs.],” a 1489 entry of a “yifte of laurens Ascelyne pewterers a square quart pot” and a 1676 order that “all planished ware and square –work w^ * * is wrought by the hand all round fine Chamber-potts and new ffashioned spoones shall henceforward be made of ffyne plate mettle.”⁷ As noted

by Welch, "The price of fine metal, 27s. per cwt., was nearly double that of 'lay,' which was only 1 1/2 d. per lb, or 14s. per cwt."⁸ Although the 1348 Ordinance did not define the ratio between tin and brass, editor Welch found an entry in the 1474/5 account book which he thought might throw some light on the composition of "Fine Pewter" as described in the 1348. Welch then indicated that the Ordinance stated "the proportion of brass to tin is the same as that to lead to 'Vessels of Tin,' as the Lay metal is there termed, viz., 26 lbs. to the cwt." Unfortunately, Welch's statement was wrong. The 1348 Ordinance indicated that for "fyne peauter" makers were to add brass to tin "as moche it wol receiue of his nature of the same." Quite separately, the ordinance stipulated that ley metal combine 26 pounds of lead with 100 pounds of tin. Even more unfortunately; others followed Welch's lead. The actual entry reads "Itm for a quartorn wygth of tynn & vj lb di [6½ lbs.] of Copure to make [P?] sayis [assays] of.....vjs. [6 shillings] 11j d. [4 pence]." Unless one knows the value of the measure "quartorn", the actual assay formula can't be deduced. So at this time about all that was accomplished was the publication and dissemination of Welch's erroneous conclusions regarding the metallurgical constituents of early fine pewter.⁹

It is not precisely clear when English pewterers began adding bismuth to temper their fine pewter. It hardened the metal although it had the disadvantage that too much could make the product more brittle. Bismuth [called "tin glass"] first appeared in a case brought against a Robert Somers by the Worshipful Company on May 8, 1562. Among the charges was an "Itm for descrying the previdies of the Company saying he would giue more for olde mettall by ob in a pound for that yr was all Redy tempored wt tynne glass." As noted by Welch, this charge strongly

suggests that Somers had revealed a trade secret which leads to the conclusion that the practice was relatively new.¹⁰

A more widespread and acknowledged use of bismuth was the February 21st, 1583 order "that Baptyst Hassell shall pay vnto Nicolas Colliar xix d. the Povnd for 1c-3-0 of tyne glasses" and the December 8th, 1629 report that "Robert Lennis " was found in fault for "not sufficiently tempring his mettell with Tynne Glasse."¹¹ In fact by the early 17th century the use of bismuth was essentially mandated. On June 7, 1619, notice was "given that euie pewterer that shall melt" "Tynn to make ware of shall after the Rate of euie 1000" * ^ of tynn mixe ijli & a half of good tynn glass w' * * the same.¹² In 1653 the use of bismuth was formalized by an order given on March 16 "that three pounds w' [weight] tyn glasse be mixed & put into one thousand w' of tyn to w'*"*" purpose a quantetie of tyn glasse is to be pvided by or vpon the halls stocks, to furnish those that shall want the same." Six days later it was voted "by erection of hands that tinn Glasse be mixed in there tinn according an order bearing date 16 March 1653 which specifies that three # waight of tinn glase be mixed and put into one thousand waight of Tinn a little more or less according as the Tinn will beare itt."¹³

While the introduction of bismuth (or tin glass) can be documented with fair accuracy, the early arrival and usage of antimony is less clear. The French were likely the first to use antimony. As early as 1613 the statutes of Parisian pewterers given them by Louis XIII stated that any works in antimony tin, planished tin and resonant metal were to be marked on the underside and common metal wares were to be marked on the top.¹⁴ Percy E. Raymond suggested that the use of antimony may have been introduced to the British by French Huguenot immigrant James Taudin who arrived in England in the 1650s.¹⁵

The London Company, which already disliked foreign-born craftsmen, quickly decided Taudin was a significant threat to their tradition-bound guild and members raided his home, battered his pewter and hauled it off, which suggests that Taudin brought something new and threatening to England. However, he petitioned the Lord Protector Oliver Cromwell who not only shielded him but forced the London Guild to accept Taudin as a member. Not long after Cromwell's death in 1658, the Company once again began its harassment and on November 7, 1668, King Charles II wrote stinging letter to the Guild telling them to cease their action against the French pewterer. It is probable that Taudin's wares had impressed both Cromwell and King Charles, the latter who may well have had Taudin producing items for the Crown.¹⁶ However, not to be cowed, on December 4, 1672 the Guild fined him 20[^]. [possibly shillings] "and ordered for the future to 'use no worse or other sort of mettles to solder sadware withall than the sadware itself.'" ¹⁷ Interestingly, the Company seems never to have assayed Taudin's wares, most likely because they knew it passed their tests!¹⁸

Despite old-guard opposition, by the 1690s the London Company was clearly forced to consider alternatives regarding tempering additives other than the traditional bismuth. On March 22, 1692, it was ordered that observations be made "whether any and what Temper is necessary to make [the alloy] serviceable for Pewter ware And also then to consider what other corrupt or noxious matter may be missed in the said Tynn."¹⁹ Almost certainly the major issue between Taudin and the London Company which forced the 1692 order to consider various "Temper," was the use of antimony in the production of "white hard metal," a probability underscored by a modern assay of five Taudin plates which were found to contain 2.3% antimony, 0.6% copper and 0.2% bismuth.²⁰ The popularity of the new pewter (clearly viewed as a superior product) and its probable ties to

the French pewterer is reflected in a number of craftsmen's trade-cards from the late 17th and early 18th centuries. The card of pewterer William Sandys, who struck his mark in 1692 made specific links. He stated that he had "wrought wth Mr James Taudin decease'd [and] makes that Fine White hard Mettal call'd French Pewter, He having exactly ye same Art of Refining [.] Tempering, Casting and Working it up as Mr TAUDIN had in his Life time." Likewise, in 1730 pewterer George Stafford's card stated that he "Makes and sells of ye Best White Hard Mettle Ware Commonly Call'd French Pewter (viz.) Water Plates, Covers, Tea Potts, &c. with all sorts of Pewterers Ware Whole-sale & Retale at Reasonable Rates."²¹ The use of antimony in English hard pewter was verified in Ephram Chambers' 1738 two volume *Cyclopædia: Or, An Universal Dictionary of Arts and Sciences* After first describing pewter as "a factitious metal used in domestic utensils," he continues that "its basis is tin, which is converted into pewter by the mixture of six pounds of brass, and fifteen of lead, to an hundred weight of tin. Besides this composition which makes the common pewter, there are others for other occasions; compounds of tin, mixed with regulus of antimony, tin-glass [bismuth], and copper, in several proportions."²²

The general use of antimony as well as the overall diversity as to what were appropriate recipes for hard pewter as implied in the 1692 order of the London Company were affirmed in 1755 translation by Malachy Postlethwayt of Jacques Savary's *The Universal Dictionary of Trade and Commerce*.²³ Postlethwayt initially defines pewter as "a factitious metal, used in the making domestic utensils. The common sort is a composition of tin, regulus of antimony, and tin glass, in several proportions, suitable to the quality of the metal to be made. There are other ways of making it, with tin, lead, and copper; but with any degree of copper is esteemed unwholesome." He then offers a number of recipes "To make Pewter hard," including the following examples:

"If you would have it hard, add to each pound of tin one or two ounces of pulverized regulus of antimony and veneris; this makes it white, hard, and gives it a clear sound.

Another method to make pewter as white as silver.

Take clean copper one pound, and let it flux, add to it of the best English pewter one pound and continue the flux; to this add two pounds of regulus of antimony and martis, and let it still flux for half an hour; then cast it into an ingot, Beat this in a mortar to a fine powder, and fling thereof as much into the melted tin as you think requisite: you will find it (after you cast it) of a fine silver colour, it will be hard, and give a fine sound to make it flux better, you may add a little bismuth."

At the end of the essay, there was a note stating that, among other things, "there are many more secrets relating to whitening and hardening of pewter, but [the author] thinks it not proper to divulge them." He also noted that he had found, by experience, "that the regulus of antimony and veneris is better for that use than the regulus of antimony and martis, because the last will turn the pewter, in time, to a dirty blue; whereas the former will make it continue white, hard, and of a good sound."

What is clear is that by the mid-eighteenth century, the use of antimony in the production of hard, white pewter was well-known and used--- well before Vickers' claim of discovery. Also the multiple formulas and processes being utilized, and the experimentation with such materials as crocus veneris (copper oxidule) and crocus martis (ferrous sulfate) exemplify the active metallurgical research going on in eighteenth century England, and especially in Sheffield, one of the great English Industrial Revolution centers of the metal industries.²⁴

The highly popular "hard white metal" substantially aided pewterers' centuries-old efforts to create wares that closely mimicked silver in both form and sheen. H. J. L. J. Massé stated that "The keynote in the history of the pewterer's art has been imitation, and as a rule imitation of the work done by the goldsmiths and silversmiths. Church and domestic plate were made in pewter on the lines of similar plate made in silver....Two glaring instances will make it clear. The fine silver candlesticks of the Stuarts were slavishly copied by the pewterers; the same thing happened in the case of the tankards---every detail in the pewter examples was a copy of those in silver, whether the tankards were of temp.[sic] Charles II or William and Mary, or later."²⁵

Massé's observations are clearly corroborated by a 1703-1704 silver two-handled cup held by the Minneapolis Institute of Arts and very similar contemporary pewter examples in the possession of the Worshipful Company of Pewterers of London and Colonial Williamsburg.²⁶ Malcolm Bell also noted the efforts of pewterers to copy silver makers' products although he felt that such efforts only became common in the early to mid-eighteenth century. It ought to be noted that Bell did not approve of the practice, feeling that true pewter was plain



Fig. 1. Pewter two-handled cup made in England ca. 1690-1705, Courtesy of the Colonial Williamsburg Foundation. Essentially identical to contemporary silver examples, this cup exemplifies the long-practiced efforts by pewterers to replicate the form and ornamentation of silver prestige wares.

and functional.²⁷ The probability is that the above referenced status-laden pieces were of fine pewter or, by the 18th century, hard white metal. Such wares would take on substantial sheen, further strengthening their silvery appearance.²⁸

Interestingly, Bell's comments highlight a major evolution of pewter, already beginning by the twelfth century, into two major tracks with very different histories—the first, a body of prestige wares created from silvery, non-lead formulas and the second, utilitarian, vernacular products of lead-containing common or “ley” metals. John Hatcher and T. C. Barker identified this pattern pointing out that in the twelfth and thirteenth centuries much of the pewter was quite simple and made by general metal workers who also worked copper, bronze, latten and iron; yet there were objects of far higher quality reflecting the expert workmanship of skilled workmen such as goldsmiths and produced as status objects for wealthy clients.²⁹ The dual track was clearly enunciated in the 1348 London ordinance which identified “square” [i. e.: better] wares as being made from fine pewter of tin and brass whereas “round” [i. e.: lesser] items would be “wrouzte of tyn *with* an alay of lede.”³⁰ The division is made clear in several sixteenth and seventeenth inventories that specifically note the better wares of the nobility and inferior products used by their servants and laborers. The differentiation was also expressed in use patterns. In the 1556 inventory of Sir John Gage of West Firle, Sussex, there was listed “Item ij [2] dosyn and vij [7] saucers of the best sorte. Item ij [2] dosyn saucers of the worst sort occupied daily.” Interestingly this same period saw a dramatic increase of the use of utilitarian, generally ley metal pewter by a growing middle class benefiting from the Industrial Revolution.³¹ An interesting anomaly was the report of Italian traveler who visited England around 1500 which stated that “This island also produces a quantity of iron and silver, and

an infinity of lead and pewter; of the latter, they make vessels as brilliant as if they were of fine silver; and these are held in great estimation.”³² The reader is left with questions. By “latter,” was Sneyd referring to only tin or to tin and lead? (The text, in either English or Italian, is ambiguous.) Also, in that generally only non-lead pewter could be brought to the brilliant sheen described, one wonders if Sneyd, being from Italy with a less sophisticated pewter tradition, simply assumed that all pewter had a lead component?

The mid- to late-eighteenth and early nineteenth centuries saw extraordinary shifts in the two tracks. As noted by numerous scholars, the introductions of ceramics, quality pottery, tinplate, and inexpensive glass began to seriously compete with utilitarian ley metal wares. Many writers also add Britannia ware; however, this high quality pewter was generally not used for utilitarian products and therefore had a modest effect at best on the demise of everyday pewter.³³

In fact, contemporaneously, fine pewter and especially hard, white metal saw a growing presence in status products, one greatly expedited by the introduction and increasing popularity of tea among the English citizenry. This phenomenon and the road to Britannia ware along with the development of major myths regarding the ware will be covered in Britannia Ware: Pewter by Just Another Name--Part 2.

Endnotes

- ¹ Charles Dixon, "Recollections and reminiscences of the Dixon family and the other families in connection with them with a brief sketch of some of the nobility, gentry, merchants, tradesmen, sculpturers, poets, historians, and mechanics, philanthropists, and eccentric characters, with an account of the rise and progress of some of the principle trades in the town of Sheffield and the neighbourhood with a glossary of words and some old sayings and maxims, a list of county feast wakes and statutes with an account of the customs prevalent at holidays and public occasions. Part 2," 1847, pp. 220-221 (Sheffield Archives, MD3624); Frederick Bradbury, *History of Old Sheffield Plate ... and of the Antique Silver and White or Britannia Metal Trade* (London: Macmillan & Co., Ltd., 1912), p.495; Robert E. Leader, *Sheffield in the Eighteenth Century* (Sheffield: Sheffield Independent Press, 1901), p.82.
- ² "Inventory ledger (1771) for the Sheffield Snuff Mills," brought to my attention by Sheffield Plate scholar Gordon Crosskey of Sheffield, England, June, 1995.
- ³ Alfred Bonnin, *Tutenag & Paktong* (London: Oxford University Press, 1924), p. 67; interestingly neither Hancock nor Jessop appear in Jack Scott's highly detailed *Pewter Wares from Sheffield* (Baltimore: Antiquary Press, 1980), p. 28.
- ⁴ Scott, *Pewter Wares from Sheffield* p.28.
- ⁵ This ordinance, translated from Norman French and Latin, was first published in H. T. Riley, ed., *Memorials of London and London Life, in the 13th, 14th and 15th Centuries* (London, 1868), pp. 241-244. Unfortunately it has serious errors in transcription and major inaccuracies resulting from efforts to modernize the text. Sadly, Riley's transcription was reprinted with only minor alterations in Henri Jean Louis Joseph Massé (hereafter referred to as H. J. L. J. Massé), *The Pewter Collector: A Guide to British Pewter, With Some Reference to Foreign Work* (London: Herbert Jenkins Ltd, 1921), pp. 31-34. The first accurate transcription was in Charles Welch, *Worshipful Company of Pewterers of the City of London*, 2 volumes (London: Blades, East & Blades, 1902), vol. 1, p.3.
- ⁶ Malcolm Bell, "Pewter," *The Encyclopædia Britannica*, 11th Edition (Cambridge, England: University Press, 1911), volume 21, p. 339.
- ⁷ Charles Welch, *Worshipful Company*, vol.1, pp.12, 71 & vol.2, p.153.
- ⁸ Charles Welch, *Worshipful Company*, vol.1, p.54.
- ⁹ Welch, *Worshipful Company*, vol. 1, p.44; see for example, Bell, "Pewter," Volume 21, p.339. It should be noted that according to Percy E. Raymond, brass in the 14th century was probably an alloy of copper and tin rather than the more recent combination of copper and zinc. "The Use of Antimony in Pewter," *The Pewter Collectors Club of America, Bulletin*, No. 7,(1940) & "The Alloys Called Pewter," *The Pewter Collectors Club of America, Bulletin*, No. 24 (May, 1949), p.96.
- ¹⁰ Welch, *Worshipful Company*, vol.1, p.226.
- ¹¹ Welch, *Worshipful Company*, vol.1, 291 and vol.2, p. 89 respectively.
- ¹² Welch, *Worshipful Company*, vol. 2, p. 76.
- ¹³ Welch, *Worshipful Company*, vol.2, pp. 117,119.
- ¹⁴ H. J. L. J. Massé, *Pewter Plate: A Historical and Descriptive Handbook* (London: George Bell & Sons, 1904), pp.152-153.
- ¹⁵ Raymond, "Alloys Called Pewter," p.96.
- ¹⁶ Ronald F. Homer, "The Story of James Taudin," *The Journal of the Pewter Society*, Vol. 4, No.4 (Autumn, 1984), pp. 118-122; John R. Davis, *Pewter at Colonial Williamsburg*, (Williamsburg, Virginia: The Colonial Williamsburg Foundation, 2003), pp. 45-46; Peter R. G. Hornsby, Rosemary Weinstein, & Ronald F. Homer, *Pewter: A Celebration of the Craft, 1200-1700* (London: The Museum of London, 1989), p.10.
- ¹⁷ Welch, *Worshipful Company*, Vol. 2, p. 146.

- ¹⁸ Homer, "Taudin," p.122.
- ¹⁹ Welch, *Worshipful Company*, Vol. 2. p.165.
- ²⁰ Homer, "Taudin," p.122.
- ²¹ Hornsby, et. al., *Pewter: Celebration of Craft*, pp. 10, 12. Hornsby and associates list other period trade cards (Edward Quick [1735], p.14 and John Kenrick [1737], p.12) and bills of sale (e. G.: John Shorey to the Worshipful Company of Cloth makers [1709], p.22) referencing Superfine white hard metal.
- ²² Chambers, *Cyclopædia*, (London: printed by D. Midwinter, et. al., 1738, Five later addition between 1739 and 1750-1751), Vol. 2. Chamber's description had previously been repeated in Volume 2, Part 2, p. 2413 of *A New Dictionary of Arts and Sciences* published by a Society of Gentlemen in London and printed by W. Owen in 1754 and republished 1763-1764.
- ²³ *The Universal Dictionary of Trade and Commerce*. 2 Volumes, (London: John and Paul Knapton, 1755, republished 1757, 1766 and 1774).
- ²⁴ For information on crocus veneris and martis, see: www.reference.com/browse/crocus+martis. The experimental metallurgical activities in eighteenth century Sheffield is documented in Christine MacLeod, *Inventing the Industrial Revolution: The English Patent System, 1660-1800* (Cambridge, Mass.: Cambridge University Press, 1988), pp.130-131 and was described to me in an interview with "Sheffield Plate" scholar Gordon Crosskey, June, 1995]. In that Vickers was working in a metallurgical lab in a Sheffield plate manufactory, he may have picked up or developed his "new" recipe while there; or, he may have obtained information from one of the various formulas described or alluded to in Postlethwayt's or other publications.
- ²⁵ Massé, *Pewter Collector*, p.2.
- ²⁶ Francis J. Puig, Judith Banister, Gerald W. R. Ward and David McFadden, *English and American Silver in the Collection of The Minneapolis Institute* (Minneapolis: Minneapolis Institute Of Art, 1989), p. 33; Hornsby, et. al., *Pewter: Celebration of the Craft*, pp. 94, 91; Davis, *Pewter at Colonial Williamsburg*, p.227.
- ²⁷ Malcolm Bell, *Old Pewter* (London: George Newnes Limited, 1905), pp. 42, 111 & plates VII-IX.
- ²⁸ There is a need to metallurgically analyze status pewter pieces from at least the sixteenth century to either verify or revamp the fine metal assumption.
- ²⁹ *A History of British Pewter* (London: Longman Group Limited, 1974), pp. 1, 37. Unfortunately, Hatcher and Barker failed to systematically follow the dual history of British pewter.
- ³⁰ Welch, *Worshipful Company*, vol. 1, p.3.
- ³¹ Hatcher and Barker, *British Pewter*, pp. 79, 82, 108-112.
- ³² Charlotte Augusta Sneyd, *A Relation, or Rather a True Account of the Island of England ... About the Year 1500, Translated from the Italian*. (London: Camden Society, 1847), p.11.
- ³³ The argument that Britannia ware was a competitor of pewter started by the late nineteenth and early twentieth centuries: e. g.s J. Starkie Gardiner, "Pewter," *Journal of the Society of Arts*, vol. 42, no.2167 (June 1, 1894), p. 628; William Redman, *Illustrated Handbook of Information on Pewter and Sheffield Plate* (Bradford, England, 1903), p.8; H. J. L. J., *Pewter Plate: A Historical and Descriptive Handbook* (London: George Bell & Sons, 1904), p.4). From then on, the thesis was accepted and has been repeatedly stated right up to present, e.g.s: Bernie Wyllie, *Sheffield Plate* (London: B. T. Batsford, 1913), pp. 26-27; Elsie Englefield, *A Treatise on Pewter and Its Manufacture* (London: The Priory Press, 1933, p.27; Bryan Wright, "Working with Pewter: A Colonial Symbol of Prosperity [2011],"

www.colonialsense.com/How-To_Guides/Crafts/Working_with_Pewter.php.

Uncommon Thomas Danforth III Mark By Melvyn D. Wolf, MD

Thomas Danforth III was a successful pewterer working from 1777-1818. Initially he was in Connecticut, moving about 1806/7 to Philadelphia. His characteristic eagle mark is shown in Figure 1. However not frequently seen is the eagle mark in Figure 2.

It may be that as we look at the uncommon mark, we just assume that it is the more frequently found one. At least that was the way it was with me when I first saw it. I think if members check over any eagle marked Thomas Danforth III pieces which they own, as I did, the mark is not that common.

Both marks are accompanied by the mark illustrated in Figure 3. I would be interested in the findings by other members.



Fig. 1 Usual eagle mark.



Fig. 2 Uncommon eagle mark.



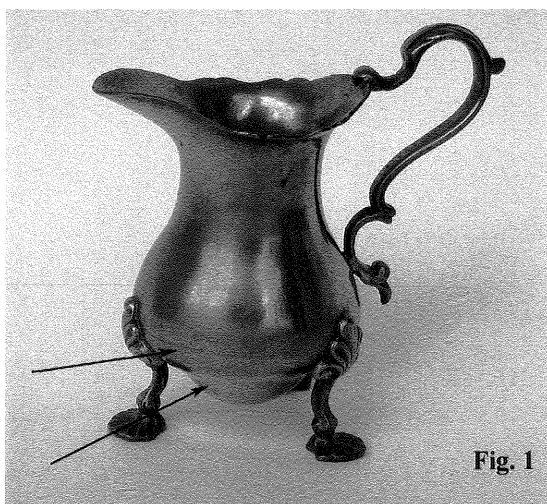
Fig. 3 Philadelphia line touch.

Another Opinion on a Townsend & Giffin Creamer

by Wayne A. Hilt

An article by Ken Goldberg in the Summer 2008 *Bulletin*, Volume 13, number 9, p. 42 entitled "Addendum to British Pewter: The Charles V. Swain Collection" concluded that "high-style" footed cream pots with legs (with "toed" feet) mounted two to the front and the third under the handle were from the shop of Townsend & Giffin rather than Henry Joseph as previously ascribed.

Townsend & Giffin were members of the Townsend Dynasty of pewterers. They were exporters to the Colonies/States as was the rest of the dynasty. The firm of Townsend & Giffin was in business from 1768-1778. This was during the embryonic and initial phases of the American Revolution. During this period of time American merchants banded together in non-importation agreements, pledging not to buy British manufactured goods. It is certain that some goods came into the country via ports, like New York City, where the British had control. These facts account for the scarcity of examples of Townsend & Giffin export pewter. They are considerably more scarce than pewter by the other members of the Townsend Dynasty that worked prior to and after this period.

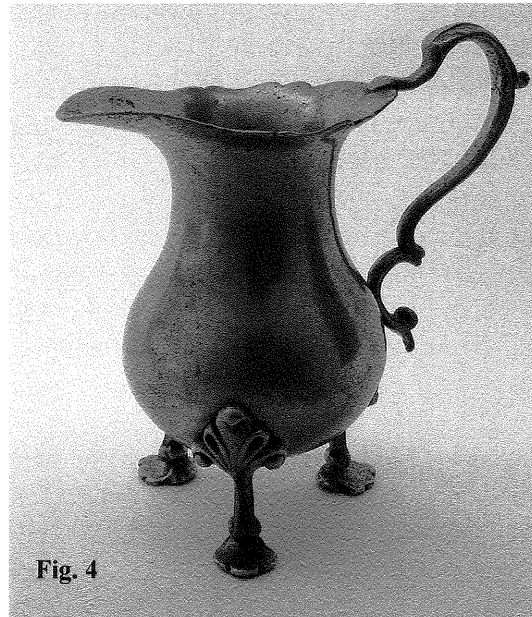
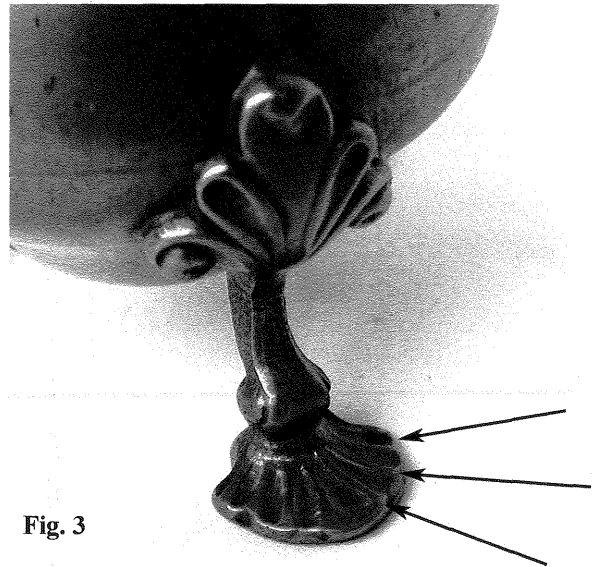
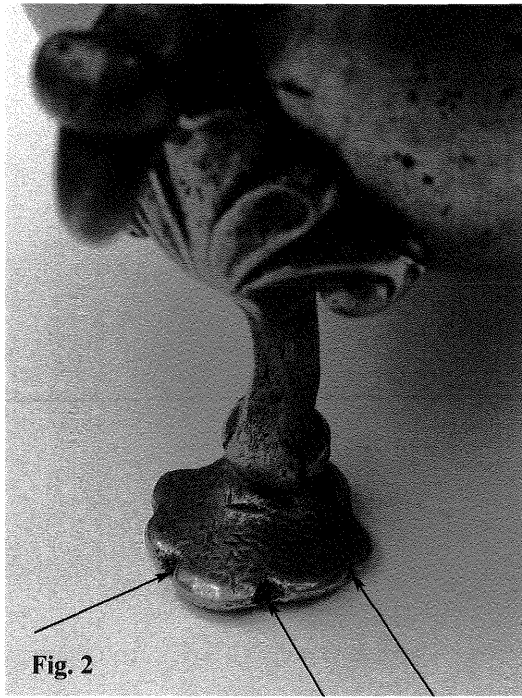


Excluding the feet and position of the legs, the marked "high-style" Townsend & Giffin cream pot is of the same design as those marked by Henry Joseph. (see Fig.1) Ken had pointed out the alternate positioning of the legs on his cream pot as compared to the legs on known marked examples by Henry Joseph. Ken noted the T & G cream pot has two legs positioned on the front of the cream pot below and to either side of the spout and the third leg is placed under the handle. The article goes on to mention that known marked Henry Joseph examples have the legs positioned with one under the spout and the

other two to the left and right of the handle toward the rear. It should also be mentioned that all of these cream pots have "double-drop" bellies.

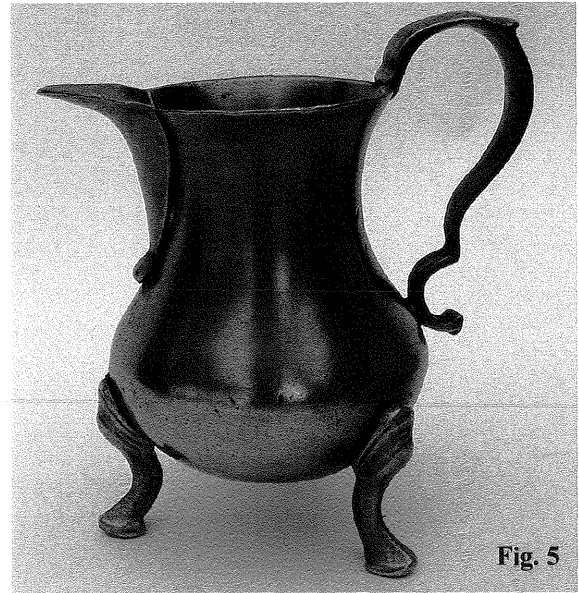
It was also noted, that the T & G cream pot has feet with distinctive "toes" (Fig. 2) and the marked Henry Joseph cream pots have "ribbed shell" feet. (Fig. 3). This coupled with the previous observation led Ken to attribute the identical unmarked cream pot from Charles V. Swain's collection, to the firm of Townsend & Giffin. This seems totally logical.

There is however another Henry Joseph "high style" cream pot that brings into question the origin of the T & G cream pot (Fig. 4). In my collection I have an example of a Henry Joseph "high-style" cream pot that has its legs mounted with two to the front and one under the handle. This cream pot also has "toed" feet instead of "ribbed shell" feet. (See Fig. 2) The legs and feet on this example appear to be identical to those on the Goldberg T & G cream pot and the unmarked example from the Swain collection. One distinct difference with the example from my collection is the body has a "round" bottom rather than the "double-drop" belly as seen on the others. (see Fig. 1 and Fig. 4) for comparison of "belly" form)



A physical examination and comparison of the T & G and Henry Joseph cream pots will probably conclude that they are from the same set of molds. We know that many different London pewterers used the same molds for producing pewter objects. Sometimes the multiple-pewterer-use was due to a pewterer succeeding another who originally owned the molds*. In other cases it is apparent from extant contemporary examples of certain forms that pewterers indeed purchased parts from other pewterers and constructed the finished product themselves. It too is likely they also sold unmarked finished products, allowing for another pewterer to mark them as their own. (*See article by Wayne A. Hilt, "Three Tankards, Three Makers...One Set of Molds" *The Bulletin*, Vol. 11, No. 6, p. 175).

Dealing solely with the marked extant examples of “high-style” cream pots, we currently have only one known example by Townsend & Giffin and three or four by Henry Joseph. It should also be mentioned that there are many examples of early style Henry Joseph cream pots (Fig. 5) found of both round base and footed design. To say that Henry Joseph was heavily into the production of this form is an understatement.



Based on all the information available, I personally believe the unmarked cream pots are from Henry Joseph’s shop rather than Townsend & Giffin’s. It is most likely T & G purchased either castings for the production of cream pots or purchased finished ones. Striking the small T& G touch on the outside bottom of a finished cream pot would not be difficult to accomplish.

The facts that the firm Townsend & Giffin was in business during the American Revolution and exports to the Colonies/States were severely curtailed, undoubtedly lead to the scarcity of this particular piece. It must be noted that the chances of there being any “early form” Townsend & Giffin cream pots seems unlikely as their working dates coincide with the era of High Georgian Style, after the earlier design went out of fashion.

There are numerous examples of round base “high-style” cream pots as well. These are invariably unmarked, however the author saw one once that had a mark on the outside bottom purposely removed¹. The likelihood exists that the mark was HI (Henry Joseph) and that it was removed in an attempt to pass the creamer off as one of Philadelphia manufacture.

The fact that there now exists a “high-style” form cream pot marked by someone other than Henry Joseph, encourages me to think that other “high-style” cream pots marked by other contemporary pewterers like Richard Pitt, for example, might be found. What is even more exciting is the prospect that it may involve an entirely different set of molds.

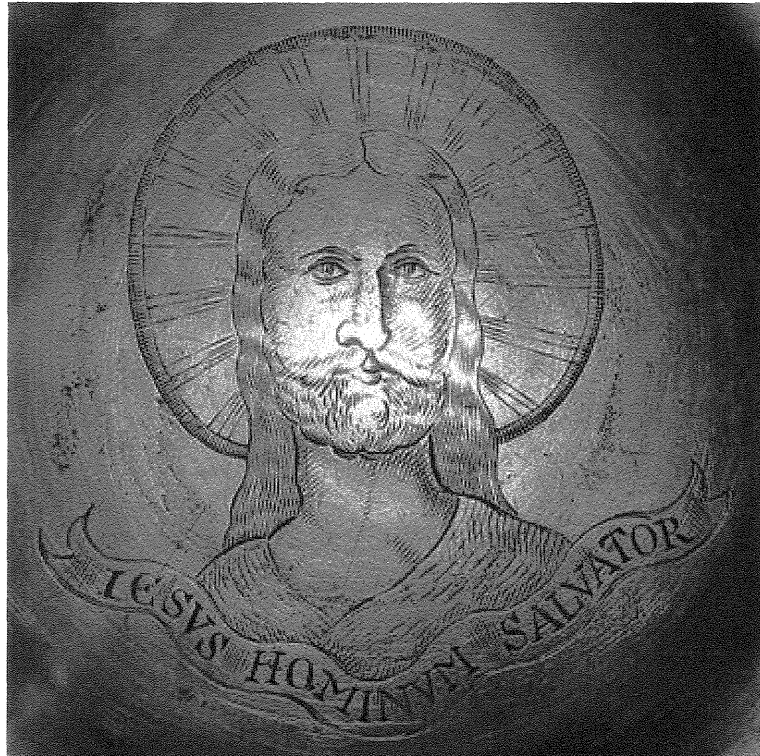
¹ For years many dealers and collectors believed the unmarked high style creamers were of Philadelphia manufacture and that the “HI” touchmark (fig X) was that of an unknown American pewterer, thus the removal of the touchmark was to aid in the “sale” of this particular creamer as American.

(Editor’s Note: While Wayne has presented some strong arguments in the above article, Ken Goldberg is not convinced and believes that his T&G creamer was cast in a set of molds different from any HJ mold. Only a side by side comparison will likely settle this issue which hopefully will take place in the future.)

Multi-reebed decorated charger by Laurent Morant of Lyon, c. 1695-1700

by Jan Gadd

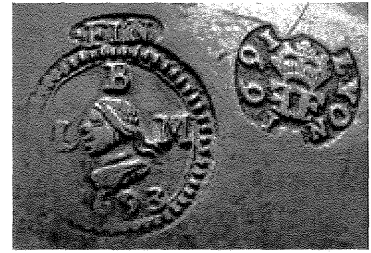
The 18 inch charger was well hammered all-over for additional strength and the surface then turned and polished in the lathe. The decoration was well engraved with a central motif of Christ with the legend 'IESUS HOMINUM SALVATOR' and with a coat of arms ownership at 12 o'clock.



The rim was decorated with the twelve apostles by the same hand as the coat of arms. The apostles were not engraved in the usual mediaeval style but with hair styles and clothes contemporary to the late 17th century which is very unusual indeed and possibly unique. It is always difficult to establish if objects were engraved at the time of manufacture or later. A close study of the engraving of the apostles compared to the ownership engraving seems to suggest that they were both carried out at the same time. The back of the charger has never been cleaned which again suggests an original engraving rather than after decoration as most such objects seem to have been fully cleaned prior to the after-engraving.



The Master's touch of Laurant Morant dated 1693 was well struck on the back of the rim, this touch not recorded in any of the Tardy books on French pewter, but other marks by Laurent are illustrated on page 444. The name 'Morant' (also 'Morand' by other family members) obviously gave the pewterer the impulse to use a Moor's head dress (pirate-style, really) as his device in the touch as a pun.



The second touch was struck by the pewter alloy control officer who paid a sum of money to the government annually for the privilege of assessing the pewter alloys in his region, such as Lyon in this case. He, in turn, charged the pewterer for each object he verified with his mark. These pewter control officers were required to renew the date every year which never happened as punches were expensive which is witnessed in the case of the Morant charger. (The control mark is dated 1691, two years before Morant opened shop).

Reference:

TARDY, 'Les Etains Francais', Paris, 1964, p. 444.
The charger is in the collection of Bob and Barbara Horan.



A Previously Unreported Maker or Just Another Merchant?

by Gene Seevers

The pewter items shown in the photos below are attributed by the author to Stevens, Smart, and Dunham of Portland, Me, ca 1884-1886. The large tea or coffee pot has a visible interior seam attesting to its formation from sheet metal, while the basin-like bowl forming its base may also have been drop-formed from sheet metal. The handle, lid, hinge parts, and spout could have been cast in molds carried over from the predecessor company of Rufus Dunham and Sons or even the founder Rufus Dunham of Westbrook, Me., ca. 1837-1870.¹ The copper bottom was by then a well known alternative to the low melting point of Britannia's tin-based alloys - about 232 degrees C. versus copper's 1,083 degrees C. - which often suffered disaster when exposed to open flame. Although the question may be raised: how long before exposure to direct flame or other intense heat before the high heat would result in damage to the surrounding pewter?

The mark incised on the base, J.A. & Co., is not that of any reported pewterer and is more likely a merchant customer of Stevens, Smart and Dunham, or possibly a journeyman assembling the parts secured wholesale from the maker. Clearly the digits of the catalog number are individually struck with separate dies. The interior "strainer" is a real oddity, almost an afterthought, made of pierced (17 holes) tin-plated sheet-iron showing some rust oxidation with its hinge soldered into place. Or it could have been a deliberate modification to provide easier, more thorough cleaning of the spout's interior. A handsome piece nevertheless, despite a tiny dent on the finial from repeated bumps against the fluted wedge atop the handle, and a deformation at the base directly beneath that could be repaired. Yet it is a reminder of family or even commercial use over decades. In the cited reference the pot's photo² shows a narrow dark edge which could be its copper bottom, while the decorated spout tip and the wedge on the handle appear identical to this submitted photo and to two Dunham pots in the author's collection. This example is 11 1/4" (286 mm) overall and 8 7/8" (219.5 mm) to its rim. The body diameter is 6" (152.5 mm) at the exterior seam with base diameter of 4 3/16" (113 mm). Its volume of two quarts and 1 ounce when filled to the narrowest point of the neck could easily have served a family or multiple patrons at the increasingly popular 'coffee shoppes' of the late 19th century. The owner, C. J. Reeder, of Alexandria Va., a friend of author, graciously loaned it for this article.

The beaker, owned by PCCA member Dwayne Abbott, is 3 11/16" (93 mm) tall, with outside top diameter of 2 25/32" (71 mm), an overall width of 4 1/4" (108.25 mm) and lastly, an interior depth of 3 3/8" (86 mm). The handle's thumbpiece resembles a larger one on a minnie-ball shaped teapot in the author's collection. This beaker, while otherwise dissimilar to the Maine Museum example³, shows damage to the base but retains its original Britannia one and on it is an identical mark, J.A. & CO., as on Mr. Reeder's coffee pot. Above the mark is incised the fraction 1/2, presumably being the half-pint U.S. volume measure of the 19th through 21st century.

While these objects may have little appeal to many collectors, the owners and the author are curious for referral to any sources for information about any business connection between Rufus Dunham and/or his successors and the as yet unidentified J. A. & CO.



Fig. 1. Coffee pot and beaker.



Fig. 2. Base of the beaker.



Fig. 3. Copper base of the coffee pot.

References:

- ¹ *Hail Britannia: Maine Pewter and Silverplate*, by Edw A. Churchill, Chief Curator, Maine State Museum, Augusta, Me., 1992.
- ² *Ibid*, page 30
- ³ *Ibid*, page 16

Another Acanthus Leaf Handle Quart Mug by Jonathan Gibson

Ken Goldberg's and Carl Rickett's recent article, "Discoveries," in the Bulletin included a wonderful British tulip-shaped quart mug with acanthus leaf handle which they felt was the only recorded example extant. That statement prompted me to write this article sooner, rather than later.

I remember holding a William Will tulip-shaped quart mug with acanthus leaf handle at an auction preview a few years ago and being awestruck. It was a beautiful form and it was in a wonderful state of preservation. While admiring what I deemed to be perfection, I offered up a feeble prayer to the pewter gods to please deliver one of these to me someday.

In March 2010, my prayers were answered, mostly. You see, when I was sending out my prayer in August, 2008, I did not specify a particular maker. The mug pictured in Figure 1 is not a Will mug, but rather, a John Townsend quart mug. Since most of my pewter collection is English Export, I'm inclined to believe the pewter gods had indeed heard and answered my prayer.

The handle on the Townsend mug is stylistically similar to the Will mug, but slightly smaller. However, it is every bit as beautiful. The multi teared escutcheon and the raised instep of the outer handle capped with the broad and wavy acanthus leaf give this mug and air of elegant sophistication. It has John Townsend's touchmark struck on the inside. The hallmarks of Joseph Wingod, in Figure 2, are struck between Townsend's crowned X and crowned WR. The initials "SK" are engraved to the left of the hallmarks. The overall height of the mug is 6 1/8" and the diameter of the top and base are 4 5/16" and 4 3/4" respectively. I thought the membership, especially those who were unable to come to my shop last May, would appreciate seeing this rare and beautiful form. According to Wayne Hilt, there is another British tulip-shaped quart mug with acanthus leaf handle extant. That mug has a "TS" touchmark inside bottom and Philip Matthew's hallmarks to the left of the upper handle junction.

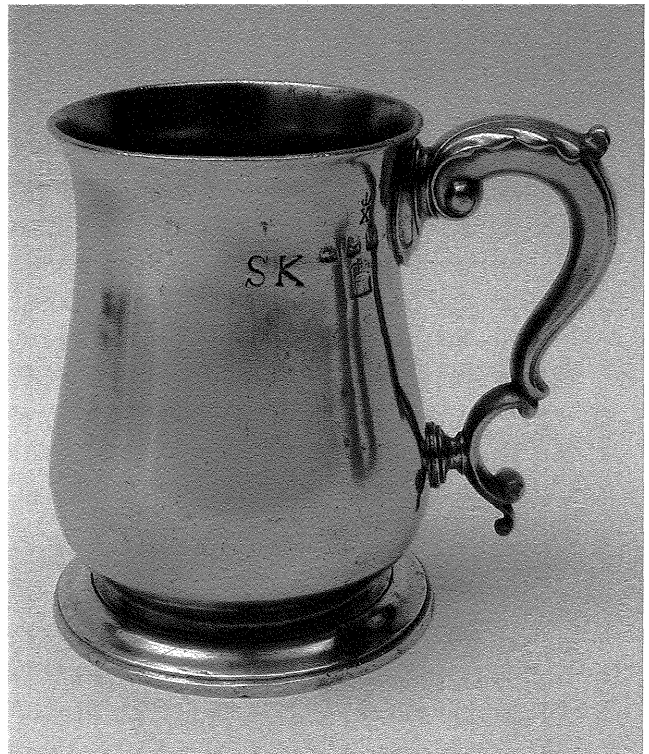


Figure 1



Figure 2

Photos by Wayne Hilt

The Richard Munday Survey by David Hall and Harry Makepeace

Readers of the PCCA Newsletters of Spring 2001 and Fall 2003 will recall Harry Makepeace reporting on his purchase of what he thought was a pre-Imperial English pub pot with a crowned WR verification mark and a distinctive tag, only to find that it also had the marks of Gaskell and Chambers, and couldn't have been made any earlier than 1892. We later determined that the tag was the work of Richard Munday, a UK pewter dealer who had exported pewter to many department stores in the eastern USA between the 1940's and the early 1980's.

Stories of Richard Munday abound. For example Bob Horan had talked to the Pewter Society, which was written up in the *Pewter Society Journal* in the Autumn 1998 edition, concerning complaints about the authenticity of Munday exports as early as 1949. The late Charles Montgomery wrote to the US customs at that time complaining about the dating on Munday's imports but nothing came of it.

After discussing the situation, we decided to record as many of Munday's exported items as we could to identify just what kind of products he was exporting. We therefore embarked on a survey and issued an interim report in 2003. Now after 10 years we have recorded over 200 examples of his exported items and a pattern has emerged that we are finally able to report.

First we should say something about Richard Munday. He was born in the East End of London England apparently on the 25th December 1899 and died in London in 1990, three days after his 91st birthday. After an initial career as what he described as an opera singer, he became a pewter and antique dealer. Recently a legal notice has been discovered indicating that in 1946 he changed his name by a legal process known as deed poll to Richard Munday (London

Gazette 5th April 1946). However, other sources indicate he was already using the name Richard Munday in 1929 and 1938. Previously he had been known as Sam Newberg and Stanley Newbury. Since he claimed to be descended from Russian immigrants Sam Newberg, or something like it, seems most likely to have been the name on his birth certificate. The censuses for 1901 and 1911 record a Sam Newburg, of the right age, as the son of Fanny Newberg who was born in Russia and who was then living in the East End.

He undoubtedly had his name changed officially since he needed to get a visa for a visit to the United States, which took place in late 1946. After a weeks visit to Canada, he entered the US on Oct 4/46 and stayed until Dec.4 /46. He also made another two month trip the following year. It seems reasonable to assume that during these extended trips he was setting up the business arrangements with the department stores we have seen in our survey.

He wrote many articles about pewter for the antiques trade and some for the *Pewter Society Journal*. He maintained a shop in Chiltern St., Marylebone, London for over 40 years, and was undoubtedly very knowledgeable about pewter. Together with Ronald Michaelis he catalogued the pewter collection of the Worshipful Company of Pewterers and later became a Freeman of the Company and bought many pieces at auction to add to their collection. He advertised in the US based *The Magazine Antiques* in 1947 as a supplier of genuine antique pewterware dating from before 1830, to the United States trade, see Fig. 1. He exported pewter to the US from in the 1940's until the early 1980's. Richard Neate also advertised, in 1928, pewter for the American market.

Munday also advertised in the *Times of London* beginning in 1944 looking for all types of pewter. His ad for Sat. Oct. 14/1944 read "Antique pewter wanted of every type, tankards, flagons, candlesticks, porringers, plates, tobacco jars and miscellaneous items, send full details Richard Munday, 19 Chiltern St. W1" This is somewhat unusual as major dealers usually keep their sources quiet, but one assumes that since most of the pewter he obtained in this manner was destined for the United States then this did not affect his home market.

Figure 1



RICHARD MUNDEY
19 Chiltern St. & Baker St.
London. W.1. England

OLD ENGLISH PEWTER
United States trade supplied with genuine antique pewterware prior to 1830. English and Continental.

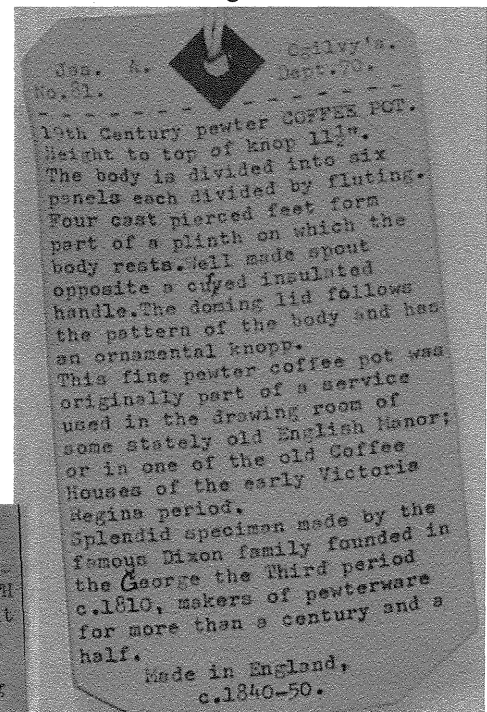
Pitchers, porringers, platters, tankards, tobacco jars, tureens, bowls, inkstands, etc. All perfect, ready for resale, and with full descriptive histories attached to every piece.

Genuine enquiries welcomed
Phone—Welbeck 5613

Collection of miniature old pewter, and pair of George III candlesticks.

We can identify items he exported by the distinctive tag attached to the items and the florid language he used in his description. See Fig. 2, a tag from Ogilvy's in Montreal and Fig. 3, a tag from Bloomingdales featuring Mine Host and his Buxom barmaid.

Figure 2

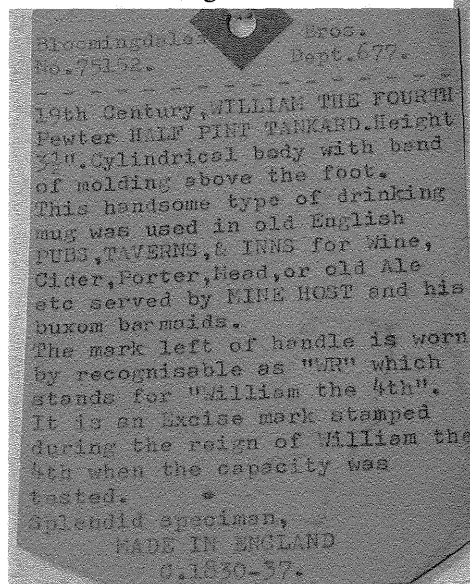


Ogilvy's.
Dept. 70.
No. 21.

19th Century pewter COFFEE POT.
Height to top of knob 11 1/2".
The body is divided into six panels each divided by fluting.
Four cast pierced feet form part of a plinth on which the body rests. Well made spout opposite a cupped insulated handle. The doming lid follows the pattern of the body and has an ornamental knob.
This fine pewter coffee pot was originally part of a service used in the drawing room of some stately old English Manor; or in one of the old Coffee Houses of the early Victoria Regina period.
Splendid specimen made by the famous Dixon family founded in the George the Third period c.1610, makers of pewterware for more than a century and a half.
Made in England,
c.1840-50.

The name of the Department store selling the product was printed across the top of the tag, usually in red. United States buyers must think that every public house or bar (Richard used Inn but that really means a place offering accommodation and food, not just drink) in the UK had "Mine Host and a Buxom Barmaid". As British men with quite a bit of experience of English pubs, we beg to differ. Buyers from his shop saw similar tags or labels on products but without the florid language and exaggerated claims. This confirms that the department store tags were written by Munday prior to shipping. Other words regularly used include "collet foot" "excise mark", "grand old inn" "fine or rare specimen" "old English manor" and "Victoria Regina" etc. See Fig. 4 for a picture of a tag from his shop, bought by a member of the Pewter Society, and needless to say the item was authentic. I know of no case where

Figure 3



Bloomingdale's
No. 75152. Dept. 677.

19th Century, WILLIAM THE FOURTH Pewter HALF PINT TANKARD. Height 3 1/2". Cylindrical body with band of molding above the foot. This handsome type of drinking mug was used in old English PUBS, TAVERNS, & INNS for Wine, Cider, Porter, Mead, or old Ale etc served by MINE HOST and his buxom barmaids.
The mark left of handle is worn by recognisable as "WFR" which stands for "William the 4th". It is an Excise mark stamped during the reign of William the 4th when the capacity was tested.
*
Splendid specimen,
MADE IN ENGLAND
c.1830-37.

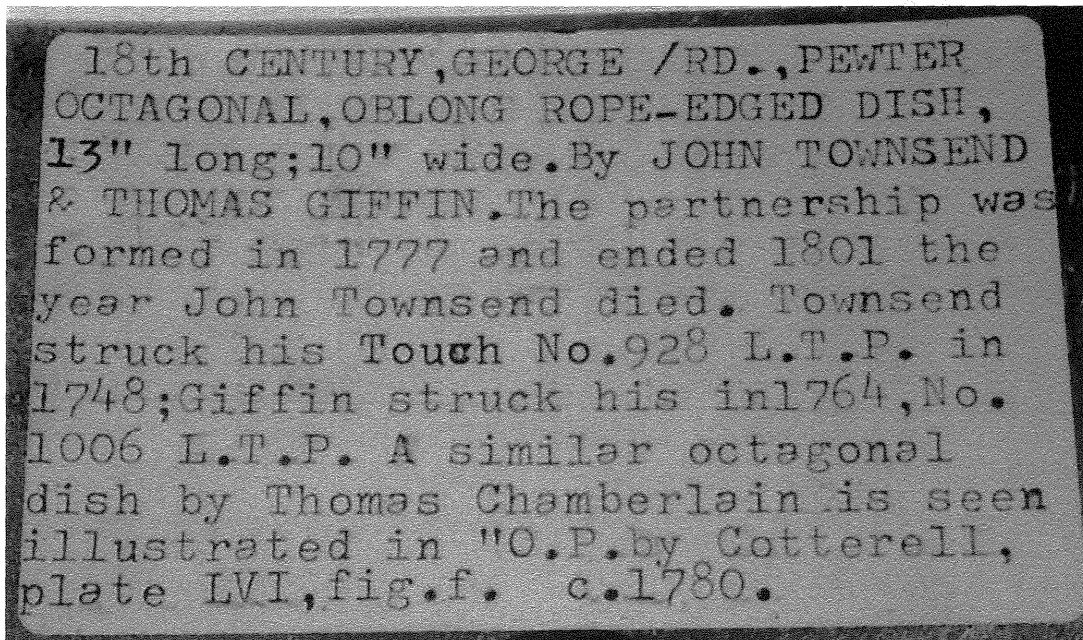


Figure 4

there has been a complaint of authenticity on any item bought from his shop, although collectors of a much earlier generation believed otherwise.

The over 200 items we have seen came from 24 different dept. stores in the Eastern US with one in Canada. 41 came from Marshall Fields, 32 from Wannamakers and 11 from Bloomingdales (see appendix for complete list of stores.) The Haywards in their article on ships bowls mention a tag from Thalhimers, a store based in Richmond Virginia, and another from Garfinckle's in Washington, neither of which showed up in our survey. There were undoubtedly others. Many customers had cut off the department store name but retained the balance of the tag with the product description. The use of a certain kind of tag and the language used leaves no doubt as to its origin. It has been estimated that Marshall Field bought over 8000 items from Munday during the period 1962 to 1977 and were his most important customer. So it was a big business for quite a number of years.

In order to classify the items we have grouped them into the following categories:

Type A

An item where a mark has been added to an otherwise genuine piece to enhance its value, i.e. a fake

Type B

An item where the described date is earlier than we now know it should be.

Type C

An item that is described and dated correctly

Type D

An item that is a reproduction

Type E

An item with an incorrect description

Type F

An item not allocated

Type G

An item that has been manufactured from scratch to deceive, i.e. a forgery

We have used the following definitions.

A Reproduction: an item made as a copy of an antique without any intent to deceive. Admittedly those items without maker's marks and 100 years of oxide are often difficult to tell from the original.

A Fake: an item that has been altered in some way to enhance its value, often by the addition of earlier marks or replacement parts.

A Forgery: an item made as a copy of an antique item with its intent to deceive.

The following are the results of our survey;

Type A 38 items
Type B 59 items
Type C 58 items
Type D 41 items
Type E 9 items
Type F 4 items
Type G 0 items
Total 209 items

Many of the above items were quite common, consisting of 19th century pub pots and some 18th century plates etc. There were no buds, double volutes, flagons or triple reed chargers, or items that experienced collectors would consider worthwhile.



Figure 5

Type A, 3 items had fake Wm IV verification marks, 21 had fake Geo IV verification marks, 11 items had what may have been a fake dated portcullis mark, 1 item had a fake crowned WR mark, 3 items had a fake 1795 cartouche and 2 items had fake VR verification marks. Some items had both Geo IV and portcullis marks. Included in the above is the Gaskell and Chambers pot with the Crowned WR mark that started this survey, see Fig. 5, and James Yates pots with Geo IV verification marks. Obviously these are fakes and the added marks could not be authentic. In the light of the dating knowledge in the mid 20th century perhaps the fakers felt confident in adding these marks without fear of being exposed, more on this later.

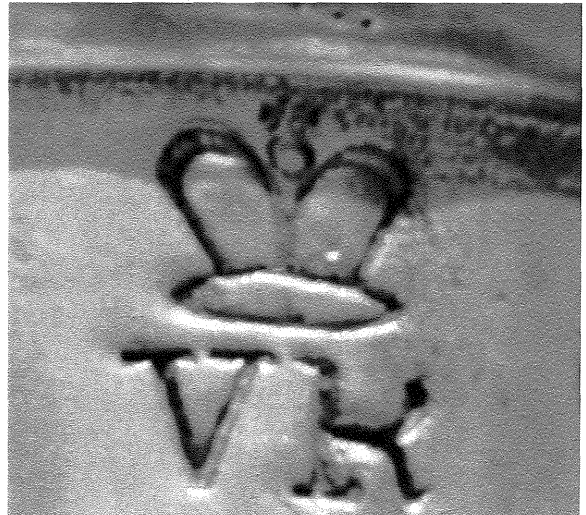


Figure 6

See Fig. 6 for a picture of a fake crowned VR mark on a half pint mug, which according to the tag, Fig. 7, came from Uncle Tom's Cabin pub. No such authentic VR mark exists, and it is similar to the VR mark shown on the Neate touchplate. In addition, this mug bears an authentic Borough of St. Marylebone verification mark used between 1826 and 1870, although it is doubtful that the fakers knew the significance of this mark at the time. See also Fig. 8 for a tag describing a concave pot with a genuine Joseph Morgan beehive touch, used post 1860, with a fake Wm. IV mark, Fig. 9. This mark is very similar to the Wm. IV mark on the Neate touchplate.

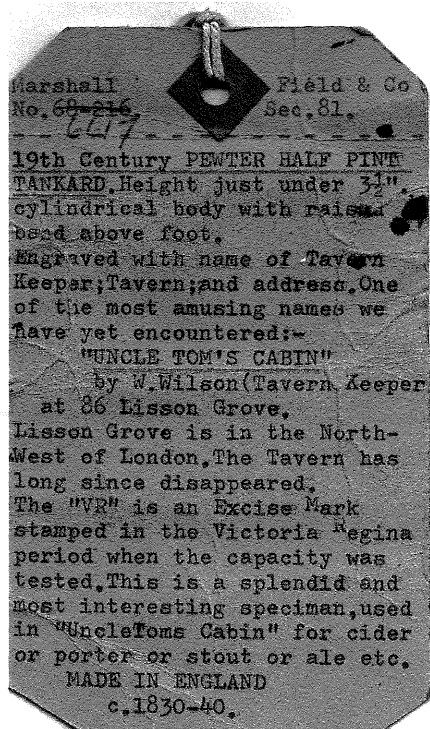


Figure 7

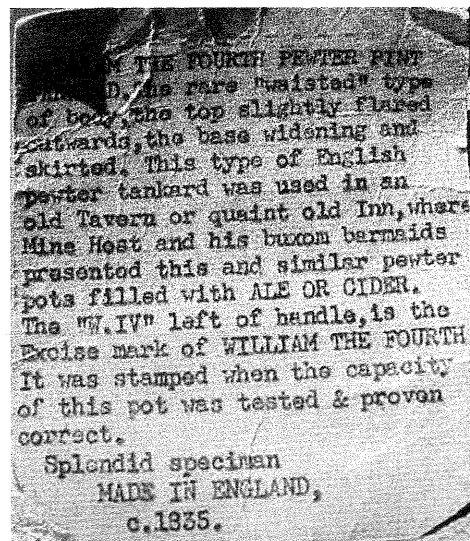


Figure 8



Figure 9

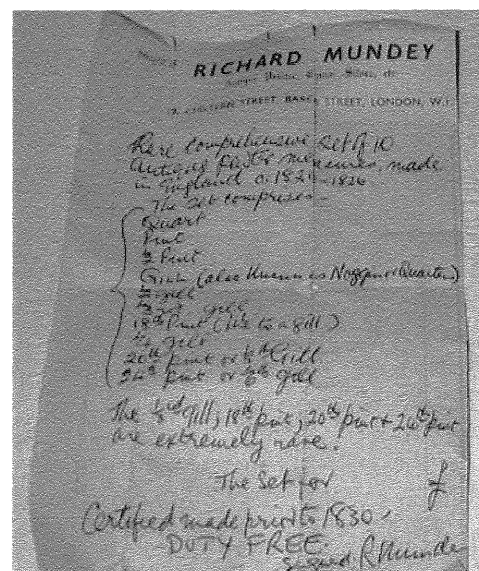


Figure 10

Once having determined that some of the marks are fake, it is a temptation to list all products having similar marks as fake. However, the style of a number of items could possibly have been from the time period of the mark, and knowing that the use of a verification mark with the monarch's initials was not stopped on the day the monarch changed, but continued for a number of years, in those cases we gave Munday the benefit of the doubt and called them correct.

Type B. When it comes to dating, the bible at that time was Cotterell and subsequent research has shown that he got some of the dates wrong. With the advent of the publication of *Provincial Pewterers* by Homer and Hall in 1985 many of the dates of Midland

pewterers were shown to be much later than Cotterell thought. Munday was perturbed to learn of this at the time. The following table covering some commonly found English and Irish pewterers of the 19th century, illustrates some of the differences.

| Pewterer | Cotterell dating | Modern dating |
|--------------------------|------------------------------|-------------------------------------|
| Austen, Joseph and Son | 1828-1833, also 1844 | 1826-c.1880 (use of touch) |
| Crane, John Carruthers | 1800-1838 | 1821-1838 |
| Gaskell and Chambers | Mid 19th century, early 20th | 1892- well into 20th century |
| Morgan, Joseph | Free, Bristol 1807 | Birmingham 1862-1872 |
| Munster Iron Company | 1858, circa 1905 | Formed 1850s, touch used c. 1880 on |
| Watts and Harton | 1810-1860 | 1836-1863 |
| Yates and Birch | Circa 1800 | 1840-1860 |
| Yates, Birch and Co. | Circa 1800 | 1840-1860 |
| Yates, Birch and Spooner | Circa 1800 | 1829-1839 |
| Yates and Greenway | Circa 1870 | 1881-1902, used James Yates marks |
| Yates, James | 1800-1840 | 1860-1881, business continued |
| Yates, John and sons | Circa 1800 | 1877-1887 |
| Yates, John | Circa 1835 | 1815-1829, 1839-1849 |
| | | |

It has been suggested that Munday used optimistic early dates to avoid paying duty on items entering the States, as duty was not payable on antiques in the 1940's made before 1830. Later it seems this was changed to over 100 years old. That Munday was aware of the duty rules is made evident by the note he made on the bottom of the invoice shown in Fig. 10, where he states that the items were made before 1830 and can be imported duty free. While we do not have the items referred to in the invoice they appear to be bellied pub measures, and it is doubtful that they were made prior to 1830, particularly the smaller sizes. Whether it was this duty consideration, a desire to profit from the possible lack of knowledge of the purchasers, or ignorance of the true dates at that time which led to the optimistic dating, is not known, perhaps a combination of the three.

Type C. This is self-explanatory.

Type D. The reproductions consist of three different types, pap boats, ships bowls and small "George Inn" plates. We are aware of others such as wall sconces and porringers, which were mentioned in early PCCA correspondence.

Pap boats. We found a total of 14 of these, the labeling on which talks about "as used in the old Foundling Hospital" but with no date. This is rather clever wording, while not stating they are antique he implies just that. Two of them were marked "DENT".

Ship's bowls. We found a total of 10 so called ship's bowls, 3 were stamped HMS Champion, 2 marked HMS Eden, 1 marked HMS Ajax and 1 HMS Lion. 6 of these used the same type of wording as on the pap boats "as used on 19th Century ships", however 3 had a label that read "Antique pewter, George the 3rd, c1800-1820"

George Inn plates. We found a total of 13 of these, 7 were marked London, all 13 were marked George Inn and had lion hallmarks on the front rim. 4 were marked Orford, the tag read "by S. Orford". There is no known English pewterer with the name S. Orford. The labels on 8 of these stated 'as used in the Old George Inn in the early Victoria Regina period'

So much for the facts of the survey, but these facts leave many questions unanswered, principally "Who did the faking?"

We now know since the publication of Peter and Trish Hayward's article on ships bowls "Naval Bowls and Jugs" in the Autumn 2008 *Pewter Society Journal*, that these inscribed bowls are not authentic. The late Dr. Ron Homer reports seeing many of these with Munday tags, for sale on a visit he made to Marshall Field in Chicago in the late 60's. Somebody was reproducing these on a large scale. It is inconceivable Munday did not know that these were not authentic, even if he wasn't responsible for the faking in the first place. It is possible that since fake marks were added to reproduction bowls that these could be called fakes rather than reproductions. The bowls with the labels stating 'Antique, George 3rd c1800-1820' were clearly fakes.

With respect to the fake marks, we know of 6 lead touch plates with fake marks. There are 3 shown in the publication *The Richard Neate Touch Plate*, another more recent one described in David Hall and Malcolm Toothill's article *More Fake Marks* in the Autumn 2003 issue of the *Pewter Society Journal*, using punches supplied by Alex Neish, a round one, shown in John Richardson's article *Touch Plates* in the spring 1999 issue of the *Journal*, and a half round one described by David Hall and Malcolm Toothill in their article *Neish Plate Two* in the spring 2007 *Journal*. Add to these the old but presumably authentic touches still in existence, seen at James Smellies factory by David Hall in 1981 and described in his article in the spring 1991 *Journal*, *James Smellies Touches*, some of which appeared to have gone missing earlier, and

you get some idea of the extent of the problem. How many more fake touches remain to be discovered and how many people had access to them and used them to enhance items? There appears to be no other reason for their existence.

We tried to match the fake marks on the items to the marks on the fake touch plates but because we were working with images principally from the internet we were, for the most part, not able to get enough detail to be sure we had a match. However, Harry Makepeace has the Gaskell and Chambers pot with the fake WR mark so we were able to examine it closely and found that, to the best of our knowledge, it is a match for item 43 on the so called Neish plate described in the *Autumn 2003 Journal*.

Faking is obviously widespread and has been going on for many years. We are aware of many fake marks, some of which do not show up on any of the fake touch-plates. We know that all fake marks are not the work of one man. There have been many individuals and companies involved in this unfortunate practice over the years. The prevailing attitude towards faking was not as critical in the mid 20th century as it is today. Manufacturers such as Pearson Page and Gaskell and Chambers made many items they thought of as reproductions, but with their addition of realistic looking hallmarks and the lack of a manufacturer's name, together with a few years oxide, they could reasonably be thought of as fakes. When one such manufacturer's representative was challenged on this practice he replied that he would make whatever would sell.

What we are endeavoring to uncover is what was Richard Munday's role in all of this.

We do know from private correspondence of a highly respected, now deceased member of the Society, that Munday and Richard Neate knew each other and had an association. Neate was 19 years older than Munday, and it has been suggested that Munday's early interest in pewter grew as a result of him acting as a "runner" or "picker" for Neate, and perhaps others, finding pewter at various sales etc., with Neate showing him the ropes. From what we know of Neate's activities those ropes might well have been of a dubious nature.

That Munday was aware of fakes in the marketplace is beyond question. Later, at Sotheby's sales, he would state that the occasional piece offered for sale was wrong. When pressed to explain this he would only say that he did not wish to speak ill of the dead.

It is thought that Neate had considerable technical ability in dealing with pewter but it has never been suggested that Munday had such talents. It was later, after this 'apprenticeship' that Munday began trading on his own part, circa 1930.

Collectors of an earlier generation were convinced that some of the pewter that passed through Munday's hands was questionable. New members to the Pewter Society were warned to be very careful about pewter from his shop, and from another well known pewter dealer in London. It was understood that Munday had undertaken, under pressure, not to supply dubious pieces to Society members.

With respect to his export business Munday must have had help, not only in the UK with the enhancing of pewter due to his apparent

lack of technical ability and the pressure of time with so much "Mine Host" typing to do, but also in the US to make arrangements with so many department stores spread over such a large part of the country. His US trade conspirators have mostly never been identified. The Haywards, in their article on ships bowls, stated that a Marshall Field visitor to a Munday establishment in both the 1960's and 70's, saw tables filled with pewter in various stages of repair and the presence of various punches. One can only speculate as to what they were used for. We understand that Munday had an association with two people having technical skills, Patrick Worsley, mentioned in John Richardson's article "Neate Et Al" in the Autumn 1998 Journal, and a Robert Otto. After the publication of the information in the Hayward's article about the nature of the link between some of the Marshall Field staff and Munday it is even more difficult to argue that Marshall Field was an innocent party in this trade.

With respect to the fake touchplates we have no firm proof as to their origin. The Pewter Society was initially led to believe that the so-called Neate plate came from Neate via Munday, but this was later called into question. Similarly the Neish plate may have been made from punches originally in the possession of a Munday associate, but these stories are difficult to prove for obvious reasons.

It seems that Munday was a complex man. Coming from poor beginnings, he rose to be an expert in his field and was well respected by the Worshipful Company of Pewterers, who made him a Freeman. He also had a darker side that exported a lot of dubious, mainly mundane pewter, to the United States, and according to many col-

lectors of a previous generation, had a hand in some questionable pewter in the United Kingdom. That he was not alone in this is acknowledged. Other dealers, individuals and businesses have all done their share to introduce fake pewter into the marketplace. One has only to spend some time viewing items for sale on Ebay to realize how much of this material is still around. The Pewter Collectors Club of America and the Pewter Society have been and are still doing their best to educate collectors, as they were 50 years ago. Hopefully, future collectors will be able to recognize and shun those items that fooled some of us in the past.

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ACKNOWLEDGMENTS

Our thanks are due to all the people who sent us the pictures of their tags and marks and in particular to Dwayne Abbott who sent us a picture of Richards advert, to David Lamb who sent us pictures of tags from Richard's shop, to Bob Horan who provided copies of correspondence relating to the 1945 questions about Munday's dating, and to Frank Powell who provided the copy of the duty free invoice and various tags, and to Christine Hill (Australia), Dr. Glyn Tagai Hughes and John Bank for details of Munday's early life, and to Bruce Burnham for information with respect to Marshall Field.

Discoveries, Version 2

by Carl Ricketts and Ken Goldbert

Editor's Note: There is an old maxim that says "Bad things happen in threes." I hope not for twice is bad enough. In the Summer 2010 issue, the wrong version of an article was printed, and it happened again in the Winter 2010 issue. The first instance was corrected with an addendum in the following issue, but the second instance was too extensive to be handled in the same way. So I am reprinting the article in its entirety in this issue. As editor, I take full responsibility for the errors and apologize to both the authors and our readers. However, I am requesting that authors of future articles submit only a single version; an early version has never been requested and is not helpful. I am certain that if only one version had been submitted, the errors would not have occurred.)

The pleasure of 'discovery' brings an extra dimension to collecting pewter. Most collectors experience this special feeling, although it seems to us that it happens more with hollowware than sadware.

Finding a rare item, a previously unknown form, or an unrecorded mark adds excitement to the acquisition. We have been more fortunate than some, which may be because we concentrate more on hollowware. In this article, we give the measured capacity of any vessels, with the typical 'measure' relating to that capacity e.g. Old English Wine Standard.

On an optimistic note, while the frequency of 'discoveries' appears to be declining, we have been able to acquire several items in recent years that we want to share with fellow collectors.

Other collectors may say 'well its OK for you because you are dealers'. But in truth, we have no hidden sources, and all our discoveries came from the same places where everyone else goes looking. We buy from shops, other dealers, the Internet, antiques fairs and auctions, and other collectors.

One aspect of 'discovery' is the requirement to actively hunt for new things, and in so doing not to be a slave, either to received wisdom or the immediate evidence of one's eyes. Just because something has not been illustrated before or noted as seen does not mean it cannot exist. Failing to examine items thoroughly and properly poses the risk that a 'new' find can be passed by.

Too many pewter collectors fail to undertake active research and/or share their knowledge with others. Some do not even want potential sources of new finds to know they collect pewter! Perhaps these are some of the reasons why some collectors seem to have more 'luck' than others. An old friend once remarked when someone said she had been 'lucky' – "you know its funny, but the harder I work, the luckier I get".

Here are some of our 'discoveries', with a few anecdotal remarks to accompany them. We discuss them in date order, so the oldest come first. British maker's marks are cited with the prefix 'PS', which stands for the reference number on the Pewter Society database. American marks are cited in the usual way.

Fig. 1
Early 17th century hammerhead measure
[Ricketts Collection]

Unlike silver collectors, we always face the problem of dating our finds. Even when marked, accurate dating is imprecise as makers often used the same mark throughout their career, which sometimes their successors continued in use. It was a joy to acquire this early hammerhead baluster measure (Fig. 1), which pleasure was enhanced by the dated touch '1618' on the rim to the right of the handle (PS10801). Collectors of London made pewter have the added knowledge from the marks struck on the London touchplates, but these only commence after the Great Fire c1666. Otherwise, we usually have to rely on dating from style and features. The form of this measure suggests a 17th century dating, but without the mark, it would have been optimistic to suggest it might be as early as c1620. Capacity is 18 fl oz (1 pint Henry VII Wine Standard) and it is 7" high overall, with mouth and base diameters of 3 1/8" & 3".

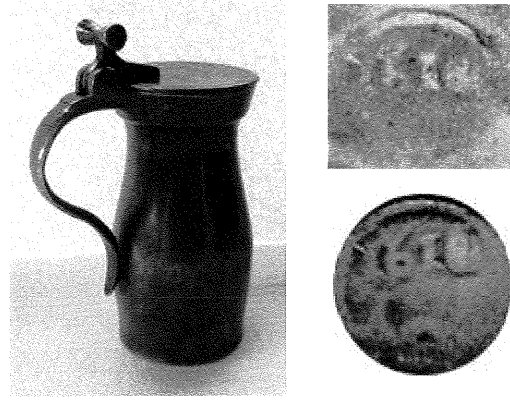
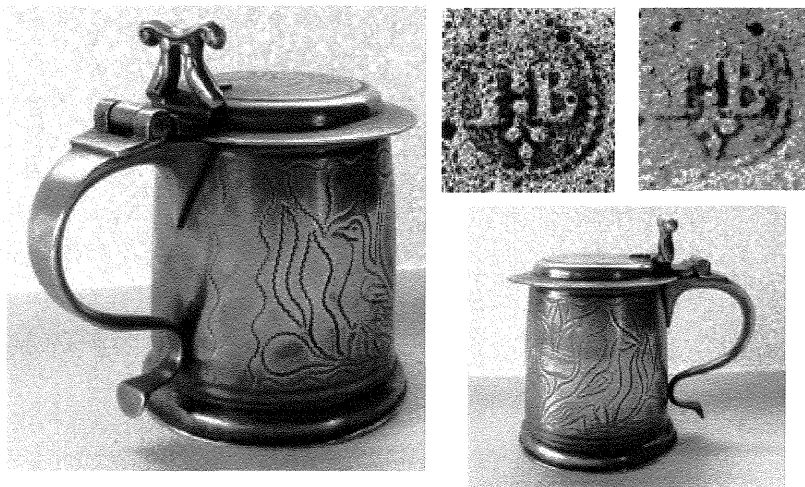


Fig. 2
Wriggle work tankard c1685-90
[Ricketts Collection]



As our collecting tastes have been shaped by experience, we have grown increasingly fond of decorated pewter. Unfortunately, the prohibitive cost of good English decorated wares meant waiting many years for opportunities to acquire the right pieces. A flat lid tankard with wriggle work decoration was one such aspiration.

This example with its twin lovebird thumbpiece met all criteria (Fig. 2). It is small, it is marked both for maker and owner, the wriggle work remains in superb condition, and the drum has great entasis. The drum decoration comprises three birds and two tulips with foliage, and flanking one of the tulips are ownership initials 'G' and 'W'. The maker is 'IB' probably of Wigan and his touchmark in a beaded circle is inside the base (PS13862). Capacity is 22 fl oz (1 pint Ale Standard before OEAS introduced) and it is 5 5/8" high, with mouth and base diameters of 3 5/8" & 4 3/8".

Fig. 3

Bulbous trencher salt c1700
[Goldberg-Ricketts Collection]

Collecting table condiments is another area of mutual interest, and this delightful bulbous salt was irresistible (Fig. 3). It has the maker's mark 'IH' or 'IB' in a heart-shaped outline under the base (PS15540), and engraved ownership initials 'A * H' with a decorative display. This form of smaller bodied salt may be slightly later than the capstan types, and is tentatively dated c1700, although it could be more than a decade earlier. 1 3/4" high with a 1 7/8" foot diameter.

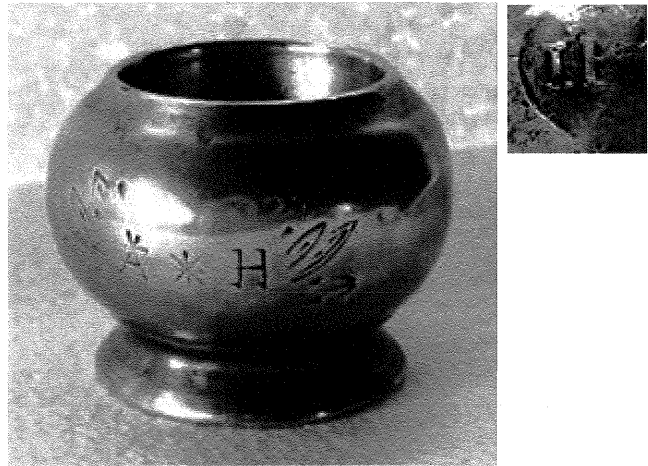
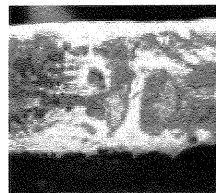


Fig. 4

1.6 fl oz ball & wedge baluster measure
[Ricketts Collection]



Seeing a half-gill by a York pewterer 'IH' (PS5040) in Ian Robinson's collection triggered our interest in ball balusters. The 'ball & wedge' illustrated (Fig. 4), has one of the smallest known capacities of 1.6 fl oz (a half-gill in the 'reputed quart' capacity), which was a popular customary standard in the North of England. It has a partially legible maker's mark on the rim to the right of the handle. This may be 'BD', 'BL', 'RD' or 'RL' (PS16096). It has no keeper ring under the lid. One incised line below rim, and none to the body. 3 3/8" high overall, and 2 5/8" to the rim, with 1 1/2" & 1 5/8" mouth & base diameters.

Fig. 5

Marked spice pot
[Ricketts Collection]

We have been collecting spice pots for many years, so we know how rare it is to find a marked example. Amusingly, Carl bought it simply because he liked its form, especially the bold knob on the slip-on lid (Fig. 5). It was not until he had it at home that he discovered it was marked! It is by Abraham Crawley, Penrith c1720-60, with his shield shaped 'AC over star' pot touch inside the base (PS2054). It is 4" high with 2" base diameter.

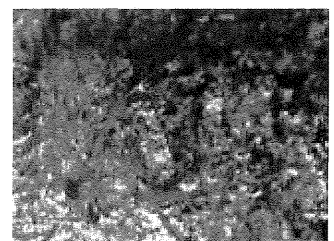


Fig. 6
Pint dome-lid tankard
[Ricketts Collection]

Next is another 'pint' tankard (Fig. 6), with a crowned rose maker's mark initialled 'H' & 'K or V?' (PS16097). Several Bristol pewterers used this style of mark, and one from Barnstaple (PS M265, 3935 & 4535). This maker commissioned a similar die, as he could not have had an existing

one altered because all the others have a double-waisted oval not a single one. The tankard has a narrow fillet low on the drum, a relatively shallow dome-lid, split ball handle terminal, chairback thumbpiece, and a brass hinge pin. Such features suggest a date range c1730-50. Capacity is 20.1 fl oz (1 pint Old English Ale Standard) and it is 5 1/4" high, with mouth and base diameters of 3 1/2" & 4 1/8".



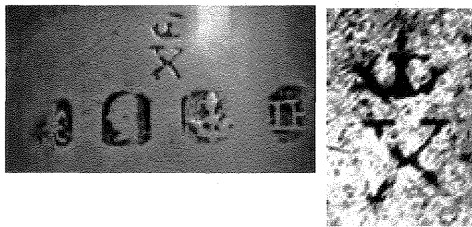
Fig. 7
Large broth bowl by John Langford
[Goldberg Collection]

Figure 7 shows the first example we know of a broth bowl by John Langford I c1719-57 (PS5662) although bowls of similar form are known by several other London pewterers. What is unusual is the size of this example, which is 4 1/4" high, and 7 1/8" in diameter. It also has a rim that is folded over, which is unlike the usual flared style seen on other such bowls. The mark

is under the base, with a crowned X and feint 'LONDON' label. PCCA Bulletin Vol 6 p168 showed the same mark then noted as an unidentified English pewterer.



Fig. 8
Wine half-pint York mug
[Ricketts Collection]



Apart from being in almost pristine condition, this York mug is covered in original hammer marks (Fig. 8). 'Hammered all over' wares are highly sought after, although it would not be so romantic to realise this finish was the result of failing to turn down the piece! The hallmarks to the right of the handle are probably of John Harrison IV c1719-50 below his crowned X, with the same crowned X inside the base (PS14573). Notice the various details of the handle, which is typically seen on 18th century mugs from York and the surrounding areas. Capacity is 16.7 fl oz (1 pint Old English Wine Standard) and it is 4³/₄" high, with mouth and base diameters of 3 ³/₄" & 3 ³/₈".

Fig. 9
Half-pint ball baluster by 'IG'
[Ricketts Collection]

Ball balusters are rarely marked, so it was a happy day when we opened the parcel and found this example (Fig. 9). It is by 'IG' (probably Joseph Gorwood II, York c1748-65 see his fourth hallmark) his unrecorded touch-mark struck on the lid in front of the wedge (PS2183). Notice the 'point' at the end of the wedge, which may help to identify other unmarked balusters. The lid has a keeper ring with an unusual profile - the outer face of the keeper ring is angled inwards rather than being nearly vertical sided. The body has 2 pairs of incised lines low and high and none at the rim, with 2 pairs of incised lines to the lid. The most unusual feature is the split ball terminal to the handle. Capacity is 8.2 fl oz (half-pint Old English Wine Standard), and it is 4 ³/₄" high & 4" to rim, with mouth & foot diameters of 2 ³/₈" & 2 ³/₈".

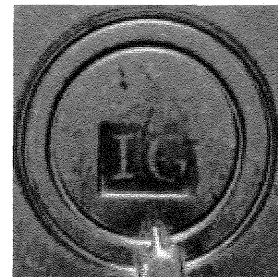
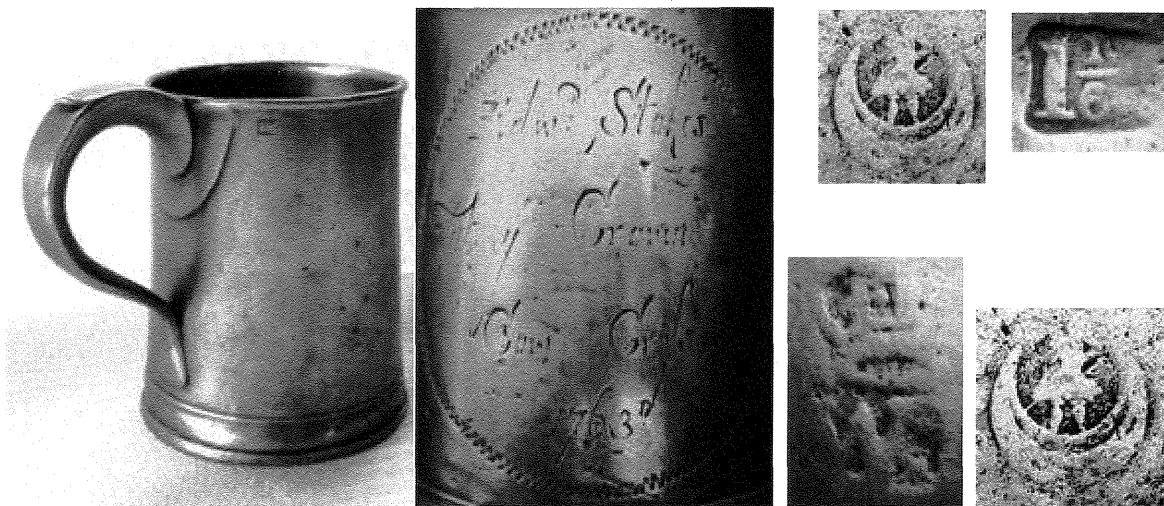


Fig. 10
18th century carafe with dated pot touch
[Goldberg Collection]

Most carafes appear to have been made in London, and a few are known from Edinburgh. The one in Figure 10 has the previously unrecorded pot touch of 'R • S 1760' under the base (PS14780), which is probably that of a pewterer who worked in or near London. The body has two low incised lines and two more at mid body. Capacity is 61 fl oz (3 pints Old English Ale Standard), and it is 9 1/2" high, with mouth & foot diameters of 3 1/2" & 4".



Fig. 11
London mug dated '1763'
[Ricketts Collection]



In our early days of collecting, it was often said that mugs from the mid-18th century were extremely difficult to find. Possibly, because at first glance they look like ones from the 19th century, so people pass them by. This London mug (Fig. 11), has many valued features including a previously unrecorded maker's mark, wriggled cartouche with dated ownership and address, and a rare mark showing it continued to be used into the early Imperial period. It is probably by Joseph White c1747-63 (PS10037), whose pot touch is inside the base, and crowned WR verification to the left of the handle. Notice that even at this date the mug has an attention terminal handle, and an escutcheon plate at the upper attachment point. It is relatively light in weight (14 oz) and this may explain why so few mugs from the mid-century have survived. The escutcheon plate was probably added to strengthen the weakest point. The inscription is "Edwd Stokes at ye Crown Cow Cross 1763". To the right of the handle is a very rare label '11/60' showing that around 1826 this Ale Standard mug was verified as being one-sixtieth larger than Imperial Standard. Capacity is 20.15 fl oz (1 pint Old English Ale Standard) and it is 4 5/8" high, with mouth and base diameters of 3 3/8" & 3 3/4".

Fig. 12

Rare third of a gallon London mug
[Goldberg Collection]

As collectors of measures and mugs, we try to acquire different capacities as well as varying styles of holloware. This very rare size of mug has a previously unrecorded pot touch (Fig. 12). To the left of the handle are 4 identical 'star' hallmarks, and in the base a pot touch of a pierced heart below 'X'. The hallmarks have been found with the name label of Francis Gerardin of London c1805-23 (PS3750), but the pot touch has not been previously recorded. We believe this combination of marks originates with Thomas Giffin I of London c1713-64 (PS3750) but his son Thomas II (PS22) c1763-91 probably made this mug. Both used the same pierced heart device in their touchmark. Sadly, no apprenticeship information for Francis Gerardin is known, but it may yet be possible to show a link between him and the Giffins. Notice the unusual form of the body, which has a central drum that flares at the rim and base. There is ownership engraving to the drum front with the scrolled initials 'FS'. Capacity is 44 fl oz (1/3-gallon Old English Wine Standard = 1 thurdendel) and it is 6 1/2" high, with mouth and base diameters of 4" & 5 1/4".

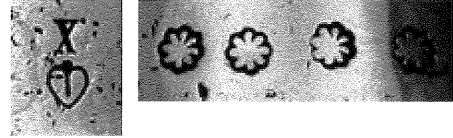
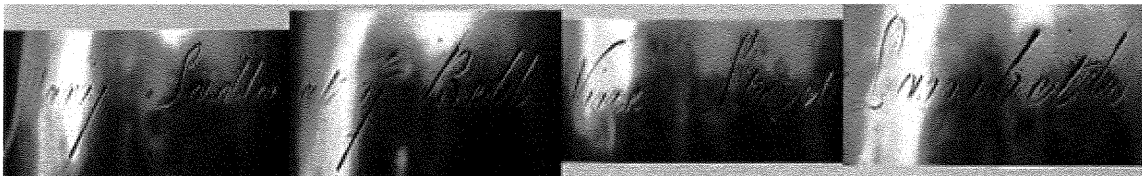


Fig. 13

London mug with dated pot touch
[Ricketts Collection]



Another London ale pint mug by a previously unrecorded maker, and originally belonging to a woman licensee (Fig. 13). The maker 'RP 64' (PS14781) struck his circular pot touch that includes 'LONDON' inside the base, and crowned WR verification mark to the left of the handle. The mug is engraved linearly, which is unusual at this time, with 'Mary Sadler

at ye Bell Vine Street Lambeth'. She also had her initials 'M.S' engraved to the top of the thumbrest. Typical of London mugs of the third quarter of the 18th century, the handle has an escutcheon plate at the upper attachment, and a spreading attention terminal. Capacity is 20.1 fl oz (1 pint Old English Ale Standard) and it is 4½" high, with mouth and base diameters of 3 1/2" & 4 1/8".

Fig. 14
London mug with unrecorded pot touch
[Ricketts Collection]



A heavily cast and well made mug with the previously unrecorded pot touch in the base of Edmund Grove, London c1773-77 (PS4116) with his crowned WR verification to the left of the handle (Fig. 14). Grove worked briefly alone from c1773-77 after William Munden his partner in Munden & Grove died. We believe this mark is from that period, and interestingly it shows Grove altered the punch to remove the top two initials from the Munden & Grove touchmark. The mug has a punch-decorated cartouche with ownership and address, and thanks to the lettering on top of the thumb rest, we know the landlord's middle name began with 'E'. The inscription reads 'Jas Flint Old Pars Head Swallow Street'. This mug has a twin in another collection, which is what one would expect bearing in mind the trade most taverns have always enjoyed. Sadly, we have no information about the quantity of drinking mugs a typical alehouse might own. Capacity is 20.1 fl oz (1 pint Old English Ale Standard) and it is 4 3/8" high, with mouth and base diameters of 3 1/2" & 4".

Fig. 15
Half-pint mug used as
a standard measure
[Goldberg Collection]



Occasionally, for Manorial Courts, and in smaller towns, the local administration purchased vessels to be used as standard measures instead of the very expensive bronze measures usual for these purposes. Figure 15 may be an example where a half-pint London mug was put to such use. It is by Robert Waller, London c1782-1815 (PS9741) with his previously unrecorded pot touch in the base, and crowned WR to the left of the handle. The pot touch is only partially legible, but enough remains to see that the die maker spelt the name 'Waller's'. The mark replicates his touchmark on the London touch plate, but the central device of a male figure is oriented differently to 'Robert' and 'Waller'. Engraved to the mid body opposite the handle is 'Saffron Walden Essex', which is a small market town in Essex. The mug probably continued in use as a pub measure as it is later verified for Cambridge County. Provenance: Ron Homer collection Lot #749. Capacity is 10.2 fl oz (1 half-pint Old English Ale Standard) and it is 3 5/8" high, with mouth and base diameters of 2 3/4" & 3 1/8".

Only a handful of 18th century mugs with acanthus leaf thumb rest handles are known, and one American tankard by John Will junior. They probably date from the mid-18th century onwards with early examples known by Samuel Ellis of London, and William Will in the USA. Ken has what we think is the only recorded English quart*, with the hallmarks of a previously unrecorded maker 'GI' or 'GJ' (PS16108) to the left of the handle, in line with the unusual feature of a crowned 'X' on its side (Fig. 16). The hallmarks all within shields are: 1. Stag trippant facing left; 2. Crown over an object; 3. Lion passant; and 4. 'G I'. These marks suggest a provincial maker despite a mainly illegible touch in the base, which appears to incorporate 'LONDON'. Our best guess for a maker is George Inglis of Whitehaven (unrecorded) who was active c1740-50. Capacity is 42 fl oz (1 quart Old English Ale Standard) and it is 6 1/2" high, with mouth and base diameters of 4 3/16" & 4 5/8".

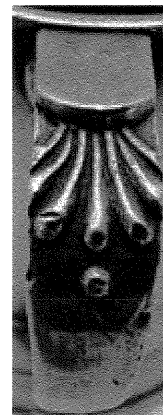
*(See the article on page 19)

Fig. 16
Ale quart tulip mug with acanthus leaf
thumb rest
[Goldberg Collection]



Fig. 17
Rare Rhode Island quart
[Goldberg Collection]

This quart strap handled mug (Fig. 17) is by William Billings, Providence, R.I. c1791-1806 (CJ 32) and has his touchmark inside the base. It is one of two known with the teardrop below the embossed decoration on the upper handle (the other ex Bud Swain's



collection is unmarked), and is only one of four known Billings mugs, one formerly owned by Web Goodwin and the other with a slender hollow handle is at The Winterthur Museum. An in-depth article An Unrecorded American Mug by Oliver Deming was published in the September 1979 PCCA Bulletin Vol 7 pp428-431. According to the author, this is considered to be among the best of American pewter mugs. Capacity is 37.9 fl oz US, and it is 5 5/8" high, with mouth and base diameters of 4" & 4 15/16".

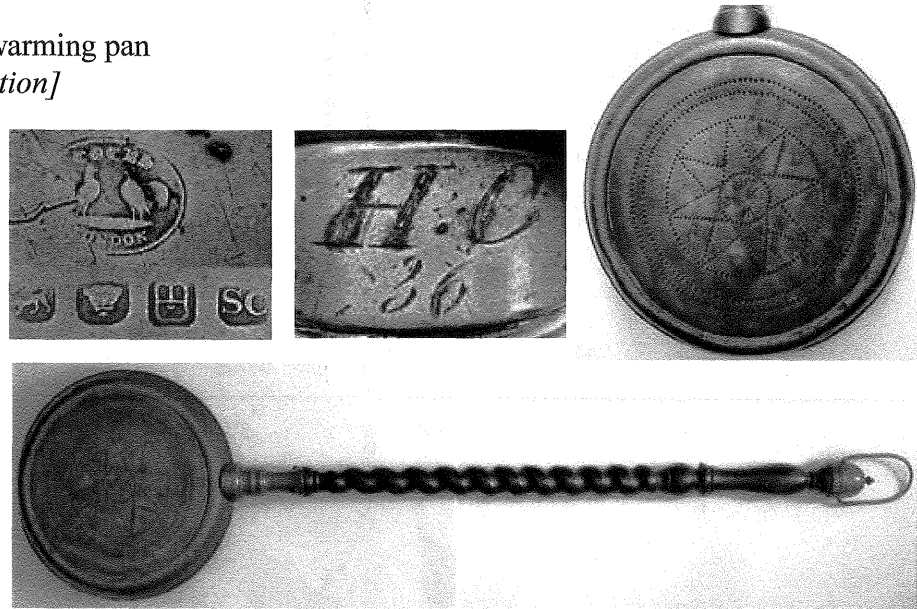
Fig. 18
London mug with unrecorded pot touch
[Ricketts Collection]



The mug in Figure 18 probably dates from c1825-40, and has the previously unrecorded pot touch in the base of William Phillips & Son (PS16109). The mark appears almost the same as that noted for William Phillips (PS7329) but the inclusion of '& SON' raises questions about whether the attribution of the mark shown against him is correct. The mug has an early post-Imperial

period City of London verification mark. Charmingly, there is a large wiggly work bell to the centre of the drum, and the address 'Bell Tavern Lower Thames St'. Capacity is 20 fl oz (1 pint Imperial Standard) and is 4 3/8" high, with mouth and base diameters of 3 1/2" & 4".

Fig. 19
Possibly unique warming pan
[Goldberg Collection]



The final ‘discovery’ is possibly something most of us never expected to see (Fig. 19). Bed warming pans in brass, and copper are common, but we know of only a couple of pewter ones. The difference with the pewter ones is their sealed construction allowed them to be filled with boiling water rather than hot coals. They are filled and emptied by unscrewing the handle from the body. This example is by Susannah Cocks London (PS1779) and has her four hallmarks and touchmark on the reverse, but no crowned X, which is unusual. It is made from a bedpan with a turned English oak handle. The upper and lower body parts are from the same mould, but the upper has a hole cut out with a flat plate added over the hole that is punch decorated with an 8-pointed star in the centre with three concentric circles. Both upper and lower sections are well hammered. The original pewter handle is cut to receive the wooden handle and the pewter terminal remounted on top of the wooden one with a hanging bail. It is engraved ‘HC 36’. It has a diameter of 10 3/4”, and is 31” long overall.

We are grateful to Peter Hayward, Pewter Society Database Manager, for his helpful comments about the unidentified marks and his allocating them new PS numbers in the Database.

Newspaper Ads continued, Part 4 (#43 – 64)

by Andrew F. Turano and Robert G. Smith

This constitutes the fourth and last section of the newspaper ads that we found in the Connecticut State Library. This section will consist of ads by workers in Providence, Newport and Philadelphia. All of the newspaper ads in Parts 1 through 4 were reproduced courtesy of the American Antiquarian Society, under whose copyright permission was granted.

~ PROVIDENCE ~

WILLIAM BILLINGS,
PEWTERER, COPPERSMITH and BRAZIER,
 in the Main Street, PROVIDENCE,
Directly opposite the noted Inn kept by Mr. G. Coggeshall,
MAKES and sells all Kinds of PEWTER
WARE, warranted good as any made in
 this Town, or State.—Also all Sorts of BRA-
ZIER Y, viz.—Brass Kettles, Coffee Pots, Sauce-
 pans, Skillets, Skimmers, Ladles, Warming Pans,
 Stew Pans, &c. &c. &c.—He makes Stills and
 Worms of all Sizes, and on the newest and most ap-
 proved Construction; Dyers' Copper Kettles, Su-
 gar-House Ladles and Skimmers; all Kinds of Ship
 Work, such as leading Hawse-Holes, Scuppers, &c.
 in the neatest Manner, and with Dispatch.—He
 also makes Lead Weights, from 1 oz. to 14 lbs. or
 larger, if wanted.
 Young in Life, and having a Desire to be em-
 ployed as well as to please, he flatters himself that
 those Gentlemen who wish to promote and encour-
 age Industry, and the young Beginner, will honour
 him with their Commands, which shall be gratefully
 acknowledged, and attended to with Dispatch and
 Fidelity.
 N. B. Said BILLINGS wants a smart active
 L. A. D. as an Apprentice to said Business.
 ⚡ CASH, and the highest Price, given for
 old PEWTER, COPPER, BRASS and LEAD.—
 See his for Sale a Quantity of old BRASS.
 Providence, June 30, 1792.

Fig. 43 is an ad placed in the *Providence Gazette and Country Journal* by William Billings (w. 1791-1806). It is dated 6-30-1792, one year after his initial and similar ad announcing the opening of his shop on Main Street in Providence. He not only offers pewter ware, but braziers, copper kettles, stills and worms, ship work and lead weights up to 14 lbs. Here he advertises for an apprentice. An identical ad is placed in the same newspaper, dated 7/7/1792.

Please to observe,
THAT the Partnership of H A M L I N
 and J O N E S, Pewterers and Braziers,
 being dissolved, their unsettled Partnership Ac-
 counts are put into my Hands to be adjusted and
 finally settled.—I therefore request all Persons con-
 cerned to apply for that Purpose to their humble
 Servant,
THOMAS TRUMAN.
 Providence, July 5, 1782.

AL L Persons having any Accounts unsettled
 with Samuel Hamlin, of Providence, are de-
 sired to call on him for immediate Settlement. And
 whereas the Partnership is dissolved between said
 Hamlin and Gershom Jones, of Providence; all Per-
 sons having any Accounts open with them are here-
 by notified to call without Delay for an immediate
 Settlement. Constant Attendance will be given, on
 Friday and Saturday in every Week, the three follow-
 ing Months, and should any neglect, he will be
 under the disagreeable Necessity of putting them to
 Trouble.

Said Hamlin carries on the Pewterer's Business, in
 its various Branches, and has for Sale a general As-
 sortment of Pewter, of an excellent Quality, at his
 Shop, on the West Side of the Great Bridge, near
 Joseph Martin's, Esq; for Cash, Country Produce,
 or old Pewter or Brass; Preference will be given to
 the latter.

N. B. He has for Sale a Copper, that will con-
 tain 200 Gallons, and one of about 90 Gallons, for
 which West-India Goods or Country Produce will be
 taken in Pay.

Providence, April 20, 1781.

Fig. 44 is an ad placed in the *Providence Gazette and Country Journal* dated 5-5-1781 announcing the dissolution of the partnership of Samuel Hamlin, Sr. (Middletown, w. 1760-1773, Hartford, w.1767-1768/69, Providence, w.1771-1801), and Gershom Jones (w.1774-1809). Here he requests immediate payment of accounts to the partnership, and advertises his own business "on the West side of the Great Bridge."

Fig. 45 is an ad in the *Providence Gazette and Country Journal*, dated 7-6-1782, where the accounts for the partnership of Hamlin and Jones are now in the hands of a Mr. Thomas Truman for collection.

GERSHOM JONES

Begs Leave to acquaint the Public in general, and his Friends in particular,

THAT he now carries on the Business of a PEWTERER and BRAZIER, in all the Branches.—Likewise makes STILL'S and WORMS in the best Manner, and upon short Notice, at his Shop on the West Side of the Bridge, at the Sign of the PEWTER PLATTER, near Mr. Jacob Whitman's Hay-Scales; where he has to sell, PEWTER OF HIS OWN MAKING, (warranted good as any imported) by Wholesale and Retail.

Country Customers will be as well supplied in sending an Order, as if present themselves; and all Favours, from Town or Country, will be duly attended to, and gratefully acknowledged.

N. B. Said JONES has to dispose of a Quantity of old COPPER and BRASS, cheap for Cash.
Providence, Dec. 3, 1784.

Fig. 46 is an ad by Gershom Jones (w. 1774-1809) placed in the *Providence Gazette and Country Journal*, and is dated 12-11-1784. Note that it appears to be an announcement of the opening of his shop three years after the dissolution of his partnership with Samuel Hamlin, Sr. He specifically mentions "pewter of his own making," as well as braziers and stills and worms.

GERSHOM JONES,

Pewterer, Coppersmith and Brazier,
In Westminster-Street, Providence, next Door to Mr.
Jacob Whitman's,

MAKES and sells all Kinds of Pewter Ware, Wholesale and Retail, warranted to be equal, if not superior, to any imported from Europe, and as cheap as can be purchased in America; also, all sorts of BRAZIERRY, viz. Brass Kettles, Coffee-Pots, Sauce Pans, Skillets, Skimmers, Ladles, &c. &c.—He makes STILL'S and WORMS, of all sizes, on a new Constitution, proved by Experience to consume less Fuel, and produce at least One per Cent. more Spirit, than the common Still's, some of which, in this Town, containing 1700 Gallons, will run off in Eight Hours from the Kuddling the Fire under them.—He returns his best Thanks to his Customers for their past Favours, and begs Leave to inform them, and all others, who wish to encourage those useful Manufactures, and will please to honour him with their Commands, that they may depend on the utmost Punctuality and Dispatch.

N. B. Cash, and the highest Price given for old Pewter, Brass, Copper and Lead.

Fig. 47 is an ad placed in the *United States Chronicle* by Gersholm Jones dated 4/14/1791. Here he states that his pewter is equal, if not superior to any imported from Europe. It is interesting that he emphasizes that his stills and worms not only consume less fuel, but give greater production (1%). He states that some stills in his town contain 1700 gallons!

State of Rhode-Island, &c. March 8, 1790.

BY Virtue of an Act of the General Assembly, the Creditors of SAMUEL HAMLIN, of Providence, Pewterer, are hereby notified to appear at the General Assembly, to be holden at Newport on the First Wednesday in May next, to shew Cause (if any they have) why his Petition, that he may be allowed Seven Years for the Payment of his Debts, should not be granted.

HENRY WARD, Sec'y.

Fig. 48 is an ad placed in the "*United States Chronicle*" by the secretary of the General Assembly of the State of Rhode Island on 3/25/1790. Samuel Hamlin had petitioned the Assembly to grant him seven years within which he may pay his debts. Samuel Hamlin died insolvent in 1801.

These ads chronicle the demise of the partnership of Gersholm Jones and Hamlin, Sr. (1774-1781), but also the apparent end of the senior Hamlin's business alone.

Jones appeared to have returned to Providence in 1781, at which time Hamlin dissolved their partnership. This dissolution may have been instituted because Hamlin and Jones were not compatible partners, or Jones spent scant time working in the shop, leaving Hamlin as the sole proprietor and wage earner during that period. This breakup resulted in the generation of a series of contentious lawsuits between the two.

After 1781, there were three issues at that time that could account for the lengthy delay (1784) of the opening of Gersholm Jones' business. First he may have had to acquire his own set of molds; this could be a slow and expensive process. Secondly, Jones was commissioned as a Captain in the

“Providence United Train Of Artillery” and he may have had to serve during that time. He was also involved in a suit against Samuel Hamlin for two thousand pounds, a sum he claimed he loaned to Hamlin at the beginning of their partnership (later reduced to slightly over 799 pounds.) The decision was placed in the hands of referees, and Jones was awarded the sum of 100 pounds and 15 shillings.¹

Wendell Hilt found ads² that were placed by Gersholm Jones dating 1791 and 1798 (illustrated in reference). It is evident that he added another business to his pewter establishment. He advertised the sale of stoneware and, in the earlier ad, he listed as his partner in this new venture, Jim Dorrance.

S. E. HAMLIN,
PEWTERER and BRAZIER,
Nearly opposite the Episcopal Church,

RESPECTFULLY informs the public, that he continues his business at the old stand, where he offers at wholesale and retail, a handsome assortment of

Pewter-Ware,

and renders unnecessary the importation of foreign ware.

ALSO,

Block-Tin and other Tea-Pots
Ditto Tumblers and Soup Ladies
Tutania Table and Tea Spoons
Iron do. do.
Lead Weights of every size in use
Deep Sea and Hand Leads
Window do.

And sundry articles of Brass Ware.

LIKEWISE FOR SALE,

A second-hand Wheel with Frame and Crank, suitable for a Block-Maker or Founder.

Orders from the neighboring towns or country faithfully attended to.

☞ Cash paid for old Pewter, Brass and Copper.

June 24.

Fig. 49 is an ad placed in the *Columbia Phoenix* of Providence by Samuel E. Hamlin dated 10/14/1809. Here he advertises “a handsome assortment of pewter ware, rendering it unnecessary to purchase imported ware.” He is also expanding his range of merchandise and, at the bottom, he wishes to sell a second hand wheel with frame and crank.

~ NEWPORT ~

Fig. 51 is an ad placed in the *Newport Mercury* on 7-26-1773 by Joseph Belcher, Sr. (w. in pewter 1769-1778?). Here, he advertises a move from his shop and residence to “Locust Stump,” where he advertises that he sells “Braizers, Founder, Pewterers, Cutlers and Iron-Mungers Wares.” But he still continues his Braizery (sic) and Founder’s Wares and repairs on the wharf next to Governor Wanton’s. He also advertises that he will purchase old copper, brass and pewter. It appears to indicate that he had two separate shops, one for retail sales at Locust Stump and the other for Braizery and Founder’s wares and repairs.

SAMUEL E. HAMLIN,
PEWTERER and BRAZIER,
Near North of the Stone Episcopal Church,
Manufactures, and offers at Wholesale and Retail,

A HANDSOME Assortment of **PEWTER WARE,** of a superior Quality. Also, Britannia Tumblers and Soup-Ladles. Likewise for Sale, Tea-pots, of Britannia, Block-Tin and polished Tin; Coffee-pots, of polished Tin, and common Tin, some very handsome; Spoons of several Kinds; Brass Kettles, all Sizes; Wash-Bowls, Skim-mills and Ladles, Brass Handirons and Candlesticks, Lamps, Copper Tea-Kettles and Glue Kettles, Iron Coat Kettles, correct LEAD Wrought, Sea Leads, Bar Lead and Bullets, exchanged for old Lead, or cast for Customers. Orders from Abroad strictly attended to.

WANTED, as an Apprentice, a Lad about 14 Years old—one from the Country would be preferred.

☞ Cash paid for old Pewter, Brass and Copper.

July 24, 1813. tf.

Fig. 50 is an ad in the *Providence Gazette*, dated 7/31/1813, placed by Samuel E. Hamlin, advertising all forms of pewter, Britannia, block tin, and wares of brass. At this point he needs an apprentice “from the country.”

Joseph Belcher

INFORMS THE PUBLIC,
That he has removed to the house and shop, lately occupied by Mrs. CHANNING, at the

LOCUST STUMP,

WHERE he has for sale, as cheap as can be bought at any shop in the colony. — A general assortment of **BRAIZERS, FOUNDERS, PEWTERERS, CUTLERS and IRON-MUNGERS WARES.**

N. B. Said BELCHER continues to carry on his business as usual, on the wharf next below Governor Wanton’s, where he makes and repairs kils, worms, brass kettles, copper tea kettles, chimney brasses, and any thing in the **BRAIZERY and FOUNDERS way.**

☞ CASH given for old COPPER, BRASS, PEWTER and LEAD. [77]

It has been determined that Joseph Sr. began his business as a brazier, later adding to that line his pewterer's wares on or about 1769. Before 1769 he had been noted to advertise only as a brazier. On that date pewter was added.³ It is of note that John Fryers, the only other pewterer in Newport, retired in 1769, leaving an opening in Newport for the purchase and/or use of his shop, molds and tools. Thus they would have been available to a worker with the experience exhibited by Joseph Belcher, Sr.

It is stated that Joseph Sr. did move his family from Newport in 1776 to Brookline, MA., when the British occupied Newport (December, 1776). He died in 1778, a year before the British evacuated Newport in October of 1779.⁴

His son, Joseph, Jr., also working as a pewterer, remained in Newport during the British occupation. He married in 1772 and was listed on the documents at that time as a pewterer. He most likely learned his trade in his father's shop, where he must have continued the pewterer's business when his father left. It is also likely that he continued to use his father's marks and molds. In 1784, his wife filed for divorce, charging him with cruelty, abuse, and inadequate maintenance. Joseph, Jr. skipped town, evading the summons and he later emerged as a pewterer in New London, CT.⁵ Joseph, Jr. married Hannah Wood from Lyme, CT. in 1788 and was listed there later in the Connecticut Census in 1800, 1810 and 1820, but not in 1790.⁶

Because of these overlapping dates, it appears that Joseph Sr. worked in Newport from 1769 to 1776, the year he moved to Brookline. Joseph Jr. then worked at his father's shop in Newport alone from 1776 until he left Newport at or before 1784. It is likely that the father, without his shop and tools, and two years before his death did not work as a pewterer in Brookline, thus eliminating two years (1776-1778) from his presently accepted working years. Joseph Jr. most likely worked with or apprenticed under his father before the time of his marriage in 1772 until his father left Newport in 1776. This ad, dated 1773, does not list the son as a partner in the shop. Joseph, Jr. inherited one half of the molds and tools after his father's death in 1778, but he probably had been using all of them, as well as his father's marks, since 1776.

DIED]—At Smithfield, in the 68th year of her age, Mrs. MARY ARNOLD, consort of Mr. Seth Arnold.—At Lisbon, Capt. DANA, of Baltimore.—At Williamsburg (Massachusetts) Mr. ARCHIBALD M MELVILL, aged 99 Years and 10 Months.—At Newport, on the 22d, inst. Mr. DAVID MELVILL, Pewterer, in the 38th year of his age, after a long and painful sickness, which he endured with christian fortitude, believing the Judge of all the earth doeth right.—He died in a pure and certain hope of the complete Redemption and Salvation of the human race in Christ Jesus, and his particular justification to eternal life, by the merits of Christ's atoning blood to his mind, by the spirit of God.—His corpse were decently interred under the military honors of the Company of Newport Guards, commanded by Capt. Spenner, of which he was an officer.

Fig. 52 is an ad published in the *Herald of the United States* on 11-30-1793, and announces the death of David Melvill (w. 1776-1793). It describes the suffering from the illness to which he succumbed at the age of 38. No symptoms were listed.

Take Notice.

WHEREAS the Town Council has appointed me, the Subscriber, Administrator to the Estate of **DAVID MELVILL**, pewterer, deceased—This is therefore to notify all Persons, having any demands against said Estate, to exhibit the same to me.—And all those who are indebted to said Estate (as by examining the Books, I find many are) are hereby earnestly requested to make immediate payment, as the accounts have already been long standing, and as it is high time the Estate was settled.

CALEB GREEN.

Newport, July 24, 1801.

Fig. 53. An ad dated 8-15-1801 in the *Guardian of Liberty* in Newport was placed by Caleb Green, administrator of David Melvill's estate, requesting immediate payment of outstanding bills.

To be Sold at PUBLIC AUCTION,

On WEDNESDAY the 4th of April next,

ALL the remaining part of the Inventory of **DAVID MELVILL**, Pewterer, deceased, consisting chiefly of Pewterer's Tools; among which are a number of valuable Moulds.

The Auction will be, at the estate of the said David Melvill, deceased, on the Hill—beginning at X o'clock, A. M.

CALEB GREEN, Adm'r.

Newport, March 23, 1804.

Fig. 54 is an ad placed in the *Newport Mercury* on 3-24-1804, also by Caleb Green, announcing an auction of "all of the remaining parts of the Inventory of David Melvill, Pewterer, deceased." It specifically mentions, not only tools, but 'valuable' molds.

THOMAS & SAMUEL MELVILL, Pewterers,

Inform their Friends and the Public at large,

That they have removed from their Shop on the Hill, to one on the Long-Wharf, directly opposite the Brick-Market, where may be had, Wholesale and Retail, **PEWTERER** of all kinds, of as good quality, and as low as can be purchased in the State.—Likewise **Hawse-Leads** and **Scuppers** of any dimension, at the shortest notice; **deep-sea Leads**, **lead Weights**, &c.

Newport, Oct. 13, 1800.

Fig. 55 is an ad allegedly placed by David's two younger brothers, Samuel and Thomas (w. 1793-1796) in the *Newport Mercury* on 10-14-1800 announcing a move from the shop on the Hill (next to David's house) to one on the Long-Wharf, directly opposite the Brick-Market. This landmark and tourist attraction still exists today. Since 1762, it functioned as a granary and market for the town of Newport. It appears that Thomas, the brother of Samuel, died in 1796, and that it is likely that the Thomas listed in the 1800 ad may have been David's son, also a pewterer.⁷

~ PHILADELPHIA ~

CORNELIUS BRADFORD,

Pewterer, in Second-Street,

MAKES and sells, wholesale and retail, pewter dishes, plates, tankards, quart and pint mugs, basins, porringer, tea-pots, cullenders, chamber-pots, spoons, and all other sorts of pewter. Said Bradford makes worms of any size for distilling, and cranes. Where all persons may have pewter mended at a reasonable price, or exchange'd for new. ⊕

Fig. 56 is an ad placed in the *Pennsylvania Gazette* on 5-24-1753 by Cornelius Bradford while working in Philadelphia (w. 1753-1770) on Second Street. This appears to be one of the initial announcements of his services.

To be sold by
CORNELIUS BRADFORD, Pewterer,
 At the sign of the Dish, in Second Street, opposite the sign of the
 George, wholesale or retail, at the most reasonable rates, all
 sorts of pewter ware, viz.
DISHES and plates of all sizes, basons, tankards, quart and
 pint mugs, porringers, tea-pots, sugar-pots, tallowdishes, bed-
 pans, stool-pans, half-pint and gill tumblers, wine measures, salt-
 cellars, spoons, milk-pots, pint and half-pint dram-bottles, stop-
 bowls, and all sorts of other pewter.
 Said Bradford makes the best of pewter or block-tin worms, of
 all sizes, for distilling, as shall be ordered, so also cranes for hog-
 heads or bottles, candle molds of different sizes. All persons may
 have pewter mended at a reasonable price, and ready money given
 for old pewter, or exchanged for new. Tbc. 3 M.

Fig. 57 is an ad by Cornelius Bradford in the *Pennsylvania Gazette* dated 10-28-1756. He has added an impressive line of pewter, including pewter or block tin worms for distilling. He mends pewter and requests the purchase of or exchange of old pewter.

READY MONEY for any quantity of OLD COPPER
 and BRASS, by WILLIAM WILL, pewterer, the
 corner of Arch and Second streets.

Fig. 59 is an ad placed in the *Pennsylvania Evening Post* by William Will (w.1764-1798), dated 11-25-1775. He is willing to purchase old copper and brass, indicating he may have been a brazier as well as pewterer.

THE Moulds and Tools of Edmund Davis, late of the
 City of Philadelphia, Pewterer, deceased, are to be
 sold by Owen Roberts and Thomas Trefse, his Executors.

Fig. 61 is an ad placed in the *American Weekly Mercury* of Philadelphia on 5-25-1721 announcing the sale of molds and tools of Edmund Davis, pewterer, (w. 1720-1721), deceased.

AMERICAN PEWTER.
 The subscriber respectfully informs the public, that he
 has on hand, a good assortment of
PEWTER WARE,
 Consisting of DISHES, PLATES and BASONS, of dif-
 ferent sizes, which he will sell on reasonable terms, at
 his Factory, at the north-west corner of Thirteenth and
 Market-streets.
 Country Merchants and others, can be supplied at a
 short notice, and of the best quality.
 Thomas Danforth, Pewterer.
 Philadelphia, November, 1811.
 N. B. Orders left with JOHN DAVIS, in King-street,
 Charleston, S. C. will be duly attended to.
 December 23 m 6

Fig. 62 is an ad placed by Thomas Danforth III (1807-1813) of Philadelphia in the *City Gazette and Daily Advertiser of South Carolina* on 1-25-1812. He advertises his pewter through an agent, John Davis in King Street, Charleston, South Carolina. As was the conventional wisdom at the time, he only advertises plates, dishes and basons, items in demand in the South. Here, he has a different address, 13th and Market Street. He has also been listed at 13th and High Street.⁸ There may have been more connections to the Southern market, as his son, T.D. IV, who had worked with his father, was making plates for North and Rowe in Augusta, Georgia in 1818.⁹

Advertisements

To be Let in Philadelphia,
THE House which Mr. Simon Edgal Pewterer, deceased, lately
 dwelt in, with a complete Set of all kind of Pewterers
 Tools and Instruments, and a working Shop, well-fitted,
 together with a Negro Man that understands the Business, Enquire
 of Mrs. Edgal, Widow and Executrix of the deceased.
 The House has been long accustomed in the Pewterer's Way,
 stands close to the Market in High Street, and the principal Shop
 for that Business in Philadelphia.

Fig. 58 is an interesting ad placed by Rebecca Edgal, widow and executor of the estate of Mr. Simon Edgal (sic), pewterer, (w. 1713-1742), deceased, in Philadelphia. This ad was placed in the *Boston Post Boy* on 10-04-1742 in an attempt to sell his shop and contents, including "a Negro Man that understands the business." Note that the spelling of Edgell's last name as stated by his wife provides us with another version.

All Persons that have any

demands against the Estate of the late WILLIAM
 WILL, Pewterer, deceased, are requested to send
 in their accounts, properly attested, to the Subscri-
 ber for settlement; and all those who are indebted
 to said Estate either by bond, note, book debt, or
 otherwise, are desired to make immediate payment
 to ANN WILL, administratrix.

Said ANN WILL begs leave to inform the friends
 of her late husband and the public in general, that
 she continues to carry on the Pewtering Business in
 all its branches, and hopes they will still favour her
 with their commands.

N. B. Orders from town or country will be punc-
 tually complied with at No. 97, north Second, be-
 tween Arch and Race Streets.

Philad. March 27

d5t

Fig. 60 is an ad placed by Ann Will, wife and administratrix (sic) of the estate of William Will, deceased. Here she requests settlement of accounts, but, surprisingly, announces that she will continue the business of her husband "in all its branches". The ad has been placed in the *Philadelphia Gazette* on 3-29-1798.

de 27 law 2m

SAMUEL KILBOURN,
Pewterer & Tin Manufacturer,
No. 93 NORTH HOWARD ST.
Manufactures and has constantly on hand for
Sale,
Pewter Dishes, Plates and Basins of all sizes
Do quart and pint Mugs
Do Inkstands of a great variety of sizes
and patterns
Do Spoons, Tea Pots, Ladles & Syringes
Do Bed Pans
Do Candle Moulds
AND A LARGE ASSORTMENT OF
TIN WARE.
All of which are offered for sale at such prices and on such terms, as cannot fail to give satisfaction.
Families in the city can have any particular article of Tin Ware made to order at short notice.
Country merchants are respectfully requested to call.
no 12 w 42m

Fig. 63 is an ad placed in the *American And Commercial Daily Advertiser* on 12-15-1819 by Samuel Kilbourn of Baltimore (w.1814-1849), advertising his range of pewter ware and tinware.

CLERICAL COURAGE.

When the devastation in Litchfield Cathedral took place, by order of the Rump Parliament, and the great bell, called Jesus' Bell, was knocked to pieces by a pewterer named Nicklin, Dr. John Hacket, afterwards Bishop of Litchfield, rendered himself remarkable by his courage and resolution. When a serjeant, with a trooper, was sent to stop the performance of the daily service, and putting a pistol to his head, threatened to shoot him instantly if he did not desist, this noble prelate calmly, but resolutely replied—"Soldier, I am doing my duty, do you do yours;" a sentence which may justly be reckoned among the most remarkable instances of the sublime, and which so impressed the minds of the soldiers, that they left him to the free exercise of the duty he thus evinced himself so worthy to perform.

Fig. 64 is a humorous and puzzling ad placed in the *Hallowell Gazette* in 6-7-1820, in Hallowell, Maine. We are granted a small picture of the customs and the characters in Maine at that time. It describes "a devastation" in the Litchfield Cathedral. It declares that a pewterer by the name of Nicklin was knocking to pieces the great bell, the "Jesus' bell," which act was intervened by a Dr. John Hacket, prelate. Dr. Hacket, the noble prelate, upon summoning the police, who were about to shoot the pewterer, were interrupted by said prelate who stated: "Soldier, I am doing my duty, do you do yours." This Doctor's "resolute sentence" did attain a "remarkable instance of the sublime," as the soldiers, whose minds were so impressed, that they left him to "the free exercise of the duty he thus evinced himself so worthy to perform!"

Endnotes

- ¹ Ledlie I. Laughlin, "Pewter in America", Barre publishers, Barre, MA. 1971, V. I, p. 97.
- ² Ledlie I. Laughlin, *Pewter In America*, Barre Publishers, Barre, MA. V. III, pp. 57-58. op.cit, V. I., p. 90.
- ⁴ *ibid*, p.90.
- ⁵ *ibid*. pp. 90-91.
- ⁶ op.cit., Laughlin, V. III, p. 79.
- ⁷ op.cit., Laughlin, V. I, pp. 93-95.
- ⁸ *ibid*, p. 111.
- ⁹ *ibid*. p. 112.

Two New Freeman Porter Chambersticks

by Melvyn D. Wolf, MD

Having collected pewter for 46 years, I thought I probably had seen most types of American pewter. It is humbling to find out how really little I know. I recently acquired two chambersticks which are the subject of this article.

As far as I have been able to research no one has described either of the chambersticks. Additional review of all the pewter literature available to me, I was unable to find any pieces similar to those in this article. A review of Ed Churchill's outstanding study "Hail Britannia: Maine Pewter and Silverplate" did not show any chambersticks by F. Porter, signed or unsigned.

The first, shown in Figure 1, is a signed Freeman Porter chamberstick. It measures 4 1/2" wide and 3" high. It has a saucer base, a ring handle and double spool shaft. The mark is shown in Figure 2. Figure 3 shows the chamberstick and the upper portion of a signed F. Porter candlestick shaft. Notice the use of the same casting in both pieces. If this chamberstick were unmarked it still would be attributed to F. Porter.

The second chamberstick, measures 4 1/2" wide and 4" high, is shown in Figure 4 and is unmarked. It also has a saucer base, a ring handle, but it has an inverted baluster shaft. I discussed it with Wayne Hilt who thought it was from Maine also. When I looked further I found a marked F. Porter lamp with the same inverted baluster shaft, shown in Figure 5. This puts the identification into the definite column. I choose to call this lamp an unmarked F. Porter lamp rather than an attributed one, since the use of interchangeable parts makes the identification more definite.

Any comments or corrections are graciously accepted.

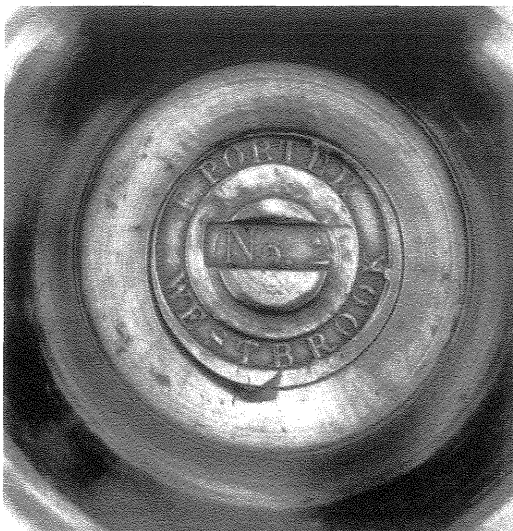


Fig. 2. The mark on the chamberstick in Fig. 1.



Fig. 1. Chamberstick signed by F. Porter. 4 1/2" wide x 3" high.



Fig. 3. The same chamberstick together with the upper portion of a signed Candlestick by F. Porter. 4 1/2" wide x 4" high.

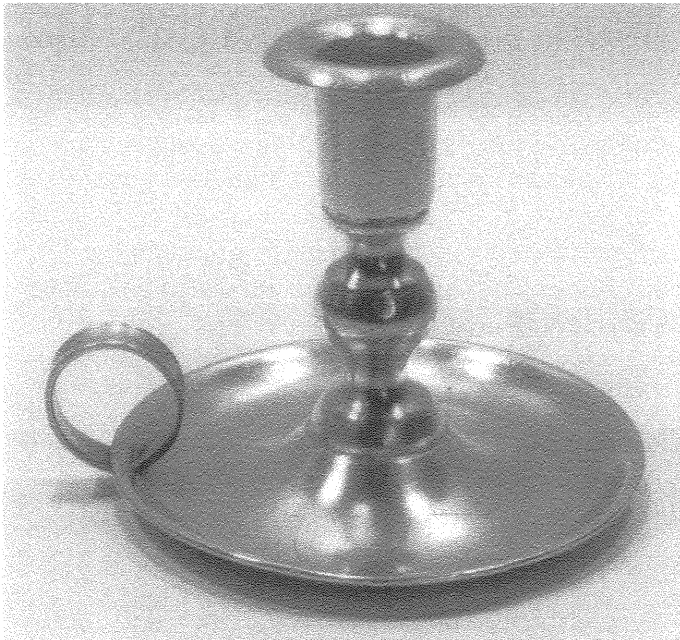


Fig. 4. The second chamberstick, unsigned.



Fig. 5. The second chamberstick together with a marked F. Porter lamp.

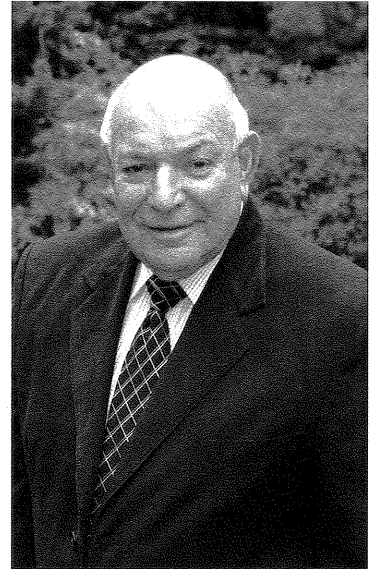
Latest Honorary Member

Robert Horan

Honorary Membership bestowed on April 29, 2011

Bob and Barbara Horan joined in the PCCA 47 years ago in 1964. Then, in the spring of 1981, Bob was elected to the position of Secretary and has served in that capacity for the last 30 years.

In addition to his duties as Secretary, Bob was instrumental in convincing John Carl Thomas to impart his knowledge of the items in the PCCA study collection. Bob and Barbara went to John Carl Thomas' house in the mid-1990s, when it became apparent that John Carl was procrastinating in making a record of the particulars of the fakes and forgeries in the study collection. All this knowledge was in his head and not on paper. When John Carl became ill, it became critical that somehow his observations be recorded. Bob and Barbara prevailed upon him to record his thoughts on tape rather than write them in longhand. Every piece that was in the fakes or study collection was analyzed. This became the nucleus of the John Carl Thomas Memorial book, *Collecting Antique Pewter*, much of which is in John Carl's own words.



When the PCCA decided to publish a book in John Carl's honor, Bob, Barbara and others were editors of the book.

Bob had acquired a Masters degree in tax law from NYU and used those skills to maintain our tax exempt status and file our taxes, as required, until that responsibility was transferred to Treasurer Tom O'Flaherty 2 years ago. He has also given freely of his legal advice to The Board of Governors whenever asked.

Through the years Bob has been involved in presentations at our meetings as part of the program. He and Barbara have hosted national meetings and have scouted for national meeting venues, assisting those who were responsible as First Vice President. I, for one, can attest to the value of having someone on the local scene, when trying to arrange a national meeting.

Bob also spoke at the Pewter Society on Richard Munday. The text of the talk, given in England in 1998, was subsequently published in the Pewter Society's *Journal*.

Bob also was instrumental in making the pewter workshop happen in Seneca Falls, New York. This gave participants an opportunity to learn, first hand, some of the skills required to fabricate a piece of pewter.

With this as a summary of accomplishments, it is apparent that Bob has made a significant contribution to this organization and, as such, the Board of Governors has voted to bestow upon Bob Horan its highest honor, that of Honorary Membership. The honor was announced at our National Meeting in Boston on April 29, 2011.

Thomas A. Madsen

Necrology

A. Buol Hinman

A. Buol Hinman, 86, of Rome, New York, passed away Sunday, December 12, 2010, in University Hospital in Syracuse after a long illness. He was born February 12, 1924, in Warren, OH, the son of Hazen B. and Katherine Buol Hinman, Sr. Buol was the President of the Class of 1942 at Rome Free Academy and the Class of 1946 at Dartmouth College. He was also a graduate of the Amos Tuck Graduate School of Business at Dartmouth College, Class of 1949. It could also be said he majored in football as attested to by his devotion to the game. To say he was a fan of this sport is an understatement.

On July 7, 1950, Buol married Joan Miller in Zion Episcopal Church in Rome. Buol always said "Joan made me lucky". Judging by their wonderful family and untold numbers of friends I would say he was partially correct in this statement. From my perspective they made each other, their family and their friends lucky as well.

Surviving, besides his loving wife of 60 years, Joan, is a daughter, Sally Hinman, of Rome; two sons and daughters-in-law, Kirk and Linda Hinman, of Rome, and Mark and Catherine Hinman, of Rome; a brother, seven grandchildren and a great-grandson.

Buol proudly served his country in the US Army during World War II with the 82nd Combat Engineer Battalion in Texas, Africa and Europe as a Demolition Technician. For his service he was awarded a Purple Heart and four Battle Stars. An injury that occurred on Thanksgiving Day 1944 took Buol out of combat duties.

At first it appeared his injuries were so extensive that he was informed he was being sent Stateside to the Valley Forge Hospital in Pennsylvania. As things happened, his military surgeon turned out to be "too good", his "temporary" work turned out so well, and as Buol put it, made him handsome enough to serve in the Army Air Corps where he served honorably as a garbage man for six months, until he returned home. I believe this explains why Buol always left where he had been cleaner than when he arrived.

After returning home Buol worked for the Rome Steel Company a firm established by his father and uncle. Buol took over as President of Rome Strip Steel in 1964 after the death of his father and retired as Chairman in 1994.

Buol was very active in the local community and it also seemed that he and Joan knew just about everyone in town. A trip to the ice cream parlor, movie theatre, or Walmarts would involve a number of "hellos" and "how is the family" when they invariably encountered friends.

Buol loved history and had numerous bits of information about the City of Rome and its place in the history of this country. He was proud to note that the Erie Canal originally had its start at the back corner of the Rome Strip Steel property. His love of history expanded into collecting pewter. Buol told me his and Joan's collection began with the gift of a pewter water pitcher from his mother. They joined the PCCA in 1979 and were frequent attendees of National meetings.

Phyllis and I had the pleasure of being chauffeurs for Buol at the 75th anniversary meeting at the Brandywine River Museum, June 2009. While I was talking to a group of people at the Club's visit to the exhibit, I noticed Buol intently viewing the pewter. I went up to him and asked how he liked the exhibit and the way his and Joan's pewter was presented. He responded, "We are honored." I told him the honor was ours. Having him as a friend, in my opinion, was the greatest honor of all.

Wayne A. Hilt

National Spring Meeting Photos
Newton and Boston, Massachusetts
April 29 - May 1, 2011
(Photos by Garland Pass and Dwayne E. Abbott)



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

Following the election of officers on Friday evening, new President **Rick Benson** presented out-going President Sandy Lane, Fig. 1, with a tankard made by **Jonathan Gibson**. In Fig. 2, Bob Horan was given a decorated spoon rack, made by **Richard Graver**, for his 30 years of service as Secretary. Then, in Fig. 3, Past President **Tom Madse** surprised Bob by announcing his Honorary Membership bestowed by the Board (see article on p.49). Later, Kate Lanford, from the BMFA, Fig. 4, gave a presentation on Roswell Gleason, followed by **Wayne Hilt's** review of Gleason pewter, Fig. 5.

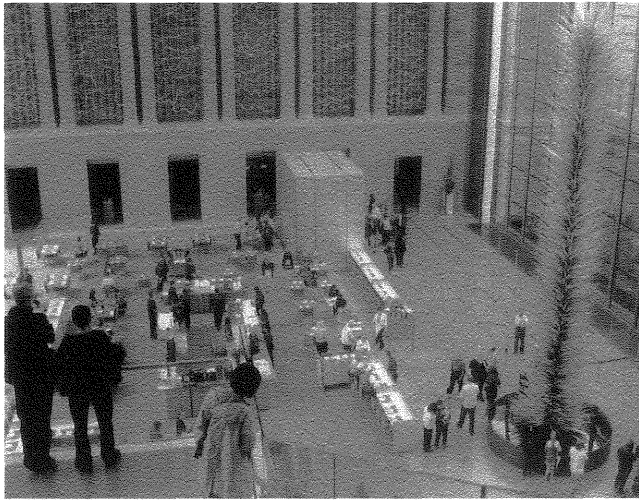


Figure 6

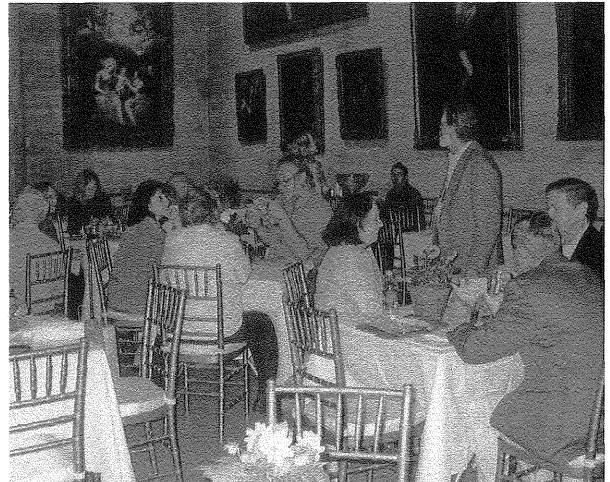


Figure 7



Figure 8

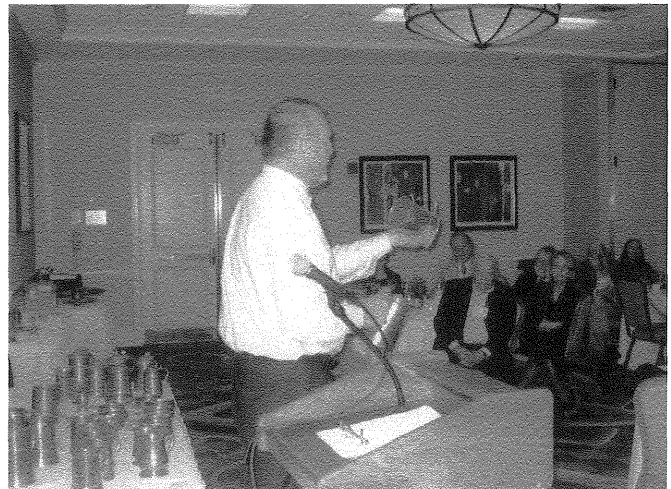


Figure 9

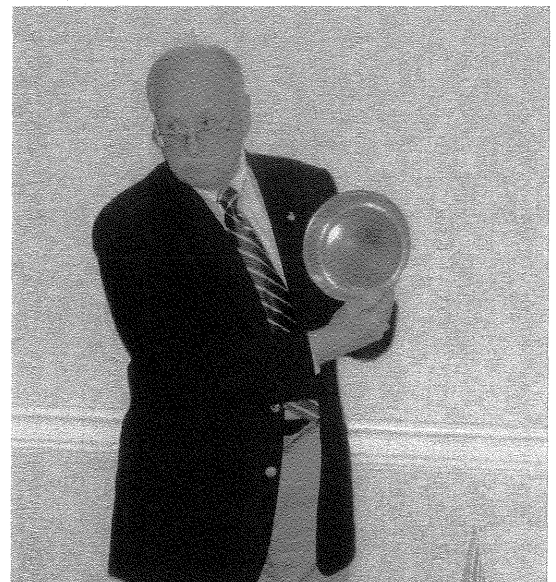


Figure 10

On Saturday morning, members were bused to the BMFA where they explored the new Art of Americas Wing, Fig. 6, and enjoyed lunch in one of the art galleries, Fig. 7. In the evening, back at the hotel, members looked over an abundant supply of pewter on the sales tables, Fig. 8. Later, **David Kilroy**, Fig. 9, gave a presentation on 18th century Boston pewter and **Bill Snow**, Fig. 10, conducted the popular Show and Tell.

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Please indicate photo orientation when necessary.

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