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AMERICAN PEWTER FROM THE COLLECTIONS OF  
MRS. ROBERT D. GRAFF  
DR. JOSEPH H. KLER  
MR. JOHN H. McMURRAY

AA-Trenton

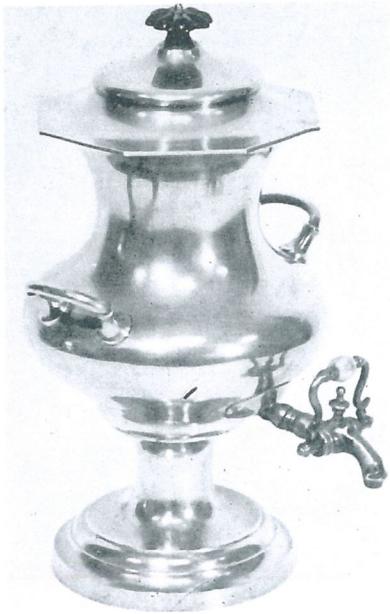
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## PREFACE

*Through its past exhibitions and catalogs, the New Jersey State Museum has reflected the interest of many New Jersey collectors, scholars and students in our historical past. This catalog focuses on one important section of the larger Americana exhibition which emphasizes this institution's continued interest in collecting and exhibiting pieces from our historical past as well as our interest in related scholarly publications. This exhibition marks the first planned and executed under the direction of our new Curator, Mr. James R. Mitchell. It is but the first of a series that will appear in the months and years ahead.*

*Dr. Kenneth W. Prescott  
Director*



1.

## INTRODUCTION

In the 18th and early 19th centuries, household utensils were made from pewter. Even though pewter articles existed within colonial households, in general, and New Jersey households, in particular, no one has yet established positively that any American pewterer worked in New Jersey.

The metal, pewter, an alloy composed principally of tin, contains smaller quantities of copper, antimony and bismuth. Useful objects are manufactured from this alloy by pouring the molten metal into brass molds. The hollow shapes determine the styles of the objects. Expensive to acquire, molds had a long life and, in some cases, having outlived their pewterer, were passed from one artisan to another. As a result, the same pewter objects reappear with different makers' marks. This exhibit has been installed adjacent to the exhibit, "Selections from the Americana Collection of the new Jersey State Museum." Pewter has a definite place in American cultural history and make a fitting, companion exhibit.

This exhibit has been made possible through the generosity of Mrs. Robert D. Graff, Dr. Joseph H. Kler and Mr. John H. McMurray. The superb quality of their collections is reflected in the objects on display. Their interest in making an area of our cultural history available to the public is evident in this assemblage of pewter at our State Museum.

*James R. Mitchell*  
*Assistant Curator, Americana*

N. B. Throughout this catalog, sources of objects have been indicated by the following abbreviations: RDG = collection of the New Jersey State Museum, a gift from Mrs. Robert D. Graff; JHK = collection of Dr. Joseph H. Kler; JMcM = collection of Mr. John H. McMurray.



## COFFEE URNS AND COFFEEPOTS

As coffee became a popular beverage in the early 19th century, American pewter coffeepots became more common. These vessels followed the silhouettes of shapes popular at the time. The popularity of a given form was created by consumers; however, styles popular during the later colonial years were often favored by those who refused to be influenced by the current high style. People who identified with the neoclassical revival style of the early years of our Republic continued to serve their coffee in pots of tall, conical shapes. Eventually coffee became so common that larger groups used the coffee urn because it was more efficient for any quantity of beverage than the coffeepot.

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| 1. <i>Leonard, Reed and Barton, Taunton, Massachusetts, 1835-1840, (15<math>\frac{3}{4}</math>" h) JMcM</i> | 4. <i>Roswell Gleason, Dorchester, Massachusetts, 1822-1871, (10<math>\frac{1}{2}</math>" h) JHK</i> |
| 2. <i>I. Curtiss, the Connecticut River Valley, 1815-1820, (10<math>\frac{1}{2}</math>" h) JHK</i>          | 5. <i>Israel Trask, Beverly, Massachusetts, 1807-1856, (12" h) JHK</i>                               |
| 3. <i>Josiah Danforth, Middletown, Connecticut, 1825-1837, (10<math>\frac{3}{8}</math>" h) JHK</i>          |  |



## TEAPOTS

In general, tea as a beverage traditionally has been sipped more often in polite social exchange than as nourishment or a mainstay of life. In the middle of the 18th century, teapots, like sugar bowls, were modest in size. As American society became more affluent teapots increased in relative girths. The styles of the times dictated their general styles, but their capacities varied in direct proportion to the number of people who could afford to devote time to pleasant luxuries rather than to the household demands necessary for survival.

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| 6. <i>Thomas Danforth Boardman, Hartford, Connecticut, 1805-1850, (7" h) JHK</i>                  | 10. <i>Israel Trask, Beverly, Massachusetts, 1807-1856, (7<math>\frac{3}{4}</math>" h) JHK</i>     |
| 7. <i>Samuel Danforth, Hartford, Connecticut, 1795-1816, (7" h) JHK</i>                           | 11. <i>William Will, Philadelphia, Pennsylvania, 1764-1798, (6<math>\frac{1}{2}</math>" h) JHK</i> |
| 8. <i>George Richardson, Boston, Massachusetts, 1818-1828, (6<math>\frac{1}{4}</math>" h) JHK</i> | 12. <i>Charles Yale, Wallingford, Connecticut, 1815-1824, (7<math>\frac{3}{4}</math>" h) JHK</i>   |
| 9. <i>Israel Trask, Beverly, Massachusetts, 1807-1856, (6<math>\frac{1}{2}</math>" h) JHK</i>     |  |

17.



14.



## CREAMERS

Coffee and tea are beverages enjoyed by many and varied according to taste. Milk and cream, common additions, were contained in creamers or milk pots made of pewter and other metals in a variety of styles. Beside being conical drum shapes, they were also made in paneled, octagonal tulip shapes, pear and inverted pear shapes.

13. *Boardman and Hart, Hartford, Connecticut, 1805-1850, (4 1/8" h) JHK*

15. *William Savage, Middletown, Connecticut, 1835-1840, 4-11/16" h) JHK*

14. *Leonard, Reed and Barton, Taunton, Massachusetts, 1835-1840, (6-11/16" h) RDG*

## SUGAR BOWLS

In colonial times sweetening agents came from three sources: maple sugar, honey and cane sugar. While maple sugar and honey were common sweetening agents for every day use, refined white cane sugar was the precious commodity limited to polite dispensing by the upper classes. Involved production methods employed in exotic areas, far from the American colonies, made white cane sugar an expensive luxury. Sugar was first dispensed from castors or shakers, and sugar bowls were originally simple containers which held small quantities and discouraged excessive consumption. The sugar bowls displayed here vary from small to medium size and, in general, conform to styles of pewter manufacture dictated by larger vessels such as tea and coffeepots.

16. *Henry S. Boardman and Franklin D. Hall, Philadelphia, Pennsylvania, 1841-1861, (8 1/8" h) JHK*

18. *Hiram Yale and Company, Wallingford, Connecticut, 1824-1835, (6" h) JHK*

17. *George Richardson, Sr., Cranston, Rhode Island, 1828-1845, (5" h) JHK*

20.



19.



## WATER PITCHERS

Water pitchers made in early pewter shops are an unusual find. In the early 19th century when water pitchers were made, there was also an early movement for prohibition of alcoholic beverages. For this reason spouts were soldered on the fronts of many tankards. Water pitchers, made with and without covers, were used to serve drinking water.

19. *Daniel Curtiss, Albany, New York, 1822-1840, (8" h) JHK*

20. *Thomas Danforth Boardman, Hartford, Connecticut, 1805-1850, (9½" h) JHK*

## BAPTISMAL BOWL

One of the sacraments in the Christian church is the sacrament of baptism. Since this rite can be performed with a fairly small quantity of water, baptismal bowls were designed to be small and, also, to conform to the 19th century pewter altar services. Baptismal bowls, being footed, are quite different from basins. Rather than being sunken in a font, they were designed to stand on a table or an altar.

21. *Lorenzo L. Williams, Philadelphia, Pennsylvania, 1838-1842 (4¾" h) JHK*

21.



26.



## BASINS

The basin is one of two forms of early vessels used as a bowl or sauce dish. The basin shape is constant, and the principal variations occur in size and capacity. To the 20th century viewer and collector, pewter basins are among the most beautiful forms to come out of the past.

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| <p>22. <i>Nathaniel Austin, Charlestown, Massachusetts, 1763-1800, (8-1/16" d) JHK</i></p> <p>23. <i>Parks Boyd, Philadelphia, Pennsylvania, 1795-1819, (6" d) JHK</i></p> <p>24. <i>Thomas Danforth III, Stepney, Connecticut, Philadelphia, Pennsylvania, 1777-1818, (9 1/8" d) JHK</i></p> | <p>25. <i>Richard Lee, Taunton, Lanesboro, Ashfield and Beverly, Massachusetts. Grafton, New Hampshire, or Springfield, Vermont, 1770-1823, (7-11/16" d) JHK</i></p> <p>26. <i>George Lightner, Baltimore, Maryland, 1806-1815, (10-5/16" d) JHK</i></p> <p>27. <i>William and Samuel Yale, Meriden, Connecticut, 1813-1820, (6 5/8" d) JHK</i></p> |
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## PLATES

Plate shapes are fairly common. Their differences occur in the number of ridges or beadings around the edges. To the student of American pewter, plates served a principal function as a repository for good examples of pewterers' touch marks; therefore, in this exhibit, pewter plates are being displayed face down.

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| <p>28. <i>Blakeslee Barnes, Philadelphia, Pennsylvania, 1812-1817, (9 1/8" d) JHK</i></p> <p>29. <i>Francis Bassett, New York City, 1715-1740, (8 1/2" d) RDG</i></p> <p>30. <i>Joseph Belcher, Jr., New London, Connecticut, 1769-1784, (8 1/2" d) RDG</i></p> <p>31. <i>William Bradford, Jr., New York City, 1719-1785, (8" d) RDG</i></p> <p>32. <i>John Andrew Brunstrom, Philadelphia, Pennsylvania, 1783-1793, (6" d) JHK</i></p> <p>33. <i>Daniel Curtiss, Albany, New York, 1822-1840, (9 3/8" d) JHK</i></p> <p>34. <i>Thomas Danforth, Middletown, Connecticut, 1775-1782, (13 1/4" d) RDG</i></p> | <p>35. <i>John Dolbeare, Boston, Massachusetts, 1700-1740, (9 1/2" d) JHK</i></p> <p>36. <i>Samuel Hamlin or Samuel E. Hamlin, Jr., Hartford, Connecticut and Providence, Rhode Island, 1767-1856, (9 1/4" d) JHK</i></p> <p>37. <i>Gershom Jones, Providence, Rhode Island, 1774-1809, (8" d) JHK</i></p> <p>38. <i>John Skinner, Boston, Massachusetts, 1760-1790, (9 1/8" d) JHK</i></p> <p>39. <i>Henry Will, New York City and Albany, New York, 1761-1793 (9 3/8" d) JHK</i></p> <p>40. <i>Peter Young, New York City and Albany, New York, 1772-1800, (8 7/8" d) JHK</i></p> |
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43.



## FLAGONS

In Christian churches of the American colonies, the most important rite was that of Holy Communion. All churches have Communion services, and the largest ceremonial item they require is a flagon which holds the sacramental wine. This vessel is often the epitome of the pewterer's craft. In general, American pewterers worked within an English tradition, and the flagons which they made could have been used in English churches. One famous pewterer, however, lived and worked in a German area. Johann Christopher Heyne, of Lancaster, Pennsylvania, made the most desirable flagons fabricated in the colonies, resembling flagons made for German rather than English churches. Since Heyne was of German descent and lived in a German settlement, it is logical that his flagons followed traditional German style.

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| 41. <i>Boardman and Company, Hartford, Connecticut, 1805-1850, (12<math>\frac{3}{8}</math>" h) JHK</i>       | 45. <i>Hiram Yale and Company, Yalesville, Connecticut, 1824-1835, (13<math>\frac{3}{8}</math>" h) JHK</i> |
| 42. <i>William J. Ellsworth, New York City, 1767-1798, (9<math>\frac{5}{8}</math>" h) JHK</i>                | 46. <i>Leonard, Reed and Barton, Taunton, Massachusetts, 1835-1840, (11" h) RDG</i>                        |
| 43. <i>Johann Christopher Heyne, Lancaster, Pennsylvania, 1754-1780, (11<math>\frac{1}{8}</math>" h) JHK</i> | 47. <i>Israel Trask, Beverly, Massachusetts, 1807-1856, (12" h) JHK</i>                                    |
| 44. <i>Henry Homan, Cincinnati, Ohio, about 1854, (12<math>\frac{1}{2}</math>" h) JHK</i>                    |  |

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## TANKARDS

The range of tankard forms brought together in this exhibit illustrates the principal variations used by the American pewterer in the 18th and early 19th centuries. The earliest form has a flat top and a slightly conical body, virtually cylindrical in shape. As the top becomes domed, the body is more conical. A beaded molding is added approximately one-third the distance from the bottom. The final, tulip-shaped form has a dome top and a flared molded foot. Tankards were used for drinking beer, ale and cider during a period when the consumption of large quantities of tea and coffee was unknown to the mass of Americans.

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| 48. <i>Richard Austin, Boston, Massachusetts, 1792-1817, (6<math>\frac{5}{8}</math>" h) JMcM</i>                      | 52. <i>Parks Boyd, Philadelphia, Pennsylvania, 1795-1819, (7<math>\frac{1}{2}</math>" h) JHK</i>                             |
| 49. <i>Frederick Bassett, New York City and Hartford, Connecticut, 1761-1800, (7" h) JHK</i>                          | 53. <i>LOVE, Philadelphia, Pennsylvania or Boston, Massachusetts, Late 18th century, (7<math>\frac{7}{8}</math>" h) JMcM</i> |
| 50. <i>Frederick Bassett, New York City and Hartford, Connecticut, 1761-1800, (7<math>\frac{7}{8}</math>" h) JMcM</i> | 54. <i>William Will, Philadelphia, Pennsylvania, 1764-1798, (8<math>\frac{1}{4}</math>" h) JMcM</i>                          |
| 51. <i>Francis Bassett, New York City, 1749-1800, (7" h) JMcM</i>   |  |



## MUGS

In many respects the mug is a transitional form. It may be a tankard without a cover or a beaker with a handle applied, like a cup. Early mugs resemble tankards and later ones beakers with handles. Decoration is usually confined to bands of molding which became part of the mug as it was cast in the mold. The mug was an everyday drinking vessel upon which decoration was not lavished.

55. *Francis Bassett, New York City, 1749-1800, (4 $\frac{5}{8}$ " h) JHK*
56. *Timothy Boardman and Company, New York City, 1822-1824, (4 $\frac{3}{4}$ " h) JHK*
57. *Parks Boyd, Philadelphia, Pennsylvania, 1795-1819, (4 $\frac{1}{2}$ " h) JHK*
58. *William Calder, Providence, Rhode Island, 1817-1856, (4 $\frac{1}{2}$ " h) JHK*
59. *Joseph Danforth, Middletown, Connecticut, 1780-1788, (6 $\frac{1}{4}$ " h) JHK*
60. *Samuel Hamlin, or Samuel E. Hamlin, Jr., Hartford, Connecticut and Providence, Rhode Island, 1767-1856, (1 $\frac{1}{2}$ " h) JHK*
61. *Smith and Company, Boston, Massachusetts, 1847-1849, (4 $\frac{3}{4}$ " h) JHK*
62. *J. B. Woodbury, Eastern Massachusetts, or Rhode Island, 1820-1835, (3 $\frac{1}{4}$ " h) JHK*

## BEAKERS

Beakers were drinking vessels for common usage from which beverages were consumed in small quantities. They lacked variety in shape, the main differences being in surface treatment of the metal and the inclusion of simple vestigial beaded moldings. These generally took the form of grooves scribed in the surface of the metal. All beakers have molded foot rings.

63. *Timothy Boardman and Company, New York City, 1822-1824, (3 $\frac{1}{4}$ " h) JHK*
64. *Boardman and Hart, Hartford, Connecticut, 1805-1850, (3 $\frac{1}{8}$ " h) JHK*
65. *Boardman and Hart, Hartford, Connecticut, 1805-1850, (5-3/16" h) JHK*
66. *Boardman and Hart, Hartford, Connecticut, 1805-1850, (3-13/16" h) JHK*
67. *Rufus Dunham, Westbrook, Maine, 1837-1861, (3- $\frac{3}{8}$ " h) JHK*
68. *Ashbil Griswold, Meriden, Connecticut, 1802-1842 (3" h) JHK*
69. *James Weekes, New York City, 1820-1835, (3-3/16" h) JHK*

73.



66.



## PORRINGERS

The porringer is one of the most unusual objects to have survived from early American days. Today, when dinner services have three, four or five different sized bowls for various uses (bouillon cups, sauce dishes, creamed vegetable dishes, dessert dishes), it is difficult to conceive of pewter porringers as one of two bowl shapes formerly used at the table. Porringer bowls were made in two shapes: one had tapering sides and a flat bottom; the other, bulbous sides and a domed bottom. Porringers had at least one handle, sometimes two, and rarely four. The handles were cast in several identifiable, common shapes. Many pewterers used one shape while a few used various shapes.

70. *William Calder, Providence, Rhode Island, 1817-1856, (6¼" L) JHK*

71. *Samuel Danforth, Hartford, Connecticut, 1795-1816, (4-15/16" L) JHK*

72. *Samuel Danforth, Hartford, Connecticut, 1795-1816, (7¼" L) JHK*

73. *Thomas Danforth Boardman and Sherman Boardman, Hartford, Connecticut, 1805-1850, (7¾" L) JHK*

74. *Samuel E. Hamlin, Jr., Providence, Rhode Island, 1801-1856, (7¾" L) JHK*

75. *Samuel Hamlin, Hartford, Connecticut and Providence, Rhode Island, 1767-1801, (6-1/16" L) JHK*

76. *Gershom Jones, Providence, Rhode Island, 1774-1809, (7¾" L) JHK*

77. *Richard Lee, Taunton, Ashfield, Lanesboro and Beverly, Massachusetts, Grafton, New Hampshire and Springfield, Vermont, 1770-1823, (5¾" L) JHK*

## LAMPS

Pewter fixtures fill almost an entire phase of the history of lighting in America. Pewter candlesticks and lamps point out a nearly complete historical development of light. Candlesticks have been made of various substances, pewter being a fine one closely related in quality to brass and silver. In the first quarter of the 19th century whale oil became a lighting fuel in common use, and pewterers designed and made lamps to burn this fuel. Some of the earliest pewter whale oil lamps were stick lamps placed in candlesticks to convert them from candles to whale oil. Following this practice pewterers made lamps in the shape of a peg lamp in a candlestick (See #90). The candlestick shape disappeared and the shape of whale oil lamps began to depend on the whims of individual pewterers. Thus a wide variety of whale oil lamp shapes is evident in this exhibit. Conversion from whale oil to burning fluid lamps meant changing the burners, the difference in the two being quite simple. Whale oil burners had short, cylindrical brass tubes that extended about one-half inch above the tip of the lamp. Burning fluid burners were conical and varied in length from an inch to an inch and a half. They were covered by a small pewter cap which fit over the tube when the lamp was not lit. The cap was necessary since, unlike whale oil, burning fluid was a volatile fuel.

78. *Pair of Candlesticks, Flagg and Homan, Cincinnati, Ohio, 1842-1854, (7" h) JHK*
79. *Capen and Molineux, New York City, 1848-1854, (3-7/16" h) JHK*
80. *Rufus Dunham, Westbrook, Maine, 1837-1861, (4 $\frac{3}{8}$ " h) JHK*
81. *Roswell Gleason, Dorchester, Massachusetts, 1822-1871, (4 $\frac{7}{8}$ " h) JHK*
82. *Roswell Gleason, Dorchester, Massachusetts, 1822-1871, (8" h) JHK*
83. *Joshua B. Graves and Henry H. Graves, Middletown, Connecticut, about 1850, (8 $\frac{5}{8}$ " h) JHK*
84. *Morey and Smith, Boston, Massachusetts, 1852-1855, (5 $\frac{1}{8}$ " h) JHK*
85. *Freeman Porter, Westbrook, Maine, 1840-1860, (6 $\frac{5}{8}$ " h) RDG*
86. *James H. Putnam, Malden, Massachusetts, 1830-1835, (7 $\frac{5}{8}$ " h) JHK*
87. *James H. Putnam, Malden, Massachusetts, 1830-1835, (7 $\frac{1}{2}$ " h) JHK*
88. *Smith and Company, Boston, Massachusetts, 1847-1849, (6-7/16" h) JHK*
89. *Smith and Company, Boston, Massachusetts, 1847-1849, (6 $\frac{1}{2}$ " h) RDG*
90. *Taunton Britannia Manufacturing Company, Taunton, Massachusetts, 1830-1835, (8" h) JHK*
91. *Trunnion Lamp, Yale and Curtis, New York City, 1858-1867, (4 $\frac{3}{4}$ " h) JHK*
92. *Trunnion Lamp, Yale and Curtis, New York City, 1858-1867, (7 $\frac{5}{8}$ " h) JHK*

92.



89.

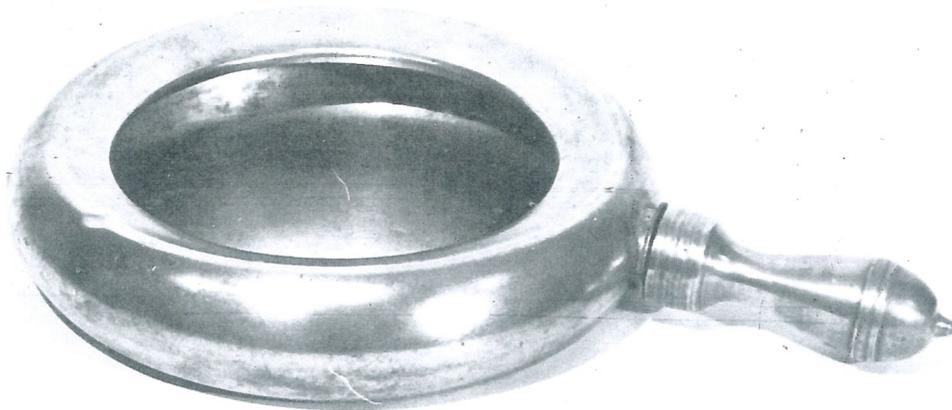


78.



90.





## MISCELLANEOUS

When pewter was the common material used for household articles, Americans had no access to such modern substances as plastic, high grade ceramics, aluminum or stainless steel. Pewter served many functions and was fabricated in many forms. Several items included in this exhibit show the diversity of uses to which pewter was put. Pewter was unsuitable for some of the most common household objects which received hard use because of the inherent softness of the metal. Therefore, spoons and ladles made of pewter have not survived in large quantities. Spoons and, of course, forks and knives had to be manufactured of something sturdier than pewter, or even silver. Utensils common in a home are made of plastic or enamelled metal. In times past, pewter was used for such items as funnels, hot water plates and bed pans. Today, our dependence upon the sundial has virtually ceased, but pewter was used to make sundials, again, with an inherent difficulty. Since pewter is an alloy made principally of tin and long exposure to extremely cold temperatures turns tin to a crystalline form which will crumble into a white powder, it is impractical to make sundials from pewter unless they can be kept warm at all times. In small quantities, various other objects were made of pewter, such as covered syrup pots or creamers, hot water plates and bedpans.

93. *Funnel, Joseph Leddel, New York City, 1740-1754, (7 $\frac{7}{8}$ " L) JHK*
94. *Hot Water Plate, Henry Will, New York City and Albany, New York, 1761-1793, (9 $\frac{1}{2}$ " d) JMcM*
95. *Bed Pan, Thomas D. Boardman and Sherman Boardman, Hartford, Connecticut, 1805-1850, (17 $\frac{3}{8}$ " L) JHK*
96. *Sundial, Josiah Miller, New England, 1750-1775, (4-9/16" d) JMcM*
97. *Syrup Pot, Simpson and Benham, New York City, 1845-1847, (6 $\frac{1}{4}$ " h) JHK*
98. *Ladle, the Palethorps, Philadelphia, Pennsylvania, 1820-1840, (12-13/16" L)*
99. *Tablespoon, J. G. Baldwin, Meriden, Connecticut, about 1849, (8" L) JHK*
100. *Tablespoon, the Palethorps, Philadelphia, Pennsylvania, 1820-1840, (8-3/16" L) JHK*
101. *Tablespoon, Charles G. Parker and Company, Meriden, Connecticut, about 1849, (7 $\frac{5}{8}$ " L) JHK*
102. *Coffee spoon, Edward House, Hartford, Connecticut, 1841-1846, (5-1/16" L) JHK*

93.



97.



96.



Catalog designed by Peggy Lewis, *Public Information*

Photographs by Donald Weeks

The New Jersey State Museum is a division of the New Jersey State Department of Education and is located in the Cultural Center on West State Street, in Trenton. The Museum is open Monday through Saturday, including holidays, from 9 a.m. to 5 p.m. (Summer closing, 4:30 p.m.). The Museum is closed on December 25 and January 1.

NEW JERSEY STATE MUSEUM CULTURAL CENTER TRENTON  
JANUARY 27, 1968 - SEPTEMBER 2, 1968

The New Jersey State Museum  
DEPARTMENT OF EDUCATION

THE HONORABLE RICHARD J. HUGHES  
*Governor of New Jersey*

CARL L. MARBURGER  
*Commissioner of Education*

KENNETH W. PRESCOTT  
*Director, The New Jersey State Museum*

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