

*The*  
**PEWTER COLLECTORS CLUB**  
*of AMERICA*

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THE GREAT DISH BY RICHARD MUNDY



Details of the "GREAT DISH". CHARLES THE SECOND HUGE BROAD-RIMMED CHARGER. Diameter 34½"; rim 7" wide engraved on front with a COAT OF ARMS' Ownership initials E<sup>B</sup>M. The touch-mark is a HORSE, flanked by initials "S" and "I". A STAR on left of the horse's head. The Touch is recorded in O.P. no.5741, maker probably SAMUEL JOHNSON, the touch re-struck after the Great Fire of London. The Charger, made in London. c.1660. *Courtesy, the Colonial Williamsburg Foundation.* See pages 208 and 209.



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**1977 FALL MEETINGS**

**National**

September 16-17  
Albany Institute of History and Art  
Albany, New York  
(Hosted by New York Regional Group)

**Mid-West**

October 14-15  
Home of Dr. and Mrs. Melvyn D. Wolf  
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**New England**

October 22  
Home of Mr. and Mrs. Paul R. Glazier  
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**Pennsylvania**

October 29  
Henry J. Kauffman collection at Rock Ford  
Lancaster, Pennsylvania

**1978 SPRING MEETINGS**

**National**

May 19-20  
Sheraton Islander  
Newport, Rhode Island

*President's Letter*

Alexandria, Virginia, was home base for our P.C.C.A. Annual Spring Meeting on April 29 and 30, 1977, in Washington, D.C. The Board of Governors meeting was held during registration.

Promptly at 6:00 P.M. chartered buses took our group to the Army and Navy Club. As we rode, we tourists could view the sights of our nation's capitol. After cocktails and dinner, President Lola Reed introduced S. Dillon Ripley of the Smithsonian Institution, who told of the fascinating background of the founding of the museum. The Smithsonian Institution was started in 1846 with a \$550,000 gift of James Smithson, an Englishman who had never visited the United States. He wanted to establish an institution for the "increase and diffusion of knowledge among men." The institution has expanded throughout the years until it now houses 70 million artifacts.

Thomas D. Williams, former P.C.C.A. President, then gave a slide presentation of the Smithsonian Wiley collection of measures. His personal friendship with Mr. Wiley gave added insight to the talk. Seeing slides only whetted the appetite of our members. The next morning at the Smithsonian we viewed the collection in a special exhibition for the pewter club. Individual pieces could be inspected to the heart's content. This also allowed for comparison and analysis of each individual piece. The abundance of different forms was a treat for everyone. Additional displays of pewter could be seen in the Dr. J. Kler Collection and the Nation of Nations Exhibit.

At noon, buses took us to the Washington Hotel for cocktails and lunch. The view from the terrace which overlooked Washington on this clear sunny day was magnificent.

The annual meeting was then conducted by President Lola Reed. Minutes were presented by Bob Touzalin and approved. A financial report was given by Merrill Beede. Paul Glazier gave a membership report showing a net increase of approximately 20 members over the past 12 months. Five year badges were presented to those in attendance with 45 members being eligible for them. Bill Blaney then retired as editor of the Bulletin and turned its leadership over to Webster Goodwin. Bill was given a standing ovation for having done such an excellent job with an extremely difficult task. Under the new editorship of Web Goodwin, a Publication Committee will be used for review of articles. Lois Holcomb then presented the slate of officers selected by the Nominating Committee, and the following were elected:

President, Dr. Melvyn D. Wolf  
First Vice-President, Bernard R. Cardé  
Second Vice-President, Dr. Donald Herr  
Secretary, Edward Hageman  
Treasurer, H. Hill Sandidge  
Governor-at-Large, Paul Glazier

Robert Viewegh was appointed Governor for the remaining two years of Dr. Herr's unexpired term. Paul Glazier also retired as Membership Chairman and Dr. Ralph Schauer was appointed to replace him. Paul Young, Program Chairman for the past two years reported on the Fall Meeting to be held at the Albany Institute of Art

and gave a brief run-down on anticipated meeting places for the next few years. Under the new administration, the Program Chairmanship will be handled by the Second Vice-President. Regional Presidents then presented their reports.

When the business meeting adjourned, members went sight-seeing or returned by bus to Alexandria where an open house was held by Kay and Merrill Beede. Their home was exceptionally beautiful, particularly at this time of year with the sun shining and the flowers and trees blooming. Their furnishings are only overshadowed by their outstanding pewter collection. Members viewed, compared, and discussed pieces. While outstanding pieces included a Park Boyd sugar bowl, and tankards by Peter Young, Frederick Bassett, John Will, and I.C., this writer was smitten by a one-quarter pint Boardman mug.

A high point of the meeting, as far as I was concerned, occurred Saturday evening. After dinner Ben Carde moderated a panel discussion with members John Carl Thomas, Don Herr and myself participating. Fakes, reproductions, altered pieces, as well as perfectly proper pieces were discussed, and evaluated. Members aided in the discussion. It is my opinion that this is what the pewter club is all about. I hope that future meetings will allow for this type of discourse since we all learn from each other.

After approximately 2 hours of discussion, the meeting was adjourned with all those attending having thoroughly enjoyed their Washington stay.

We all extend a great deal of gratitude to Program Chairpeople Mr. and Mrs. Beede and the Committee People of Mr. and Mrs. Robert Asher, Mr. and Mrs. Gene Seevers, James Cooper and Dr. Richard Caden for preparing a fine meeting.

As the new President, I would like to air my thoughts about the P.C.C.A. and its purposes. We all enjoy looking at fine collections and seeing rare examples. Much can be learned in this fashion. I feel, however, that group participation discussions have been neglected in our club and this is a most informative and interesting way to learn. Seeing members carrying pewter in brown bags, hoping to get the pieces identified, has always irked me. This is not something that should be done in a corner after finding a knowledgeable collector. Identification of member's pewter should be an integral part of every meeting. Time should be set aside at every program for this function. These open discussions would involve group participation and we all could learn from each other. Too many times have young collectors come to a meeting, seen outstanding and rare pewter, learned nothing about their own items, and have never returned. We must encourage these people to come, learn, and return.

I hope that during the 2 years of my term as President, group discussions will increase. This "back to the basics" will enlighten both the new and not so new collector. The information gained

will benefit us all. Meetings will become even more informative with seeing, touching, talking, and discussing pewter.

Dr. Melvyn D. Wolf

## *Editorial Thanks*

by William O. Blaney

With the publication and mailing of *Bulletin* 74, my duties as editor came to an end. If therefore is fitting and proper to extend my many, many thanks to all the P.C.C.A. members who so kindly and generously provided so much fine material for my use in the last six issues. I have enjoyed doing the work as well as corresponding with the various authors and others. Over the years it has been very evident that the quality of the *Bulletin* has depended greatly on the quality of the material received by editors. I have been most fortunate in this respect, having been furnished with not only quality, but also quantity. For this I am most appreciative and will forever be grateful.

When the time came to turn over the editorial duties to a new editor, quite a bit of unused material was on hand. Most of this has been given to him in hopes it will ease his baptism into the editorial field. A few articles have been held back because they involved some additional work and research on my part. When completed, all of these, together with correspondence, will be given to the new editor for his use as he sees fit.

It is my hope that those of you who have cooperated and contributed so much and so well in the past will continue to support the new editor in the future. His name and address are listed in the masthead of this issue. I also hope those of you who meant to contribute, but have not, will overcome the inertia and make an effort to provide additional material for the *Bulletin*. If the new editor is given the same kind of enthusiastic support I was fortunate enough to receive, the quality of the *Bulletin* will continue to improve.

May I again express my sincere thanks to those who have been so helpful over the past three years, and then add one final thought. The *Bulletin* is your publication -- its future depends on you.

## *Editorial Note*

The foregoing "Editorial Thanks" by Bill Blaney will certainly be accepted by all PCCA members but it is really these members who owe Bill the thanks for the outstanding job which he has done in publishing the "Bulletin" the past three years. I am sure that Bill has experienced much satisfaction out of his fine work but the real beneficiaries have been all of us.

It was with no small amount of trepidation and humility that I agreed to take over Bill's position. Under Bud Swain and then Bill the

*Bulletin* has grown and grown both in quality as well as quantity and to succeed them presents a real challenge.

The "Bulletin" may not be a unique publication, for many organizations try to render a similar service to their members, but it is the heart of the PCCA and the purpose of your Publications Committee is to make it as authoritative and informational as possible. This can only come about by members submitting articles of interest for publication, for the "Bulletin" will be no better than the support that it gets from the membership in the form of material to publish. Bill Blaney is right when he says "The *Bulletin* is your publication -- its future depends on you." May we have your support?

Webster Goodwin

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*5 year members as of April 30, 1977*

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## *Necrologies*

### *John McMurray*

John McMurray, a retired executive of American Cyanamid Company, died on February 8, 1977, at the age of 86. A native of Cambridge, New York, he was a long-time resident of the Bound Brook - Bridgewater area of New Jersey.

John studied at Pratt Institute to become a mechanical engineer. After a year of special study at Yale University he became associated full time with Calco Chemical Company, later known as the Calco Chemical Division of American Cyanamid Company. When he retired in 1955 he was assistant to the manager of the division, retitled the Organic Chemicals Division.

Active at the civic level in his area, John helped establish the Bridgewater Planning Board in 1933 and served on this board for 33 years, 25 of which he was board chairman. He was the first chairman of the Somerset County Planning Board in 1955, a post he held for 8 years. At the time of his death he was director emeritus of the First National State Bank of West Jersey. He was also a member of the Somerset Hospital Board of Trustees and its executive committee. He and his wife, the former Helen Coddington of Bound Brook, married in 1924, donated the non-sectarian chapel to the hospital in 1958.

In 1964 the Somerville Area Chamber of Commerce honored John as "Man of the Year" and described him as a man who had visions 30 years before about community development and did something about it. His response to this tribute was "I don't deserve any particular credit. I just went along and participated in things that had to be done." His modest statement seems the explanation of his whole life.

John not only derived great satisfaction and pleasure from his civic work, which included developing his own area, but he also built his own home, made furniture (tall clocks, beds with carved posts, etc.), and designed and built decorator units to display his extensive pewter collection. When he learned that the office of Calco was a Revolutionary War building, he became a collector of historical data on Revolutionary War activities in the Bound Brook area; he also became very knowledgeable about early long guns.

John began to collect pewter in the late 1940's; a mutual friend at Calco, learning of his interest in the metal, took the McMurrays to see the pewter collection of Jack Remensnyder, who was living in New Jersey at the time. This visit may well have been his introduction to the PCCA which he joined between 1948 and 1950. He served the Club in many ways while he was active, and in 1959 he was elected Second Vice-President.

There came a time when it was impossible for him to attend PCCA meetings and it was then that we began to visit with him and Helen in their home. These visits for us were indescribably beautiful in friendship - we brought them news of members and meetings of the Club while they, in turn, shared with us their beginning interest in collecting antiques and historical data. The beautiful pieces of pewter which John brought together as a collection attested to his own appreciation and understanding of fine craftsmanship as much as to the knowledge of the dealers, Charles Montgomery and Carl Jacobs, who expertly guided John and many other collectors to assemble outstanding collections.

Even in the last months of his life John's enthusiasm for life and new experiences did not diminish. I recall with pleasure the sparkle in his eyes and his great grin as he sat behind the wheel of our Corvette late in September, 1976, saying, "This must be fun to drive!" And he meant it!

To those of us who were privileged to know him, he exemplified so clearly what is worthwhile in life! Our memories of him will help guide us to our own goals more expeditiously.

Stevie Young

### *Mrs. Fred S. (Betty) Downs*

After a long heroic struggle against her final illness Betty Downs passed away in her home on February 25, 1977. She was born Elizabeth Grasse on January 2, 1918 in Ansonia, Connecticut, but spent the greater part of her life in Northport, L.I., where she was active in many civic organizations and an avid and knowledgeable antique collector. She was a member of PCCA since January 1972.

Besides her husband, Frederick Downs, she leaves a son, Frederick, Jr., two daughters Susan Downs and Marcia McClean and five grandchildren.

Betty Downs will be missed by many of our membership who came to know her.

Mrs. Alfred H. Wheeler

### *William Will Again*

We are indebted to Nancy Goyne Evans of Winterthur for the following:

#### **Bicentennial Poscript**

Philadelphia, April 16, 1783. "Went down to Court House, where the City Magistrates appeared and caused William Will, Sheriff, to proclaim to the people at large that all hostilities by land and on sea are at an end between America and Great Britain."

Extracts from the Diary of Jacob Hiltzheimer of Philadelphia 1765-1798, Jacob Cox Parsons, ed., Philadelphia, 1893.

# The Great Dish

by Richard Munday

This article discusses Broad Rimmed Pewter Chargers, and in particular a unique specimen which will be named "THE GREAT DISH." All Broad-rimmed Chargers are fascinating because of their noble proportions. The definition of a broadrimmed charger is one that has a rim the width of which is between one-sixth and one-fifth of the overall diameter. Thus a 20" charger should have a rim between 3 1/3" to 4". Some will fall slightly short and others may exceed the proportions quoted which are given as a reasonably good guide. The same guide applies to Broad Rim plates. There is often confusion as to the limit in size to define a plate or the beginning of a dish. It is generally recognized that a plate has a diameter not exceeding 12". Anything above 12" is automatically a "dish," more romantically named a "Charger."

During the 17th Century from roughly 1640 onwards plates and chargers with broad rims flourished reaching a peak in popularity in the Charles the Second period, the majority of broad rim charges of all sizes dating between 1660 and 1685.

Many collectors own broad-rimmed chargers varying in diameter from 14" to 22". They are handsome, delightful to look at, rare, but in size, if not exactly commonplace, certainly not exceptional. The Worshipful Company of Pewterers owns several magnificent pewter Commemorative Chargers, broad-rimmed, lavishly engraved with the Royal Arms and other devices commemorating the marriage or betrothal of Charles the Second to Catherine of Braganza. The average size of the Royal and several other chargers, is 22". Each is a unique specimen in its own right, but their sizes are not considered unusual. The Company also displays a 26 1/2" and one of the very largest known, a massive 28" charger with a 5" rim engraved with a fine Coat of Arms. Maker Jaques Taudin c.1670. On the premise "the larger the rarer" any round charger exceeding 24" in diameter is exceptional.

Collectors have often been fed with rumours of huge chargers like cart wheels, though some spoke from first hand knowledge, and the rumours were treated like those about the fabled Loch Ness Monster, as figments of a wild imagination. The disbelievers were about to be confounded.

In April 1976 the collection of the late Mr. Bertam Isher, an old friend of many years standing, who died some months earlier, was auctioned at Cheltenham, his home town. Some of the finest pewter ever seen was assembled for sale. You have probably guessed, included in the sale was "THE GREAT DISH." As big as a cart wheel. Diameter 34 1/2"; the rim 7" wide, engraved with the Coat of Arms of the Earl of Beauchamp. The maker's mark on the back "A

horse, flanked by "S" & "I", probably Samuel Jackson, c.1660, is recorded by Cotterell No. 5741 (Fig. 1, 2) The huge charger had been kept hidden for many years, and only really came to light at the auction. The mind boggles at the thought of what size gun-metal mould was used to cast a charger, which weighs almost 40 pounds finished. How was it turned on the crude lathes in use some three hundred years ago? A unique specimen, "THE GREAT DISH" is now housed by the Colonial Williamsburg Foundation, and is one of the proudest exhibits on view. It is with the kind permission of the Foundation that a picture and description can be given here. It can safely be said that the 34 1/2" charger is the only one of its gigantic size to have come on the market this century. There are in existence several similar but apparently not quite as large, housed in an old Scottish Castle. It is unlikely that they will ever leave their present environment.

It was a privilege to have owned and handled such a remarkable piece of pewter and a pleasure to be able to pass on the details so that one may decide to visit Williamsburg one day just for the joy of seeing "THE GREAT DISH" in its present habitat.



"THE GREAT DISH". Charles the 2nd. Diameter 34 1/2"; rim 7" wide; front engraved with the COAT OF ARMS of EARL OF BEAUCHAMP. Ownership initials E<sup>B</sup>M. Touch mark recorded Cotterell's "O.P." No. 5741. Mark "A HORSE, flanked by S.I." probably maker SAMUEL JACKSON. c. 1660. The smaller CHARGER in front of the GREAT DISH, looks small, but it is 20 1/2" diameter, with a rim 3 1/2" wide. c. 1670. The rule at the side is 12".*Courtesy, Mr. Richard Munday.*



Fig. 1. COAT OF ARMS on front of the GREAT DISH, diameter 34½"; rim 7" wide. Courtesy, the Colonial Williamsburg Foundation.

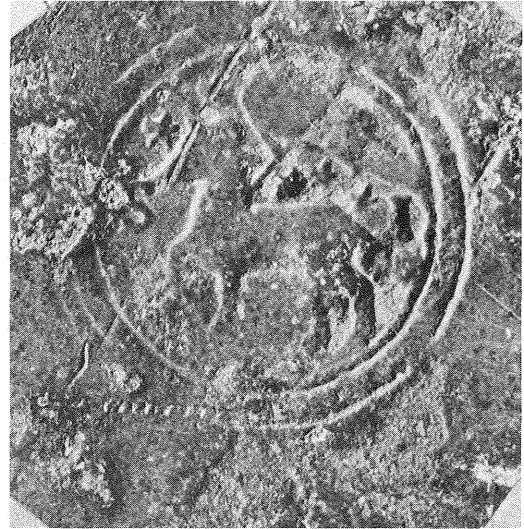


Fig. 2. Touch mark on back of the large Broad-rimmed pewter charger. Diameter 34½" with 7" rim, engraved with Coat of Arms. Touch No.5741 O.P. probably SAMUEL JACKSON. Mark "HORSE, flanked by S.I."c.1660. Courtesy, the Colonial Williamsburg Foundation.

## Two Oddities

by Stanley Goldsmith

As an example of poor end-use design there are not too many items that can touch this pewter door stop. (Fig. 1) Apparently cast from the same mold that is used for iron or brass stops, this one is hollow on the back, so it does not have



Fig. 1. Certainly a different doorstop!

sufficient weight to hold the door open. As a consequence, it has been pushed over enough and slid on its face sufficiently so that the nose of the man is almost completely worn off. It is unmarked, apparently Continental and measures 10 1/2 x 7 3/4 inches.

One-color printing of this picture of two candlesticks (Fig. 2) does not show that they are part of two pairs. The one on the left is brass, the right one is pewter. With the exception of the ring on the base of the pewter stick they are closely similar. They are the only pair of pairs I have seen, which does not necessarily mean they are unique. Neither brass or pewter stick is marked and they measure 8 1/4 x 4 inches. For you nostalgia buffs, the set of four were bought over twenty-five years ago for about \$30!

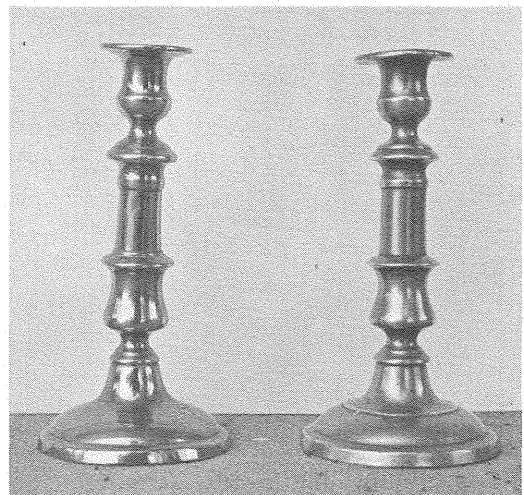


Fig. 2. Left brass, right pewter.

## Missionary Pewter in Hawaii

by Harold G. Jeblick

Since my earlier commentary on "Pewter in Hawaii" and during subsequent visits to the islands, I have continued to search for Pewter articles brought by the missionaries. It was believed that the Pewter of these religious pioneers would have a better chance of survival because of their native New England thrift and the necessity to practice frugality in their chosen work. However, the early missions were constructed of wooden posts and thatch, and it was not uncommon for them to be destroyed by collapse from heavy rain and earthquake, or from accidental fire, or volcanic action consuming the contents as well. Many of the missionaries remained in the islands to the end of their lives leaving descendants whose energies found more profitable direction in Mercantile and Commercial Enterprise. Others returned to their New England homes after a period of service or illness as the result of the incompatibility of the climate and diet at that time. Thus, such missionary Pewter as remained was either left in the custody of their replacement or handed down through the generations until exchanged for other values.

At Hilo, on the island of Hawaii, stands the home of the Reverend and Mrs. David Belden Lyman members of the Fifth Company of the Sandwich Islands Mission sponsored by the American Board of Commissioners for Foreign Missions at Boston. The Lymans left Boston on November 26, 1831, in the company of seventeen other missionaries on board the whaling ship "Averic" and arrived in Honolulu on May 17, 1832, just short of six months at sea, a journey that by direct commercial jet route today would be completed in eight and one half hours. They proceeded to their station at Hilo in July 1832,

and it was not until 1839 after having lived in a series of homes of native construction that the present two-storied framed house was built for them, and it became a congregating place for Hawaiians and foreign travelers alike. This was the Lyman family home for ninety years also serving as a school and then becoming a museum housing artifacts of early Hawaii and family possessions. In later years, a modern museum was added adjacent to the Lyman home and both are open to viewing as the Lyman House and Memorial Museum. It was here that I found a china closet filled with early to Mid-Nineteenth Century Pewter used by the missionaries on the island of Hawaii.

Unable to remove the pieces from their case, the photographs show the collection as viewed through the open door and reveals the ravages of time and climate. According to the old accession record books, the pieces on the top shelf (Fig. 1) were given to the Haili Church in Hilo by the Reverend H.T. Cheever in 1850. This was the fourth church near the original site beginning with a frail grass building being periodically rebuilt and growing larger but now with wooden supports and thatch to serve a congregation as quoted from the record, "7,000 souls in the church with an overflow of about 1,000 under the breadfruit tree in the yard." Souls perhaps! But Bodies??? The baptismal bowl is marked Leonard Reed & Barton, but the other pieces had no discernible marks.

On the second shelf (Fig. 2) stands the missionary Pewter of the First Foreign Church formed by the religious society of Hilo consisting of persons who wanted a church where the service would be held in English. At this time, Haili Church held theirs in the Hawaiian Language. This group is marked TD & SB (Thomas D. and Sherman Boardman). In her "Reminiscences of our Missionary Life" by Mrs. Sarah Joiner Lyna, she speaks of this first occasion in late January 1858, as "the Crowning Act of the proceedings was the gathering of a few members to whom communion was ad-

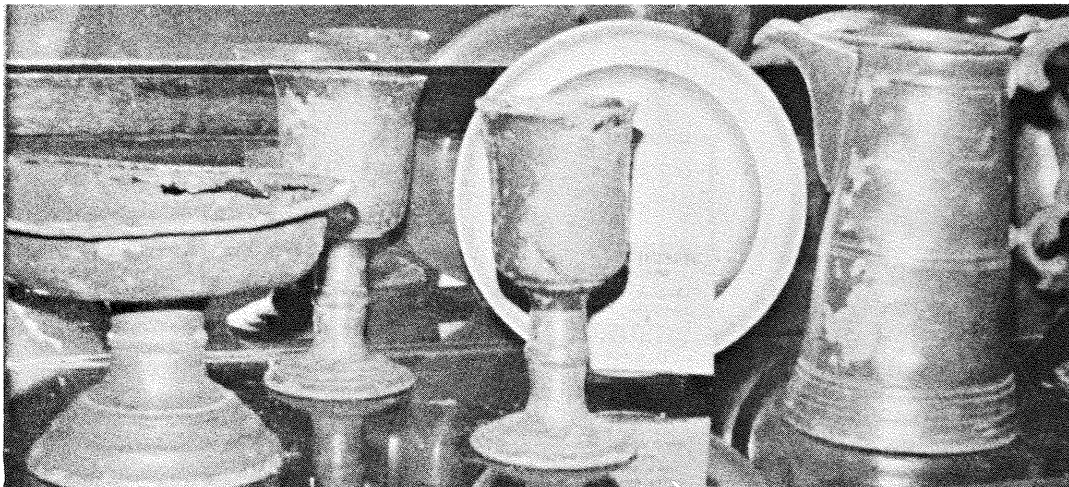


Fig. 1. Pewter presented to the Haili Church in Hawaii in 1850 by the Reverend H.T. Cheever. Collection of The Lyman Memorial Museum.



ministered — A Memorable Day!!!”

On the bottom shelf, viewing from both sides is contained the Communion Service of Kawaihae-Waimea Church once located on the northwest side of Hawaii. The Pastor of this church was the Reverend Lorenzo Lyons, known as the Lyric Poet of the Hawaii, from 1832 until his death in 1886. It seems that although many of the missionaries returned home because of illness contracted in the islands, those that stayed became quite hardy and living well into their eighties. The mission station reports of the Reverend Lyons and a book entitled Sarah Joiner Lyman, Her Own Story provide an historical and dedicated account of their fifty-four years of missionary experiences in the islands. The Pewter in (Fig. 3) is marked



Fig. 2. Missionary Pewter of the First Foreign Church, Hilo, Hawaii. Collection of the Lyman Memorial Museum.

Boardman and Company enclosing an eagle, but in (Fig. 4) the flagon with the ornate spout was faintly marked and appears to be of continental origin along with the thinly stemmed chalices.

If further identification is possible by reason of style, the Lyman Museum would gratefully receive this information.

**Ed. Note:**

**Fig. 1 - Flagon probably also by Leonard, Reed & Barton although the chalices are similar to Boardman forms.**

**Fig. 3 - The Flagon and plates are Boardman, the chalices probably go with the Flagon in Fig. 4 all of which are probably American of the 1860-70 period.**

**Fig. 4 - The short stemmed pair of chalices probably go with the Boardman set in Fig. 3.**



Fig. 3. A portion of the Communion Service of the Kawaihae-Waimea Church, Hawaii. Collection of the Lyman Memorial Museum.



Fig. 4. The remainder of the Communion service of the Kawaihae-Waimea Church, Hawaii. Collection of the Lyman Memorial Museum.



## Porringer Capacities

by Richard L. Bowen, Jr.

In many of the old estate inventories we find "beer pint" and "wine pint" porringers listed. There has been an unnecessary amount of confusion about these terms, with some unwarranted explanations offered. Myers suggested that "beer" was an appropriate term to apply to a porringer which contained more than the standard measure, and he suggested that the "wine" pint was smaller than the standard pint.<sup>1</sup> On the other hand, it has been recently suggested that "beer pint" and "wine pint" were names that indicated that beer and wine were drunk from these porringers, in addition to eating porridge, soup, or stews from them.<sup>2</sup> Actually, it seems probable that the "beer" and "wine" designations simply referred to the Queen Anne Winchester ale standard adopted in England in 1704 (or the older Customary ale standard), and the Old English Wine Standard of Queen Anne adopted in 1707. The former were based on 272.25 and 282 cubic inches per gallon respectively, while the latter was based on 231 cubic inches per gallon, which, incidentally, has been the official liquid standard in the United States since 1836.<sup>3</sup>

Since there was no single standard prior to 1836, the designations "beer" or "wine" to a capacity in the eighteenth century simply meant "large" and "small". This is clearly shown in many estate inventories and other records, where "large" and "small" are actually used instead of "beer" and "wine". In John Baker's inventory taken in Boston in 1696 there are listed "three-pint" and "small quart" tankards.<sup>4</sup> Also in Boston we find in Richard Estabrooke's inventory of 1721 two-quart basins, three-pint basins, "large Quart Ditto, small Quart Ditto, large pint do., and Ditto Smaller".<sup>5</sup> Since pots (or mugs) and tankards were mainly used for ale and beer they were usually based on the ale standard. So it was only necessary to designate "small" or "wine" for the smaller vessels, since the "large" was implicit. This is shown in Baker's inventory above, and in Jonathan Jackson's inventory taken in Boston in 1736 where he had "potts" in three-pint, wine quart, quart, pint, half-pint, gill, and half-gill capacities.<sup>6</sup> Particularly relevant to the subject are some of the moulds purchased by William Calder in 1817 from Josiah Keene: "one large pint porringer mould, one wine pint, and half pint ditto, with three handle moulds".<sup>7</sup> Calder's day book also showed gill and three-gill porringers.<sup>8</sup>

The references to porringers and porringer moulds in estate inventories provide us with a good framework of capacities and also furnish a number of other interesting details. In the inventory of Samuel Danforth of Hartford taken in 1816 there were almost a thousand finished porringers of the following capacities and

prices:<sup>9</sup>

259 Half-gill porringers	@	\$0.06
139 Wine gill porringers		.10
322 Beer gill porringers		.12
146 Three-gill porringers		.20
57 Wine pint porringers		.24
47 Beer (pint)* porringers		.25

\*Originally read as "Beer gill", but Myers specifically noted that the writing was so blurred that a word other than "gill" may have been intended; the word was undoubtedly "pint".

William Danforth's inventory taken in Middletown in 1820 showed only nine half-pint porringers at \$0.125 and 82 gill porringers at \$0.0625.<sup>10</sup>

David Melville's inventory recorded in 1801 (he died in 1793) contained only three finished porringers, but had the following moulds valued at 50¢ at pound:<sup>11</sup>

Beer pint porringer mould		
& 2 handles (plain & flowered)	30 lbs. 8 oz.	
Wine pint & handle	26 lbs. 4 oz.	
Three-gill & handle	22 lbs. 12 oz.	
Half-pint & handle	21 lbs.	
Gill porringer mould	9 lbs.	

It would appear that the gill porringer mould included the handle.

The inventory of Thomas Danforth II taken in 1782 contained the following finished porringers:<sup>12</sup>

12 pint porringers	@	3/-
18 pint porringers		2/6
62 pint porringers		2/3
198 gill porringers		1/3

It also contained the following porringer moulds:

"Bear point" porringer mould
Wine pint porringer mould
Three-gill porringer mould
Two-gill porringer mould
"Babe" (baby) <sup>13</sup> porringer moulds

This is the only instance where the half-pint was referred to as a two-gill. Myers said that the "bear point" was probably the size porringer holding a pint and a gill; it is not evident if he realized that this was meant to read "beer pint". It is interesting to note that there are three different prices for the finished pint porringers. Two of the prices are for beer and wine pints, and possibly the third is for a more expensive handle (as a crown?), or the third pint may have really been a three-gill size. The beer pint and the two-gill porringer moulds were willed to Jonathan, fourth son of Thomas, born in 1766.<sup>14</sup> As a minor, he worked with his brother Joseph until the latter's death in 1788, and then carried on alone.

It is evident from the inventories that the basic porringer sizes were pint, three-gill (3/4 pint), half-pint, gill (1/4 pint), and in at least one instance a half-gill (1/8 pint). If these were also made in beer and wine capacities, then there could have been a total of ten sizes. However, the difference in sizes of beer and wine gill porringers would only be about 3/4 oz. (4.71 vs. 4.0 oz). While Samuel Danforth did have these

two sizes, other makers seem to have had either one or the other. John Skinner advertised five porringer sizes without enumerating them,<sup>15</sup> and Jonathan Jackson's inventory had five sizes of porringers.<sup>16</sup> We may suppose that the five sizes were the same as those listed in Melville's inventory and the capacities William Calder had: beer and wine pints, and three-gill, half-pint, and gill. Whether the last three were beer or wine capacities is anyone's guess.

Robert Estabrooke's 1721 inventory had 280 porringers listed as:<sup>17</sup>

77 Large "belly" Porringers	@	1/8
74 Middling Ditto		1/6
75 Small Ditto		1/2
54 Smaller Ditto		1/0

In a later section of the inventory we find over 400 porringers listed as:

80 Pint Porringers	@	1/8
67 Middling Do		1/6
50 Small Ditto		1/2
101 Smaller Ditto		1/0
105 Blood Porringers		-/5.5

We would guess that the first four in each group were pint, three-gill, half-pint, and gill sizes. It is evident that the first group had booged bowls, while it seems reasonable to suppose that the second group were basin porringers. This is strengthened by the fact that this group contained the blood porringers. A blood porringer in England was a "straight-sided" porringer.<sup>18</sup> That is, it was a basin porringer (the British do not use the term "basin" in reference to a porringer). Booged and straight-sided basin porringers were also used in New York around 1700. Thomas Burroughs, New York's earliest pewterer, died in 1703 and the following year his son sold part of his moulds including two "bellyed" and four "flat" porringer moulds all with handles.<sup>19</sup>

The value of the blood porringers in Estabrooke's inventory was about half that of the "smaller" porringers and about a quarter of the value of a pint porringer. If we compare these ratios with the prices of Samuel Danforth's porringers, we see that Estabrooke's blood porringers were probably half-gill capacity. This is corroborated by 1673 English records where "Ordinary blood porringers" were stated to weigh 1-1/2 lbs. per dozen, or exactly 2 oz. each.<sup>20</sup> In the summary of the capacities of American porringers which follows in Table I it will be seen that for small basin porringers the capacity in ounces is roughly equal to the weight in ounces, so a porringer weighing 2 oz. would hold a half-gill.

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It was decided to measure the capacities of a number of porringers of different sizes to see if they fell into the capacity ranges indicated by the records. To determine the relevance of any such measurements it was desirable to examine the capacities of some other type of vessel. The best example seemed to be provided by mugs,

since they were presumably made according to the ale (beer) standard at least until 1836. Recently the capacities of nineteen pint and quart mugs have been given.<sup>21</sup> These are listed below by decreasing capacities, showing the deviation from the standard beer quart of 37.7 oz. and from the beer pint of 18.9 oz.

Maker	Capacity	Deviation
<b>QUARTS</b>		
R. Lee (attributed)	40 oz.	+ 6.1%
Frederick Bassett	39	+ 3.5%
Joseph Belcher	39	+ 3.5%
Robert Bonynge	39	+ 3.5%
Samuel Hamlin	38	+ .8%
T.D. Boardman	38	+ .8%
I S Semper Eadem	38	+ .8%
David Melville	37.5	- .5%
David Melville	37	-1/9%
Nathaniel Austin	37	- 1.9%
William Billings	36	- 4.5%
Average	38.5	- 2.1%

#### PINTS

Robert Bonynge	22 oz.	+ 16.4%
Unknown	21	+ 11.1%
Samuel Danforth	21	+ 11.1%
Unknown	19	0
Samuel Hamlin	18	- 4.8%
John Palethorp	17	- 10.0%
Robert Palethorp	17	- 10.0%
Boardman & Hart	16	Wine Std.
Average of #2 to #7	18.8	0

The quart mugs were fairly close to fair measure, but the pints were rather poor. Robert Bonynge's pint tulip-shaped cann apparently was made larger in capacity to retain its relative size to the eye. The mug by Boardman & Hart (working from 1828-1853) appears to be on the wine standard, so was probably made after 1836. The majority hold more than standard, which is understandable. Only the Palethorps gave really short measure, unless the mugs were intended to be wine pints, in which case they would be 6.3% strong. The measurements of the pints showed that we might expect a plus or minus 10% error with the pint porringers. We were pleasantly surprised to find an error of about half this.

A porringer filled with fluid to the brim cannot be picked up without spilling some of the contents. In view of this, it could possibly be suggested that the filling level of a booged porringer was supposed to be the necked-in point where the booged side curves in at the top and then flares out.<sup>22</sup> Since we know that David Melville made both beer and wine pint porringers, a number of his largest (5 5/16" & 5 3/8") porringers were selected for testing. These held an average of 17.2 ounces to the neck, which would have been a good wine pint, but contained some 20.1 ounces to the brim, a strong beer pint. On the other hand, several 5" and 5 1/16" Melville porringers held about 12.4 ounces to the neck (only a wine 3-gill) and about 15.6 ounces to

the brim, a light wine pint. If booged porringers were measured only to the neck we would have no beer pint sizes. It was therefore assumed that booged porringer capacities were based on the vessel being filled to the brim. Basin porringers logically can only be filled to the brim.

The capacities of a number of porringers were determined in U.S. fluid ounces. First, the bowl diameter at the rim was accurately measured to 1/32" (this often required straightening the rim so it was circular). Then the height of the top of the rim above a flat surface was determined by placing a steel straight edge across the rim at a location where the height was the same on both sides (this actually amounted to an average if the rim was tilted with the bottom surface). The capacity of the porringer was determined by weighing the amount of water the porringer held on a laboratory gram scale. The porringer was filled with water until the level of water almost touched a steel straight edge placed across the rim. The porringer was weighed empty (the weight is recorded in Table I) and this weight was subtracted from the weight of the porringer filled with water giving the weight of water, which was converted to fluid ounces by a suitable multiplier. The reproducibility (that is, making successive measurements) of this method showed less than 1% error. The capacities indicated will be low if the bowl of the porringer is dented to any extent, or if the bottom is pushed up. There is virtually nothing which would make the results read too high, except a gross experimental error (incorrect reading), or the slight possibility that the bottom is pushed out. The results are tabulated in Table I in order of decreasing bowl diameters and heights within each capacity range.

The summary of the results indicates that porringers were indeed made in the various capacities listed in the records. We have examples of booged porringers in pints, three-gills, half-pints, and gills, in both beer and wine sizes. Basin porringers are much rarer, and therefore their sizes are more limited. Thomas Danforth Boardman introduced a new size, the 6 oz. "1 1/2 gill"; it fell between the 4 oz. gill and the 8 oz. half-pint. The English had a wide range of porringer sizes at least as early as the last of the seventeenth century, for the London pewterers' records of 1673 give the recommended average weights of a large variety of porringers.<sup>23</sup> "Great" pint porringers weighed 12 oz. each, and "small" pint ones, 10 oz. Six sizes of "bosse" porringers ranged from 9.3 oz. to 2.7 oz. each, and we have seen that the "ordinary blood porringer" weighed only 2 oz. There were also "guinney" porringers weighing 4.7 oz. and "corded" porringers in "great, middle and small" sizes weighing 12 oz., 10.7 oz. and 8.7 oz. The weights of the "great" and the "small" pints are comparable with the weights of the American beer and wine pint porringers.

In general porringers were geometrically proportioned; that is, as the diameter was decreased, the height was decreased propor-

tionally. But this was only done roughly so that in any capacity range even at the same diameter there may be different capacities because of different heights. The 5 5/16" Melville bowl is 1 7/8" high. This would mean that the 5" Melville bowl should have been 1 3/4" high, but it was only 1 5/8" high. On the other hand, Boardman's 5" bowl was 1 13/16" high. Based on a 5 5/16" x 1 7/8" bowl, a 4 1/4" diameter bowl should be 1 1/2" high. The beer half-pint bowls have diameters of 4 3/16" to 4 5/16" and have heights of about 1 1/2". An exception to this is Samuel Danforth's 4 1/4" old English porringer which is 1 5/8" high. The added capacity throws the porringer into the wine three-gill range.

The accuracy of the porringer capacities fell between plus or minus 5%, which is rather remarkable considering that many of these were made in the eighteenth century when there were no real standards of measure. Even more impressive is the fact that the accuracy held for even the smallest porringers, which because of their smallness one would expect to have been more inaccurate in capacity. As a group the beer pint porringers are all on the strong side, holding an average of 20.2 oz. (without Calder), about 7% more than the Winchester ale standard, but only 3.5% more than the Customary ale standard. Only Calder's bowl is undersized. If this is one of the molds he bought from Josiah Keene, the latter did not make its diameter large enough.

We have found Melville's beer pint and wine pint bowls, but his wine pint is undersized because the bowl is not high enough. Melville's half pint is on the beer standard. Noticeably high in deviation are three crown handle beer half-pint porringers marked I C and S G with diameters of 4 7/32 and 4 5/32". These are really closer to wine three-gill capacities. However, since we have crown I C porringers clearly in the beer three-gill range, it was felt that the former belonged more logically in the beer half-pint range, since we have no evidence that any maker made both beer and wine three-gills.

Measurements of similar sized porringers by the same maker show several interesting facts. The capacity varies hardly any, although the weight of the porringer may vary noticeably. The capacities of Calder's two beer pints vary less than 1/10 of 1%, although the weight of the porringers varies 8%. The capacities of two Melville flowered beer pints vary about 2%, but the weights vary 29%. And two I C crown beer half-pints have capacities within 1% although the weights vary 33%. This indicates that relatively large amounts of metal were removed from the bowls in skimming when finishing them. And it seems to mean that the majority of the metal was removed from the outside. Of course, some metal may have been removed in cleaning with lye, acid, emery paper, or other cleaning aids.

We could calculate the actual volume of a porringer, in say U.S. fluid ounces, by taking the average diameter, finding the area of this circle and multiplying the area by the height. If the average diameter is some constant fraction of

the rim diameter (D) and the height is also some fixed fraction of the rim diameter, then the capacity is:  $C = aD^3$ , where "a" is a constant combining all other constants and conversion factors. This means that the capacity of a porringer varies as the cube of the rim diameter. Such an exponential expression gives a curved line on arithmetic graph paper, but is a straight line on logarithmic graph paper with a slope of three. The results of this survey were plotted on logarithmic graph paper (Fig. 1). Straight lines can be drawn for the booged and the basin porringers. Equations may be calculated from these lines, so we have:

For booged porringers:  $C = .125D^3$   
 For basin porringers:  $C = .092D^3$

These equations show that we only have to increase the rim diameter 26% to double the capacity of a porringer. Likewise, since the ratio of a beer pint to a wine pint is  $18.86/16.0 = 1.179$ , this means that any beer size is only 5.6% larger in diameter than the corresponding wine size. Theoretical values for the diameters of booged porringers were calculated from the equation  $C = .125D^3$  starting with the capacities, as 18.86 and 16.0 ounces. These are tabulated along with the average diameters taken from the actual booged porringers measured.

	THEORETICAL		ACTUAL AVERAGES	
	Beer	Wine	Beer	Wine
Pint	5 11/32	5 1/32	5 3/8	5
Three-gill	4 27/32	4 9/16	4 11/16	4 1/2
Half-pint	4 1/4	4 1/32	4 1/4	4
Gill	3 11/32	3 3/16	3 5/16	3 1/4

It is interesting to note that the actual averages vary from the theoretical by only  $1/32''$  or  $1/16''$ , and examples exist of all of the theoretical sizes. Certainly porringer sizes were not derived mathematically in the eighteenth century. This is a remarkable example of the results of trial and error, and we must suppose that porringers represent a set of "measures" as accurate as wine measures.

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Presumably the majority of the pewter porringers were destined for household use in eating porridges, soups, stews, broths, or berries and milk, and occasionally for drinking cider, and perhaps beer or ale. We know that silver porringers were used for these very specific services. However, anyone who has noted silver porringers must have been struck by the fact that they all seem to be large. Diameters are recorded for 33 American silver porringers made from 1640 to 1810 in one collection in the Metropolitan Museum.<sup>24</sup> There is apparently an infinite variety in the sizes, the diameters ranging from  $4\ 5/8''$  to  $5\ 3/4''$  by  $1/8''$ . Of course, this is to be expected when the silversmith was raising each individual bowl. Of the total of 33, 28 are over  $5''$ ; the commonest size was  $5\ 1/2''$  to  $5\ 5/8''$  with 16 or about half of them in this range.

From the evidence of pewter porringers we would guess that the majority of these were beer pints, and probably all of the rest except possibly the two smallest were wine pints. Since pewter vessels were generally used for the same purpose as similar silver vessels we could infer that only the largest pewter porringers, the beer and wine pints, were used for eating. Certainly there are more pewter porringers of these sizes surviving than all of the other sizes put together. In general pewter porringers get progressively rarer the smaller they get (with the exception possibly of the beer gill porringers with old English and heart-and-crescent handles).

If the major use of the large pewter porringer was as an eating vessel for liquids or semi-liquids, what were the progressively smaller porringers used for? We have seen above that in Boston in 1721 the smallest porringer, the 2 oz. half-gill, was a "blood" porringer, and we may suppose that the term was specific. In England such small vessels are more usually called "wine tasters".<sup>25</sup> Presumably the similar American term is derived from the English, and does not preserve the original American usage of these small porringers. Peal says that while many like to think of all porringers as bleeding bowls, the latter are always graduated; an illustration shows a basin porringer (c. 1760) with scribed rings inside and the numbers 16, 12, 8, and 4 stamped under each ring.<sup>26</sup> Another illustration of a similar bowl shows four graduated lines marked off in 2 oz. levels, so its total capacity is only 8 oz.<sup>27</sup> Webster Goodwin owns a 16 oz. one marked in 2 oz. graduations, which holds 19.7 oz. to the brim (where the 16 oz. line is).

Most people consider bleeding to be a primitive eighteenth century custom, and few realize that it survived well into the nineteenth century. Its nineteenth century use is well illustrated by Mackenzie's *Five Thousand Receipts*, published in Pittsburgh in 1829 as the fourth American edition, based on an English edition. Generally the volume contains formulas for metallurgy, painting, distilling, cooking, etc. But there is included a 67 page section on medicine by an American physician (pp. 197-264). The section starts with eight general rules for treating diseases. Rule 1 states that in every complaint, regardless of what it may be called, if you find the pulse quick, hard, full, and strong, and if you find a headache, a foul tongue, hot skin, or those marks which indicate an inflammatory nature, you must remember that the plan is to reduce it by bleeding, purging, a low diet, drinking plenty of water and lemonade, and rest.

Following the general rules are a large number of specific treatments for various diseases. For Simple Inflammatory Fever it was recommended that the patient be bled at the very beginning of the attack. The quantity of blood to be taken was to be regulated by the strength and age of the person and the violence of the symptoms, but from 12 to 15 oz. was an average

TABLE I. A. SPECIFICATIONS OF BOOGED PORRINGERS

SIZE	RIM DIAM.	HT.	HANDLE TYPE	WGT. (Oz.)	MAKER	MARK	CAPACITY (Oz.)	DEVIATION
Beer	5 <sup>15</sup> / <sub>32</sub> "	1 <sup>13</sup> / <sub>16</sub> "	Flowered	12.62	Billings	J32	20.13	+6.7%
Pint	5 <sup>7</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>8</sub>	Crown	13.65	?	SG	20.54	+8.9
18.86	5 <sup>7</sup> / <sub>16</sub>	1 <sup>13</sup> / <sub>16</sub>	Flowered	12.02	G. Jones	J176	20.59	+9.2
Oz.	5 <sup>3</sup> / <sub>8</sub>	1 <sup>7</sup> / <sub>8</sub>	Crown	12.55	?	SG	19.97	+5.9
	5 <sup>3</sup> / <sub>8</sub>	1 <sup>27</sup> / <sub>32</sub>	Plain	13.22	Melville	None	20.17	+7.0
	5 <sup>3</sup> / <sub>8</sub>	1 <sup>29</sup> / <sub>32</sub>	Flowered	11.37	Hamlin	J163	20.24	+7.3
	5 <sup>3</sup> / <sub>8</sub>	1 <sup>7</sup> / <sub>8</sub>	Flowered	12.18	Hamlin	J163	20.08	+6.5
	5 <sup>5</sup> / <sub>16</sub>	1 <sup>29</sup> / <sub>32</sub>	Flowered	12.37	Boardman	TD & SB	20.60	+9.2
	5 <sup>5</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>8</sub>	Flowered	14.55	Melville	J216	19.78	+4.9
	5 <sup>5</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>8</sub>	Triangular	11.15	Melville	None	20.40	+8.2
	5 <sup>5</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>8</sub>	Flowered	11.29	Hamlin	J161	20.18	+7.0
	5 <sup>1</sup> / <sub>4</sub>	1 <sup>13</sup> / <sub>16</sub>	Flowered	12.46	Calder	J67	17.98	-4.7
	5 <sup>1</sup> / <sub>4</sub>	1 <sup>13</sup> / <sub>16</sub>	Flowered	11.60	Calder	J67	17.97	-4.7
Wine	5 <sup>1</sup> / <sub>16</sub>	1 <sup>5</sup> / <sub>8</sub>	Plain	11.08	Melville	TM	15.63	-2.3
Pint	5	1 <sup>5</sup> / <sub>8</sub>	Flowered	10.28	Melville	None	15.57	-2.7
16.0	5	1 <sup>13</sup> / <sub>16</sub>	Crown	11.57	Boardman	TD & SB	16.86	+5.4
oz.	4 <sup>15</sup> / <sub>16</sub>	1 <sup>13</sup> / <sub>16</sub>	Crown	8.61	?	IC	16.59	+3.7
	4 <sup>15</sup> / <sub>16</sub>	1 <sup>13</sup> / <sub>16</sub>	Crown	11.30	R. Bush	C737	16.25	+1.6
Beer	4 <sup>21</sup> / <sub>32</sub>	1 <sup>11</sup> / <sub>16</sub>	Crown	9.72	?	IC	13.43	-5.0
3-Gill	4 <sup>5</sup> / <sub>8</sub>	1 <sup>11</sup> / <sub>16</sub>	Crown	9.85	?	WN	13.23	-6.4
14.14 oz.	4 <sup>1</sup> / <sub>2</sub>	1 <sup>25</sup> / <sub>32</sub>	Crown	7.89	?	RG	13.65	-3.5
Wine	4 <sup>5</sup> / <sub>8</sub>	1 <sup>19</sup> / <sub>32</sub>	Flowered	9.06	Hamlin	J163	12.43	+3.6
3-Gill	4 <sup>17</sup> / <sub>32</sub>	1 <sup>19</sup> / <sub>32</sub>	Large Heart	7.78	?	None	12.35	+2.9
12.0 oz.	4 <sup>1</sup> / <sub>4</sub>	1 <sup>5</sup> / <sub>8</sub>	Old English	9.57	S. Danforth	J107	11.12	-7.3
Beer	4 <sup>5</sup> / <sub>16</sub>	1 <sup>9</sup> / <sub>16</sub>	Crown	6.02	?	IC	10.73	+13.8
Half	4 <sup>5</sup> / <sub>16</sub>	1 <sup>1</sup> / <sub>2</sub>	Flowered	7.25	Hamlin	J162	9.58	+1.6
Pint	4 <sup>5</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>16</sub>	Flowered	6.18	G. Jones	J176	9.52	+1.0
9.43	4 <sup>5</sup> / <sub>16</sub>	1 <sup>13</sup> / <sub>32</sub>	Crown	6.68	R. Bush	C737	9.37	-0.6
Oz.	4 <sup>1</sup> / <sub>4</sub>	1 <sup>15</sup> / <sub>32</sub>	Flowered	6.44	Calder	J67	9.44	0
	4 <sup>7</sup> / <sub>32</sub>	1 <sup>9</sup> / <sub>16</sub>	Crown	8.00	?	IC	10.66	+13.0
	4 <sup>7</sup> / <sub>32</sub>	1 <sup>9</sup> / <sub>16</sub>	Crown	7.65	?	SG	10.66	+13.0
	4 <sup>3</sup> / <sub>16</sub>	1 <sup>9</sup> / <sub>16</sub>	Heart	8.11	?	R	10.46	+10.9



TABLE I. A. SPECIFICATIONS OF BOOGED PORRINGERS — CONTINUED

SIZE	RIM DIAM.	HT.	HANDLE TYPE	WGT. (Oz.)	MAKER	MARK	CAPACITY (Oz.)	DEVIATION
Wine	4 <sup>3</sup> / <sub>16</sub> "	1 <sup>7</sup> / <sub>16</sub> "	Old English	6.25	Hamlin	J163	8.64	+8.0%
Half	4 <sup>1</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>16</sub>	Flowered	5.91	Boardman	None	8.37	+4.6
Pint	4 <sup>1</sup> / <sub>16</sub>	1 <sup>5</sup> / <sub>16</sub>	Old English	5.59	Boardman	TD & SB	7.65	-4.4
8.0	4	1 <sup>3</sup> / <sub>8</sub>	Flowered	5.92	Boardman	TD & SB	8.11	+1.4
Oz.	3 <sup>7</sup> / <sub>8</sub>	1 <sup>3</sup> / <sub>8</sub>	Flowered	5.83	Hamlin	J160	7.15	-10.6
Beer	3 <sup>13</sup> / <sub>32</sub>	1 <sup>7</sup> / <sub>32</sub>	Heart	4.19	J. Danforth	J100	4.88	+3.6
Gill	3 <sup>5</sup> / <sub>16</sub>	1 <sup>5</sup> / <sub>32</sub>	Flowered	4.11	G. Jones	J176	4.41	-6.4
4.71	3 <sup>5</sup> / <sub>16</sub>	1 <sup>5</sup> / <sub>32</sub>	Flowered	3.14	Billings	None	4.56	-3.2
Oz.	3 <sup>1</sup> / <sub>4</sub>	1 <sup>3</sup> / <sub>16</sub>	Heart	3.98	?	R	4.61	-2.1
Wine Gill	3 <sup>1</sup> / <sub>4</sub>	1 <sup>3</sup> / <sub>16</sub>	Old English	3.77	Boardman	TD & SB	4.27	+6.8

B. SPECIFICATIONS OF BASIN PORRINGERS

Beer Pt.	5 <sup>15</sup> / <sub>16</sub>	1 <sup>29</sup> / <sub>32</sub>	Flowered	12.15	Lee	J201	18.26	-2.1
Beer	4 <sup>9</sup> / <sub>16</sub>	1 <sup>7</sup> / <sub>16</sub>	Old English	7.00	?	EC	9.67	+2.5
Half Pt.	4 <sup>1</sup> / <sub>2</sub>	1 <sup>7</sup> / <sub>16</sub>	Old English	7.84	Boardman	TD & SB	8.99	-10.5
1 <sup>1</sup> / <sub>2</sub> Gill	3 <sup>15</sup> / <sub>16</sub>	1 <sup>5</sup> / <sub>16</sub>	Geometric	3.55	Boardman	TDB	6.26	+4.2
Beer	3 <sup>3</sup> / <sub>4</sub>	1 <sup>3</sup> / <sub>32</sub>	Old English	4.53	S. Danforth	J105	4.45	-5.5
Gill	3 <sup>3</sup> / <sub>4</sub>	1 <sup>1</sup> / <sub>8</sub>	Flowered	3.69	Lee	J199	4.70	0
	3 <sup>3</sup> / <sub>4</sub>	1 <sup>1</sup> / <sub>16</sub>	Flowered	3.94	Lee	J199	4.58	-2.8
	3 <sup>11</sup> / <sub>16</sub>	1 <sup>1</sup> / <sub>8</sub>	Old English	4.66	S. Danforth	None	4.50	-4.5
	2 <sup>13</sup> / <sub>16</sub>	2 <sup>5</sup> / <sub>32</sub>	Flowered	2.20	Lee	J199	1.81	
	2 <sup>1</sup> / <sub>2</sub>	1 <sup>13</sup> / <sub>16</sub>	Spaghetti	2.19	Lee	J197	1.44	
	2 <sup>5</sup> / <sub>16</sub>	1 <sup>13</sup> / <sub>16</sub>	Embossed	1.46	Lee	J201	1.24	
	2 <sup>5</sup> / <sub>16</sub>	1 <sup>13</sup> / <sub>16</sub>	Embossed	1.31	Lee	J203	1.25	
	2 <sup>3</sup> / <sub>16</sub>	3 <sup>1</sup> / <sub>4</sub>	Embossed	1.09	I.C. Lewis	ICL & Co	0.97	

quantity for a robust man. For Inflammation of the Brain it was recommended that one bleed the patient as quickly as possible "until he nearly faints". Presumably this meant going past 15 oz. While bleeding was recommended for a vast number of diseases, there were a few warnings against it. For the treatment of Putrid Fever it was stated that bleeding was not admissible, the loss of a few ounces of blood being equivalent to a sentence of death. As would be expected, instructions were given for bleeding. The arm was tied up and a spring lancet was used on the most prominent vein. The day of the bleeding knife with the half moon blades had passed.

We have one instance of a small porringer being referred to in America as a bleeding vessel. In the late seventeenth century in England the blood porringer was also small. But by the end of the eighteenth century the blood porringer in England was a graduated 16 oz. vessel, with graduations at 4, 8, 12 and 16 oz., the same as the basic porringer sizes in America. The graduated blood porringer was used in Britain in hospitals for various purposes into the early nineteenth century.<sup>28</sup> Therefore, it is reasonable to suppose that porringers were also used in America for bleeding, and this would explain one of the needs for three-gill, half-pint, gill, and half-gill sizes, which replaced the single graduated bowl. The need for beer and wine sizes in the smaller capacities is not evident at this point. The wide mouth of the porringer was probably essential to catch the blood which ran from the incision on the top side of the arm around the arm and off the bottom of the arm in irregular streams. The vessel would also be filled to the brim in measuring and then emptied.

Peal pointed out that the only British measure of any type giving "read-off" markings was the blood porringer.<sup>29</sup> He then added that he did not see why this type of porringer could not have served equally well and far more often as a kitchen measure. Today in America cooking recipes are based on the "cup" (8 U.S. fluid ounces or a half-pint) which is used for liquids such as milk, wine, and water, as well as for solids such as sugar, flour, and butter, although occasionally a recipe preserves the older usage of pounds for the solids. Mackenzie's *Five Thousand Receipts* also contains "58 Original Receipts (recipes) in Cookery and Pastery" (pp. 413-415). All fluids were measured in quarts, pints, ounces, and "spoonfulls". Sugar, flour, and butter were measured in pounds and ounces. The only exceptions to this were one recipe where the fluids were measured in cups, and another where the sugar, flour, and butter were also measured in cups. This seems to indicate that the quantity "cup" was just coming into use at this time (1829), and was destined to replace the older usage of pints for liquids and pounds for solids.

It is interesting to note that the earliest price list preserved for the Reed & Barton group, that of Leonard, Reed & Barton of 1837, lists the sizes of its teapots, coffee pots, and coffee urns in half-

pints (i.e., cups).<sup>30</sup> Presumably this shows the adherence of the old term (pint) for the new quantity (cup). The numbers stamped on the bottoms of Leonard, Reed & Barton tea ware, as 5, 6, and 10, are the half-pint sizes. If you measure these vessels you have to fill them to the very brim to reach the capacity indicated (so the useful capacity was somewhat less than that indicated).

We may suppose that prior to the introduction of the "cup" for sugar, flour, and butter, these solids had been measured in pints (in addition to pounds), for we have an old axiom that "a pint's a pound the world around". This is actually fairly close to the truth. A gallon of water weighs 8.32 pounds. Since there are eight pints in a gallon, this means that a pint of water weighs 1.04 lbs., which is only a 4% error for water or wine. For butter with a specific gravity of 0.95 a pint is almost exactly a pound. With flour having a bulk specific gravity of from 0.5 to 0.8, depending on how finely ground and how firmly packed, the pint would be light of a pound. Poringers certainly could have served as kitchen measures. When used for flour and sugar they would have served as scoops. This may explain why many porringer handles have been strengthened with splines extending out from the bracket under the handle to make them less susceptible to breakage when scooping flour or sugar out of the barrel. The wide mouth of the porringer would have been ideal for this purpose. And the porringer would have been logically filled to the brim and would not spill with solids. Such a usage would explain the need for the accuracy of capacity, and would also give another reasonable need for the smaller sizes. Possibly this need has survived to this day with the modern stainless steel, porringer-shaped, kitchen measures in sizes ranging from one cup (occasionally two cup), half cup, quarter cup, and eighth cup (1 oz.).

In summary we see that the larger pewter porringers were undoubtedly used as eating and drinking vessels for liquids and semi-liquids, just as the silver porringers were. The full range of sizes may have been used as bleeding vessels and as kitchen measures where they would be filled to the brim. Why they were made in both beer and wine standard capacities initially seems confusing. However, we must realize that there was no single standard at the time, merely large and small pints, half-pints, gills, etc. In effect this placed intermediate sizes between say the beer pint and the beer three-gill, which can be seen clearly by listing the sizes with their capacities in U.S. fluid ounces.

Beer pint	18.9 oz.
Wine pint	16.0 oz.
Beer three-gill	14.1 oz.
Wine three-gill	12.0 oz.
Beer half-pint	9.4 oz.
Wine half-pint	8.0 oz.
Beer gill	4.7 oz.
Wine gill	4.0 oz.
Beer half-gill	2.4 oz.

Wine half-gill 2.0 oz.  
 Wine quarter-gill 1.0 oz.

We pointed out above that Boardman had a 6.0 oz. porringer which fills the gap between the gill and the half-pint. With the beer and wine sizes we have a succession of sizes which proceeds from 1 oz. to about 19 oz. in gradual steps. Probably many households had a series of porringers which could have had many uses.

There is another possible explanation for the existence of beer and wine sizes in porringers. The British Imperial standard of 277.42 cu. in. per gallon adopted in 1824 was both a liquid and a dry measure. On the other hand, the standards adopted in the United States after 1836 were the Queen Anne Wine Standard of 231 cu. in. for liquids and the Winchester Bushel of 2,150.42 cu. in. for dry measure. Since there are eight gallons in the bushel, this gave 268.80 cu. in. per gallon, which falls between the Winchester Corn Gallon of Henry VII (268.42 cu. in.) and the Winchester Ale Gallon of Elizabeth I (268.97 cu. in.). If porringers were indeed used as kitchen measures, then the beer sizes would have been used for dry solids and malt liquors, while the wine sizes would have been used for other liquids. But this would not explain the existence of beer and wine capacity basins and mugs. For

the basins, at least, the beer and wine sizes simply gave additional sizes.

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2. C.F. Montgomery, *A History of American Pewter* (New York, 1973), p. 145.
3. W.O. Blaney, *PCCA Bul. # 48, March 1963, Vol. 4*, pp. 163-168. Probably both the 1704 Winchester and the Customary ale gallon standards (and possibly others) were in use in various places in the United States in the late eighteenth and early nineteenth centuries. According to the *Encyclopedia Americana* (New York, 1976), under "Weights and Measures: Liquid Measures," confusion existed in America in some areas as late as the early twentieth century by the use of gallons other than the 231 cu. in. gallon. The ale, beer, or milk gallon of 282 cu. in. was the one most often encountered. While we have used the 1704 Winchester ale gallon of 272.25 cu. in. for the "beer" standard in comparisons, it should be realized that other ale standards probably existed in various areas in early America.
4. L.I. Laughlin, *Pewter in America* (Barre, 1969), Vol. I, p.57. Baker's "small quart" very probably conformed to the 1688 Guild Hall Customary wine standard of 224 cu. in. per gallon which preceded Queen Anne's of 1707.
5. *Ibid.*, Vol. II, p. 153.
6. *Ibid.*, Vol. I, p. 58.
7. P.E. Raymond, *Antiques*, Nov. 1936, p. 209.
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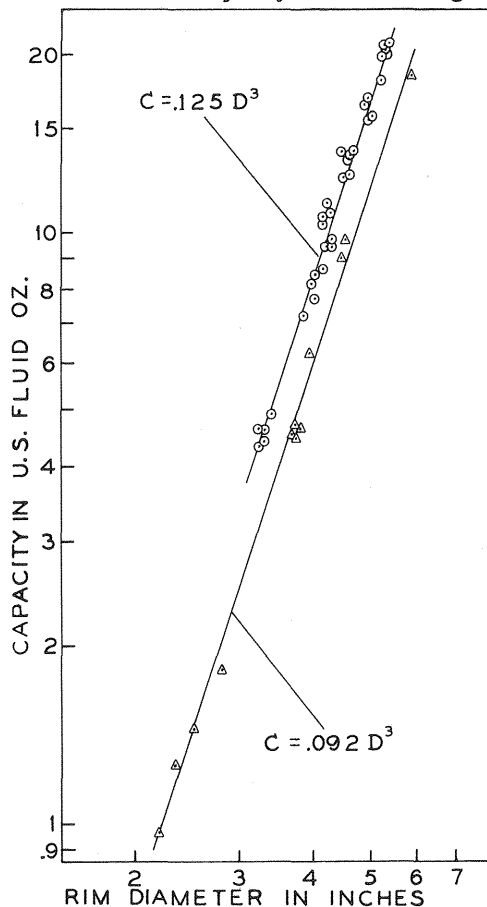


Fig. 1. Correlation of Capacity vs Rim Diameter for the porringers measured in this study. The booged porringers are related by  $C = .125 D^3$ , while the basin porringers are related by  $C = .092 D^3$ .

# Cincinnati Pewter

by Dr. Melvyn D. and Bette A. Wolf

The fall pewter meeting of the Midwestern Regional Group was held October, 1976, in Cincinnati, Ohio. The meeting was devoted to an in-depth study of Cincinnati pewter. Approximately one hundred pieces of various forms and shapes were brought in by members. After reviewing the pewter, there appeared to be three major points to elaborate on. (1) The apparent association between Sellew and Boardman manufacture. (2) The interchangeability of parts utilized by both Sellew and Homan. (3) A general pictorial description of some Cincinnati pewter which may have not been previously photographed.

## Boardman and Sellew Relationship.

There has always been a strong relationship between many Boardman and Sellew teapots, creamers and sugar bowls, which will be shown in the following photographs. Of greater importance in establishing a stronger relationship, however, has been the discovery of records in the possession of members of the George Stalkamp family, Stalkamp having been a Cincinnati pewterer of the mid-nineteenth century. These records reveal large orders and deliveries of raw tin having been shipped up the Mississippi River to Cincinnati then transported and sold to Lucius Hart of New York. Is it possible that in return for some of the raw material, finished pieces of pewter were returned, possibly to be marked by Cincinnati pewterers, particularly Sellew? The following photographs demonstrate similarity between marked Boardman and Sellew pieces. Also note the similarity in the marked Sellew creamer and unmarked Boardman engraved cream pitcher.

Figure 1 illustrates a marked Sellew teapot 11-3/4" tall. Figure 2 shows an 11-3/4" marked Boardman and Hart teapot. One immediately notices the similarity in the body as well as the overall height. There is a difference in handle application and variety of the handle which certainly can be adequately explained. There are numerous examples of teapot bodies of identical proportion with a variety of handles.

Figure 3 reveals a marked Sellew teapot 7-1/2" tall. Figure 4 depicts a marked Boardman and Hart teapot of the same height. Again, there are minor variations in the spout and handle formations, but basically the overall shape and height of the body is certainly the same with the exception of the minor tooling variations.

Figure 5 shows a 7-1/2" Sellew and Co. teapot. Figure 6 portrays a 7-3/4" T.D. and S.B. teapot. Note the similarity of the bodies. Minor variation in the handle, spout and lid is again noted. Minor variation is also noted in the height of the finial on the Sellew teapot, accounting for the slight difference in overall height.

Figure 7 shows a marked Sellew sugar bowl

and unmarked cream pitcher. The cream pitcher measures 4-1/2" in height. Figure 8 illustrates an unmarked engraved cream pitcher 4-1/2" in height attributed to Boardman. Note the essentially identical shape of base, body and spout of these two pieces. A minor variation is seen in the handle terminal.



Fig. 1. Sellew 11 3/4" teapot



Fig. 2. A marked Boardman and Hart teapot

## Interchangeability of Parts in Cincinnati Manufacture.

Figure 9 depicts two communion flacons; an 8-3/4" marked Sellew communion flacon on the left and a 10-3/4" unmarked communion flacon on the right. One immediately notices the similarity between the lid, thumbpiece and handle, and overall outline of the body. While the larger piece is not marked, it certainly can be attributed without reservation to the same manufacturer.





Fig. 3. A marked 7½" Sellow teapot



Fig. 5. A 7½" Sellow teapot



Fig. 4. A marked Boardman and Hart teapot 7½" tall.



Fig. 6. A marked T.D. and S.B. 7¾" teapot



Fig. 7. A marked Sellow sugar bowl and creamer, creamer 4½" tall



Figure 10 portrays three essentially identical vessels, all marked Sellew and Co. The pieces on the left and right have the same lid, thumbpiece and handle with different application of the banding. The center piece does not have a thumbpiece, it has a simpler handle juncture as well as a finial. This may represent a syrup jug, rather than the more formal communion flagons.

Figure 11 demonstrates the usage of the same parts for the construction of different items. All three items - the whale oil lamp on the left, the caster in the center, and the candlestick on the



Fig. 8. An unmarked engraved creamer attributed to Boardman 4½" tall



Fig. 9. An 8¾" Sellew flagon on left and a 10¾" unmarked flagon on right



Fig. 10. Three essentially identical vessels, all marked Sellew and Co.

right are marked Sellev and Co. Once notices the same base has been used in all three objects. The shaft in the whale oil lamp and the candlestick are identical as well as the abbreviated portion of the shaft used in the caster.

Figure 12 represents two marked Sellev teapots with the same basic body design. The

center fillet is noted on the left teapot and different handles are again shown, but certainly the bodies are the same. Both teapots measure 10-1/2" in height.

Figure 13 is of a marked three piece Sellev tea service with a 9" teapot, 7-1/2" sugar bowl, and 6" creamer. Figure 14 shows a marked 7-1/2"

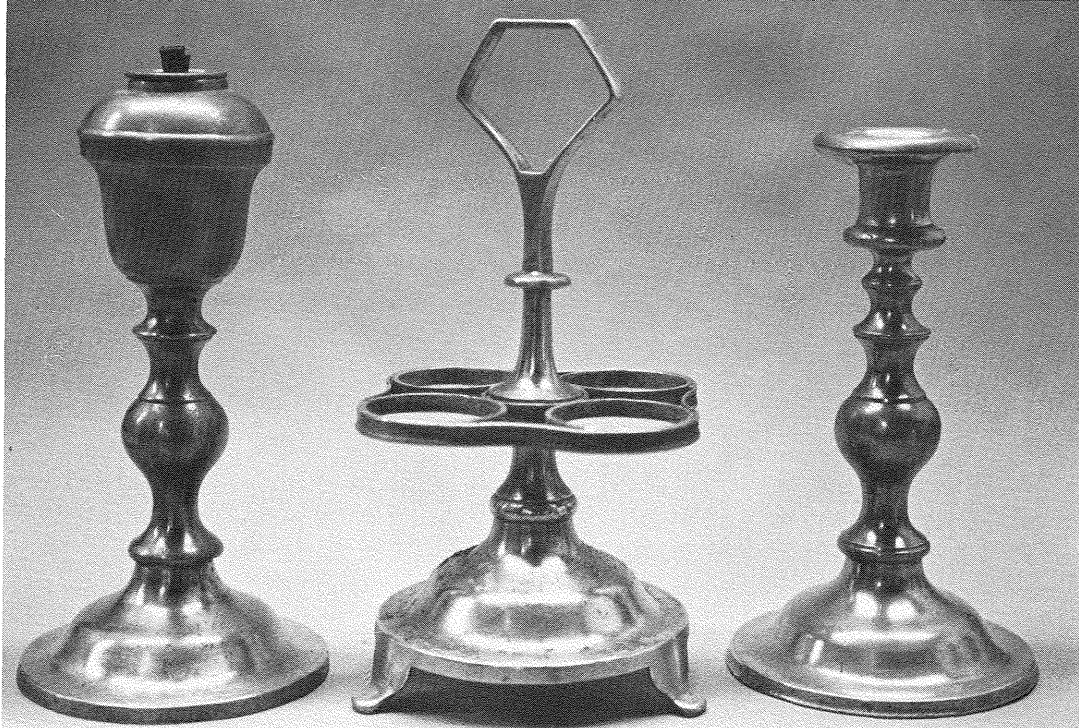


Fig. 11. Identical parts for different items



Fig. 12 Two marked Sellev teapots with the same basic body design, both 10 1/2" tall



sugar bowl and a 6" creamer by J.H. Stalkamp and Co. The sugar bowl has a straight line touch "Stalkamp and Co., Cincinnati, Ohio." The creamer has the semicircular mark of "J.H. Stalkamp and Co., Cincinnati." While there is no major similarity between the bodies of the cream pitchers and sugar bowls in Figure 13, there again is a likeness in the shape of the handles on both sets.

Figure 15 demonstrates an enigma. One immediately notices a marked Sellew and Co. 9-1/2" whale oil lamp on the left, an unmarked 10-1/2" whale oil lamp in the center, and a marked

9" Homan whale oil lamp on the right. Confusion rests regarding the component pieces. The center whale oil lamp, while having a typical shaft of a Homan candlestick, definitely shows the Sellew type base and font as compared with the marked example on the left.

The fonts are all acorn-shaped.

Figure 16 reveals two small whale oil lamps with saucer bases and ring handles, 5" tall, both marked Sellew and Co., the right lamp being of the single gimbal variety. If one compares the font on the gimbal lamp with that on the marked Homan lamp on the right in Figure 15, one



Fig. 13. A marked three piece Sellew tea service



Fig. 14. Sugar bowl and creamer by J.H. Stalkamp and Co.

notices a similarity between the two. The upper portions of these similar fonts are characterized by a higher dome rather than the less rounded dome of the lamps in the center and on the left of Figure 15.

Figure 17 shows two extremely similar 10-1/2" covered water pitchers. Note the similarity in overall form of both vessels and the almost identical handles. The piece on the left is marked Homan and Co. and the vessel on the right is marked Sellew and Co.

Figure 18 illustrates a marked Sellew unlidged water pitcher, 9-1/2" in height. It will be noted in

comparison with the preceeding photograph to be identical to the marked Sellew pitcher, with the exception of the absence of the fillet or banding over the bulbous portion of the pitcher.

Included in the exhibition were a great number of interesting candlesticks. Figure 19 is a reproduction of Page 46 of Rhea Mansfield Knittle's book EARLY OHIO SILVERSMITHS AND PEWTERERS, 1943. Note the similarity in form between the Sellew candlestick on the right and the unmarked pair of candlesticks illustrated in Figure 20. The attribution of the latter pair as being Sellew candlesticks is based



Fig. 15. Whale oil lamps; Sellew and Co. on left, center unmarked, Homan and Co. on right

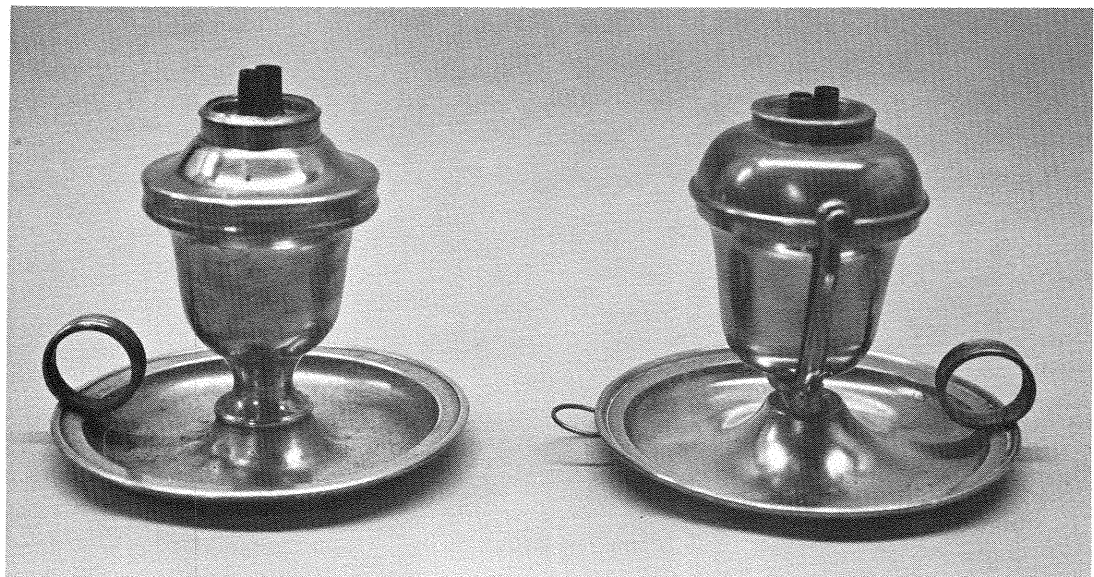


Fig. 16. Two whale oil lamps marked Sellew and Co.





Fig. 17. Two 10½" water pitchers; Homan and Co. on left, Sellew and Co. on right

on the text of Mrs. Knittle's book. We are not sure whether the candlesticks shown in her book are marked. There is, however, a strong similarity in the bases of these candlesticks to the bases of the known Sellew whale oil lamps, candlesticks of the usual variety, and caster frames.

Figure 21 also presents a confusing situation. The candlestick on the right is a typical 10" Homan variety, again referring to Figure 19 of the candlesticks on the left. This is a typical Homan type Cincinnati candlestick. The interesting feature is the candlestick on the left of Figure 21, which, while unmarked, is made of brass. There is no further history obtainable with

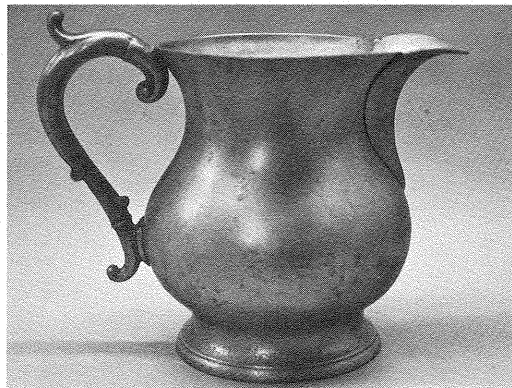
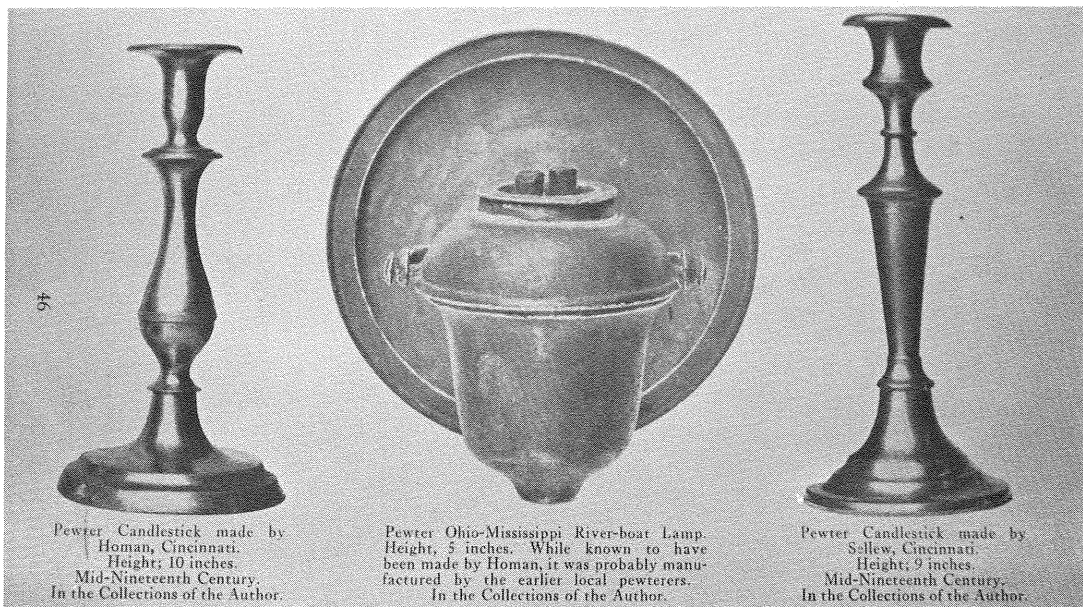


Fig. 18. Unlidded marked Sellew water pitcher



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Pewter Candlestick made by Homan, Cincinnati. Height: 10 inches. Mid-Nineteenth Century. In the Collections of the Author.

Pewter Ohio-Mississippi River-boat Lamp. Height: 5 inches. While known to have been made by Homan, it was probably manufactured by the earlier local pewterers. In the Collections of the Author.

Pewter Candlestick made by Sellew, Cincinnati. Height: 9 inches. Mid-Nineteenth Century. In the Collections of the Author.

Fig. 19. A copy of p.46 of Rhea Mansfield Knittle's book, EARLY OHIO SILVERSMITHS AND PEWTERS



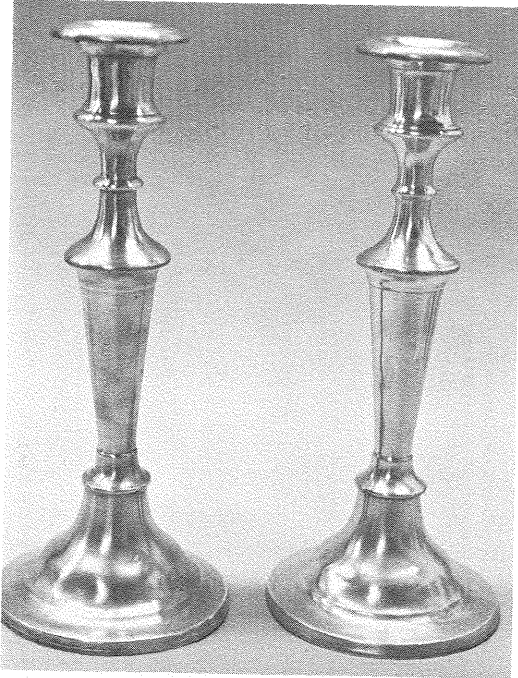


Fig. 20. A pair of unmarked candlesticks, probably Sellew (see text)



Fig. 21. Right candlestick Homan type, left brass



Fig. 22. A reproduction of a Sellew and Co. trade card

regard to this candlestick. It certainly appears to have age, and it is very similar to the known Homan pewter candlesticks. Some question has been entertained as to whether it may have been used in some molding process for the formation of pewter candlesticks. At this point, the photograph is only shown for interest.

Other Homan-type candlesticks are illustrated in the article "Vas You Effer in Zinzinnati?" by John F. Brown (Bulletin 74, pages 180 to 185 pertaining to the 1976 fall meeting of the Midwestern Regional Group in Cincinnati).

**Interesting and Seldom Photographed Pewter Forms from Cincinnati.**

Figure 22 is an enlargement of a Sellew trade card. In the foreground you will note corresponding pieces all marked by Sellew.

Figure 23 shows a pair of 6-1/2" chalices attributed to Sellew. While unmarked, these chalices have been found so frequently with marked Sellew communion flagons, it is generally felt safe to attribute them to Sellew manufacture.



Fig. 23. A pair of chalices attributed to Sellew and Co.



Fig. 25. Two marked ciboria by Homan and Co.



Fig. 24. A late communion flagon by Homan and Co.



Fig. 26. A pair of typical gadrooned Meridan-Britannia Manufacturing Co. candlesticks marked Flagg and Homan Co.



Fig. 27. A pair of marked Flagg and Homan candlesticks.



Figure 24 pictures a 12" communion flagon of late design by Homan and Co.

Figure 25 illustrates two marked ciboria by Homan and Co., apparently of very late manufacture, but certainly rare and of great interest. The smaller one is 5-1/2" tall and the larger one 6-1/2" tall.

Figure 26 shows a pair of 11" gadrooned candlesticks with trumpet shaped shafts, typical of the Meridan-Britannia Manufacturing Co. The candlesticks of the mid-1860's are photographed in the book *Victorian Silverplated Holloware* published by the Pine Press in 1972. Examples of these are shown on Page 93. The interesting feature about these candlesticks is



Fig. 28. A 7" teapot with Sellew and Co.'s eagle touch



Fig. 29. A pair of syrup jugs. Sellew and Co., left, and Homan and Co., right.



Fig. 30. A 4 piece tea service, sugar bowl and waste bowl unmarked. The two teapots are marked "D. B. Woodworth's, pat. Apr. 14, 1868, manuf. by Cinti. Britannia Co."

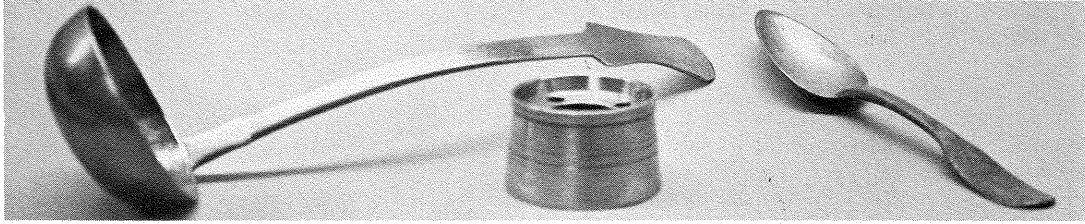


Fig. 31. A variety of forms by Sellew and Co.

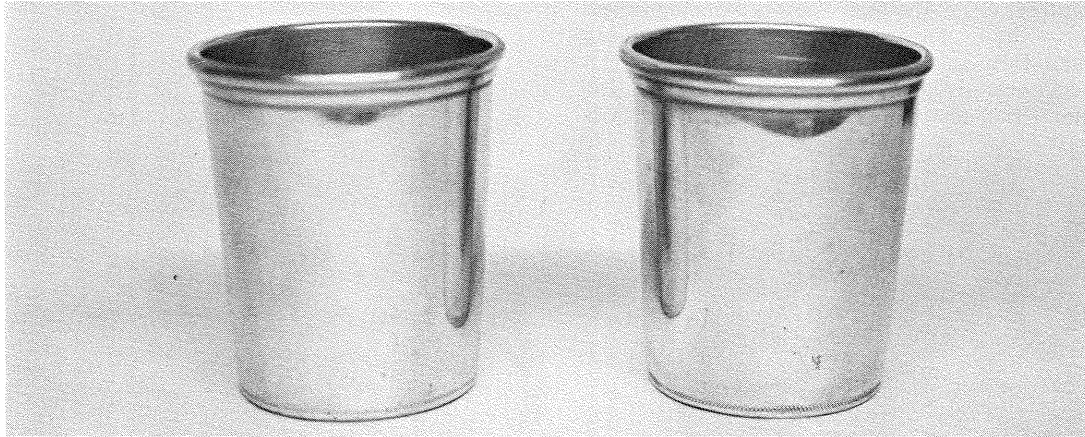


Fig. 32. A pair of beakers marked "Homan and Co., Cincinnati"

that they are marked Flagg and Homan in raised oval cast in the base. This again raises questions as to whether or not these candlesticks all originated with the Meridan-Britannia Co. To my knowledge, this is one of the few pairs of this type of candlestick that has been makred. The word "pewter" does not appear in the mark.

Figure 27 reveals a pair of 9-1/2" modified trumpet-based candlesticks with the straight line touch of Flagg and Homan. These candlesticks have sand filled tin covered bases.

Figure 28 shows a 7" bulbous teapot with the eagle strike of Sellew and Co. A comparison of this teapot with the sugar bowl and creamer in Figure 7 reveals that there is a strong similarity between the shapes of the bodies and bases of all three pieces.

Figure 29 is of a 7-1/2" Sellew and Co. syrup on the left and an 8" Homan and Co. syrup on the right.

Figure 30 is a display of a four piece tea service including a 10-1/2" coffee pot, 8-1/2" teapot, 7" sugar bowl, and a 4" waste bowl. The latter two pieces are unmarked. The two larger pieces are marked "D.B. Woodworth's, pat. Apr. 14, 1868, manuf. by Cinti. Britannia Co."

Figure 31 shows three marked Sellew and Co. pieces demonstrating the variety of forms manufactured by this pewtering firm; ladle, inkwell, and spoon.

Figure 32 is a picture of a pair of 3" beakers marked "Homan and Co., Cincinnati." The style of these beakers is fairly late. It has been postulated that these may have been used in the 1860's and 1870's on the Ohio River sidewheelers, possibly as julep type cups.

Figure 33 obviously portrays a twentieth century piece of Homan Manufacturing Co.

pewter. A flask marked around the rim "Homan Mfg. Co. - Pewter." This photograph is here because of the originality of the flask and its original box.

#### Summary.

The preceeding group of pictures demonstrates the ramblings of the writers with regard to the 1976 fall Midwestern pewter meeting. There may be no significant facts listed forth in this article. However, there are certainly some interesting points raised for which future discussion and investigation is merited.

The similarity between Cincinnati manufacture and Boardman manufacture cannot be overlooked, particularly in view of the records demonstrating sales of raw metal from Cincinnati manufacturers to Lucius Hart of New York.

Intermingling of parts certainly helps one identify unmarked pieces of Cincinnati pewter when compared with marked examples, and, furthermore, there appears to be some interchanging of Homan and Sellew parts which might raise the question of co-manufacture.

The last portion of the article reproducing photographs, is only placed at your disposal for interest's sake. It is hoped that the preceding article, including the photographs will help members of the pewter club identify more easily their unmarked examples. Any further material other members have with regard to the article certainly would be appreciated so that additional information could be published in the future.

The last photograph, Figure 34, demonstrates the great lengths members of the pewter club will go to to arrive at our pewter meeting on time.





Fig. 33. Flask marked "Homan Mfg. Co. - Pewter"



Fig. 34. Demonstrating the great lengths PCCA members will go to to arrive at meetings on time



## Rare Pewter Cigar Lighter

by Abraham Brooks

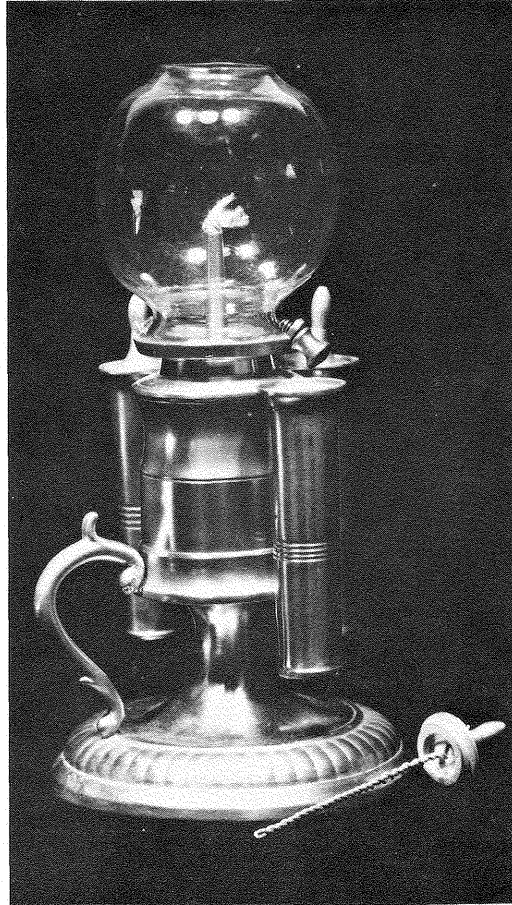
When I first acquired the above "lamp," its use was a bit conjectural, but shortly thereafter a brochure of an auction of lighting devices from Bucks County, Pennsylvania was found to contain an illustration of a similar piece which was described as a "rare pewter cigar lighter."

Attached to the central font are three smaller reservoirs, each holding twisted wire metal picks. Lighting fluid runs through the font and reservoirs. To light a cigar, one of the picks is taken out and the twisted wire end held over the upper open end of the glass globe where the lighter fluid on it is ignited by the burning lamp within the globe. The pick then served as a lighter lighted match would today.

Base diameter of the lamp is 4"; overall height (including the glass globe) is 8"; and the three reservoirs are 3" tall.

If one lived in the last half of the 19th century or the early part of the 20th, he probably would have seen similar lighters on the glass show cases displaying cigars in many of the hotels and smoke shops. They are an ingenious device and undoubtedly were very popular in their day.

(Ed. Note: This article was written prior to the National P.C.C.A. fall meeting at the Connecticut Historical Society in Hartford where this "segar" lamp was on display. For those who could not attend, the above article and illustration are for their enlightenment.)



The "Segar Lamp" (cigar lighter).

## E. Leslie—A New Touch

by Clarence A. Myers

"Ledlie Laughlin in Vol. II of "Pewter in America said about Elkins Leslie that without much doubt he was the E. Leslie, journeyman, whom William Calder of Providence employed in 1828 and that Leslie left us no marked pewter.

Very recently I acquired a handsome spoon (Fig. 1) - 8 3/16" in length marked on the underside with the familiar serrated or sawtooth rectangle bearing the name of E. Leslie (Fig. 2).

Hopefully this closes another small gap."

(Ed. Note: Indeed this does close a small gap. Laughlin in Volume III, page 146, states that a Mrs. Neal Almgren (not a PCCA member) owns two tablespoons bearing an "E. Leslie" touch. However, neither the spoons nor the touch have appeared in print until Mr. Myers was kind enough to send us these pictures of his find, the dimensions of which are as follows:

Overall length 8 3/16"  
Length of Bowl 3"  
Width of Bowl 1 3/4"  
Depth of Bowl 3/8"

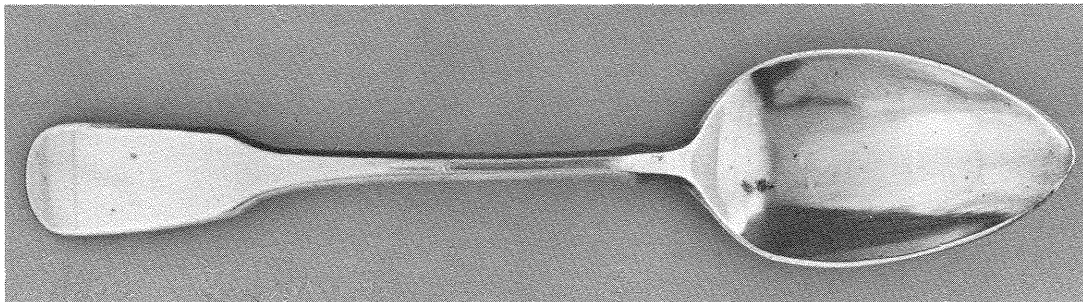


Fig. 1. Clarence Myers 8 3/16" "E. Leslie" tablespoon.

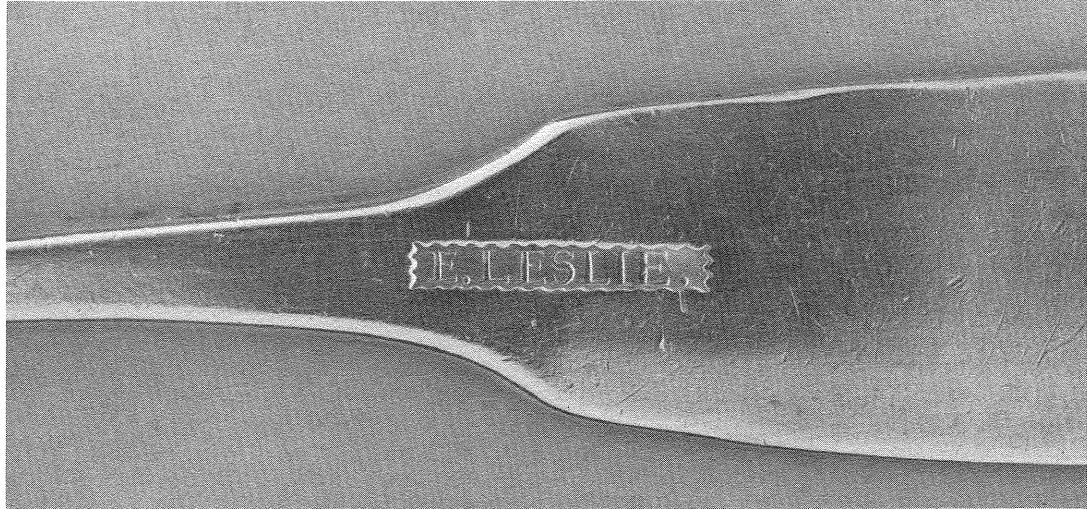


Fig. 2. "E. Leslie" touch on back of Mr. Myers new found tablespoon.

## *A Frederick Bassett— What???*

Reported by Stevie Young at the request of the Weirs

As we leave a regional meeting, we never know what to expect when George Weir says, "I want to show you something out in the car!" We always go with anticipation for we have been surprised but never disappointed! These post-meeting sessions in the parking lot are lots of fun, as well as educational. One such Weir-inspired, parking lot session, occurred after the N.E.-Pittsfield meeting last fall.

Out of a brown paper bag emerged a pitcher-of-sorts, bearing Frederick Bassett's marks on the body and on the handle. It was quite evident that the piece had not started life as a pitcher. The great questions were 1) "As what did it start life?" and 2) "Who gave it new form?" Amid unprintable speculations, the conviction grew that it was a commode or "chair pan," which



Fig. 1. A contrived "pitcher" from a marked Frederick Bassett commode and plate. Owner not identified.

had been reshaped as shown in Fig. 1. The upper part of the commode had been reduced by a seam which was visible under the handle, and enough of its brim had been retained to fashion a pouring lip. The handle had been shaped as a tinsmith would have constructed it, possibly giving some clue to the type of "tinkerer" who had made the transformation which confronted us. The handle was a straight piece with rolled-up edges and, to give the handle thickness for a firm grip, a curved piece, cut seemingly from the bottom of a well-marked Frederick Bassett plate, was fitted under the handle with the marked area nearest the body.

Was this a prized piece in the Weir collection? No, he had borrowed it for this post-meeting session! As none of us expressed any serious desire to own it, George said with his inimitable Irish brogue, "I'll be wearing it back to the car" and left us all laughing, as illustrated in Fig. 2. All of which proves once again that collecting can be fun - with the right people and the right kind of piece!



Fig. 2. It's a laugh-getter, even in its sad shape!

## Candlestick Warning

by Robert Nelson

The candlestick pictured (Fig. 1) is an Iberian Peninsula piece of the early 1700s. Though it is legitimate, be wary of sticks of this style; some very good fakes are in circulation. Besides the one pictured, I have recently seen four different sets of these sticks in the hands of three different dealers. One of the dealers informed me that his set was a recent sandcasting. The outside surfaces of that set had been expertly finished and aged and had a very good look; the interiors of the bases, however, had the slight roughness of texture characteristic of a sand casting and had a few apparent casting flaws. Two other sets of different sizes which another dealer had, and presented as legitimate, had the same look and interior characteristics and were probably from the same source. The fourth set did not have these characteristics and is believed to have been legitimate. None of the sets, or the piece pictured, had any type of marking.

Perhaps another member can provide additional information on the source of these sticks and on whether this source is producing other items that members should be wary of. It is quite possible, of course, that the source has no intent for his pieces to be misrepresented as legitimate; if so, he might be amenable to marking them to help avoid having some dealers do so.

**Ed. Note:** For many years these fakes have been imported from Spain and Portugal. Some are of very leady material and some of good metal. Prospective buyers should be careful. As Bill Blaney has said many times "Caveat Emptor".



Fig. 1. An Iberian Peninsular Candlestick.

## A Gleason Emendation

In Volume III of *Pewter In America*, Plate LXXXVII, No. 733, Ledlie I. Laughlin illustrated what he called "one of the latest of pint mugs" as made by Roswell Gleason, Dorchester, Mass. 1822-1871. However, looking closely at its outward flaring upper lip, one obtains the impression it might be quite difficult to drink from, that the liquid contents might pour over the lip in a wider flow than the mouth could conveniently handle, and that the vessel might have been made originally for use as a mug.

Acquisition of the Gleason tea or coffee pot pictured below tends to confirm the above impression. Both pieces have identical handles and bodies, even to the raised body bandings as well as the molded bases and upper rims. Also, a comparison of the measurements of the two pieces shows differences of but very small fractions of an inch, differences that could be due to either general wear or finishing processes. The tea or coffee pot shown here is 4 15/16" tall to the brim (7 1/2" overall), and has brim and base diameters of 3 15/16" and 4 29/32", respectfully.

So it would seem that the "mug" illustrated by Laughlin is actually a tea or coffee pot minus its lid, lid hinge and spout. Charles V. Swain, owner of the "mug," gives further confirmation by stating that on the inside of the "mug" is evidence holes meant to serve a spout have been soldered closed.

It is, of course, possible Gleason supplied the mug from form to a customer desiring such, but under those circumstances it would seem he would have used a pot body before the spout holes had been drilled. It is more probable, therefore, that the mug form is an adaptation from or conversion of a previously damaged pot.

W. O. Blaney



Late but sturdy tea or coffee pot by Roswell Gleason of Dorchester, Mass. 1822-1871. Blaney collection.

## How to Become A Specialist

by Albert J. Phiebig

(Or what happens if you get a bit tired of plates and tankards and look for unusual forms of pewter:)

After the EXPO '67 we had some time for antique hunting in Montreal and bought what was described to us as a gadget for decorating cake (fifth piece on the left of the photograph); it turned out to be an enema or syringe, made by the pewterer Molo who worked in Perpignan in Southern France about 100 years ago.

A few years later we found one for babies (the fourth from the left in the photo) in Copenhagen/Denmark.

Then an antiquarian book seller colleague in Arcachon/France who sometimes offers antiques in his catalogues, advertised "une collection de clysteres," we asked him to send us a medium sized one, but he sent us a rather big one (the sixth on the photo).

By this time our friends had become aware of our "specialty" we received the syringe for female hygiene (number three) from Paris and another big one (number one) from Dieppe in Northern France.

Finally we found one, apparently for self service "seringue avec canule" (item 2) in lovely Obernai in the Alsace.

Now they are all assembled in one of our bathrooms and in place of an instruction sheet there is a reproduction of a painting in a museum in Brugge/Belgium showing a enema being administered to a baby.

To conclude this gruesome story, we also have a few receptacles for the results of such administrations: an English (or American) commode, a night potty from Amsterdam, and a gorgeous French bedpan....

Your readers can find more information on this subject on pp. 67ff. of *ETAINS MEDICAUX & PHARMACEUTIQUES* par l'Abbe Paul Bidault & Dr. Jean Lepart, Paris, Editions Charles Maasin.

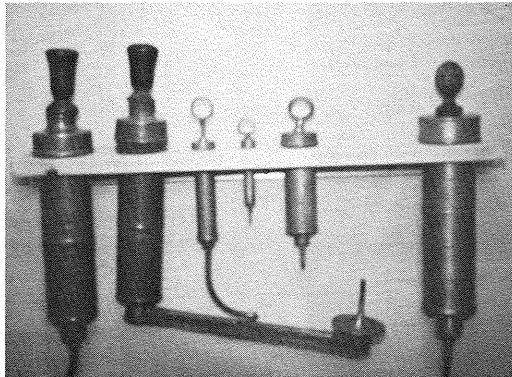


Fig. 1. A real variety of pewter syringes.

## N. G. Wood — More Information

by Elizabeth M. Ely

Occasionally marked pieces of pewter made by N.G. Wood or the subsequent firm of N.G. Wood & Sons have turned up, but in general, pieces by this maker are relatively rare and hard to come by. Furthermore, our knowledge of this firm is quite limited. Outside of the information in volume III of Laughlin, the marks listed in the revised edition of Jacob's *Pocket-book of American Pewter*, and two articles in the PCCA bulletin, we know very little about this late nineteenth century pewterer and his company. Certainly a pewterer at such a late date is a curious anomaly in itself, and although pewter by this maker may not be considered of real antique value, it deserves consideration as a valid extension of the American pewtering industry. The discovery of a marked piece and subsequently a new N.G. Wood mark prompted me to do research into the Boston city directories on this maker. The information from these directories, especially the later ones which had not been consulted before, adds more to our limited corpus on N.G. Wood and corrects some errors in previous articles.

Nathaniel G. Wood, as pointed out by Laughlin, received his early training as a jeweler and moved to the Boston area around 1850. <sup>1</sup> In 1850 Nathaniel G. Wood & Co. is first listed in the city directory at 1 Hanover Street, as makers of watches and jewelry. The company expanded into both 9 and 11 Hanover Streets in 1855. In 1870, the company moved once again as it was to do often in the future, to 95 Court Street, and the title now became Nathaniel G. Wood & Son with Nathaniel's son Albert N. joining the business. Up through 1901 the firm continued to be listed as makers of watches and jewelry although the address changed frequently. Other sons entered the family business during this time, and the title of the company was subsequently changed. In 1889 <sup>2</sup> the firm is first listed at Nathaniel G. Wood & Sons with sons Albert N. and Fred M.; in 1899 only sons Fred M. and Arthur G. are noted in the directory which probably indicates their older (?) brother Albert had left the firm.

An advertisement which the firm placed in the last section of the 1900 directory, equivalent to the yellow pages of today's telephone directory is shown in figure 1. This was the only year that the company advertised in the directory and the only year that the firm's name was printed in bold-face type in the directory listing itself. These two facts may perhaps indicate that this had been a very successful period for the company and that it was now emerging as a prominent Boston firm. A look at the advertisement clearly illustrates the nature of their business at this time, as specialists in small presentation pieces, as jewelers and silversmiths, and as watch repairers.



The following year, 1901, the company was listed simply as jewelers and continued to be referred to as such until 1936 when they were first listed as silversmiths, reflecting perhaps another change in the nature of their business or in their advertising policy. In 1917 the title of the company changed from Nathaniel G. Wood & Sons to simply N.G. Wood & Sons which it remained until the company went out of business. During this period in the twentieth century, the personnel of the firm changed slightly. By 1929 only the son Fred M. Wood is listed; in 1942 the business was apparently turned over to an outsider, Abbott R. Cox who managed the company until his death and the demise of the firm in 1965. Thus, the firm remained in business for a suprisingly long period of time covering a span of over 100 years, from 1850 to 1965 - certainly a much longer history than previously suspected.

Quite clearly the making and/or marketing of pewter had never been or become a major manufacturing line of the firm from its beginning to its end. Noticeably the company had never listed itself in the directory as makers of pewter or britania ware. Therefore, the list of their forms is very short and their marked pewter is rare. Only five forms are known and curiously almost all of them seem to bear different N.G. Wood or N.G. Wood & Sons marks. Four of these marks are listed in Jacobs' *Pocketbook of American Pewter* (#334-337). Only one of them is a simple initial and name touch without the "& Sons". Presumably this mark was used earliest, before Wood's sons had joined him in business and the title of the company had been changed - eg. 1850-1889. The other three marks, all of which incorporate the "& Sons" may have been used at any point from 1889 through the twentieth century.

A fifth mark, an incised touch, is a new addition to our list of Wood's marks. It is illustrated in figure 2. This mark is almost identical to #336 in Jacobs<sup>3</sup>, but lacks the enclosing eyelid shaped outline. Probably both marks were used concurrently. The new mark was recently found on a

glass bottomed pint mug owned by the Society for the Preservation of New England Antiquities and kept at the Lady Pepperell House in Kittery, Maine. See Fig. 3. This also adds a new form to our list of N.G. Wood forms. Made in England as early as 1820, glass bottomed mugs were frequently manufactured in America in the late nineteenth century by large firms such as Reed and Barton.<sup>4</sup> This mug, it would seem, dates from that period as well. The mug measures 4 3/8" OH. The diameter at the lip is 3 3/8", and the diameter of the base is 4 1/8". The mark, as seen in figure 2, is located on the outer, pewtered edge of the base. A similar mug with a solid rather than glass bottomed base is owned by G.T. Heussner and was illustrated in PCCA volume 5, p. 224. The dimensions of both pieces are quite close, the glass bottomed mug being only slightly smaller. Both have the same type of handle and splat, and the same stepped out base and midvand fillets. Presumably both pieces were manufactured at approximately the same date. This is further corroborated by the similarity of the marks, as the solid based mug has the same N.G. Wood & Sons mark, but with the enclosing eyelid outline (Jacobs #336).

In addition to mugs, other forms have been found with marks from this firm. These are: U-shaped beakers with reeled bases and japanned bodies<sup>5</sup>, 3" handled beakers<sup>6</sup>, a tankard, a jardiniere<sup>7</sup> and trophies<sup>8</sup>. Mr. Blaney reports that the trophies he owns bear N.G. Wood marks which have been struck on top of the filed off mark of another maker. One of the cups in his possession, however, still has the mark of "Merwin-Wilson Co." in addition to the Wood mark. The presence of these secondary marks would seem to indicate that N.G. Wood & Co. purchased their pewter from other manufacturers and often removed the original makers mark and restamped the pieces with their own marks even down to the term "Makers" when they actually may not have manufactured these pieces. That N.G. Wood may have purchased their pewter from other makers is quite possible in view of the fact that so few marked pieces have been found. It is doubtful that the firm

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**N. G. WOOD & SONS,**  
**Jewelers and Silversmiths,**  
 128 TREMONT STREET,  
 Opp. Park Street Subway Station, BOSTON, MASS.

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**CLASS and SOCIETY PINS, MEDALS,**  
**PRIZE CUPS A SPECIALTY.**

---

**Fine Watch and Jewelry Repairing**

---

Fig. 1. Boston Directory 1900



Fig. 2. N.G. Wood & Sons mark without the enclosing eyelid outline seen in Jacobs' #336. Incised mark in bottom of a glass bottom pint mug.



would have had the separate production facilities, equipment, and trained workers to manufacture pewter and non-silver items, in addition to the silverware, jewelry, and watch repair which they specialized in. Probably the company carried only a few pewter objects made by other makers to maintain a varied stock, or procured these items for special orders. However, whether N.G. Wood actually made most of their pewter or brought it from outside makers cannot be ascertained until more information becomes available.

In comparison with the work of other pewterers of the mid and late nineteenth century, the range of forms made by or carried by Nathaniel G. Wood and its successor is very limited and rather unimaginative in scope. Since their pieces are so conservative and retardataire in style, one wonders why the firm manufactured or carried them, to what particular audience these pieces appealed, and what success the firm had in marketing them. The extremely short repertoire of their forms is certainly indicative of the rapid decline of the pewter industry in America at this time and underscores the fact that pewterware never became a major production line of this firm.

Presumably jewelry and perhaps silver or silver plate were the prime products of the company. Hopefully some of these other goods will be found and can shed further light on the usage of the N.G. Wood marks.



Fig. 3. Glass bottom pint mug N.G. Wood & Sons touch. *Courtesy of the Society for the Preservation of New England Antiquities, Lady Pepperell House; Kittery, Maine.*



## *New York Regional Meeting*

The New York Regional Meeting was held Saturday, May 21, 1977, at the home of Mr. and Mrs. J.H. Kolaian in Wappingers Falls.

Nearly 25 members met at 10:30 A.M. and viewed Jack and Katherine's most interesting collection which includes several multiple reeded and broad rimmed English dishes of exceptional size and quality as well as a pair of double handled loving cups.

After spending the morning at Jack's we lunched at the Camelot Inn and the business meeting was conducted by President Lois Holcomb during which the following slate of officers was elected for the two year period ending May 31, 1979:

President - Burton L. Zempsy  
Vice President - Dr. Ralph Schauer  
Secretary - Robert Horan  
Treasurer - B.B. Hillman

At the conclusion of the business meeting a discussion of the many large and unusual pieces brought by our members was led by President Zempsy.

B.L. Zempsy

1  
Laughlin, Ledlie, *Pewter in America*, Barre, Massachusetts, 1971, vol. III, p. 195.

2  
This date is incorrectly noted in Laughlin as 1882.

3  
G.T. Heussner first recorded this mark in "N.G. Wood & Sons - A New Mark - A New Form", PCCA bull, 59, vol. 5, p. 224.

4  
I have seen glass bottomed mugs by Reed and Barton with the stamped patent date of Feb. 15, 1898 and die or style number 125 on them.

5  
Ott, J.K. "Notes on Collecting", PCCA bull, 45, vol. 4, p. 189.

6  
Jacobs, Carl, *Guide to American Pewter*, New York, 1957, p. 189.

7  
Laughlin, p. 195.

8  
This information courtesy of Mr. William O. Blaney.

## Spring New England Regional Group Meeting

The spring meeting of the New England Regional Group was held on June 4, 1977. We met at 10 a.m. at the home of Webster Goodwin in Warwick, Rhode Island. Over coffee and doughnuts we admired and discussed his fine collection of pewter.

Following luncheon at the Rhode Island Yankee Motor Inn, President Oliver Deming called the meeting to order. He noted that 43 members and guests were present.

The minutes of the previous meeting were dispensed with since we had hosted the National Group at the fall meeting in Hartford, Connecticut.

Treasurer John Gotjen reported a balance of \$486.49.

The nominating committee, Wendell Hilt, Chairman report was read and nominations were requested from the members present at the meeting. It was moved and seconded that nominations be closed and the Secretary cast one unanimous ballot for the following:

President - George T. Heussner  
Vice President and Program Chairman - Paul Glazier  
Secretary - Dr. Michael Ellsworth  
Treasurer - John Gotjen

A proposed meeting at the Rhode Island School of Design was put off until the spring of 1978.

Members were asked to bring in their pear shaped pots and 57 were assembled for a discussion ably led by Paul Glazier and Stevie Young. It was an impressive array of the earliest English and American footed and unfooted through the conventional and extended base to the later transitional type. American makers included William Will, Love, Bradford, E. Smith, TD & SB, G. Richardson and Richardson WARRANTED only mark, Hamlin and two unmarked Pierce.

The English pots included many footed ones and makers Samuel Ellis, R. King, R. Yates, Townsend & Compton, John Townsend, Bush & Walters, and Henry Joseph. Wayne Hilt added to our knowledge with his interesting discussion on his favorite English maker, Henry Joseph. We were all impressed by the number of fine pots and feel that we added much to our knowledge of the pear shape form.

Meeting was adjourned at 4 P.M.

Everyone agreed that it had been a fine meeting. Our special thanks to Web Goodwin and his family for making us feel as welcome.

Celia Jacobs Stevenson,  
Secretary

## A New Allen Porter Mark

Allen Porter of Westbrook, Maine has always been known for his straight line touch "A. PORTER" (L-Vol. 2, page 109).

However, Celia Jacobs Stevenson has recently reported the circular touch. "A. PORTER" with "EX" in the center (Fig. 1) on a typical Allen Porter Coffeepot. (Fig. 2).

John Carl Thomas, likewise, reports a similar touch on the same type of pot, however, John Carl's pot clearly shows the "A." before the "PORTER" so that there is no question of the mark. What the central "EX" refers to is still a mystery.

All of which proves that there is always something new turning up to augment the knowledge of the forms and identification of which we think we know!

W.G.

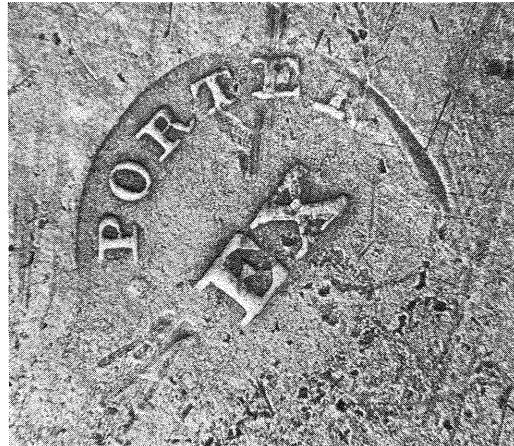


Fig. 1. New Allen Porter mark on typical Porter coffeepot shown in Fig. 2

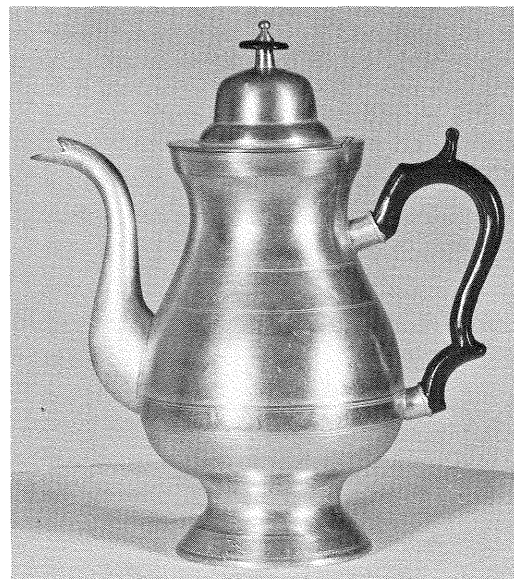


Fig. 2. Typical tall Allen Porter coffeepot (Westbrook, Maine 1830-40).

# Major Hallecks' Snuff Box(es)

by E.H. Whitaker

While recently examining a number of pewter snuff boxes in my collection, I discovered evidences of engraving on the side of one of them - evidence so faint that they had previously escaped my attention. (Fig. 1). With the aid of strong light and high magnification, I was able finally to decipher the inscription: "Presented by Maj. Gen. H.W. Halleck," as shown in the accompanying full-size drawing - dimensions 3 1/8" x 2 1/2" x 3/4". The snuff box decoration, which appears on both the top and bottom of the box, is illustrated by the rubbing. (Fig. 2).

Henry Wager Halleck was born in Westernville, N.Y., in 1815. He graduated from West Point in 1839; served in the Mexican War; in 1847-9 was secretary of state for California and served on the committee which drafted the California State Constitution. He resigned from the service (1854) and in 1855 was president of the Pacific and Atlantic Railroad. In 1861 he re-entered the army, was commander of the Department of the Missouri, outlined the Western campaign and took Corinth on May 30, 1862. In July of that year he became general-in-chief of the armies of the United States, serving until March 1864 when he was superseded by

General Grant; was chief of staff until 1865. He died at Louisville, Kentucky, in 1872.

As the drawing shows, the inscription is not centered in its space; moreover, the engraving might better be described as the work of a competent amateur rather than of a gifted professional. The wording of the inscription is interesting; usually presentation objects bear the name of the recipient in addition to that of the donor. One is tempted to wonder whether General Halleck might not have had a number of these articles engraved, to be presented to various individuals as occasion arose - thus accounting for the absence of the recipient's name? Perhaps other snuff-boxes similarly inscribed may be in existence?

E.H. Whitaker

32 Prospect Street South Dartmouth, MA 02748

P.S. It is also possible, of course, that the engraving was commissioned by the recipient; if this is indeed the case, it seems unlikely that he would have omitted his own name!

Editors Note: W.O. Blaney Comments: "One wonders if the Civil War officers were a bunch of snuff users, as if so, Halleck might have purchased a number of the boxes to present to his staff officers for (?) meritorious services. If so, also, it would indicate the boxes were American made, not imports, unless, of course, he obtained them in Mexico.

One also wonders where you obtained the detailed information on Hallock?"

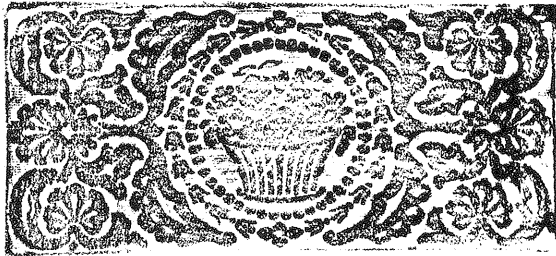


Fig. 2.

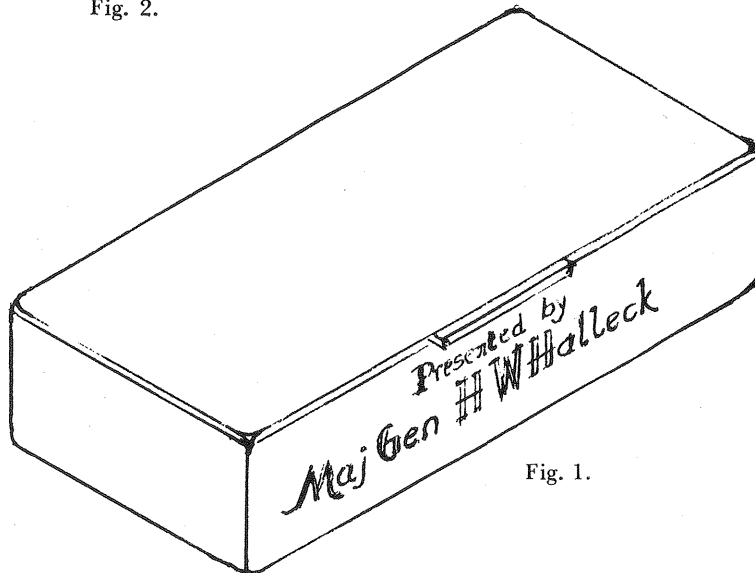


Fig. 1.

*New Members*  
*March 1, 1977 to*  
*August 1, 1977*

Mr. and Mrs. Charles E. Adams  
15 Prospect Street  
Middleboro, Mass. 02346

Mr. E. Scott Atkinson  
7953 S.W. 6th Court  
North Lauderdale, Fla. 33068

Dr. Robert L. Barth  
Laurel Lane  
Durham, N.H. 03824

Samuel L. Clark III  
2816 Bridge Ave.  
Cleveland, Ohio 44113

Colonial Williamsburg Foundation  
Library - Dept. of Collections  
Williamsburg, Va. 23185

Connecticut Historical Society  
1 Elizabeth St.  
Hartford, Conn. 06105

Mr. David Groh  
P.O. Box 36611  
Los Angeles, Ca. 90036

Dr. Lawrence Grow  
Pinegrove R.D. 1  
Pittstown, N.J. 08867

Ms. Carole Greco  
23 Birch Street  
Millis, Mass. 02054

Mr. H.A. Hines  
1629 Lytle Road  
Troy, Ohio 45373

Dr. William M. Huffman  
17839 Lake Road  
Lakewood, Ohio 44107

Dr. Bernard H. Hymel  
223 Ambassador Court  
Los Gatos, Ca. 95030

Rev. Ledlie I. Laughlin, Jr.  
477 Hudson St.  
New York, N.Y. 10014

Mrs. Elizabeth Keys MacManus  
210 Duke Street  
Alexandria, Va. 22314

Mrs. Melvin Mann  
2757 Belvidere Ave. S.W.  
Seattle, Wa. 98126

Mr. Benjamin C. Olsen  
308 Queen St.  
Alexandria, Va. 22314

54 Milk St.  
No. Andover, Mass. 01845

Elizabeth B. Pinkham  
4359 So. Hilltop Rd.  
Orange Village, Ohio 44022

Stanley P. Sax  
1079 Forest Land  
Birmingham, Mich. 48010

Mr. and Mrs. Homer P. Weaver  
529 S. Sixth St.  
Denver, Pa. 17517

Mrs. Olga K. Wood  
20 Valentine Circle  
Warwick, R.I. 02886

Charles Gordon Newton  
5721 Longford Road  
Dayton, Ohio 45424



When the Pennsylvania Regional Group meeting of April 27th, 1974 was reported in Bulletin 70, it was unfortunate that lack of space prevented the illustration of some of the fine pewter displayed during the meeting. Shown above is a mouthwatering assemblage of a dozen pieces made by the famous Col. William Will. This is just too good a grouping to keep from Club members, even though its showing is a bit delayed. (William F. Kayhoe photo.) *Collection of Charles V. Swain.*

## A Pewter Basin by Otis Williams

by Fred and Mary Ellen McClaskey

Pewter by Otis Williams is, indeed, very scarce. At this writing only four pieces are known to exist -- three of them are 8" plates and the fourth is a 12" basin (see Fig. 1). All of these pieces are impressed with the circular eagle touch bearing the lettering "O. WILLIAMS/BUFFALO." Despite the Buffalo locale in the touch, Ledlie I. Laughlin, in Volume I of his *Pewter In America*, listed Williams with the pewterers of Connecticut Valley because he was directly related by blood to the Danforth pewtering dynasty, being the only son of Richard and Hannah Danforth Williams of Rocky Hill, Connecticut. Hannah, of course, was the daughter of Thomas Danforth III with whom her husband, Richard, was at one time associated in business.

Otis Williams was born in 1799. His parents moved to Hartford shortly thereafter and he must have learned the pewtering trade as an apprentice to a Danforth or a Boardman. Laughlin noted the "striking similarity" of the O. Williams, Buffalo mark (see Fig. 2) to the small eagle used by Boardman and Company" which led him "to the belief that Williams might have worked in the Boardman shop...."

So far as we know, no pictures of any of the existing Otis Williams pewter have ever been published in print. His touch, however, was illustrated in Laughlin's Volume I as number 451. Laughlin wrote highly of the quality of pewter and the excellence of Williams' workmanship. Our 12-inch basin is of equal quality, and the touch mark on the inside bottom is exceptionally fine. For those interested in the statistics of the basin, the top diameter is 11 7/8" to 12," its height is 3 inches, weight (empty) 3 lbs., 3 oz., and capacity (brim full of water) 8 lbs., not including the weight of the metal.

As Williams advertised that he also made coffee urns, teapots, ladles, tumblers, quart and pint cups, platters, porringers, etc., perhaps this article will uncover owners of such pieces who will be kind enough to furnish photographs and other information concerning them to

the *Bulletin* editor. However, as Williams was in Buffalo for only for years (1827-1831), and died thereafter of a lingering illness, his output may have been rather limited and what has survived quite hard to find.

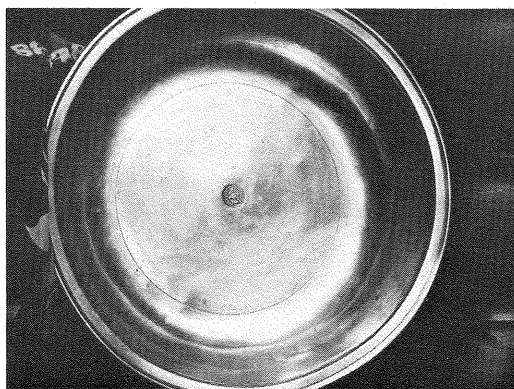


Fig. 1. An Otis Williams basin owned by Mr. and Mrs. Fred McClaskey.



Fig. 2. Mark on Otis Williams basin.







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Bloomfield Hills, MI 48013  
Cincinnati, OH 45215  
Denver, PA 17517  
Blooming Glen, PA 18911  
Evergreen, CO 80439  
Decatur, IL 62526  
Huntington, NY 11743  
Chicago, Ill. 60614  
Worcester, MA 01609  
Cheltenham, PA 19012  
Hanahan, SC 29406  
Tulsa, OK 74112  
Huntington, NY 11743  
So. Dartmouth, MA 02748  
Tucson, AZ 85711  
Wilton, CT 06897  
Grosse Point, Mich. 48230  
North Riverside, Ill 60546  
Pittsford, NY 14534  
Weston, CT 06880  
Weston, MA 02193  
Dallas, TX 75205  
Richland, WA 99352  
Drexel Hill, PA 19026  
Winterthur, Del. 19735  
Madison, WI 53706

Cincinnati, Ohio 45244  
Flint, Mich. 48504  
Wyomissing, PA 19610  
Hempstead, NY 11550  
Warwick, R.I. 02886  
Bedford, NH 03102

No. Naples, FL 33940

Worcester, MA 01608

West Swanzey, NH 03469  
New Haven, Conn. 06520  
Pleasant Valley, NY 12569  
Woodbridge, Conn. 06525  
Chicago, IL 60610  
Boston, MA 02114  
Boston, MA 02114  
Watertown, MA 02172