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ons died in their mid-twenties; and the three surviving ons, John Joyce, George, and Samuel, Jr., eventually ecame active in the business and community life of reenfield and Northampton, Massachusetts, forming nd dissolving partnerships with each other or with conemporary craftsmen which are recorded in advertiseents and announcements in the *Franklin Gazette* and ne *Northampton Gazette*.

When Samuel, Jr., was twenty-one he entered the busiess field as a partner of one G. W. Johnson; their speialty was tinware. After three months this firm was issolved and Samuel joined his brother John. Their dvertisement states "we manufacture and keep contantly for sale a general assortment of wares," pewter ncluded. In the fall of 1835 John formed a partnership vith William Wilson, and Samuel continued alone. An nnouncement in the spring of 1838 says that he "Keeps n hand a full assortment *and* manufactures to order wholesale and retail) ware made of pewter, tin, brass, heetiron, copper and zinc." In 1840 he makes it known hat he has sold his tools and stock in connection with the heetiron, copper, and tin business to his brother George. Rejoining John in 1844, he was once more by himself a ear later and decided to seek greener pastures. He and is sister Phebe, both unmarried, had lived in their own esidence not too far from the old family home, but patnt records show that in 1846 Samuel was in Peekskill, New York, and in Troy, New York, in 1851, where he pplied for patents for coal stoves. When he finally noved to Tabor, Iowa, Phebe followed him there and it s thought that his brother George did too. In 1855 Samuel and Phebe sold their Greenfield farm. Phebe lied in Iowa in 1858, leaving all her property to Samuel. Records show that he was still living in 1860, but where or when he died and where he is buried are unknown.

Judged by the standards of their day, the Pierces were successful men. Primarily they were tinsmiths, sheetiron workers, and coppersmiths. Their accomplishments varied considerably as did their stock. Even though pewter was supposedly a part-time trade for the elder Samuel, it undoubtedly proved worth while, and in most of his son's advertisements it heads the list of goods for sale. Because of this, one is led to believe that the father was a silent partner, serving in an advisory capacity and as financial backer for his sons' partnerships. The terms of the elder Pierce's will support this assumption.

Ledgers kept by the father and the son John for the years 1821-1825, which a surviving member of the family has kindly permitted us to examine, record pewter occasionally but mostly old pewter metal. Large quantities of this, possibly surplus or of inferior quality, were sold to others. Later diaries kept by the father mention making pewter for his son George, and another entry records the fact that he spent the day casting teapots.

If one takes the many advertisements literally, the sons made pewterware or had a hand in the making of it. Certainly they could have served apprenticeships to either the father or an elder brother. There is the likelihood, too, that the father after casting forms allowed his sons to finish the pieces. If this was the case it explains the lack of marked specimens, especially teapots, which required assembling and further lathe and burnishing work after the parts were cast.

A pewterer's die, with a few exceptions, is the equivalent of his personal signature; it is incontestable evidence that he made a particular piece of pewter. Yet when two men had the same initials or name in a family of pewter workers, there is likely to be some difficulty in making positive attributions. This confusion has been resolved to some extent in relation to the Richard Lees, the Francis Bassetts, and the Danforths, among others. But in some instances further proof is required—and this is the case with the two Samuel Pierces, father and son.

The records show that Samuel Pierce, Sr., helped to

Selected references to ANTIQUES

COVERS OR FRONTISPIECES showing American pewter, and editorial comment on the pieces shown, were published in ANTIQUES in January 1926, December 1926, March 1927, February 1928, April 1938, February 1939, June 1945, and October 1945.

Articles of particular interest to collectors of American pewter appeared in November 1922, p. 209; January 1923, p. 17; April 1923, p. 173; July 1923, p. 27; September 1923, p. 132; November 1923, p. 226; January 1924, p. 26; March 1924, p. 122; July 1924, p. 24; April 1925, p. 192; October 1925, p. 212; January 1926, p. 19; May 1926, p. 315; February 1927, p. 124; March 1927, p. 190; January 1928, p. 28; June 1928, p. 493; October 1928, p. 331; March 1930, p. 242; May 1930, p. 437; August 1930, p. 144; November 1930, p. 399; February 1931, p. 97; August 1931, p. 87; September 1931, p. 150; July 1932, p. 8; September 1932, p. 92; May 1934, p. 189; January 1935, p. 23; June 1936, p. 239; November 1936, p. 209; April 1938, p. 188; November 1938, p. 248; March 1939, p. 130; June 1940, p. 300; July 1940, p. 26; April 1941, p. 191; May 1942, p. 315; April 1943, p. 171; December 1943, p. 292; August 1944, p. 75; June 1945, p. 326; October 1945, p. 204; April 1947, p. 253; June 1947, p. 394; January 1948, p. 60; March 1948, p. 196; November 1948, p. 340; January 1949, p. 40; September 1949, p. 179; April 1950, p. 274; January 1951, p. 57; July 1951, p. 51; February 1952, p. 178; June 1953, p. 521; May 1954, p. 388 and 412; March 1955, p. 230; January 1956, p. 55; September 1956, p. 256.

even perhaps the still later David." Isaac Blaisdell (*1738-1791*), also of the third generation, lived for a time at Amesbury, but after 1762 worked in Chester, New Hampshire. He was a silversmith as well as a clockmaker of repute. In some of his clocks, and perhaps all, a single weight operated both the running and striking gears. His clocks are found with and without cases. The third clockmaking son in this family group, Nicholas (*1743-1800*), who was also a silversmith, spent his later life in Portland, Maine. Only one of his clocks is known.

Isaac Blaisdell had five sons: Isaac (*1760-1817*), Richard (*1762-1790*), David (*1767-1807*), Ebenezer (*1778-1813*), and Abner (*1771-1812*). All of the first four named were clockmakers, while Abner made clock cases. It is now believed that this younger Isaac who was a metalworker may have made some of the "better and later" clocks marked *Isaac Blaisdell*. Richard is known to have been a clockmaker but none of his work has so far been identified. David lived and worked in Chester and Peachham, New Hampshire, and is said to have been an expert in his craft. Ebenezer died "on his way to the front" in the War of 1812.

"The Blaisdell clocks were commonly of brass, the line of linen passing over grooved wheels armed with points to prevent slipping. No Blaisdell clocks with wooden wheels now exist so far as the writer knows. The first clocks ran only one day but toward the end of Isaac's life [*1738-1791*] he made eight day clocks." Because of the repetition of the given name and the overlapping of generations it is undoubtedly difficult to identify in every case the particular Blaisdell who made each clock.

There have been several clockmaking families in America. This modest paper published by the Blaisdell Family Association is a factual, unembellished study which is a valuable contribution to American clock lore. We hope that more articles of this kind will be published by family associations.

352. According to tradition in the family of the owner, T. V. C. of Connecticut, the gill-size pewter measure here illustrated was brought to America from England more than two hundred years ago. In this case the piece itself offers corroborating evidence for the family legend. Although the absence of an identified maker's mark makes it impossible to state definitely that the little baluster-covered cup or measure was made in England in the first half of the eighteenth century, the shape of the utensil and of its handle and the "bud" thumbpiece conform to English design for measures in that period. Compare the measures illustrated in Howard Herschel Cotterell's *Old Pewter, Its Makers and Marks,* plate XLVI and plate XIII; also Ledlie I. Laughlin, *Pewter in America,* plate XXI; and ANTIQUES, June 1926, page 406. The only mark on the piece is a T and an M or N in a rectangle near the top of the body. This mark is not reproduced in Cotterell, and it does not resemble any of the known marks of Thomas Melvil of Newport, Rhode Island.

The word *OPIUM* appears on the lid of the measure. The letters may have been cut in the soft metal some time after the measure was made. It is supposed to have been used in the surgery of a physician ancestor of the owner in the days when every doctor compounded his own medicaments. We should like to know whether these old pewter measures were often used for drugs. The opium container is the first of its kind to be reported to us.

(Continued on page 368)

(Special events, continued from page 378)

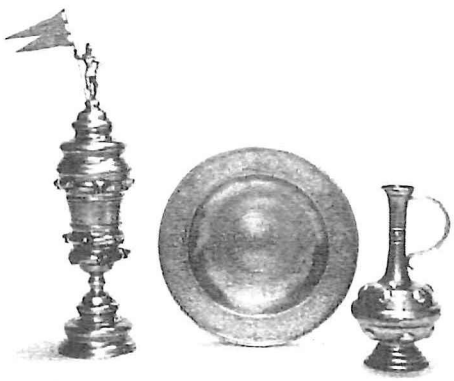
County Clare, and its rooftops afford views over the Crestloe Hills and Shannon Estuary. Contemporary furniture, tapestries, and lighting devices have now been installed in the vaulted great hall, which will be used for entertaining.

Readers interested in the Georgian Convention may write to the Convention Officer, Bord Fáilte, Dublin, Ireland, or to D. M. C. Hopping, 120 Midland Avenue, Bronxville, New York.

Bunratty Castle, County Clare, under restoration, 1957. *Photograph by Percy Le Clerc.*

A pewter exhibition in Buffalo

Pewter for People, the title chosen for the loan exhibition that will open on April 13 at the Buffalo Historical Society, emphasizes the role of this metal in daily life from the late Middle Ages through the early nineteenth century. Both museums and private collectors from various parts of the country are lending objects to this exhibition, which may be the largest of its kind in many years. A group of over fifty pieces from the notable collection of Ledlie I. Laughlin, author of the standard work on American pewter, includes work by John Bassett, William Will, I. C. Heyne, and some thirty other American craftsmen. European pewter is represented by outstanding pieces from England, France, Germany, Switzerland, Belgium, Holland, and Italy. The exhibition, in the main court of the society's building in Delaware Park, Buffalo, New York, will continue through June 8.



Left to right: German *hanap* or flagon, dated 1670, standing over thirty inches high, once the property of the Barrelmakers' Guild and now among the largest and finest guild flagons in existence; rosewater dish, eighteen inches in diameter, with central boss, c. 1534; wine flagon of unknown origin, fifteenth or sixteenth century. *Collection of Richard Baker.*

(Continued on page 386)

for which had been prepared quicklime turned to a pinkish-orange color by the addition of bromine — about an inch of this mixture being kept in the bottom of the coating box. Here the plate remained until it turned to a dark orange in color, after which it was returned to the iodine box for a second and final treatment, reaching finally a deep brownish-orange verging on purple. The time required for all this was variable, depending on the operator's eye for color and the temperature of the room — cold tending to delay the coating.

The plate was now light-sensitive and ready for exposure, having upon its surface a thin layer of bromoiodide of silver. In the early days, exposure occupied many minutes, though later improvements in both cameras and lenses materially reduced the time required. Even so, it was necessary to use head and back rests to keep the sitter from moving, which accounts for the cramped, strained expression noticeable in many daguerreotypes.

The equipment of the "gallery" of those days was not so different as might be expected from that of some of the older photographic studios of today. Of course, artificial light was unknown for photographic purposes, and the artist had to depend entirely on the uncertainties of the sun. Various mirrors and reflectors were used, however, and these, together with the camera and the ubiquitous head rest, composed the average gallery equipment. Considering the inconvenience and discomfort of this method, it is difficult to realize the great vogue of daguerreotypy in its day. Popular it certainly was, and sitters posed for hours on end in an endeavor to obtain a satisfactory likeness of themselves.

The exposure completed — and this was in itself no small ordeal for both artists and sitter — the next step was development, again in a dark room. In the course of this process the plate was exposed to mercury fumes over an iron vessel in the bottom of which had been placed a quantity of pure mercury heated by an alcohol lamp. The temperature was maintained at approximately 125° Fahrenheit — a thermometer fastened to the side of the vessel serving as indicator. The development could be examined from time to time in a dim light; and, when the image had fully appeared, a solution of hyposulphite of soda was repeatedly flowed over the plate until, in the operator's judgment, all the iodide not acted upon by the light had been removed. After a thorough washing and drying, chloride of gold was flowed on the plate, which was then heated over a spirit lamp until sufficient gold had been deposited to produce the tone desired. After cooling, the plate was again washed, and received a final quick drying over the alcohol lamp.

This completed the work, with the exception of binding the edges of the plate to a cover glass and mounting the whole in an appropriate case. These cases themselves add no little interest to the collections of daguerreotypes still to be found. The majority were made of cedar wood, covered with leather, die-stamped in intricate patterns and with the border designs frequently tooled in gold. Most cases consisted of two parts — the frame for the picture and a plush-lined cover, hinged together. The plush lining of the cover half was also hot-stamped with a conventional design. The combination of leather, plush, gilt metal, glass, more gilt metal and finally the daguerreotype itself lent an atmosphere of value and importance to the picture even of a comparative nonentity. Covers were not invariable, however. We remember seeing a most unusual daguerreotype of a baby, which, including the surrounding case, was only twice the size of a postage stamp, and was unprovided with a protecting lid.

Even more ornate than the leather-covered cases were those made of vulcanite moulded into very elaborate bas-relief. Here too, at times, the cover half was omitted; and, instead of serving as a lidded protecting box, the vulcanite case became a decorative frame. So many and varied are the styles of daguerreotype cases and frames that it is almost impossible to lay one's finger on any one and place it as of an assured period of manufacture. Even in fairly large collections no two cases will be found alike in pattern, and very few in size.

ENGLISH PEWTER BALUSTER MEASURES (*eighteenth century*)

A series of measures, ranging from a gill to a gallon capacity, once owned by the town of Brunswick, Maine. These, with the exception of the third and fourth from the left, are of the *double volute thumbpiece* type with *fleur-de-lys* lid attachment. The exceptions appear to have the *bud* thumbpiece.

Owned by Mrs. Francis B. Crowninshield.