

American and English Pewter
at the Yale University Art Gallery

A Supplementary Checklist



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David L. Barquist

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Preface

Exactly twenty years ago, Graham Hood published *American Pewter: Garvan and Other Collections at Yale*, the first publication to record a component of the Art Gallery's American Decorative Arts collection. The importance of the two hundred pieces catalogued by Hood is due primarily to the magnificent group of objects presented to the University in 1930 by Francis P. Garvan '97, as part of the Mabel Brady Garvan Collection. The pewter collected by Garvan still forms the major part of the Art Gallery's holdings in this medium.

Francis Garvan always intended his gift to serve as a starting point for continuing development. In the twenty years which have elapsed since the first checklist, the pewter collection has been refined and expanded to an extraordinary degree, far beyond what Garvan or his contemporaries could have hoped. Successive curators Jules D. Prown, Charles F. Montgomery, and Patricia E. Kane have each enriched our pewter collection by the timely acquisition of important pieces. We are greatly indebted to the many donors whose generosity has enriched the Art Gallery's holdings: Helen F. Alling, Mrs. Alfred E. Bissell, Mr. and Mrs. W. Scott Braznell, A. Elizabeth Chase, Eleanor C. Chase, Mr. and Mrs. Dean A. Fales, Jr., Leighton Laughlin, Mr. and Mrs. John E. Loeb, Mr. and Mrs. Robert L. McNeil, Jr., Mrs. Charles F. Montgomery, Albert Putnam, Marcella Putnam, Reed and Barton, and Constance R. Williams.

The subsequent growth of the pewter collection raised the need for a supplement to Hood's checklist. The present volume, by David L. Barquist, Assistant Curator of American Decorative Arts, presents seventy-two objects, most of which have been acquired since 1965; it also includes both unmarked and English pieces that were omitted from the first checklist.

Publication costs were met by the Garvan Publications Fund, which draws upon royalties from publications funded by Eileen Bamberger, The Barker Welfare Foundation in memory of Catherine Barker and Charles V. Hickox, William L. Bernhard, Catherine Cahill, Mabel Brady Garvan, S. Sidney Kahn, and the Henry R. Luce Foundation. Additional funding was provided by the Connecticut Commission on the Arts, a State agency whose funds are recommended by the Governor and appropriated by the State Legislature. Conservation of the collection was funded by a grant from the Dobson Foundation.

The Art Gallery is proud to publish this supplementary checklist of the pewter collection on the occasion of the reinstallation of the American metalwork cases. The

checklist is dedicated to the memory of two individuals who played an active role in shaping these collections. The present breadth and depth of our holdings in pewter is due in large part to the dedication of Charles F. Montgomery. As a member of the Garvan Advisory Committee in the 1960s he assessed the collection and proposed appropriate additions; he and his wife also donated important objects. After his appointment as curator in 1970, Montgomery used his knowledge and love of American pewter to seek out a carefully chosen group of pieces to fill in the collection's gaps. Although few people could match Montgomery's interest and enthusiasm for the collections at Yale, Thomas D. Williams '31 was one such individual. He served as a consultant for the pewter collection as a member of the Garvan committee, and as a founding member of the Friends of American Arts at Yale he provided unceasing support for the enrichment of the pewter collection. The Art Gallery will forever be indebted to these two men and to their wives, Florence M. Montgomery and Constance R. Williams, for the array of beautiful and important objects that fills the present volume.

Alan Shestack

The Henry J. Heinz II Director

Acknowledgments

I have had the pleasure of working with many individuals who have contributed a great deal to this checklist. Donald L. Fennimore, who introduced me to American pewter, served as a consultant for this project. His superbly trained eye detected many new attributions among the material to be catalogued. Richard L. Bowen, Jr., read the manuscript with extraordinary thoroughness, correcting errors and offering many invaluable observations that improved both its form and content. W. Scott Braznell generously shared his wealth of information concerning twentieth-century metalworkers, in addition to enriching the Art Gallery collection with important objects in this relatively unknown area of study. Raymond J. Haberstroh of Reed and Barton unfailingly found material in his company's archives to answer an endless series of questions. At the International Silver Company, now Wallace-International, archivist Edmund P. Hogan unselfishly offered information on the wide variety of topics he has researched. Gerald W. R. Ward offered a great deal of helpful information from the inception of this project. As the conservator of many of the objects, Wayne Hilt not only restored them to their original beauty but made many valuable observations on technique and attribution drawn from his experience with the metal. Lawrence Kenney scrupulously edited the manuscript for publication.

My research on the objects in this checklist was facilitated by many individuals, to whom I am indebted for the time they gave and the trouble they went to on my behalf: Bland Blackford, Janice H. Carlson, A. Elizabeth Chase, Katherine Ebert, Robert Egleston, Dean A. Fales, Jr., Morrison H. Heckscher, Graham Hood, Deborah J. Johnson, Charles L. Merrick, Florence M. Montgomery, The Rt. Rev. Paul Moore, Jr., Jules D. Prown, Albert H. Putnam, Meta P. Rieg, Shirley Robertson, Jay and Betsy Stauffer, Kathleen Stavec, Patricia Stark, John Carl Thomas, Arthur Townsend, and Constance R. Williams.

Many colleagues at the Art Gallery offered both practical and supportive assistance with this project. Marion Sandquist carefully prepared the manuscript, serving as a second editor in the process. Janine Skerry took over supervision of photography and conservation. Jonathan Bloom meticulously checked the manuscript for errors and made many valuable suggestions. Joseph Szaszfai and E. Irving Blomstrann produced the majority of the superb photographs in this volume. Rosalie Reed and her office helped with searches through the Art Gallery's records. Kathleen Giglietti, Dianne Johnson, Christina Kita, Shannon Koenig, and Marian Vaillant also provided much-

needed assistance with innumerable details. At the Yale Printing Service, John Gambell gave this volume its handsome design and oversaw every stage of the production process.

My greatest debt is to Patricia E. Kane, who actively participated in every stage of the preparation of this checklist, and who for her unfailing guidance and support deserves the largest share of credit for its publication.

David L. Barquist

Assistant Curator of American Decorative Arts

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In Memory of Charles F. Montgomery
and Thomas D. Williams



Pewter from the Yale collection as installed by Charles F. Montgomery
in the Mabel Brady Garvan Galleries, 1973–1985

Introduction:

The Growth of the Pewter Collection at Yale

Despite the long history of Yale University, no pewter objects associated with its past have been preserved. The College apparently preferred to rent rather than purchase the pewter used on special occasions; one statement prepared in 1782 by the college steward, Jeremiah Atwater, debited the treasurer two pounds, thirteen shillings, and four pence for “the use of puter & c.” at the commencement dinner.¹ Many eighteenth-century students must have arrived with a group of utensils similar to that required at the Westminster School of Boston in 1737: “one Silver Spoon value 10s Sterling, one knife, fork and Pewter Porringer.”²

The pewter objects donated to the Yale University Art Gallery in 1930 by Francis P. Garvan (1875–1937) were the first major collection of American pewter to enter an American art museum.³ Garvan owned about 650 pieces of pewter, including many duplicate, unmarked, and European examples. Approximately 250 of these objects, primarily the marked American objects, were selected for accession by the Art Gallery. The quantity of pewter in Garvan’s collection, in contrast to the negligible amounts of other base metals, can be explained by his general goals as a collector. Garvan was primarily interested in forming a comprehensive overview of American craftsmanship,⁴ and the fact that pewterers usually marked their wares permitted him to assemble a sizeable range of forms and marks identifiable as American. More important, Garvan’s collecting was motivated by a desire to glorify American craftsmanship of the pre-industrial period,⁵ and the fact that colonial pewterers were often forced to improvise new forms for objects that required specialized molds meant that much of their work was uniquely American. Garvan never had the same deep interest in pewter that he had in silver and furniture, but he nevertheless believed pewter to be “an important form of the craftsmanship of the past.”⁶

Garvan’s interest in pewter stemmed from his general goals as a collector of American decorative arts, but the specific configuration of his pewter collection was largely due to the influence of others. At least one of his agents, Francis MacCarthy, advised Garvan on pewter, although the surviving records suggest that he played only a minor role in this area.⁷ More important to the overall shape of the collection were two of the pioneering scholars of American pewter, J. B. Kerfoot and Louis Guerineau Myers. Their books influenced Garvan’s choices of objects to buy, and their personal collections proved to be a source that Garvan utilized to enrich his own growing collection. This active reliance on leading scholars and specialists was characteristic of his collecting, in part because Garvan hoped that by acquiring collections formed by others, his own would be objective and unbiased.⁸

Through the landmark volume *American Pewter*, published in 1924, John Barrett Kerfoot had a profound influence on an entire generation of pewter collectors. Garvan acquired at least seven objects from Kerfoot's personal collection, including a commode by Frederick Bassett (Hood no. 152) and the sugar bowl by George Richardson that had served as the book's frontispiece (Hood no. 129). Garvan also closely followed Kerfoot's guidelines for what was desirable in American pewter. Kerfoot particularly revered the work of Frederick and Francis Bassett and Henry and William Will, noting that Francis Bassett was "the most desirable of all American makers" and calling a tankard by Frederick Bassett "as beautiful an example of the work of an American pewterer as I have ever seen." He had particular praise for tankards, noting that "the flat-topped variety of the breed marked by one of the early men is only to be mentioned with reverence."⁹ Garvan clearly agreed with Kerfoot's assessment of Bassett tankards; the highest price he recorded paying for a single piece of pewter was \$850 for a tankard by Francis Bassett II (Hood no. 142).¹⁰ He sought out few of the britannia objects that Kerfoot described as having "the cold, repellent light of practicality," although he did buy those forms praised by Kerfoot, particularly the sugar bowls by Richardson and lamps, which Kerfoot described as "the single addition made by the American pewterer to the standard products of his ancient craft."¹¹

The other pioneering scholar of pewter whose research and collecting had a direct effect on Garvan's collection was Louis Guerineau Myers. The core of the collection presented to Yale consisted of 375 pieces of pewter that Garvan had purchased from Myers on 1 July 1929.¹² Myers had begun collecting about 1904, and when he published *Some Notes on American Pewterers* in 1926, he owned such outstanding pieces as a flagon by Henry Will (Hood no. 159) and a dish by Simon Edgell (Hood no. 185). His collection undoubtedly appealed to Garvan because he shared Garvan's interest in objects of high aesthetic quality as well as a comprehensive range of forms and makers.¹³ Myers had concluded his book with a checklist of fifty-nine pewterers whose marks should be included in a collection, and he added, "Perhaps the most desirable acquisition is a new pewter form or a variation of a more common design."¹⁴

Garvan had begun collecting pewter as early as 1917, about the same time that he first bought silver and furniture, and his pewter paralleled on a smaller scale his activities in these areas.¹⁵ The majority of purchases made before 1927 were individual items, usually as part of a larger lot of silver or furniture from dealers like Charles Woolsey Lyon (see nos. 206 and 261). After he began to contemplate donating his collections to Yale, however, Garvan took a greater interest in increasing the scope of his holdings in pewter and particularly in acquiring major pieces.¹⁶ The change in his collecting was dramatically reflected in the higher prices he was willing to pay to obtain rare or important objects. Few of his earlier pewter purchases had cost more than \$50, but in 1928 he paid \$750 for a tankard by Peter Young.¹⁷ At the sale of Howard Reifsnnyder's collection on 29 April 1929, Garvan paid high prices to obtain the two star

lots of pewter: \$550 for a flagon by Johann Christoph Heyne (Hood no. 186) and \$275 for an unmarked nursing bottle (no. 259).¹⁸

The acquisition of Louis Myers's pewter in July 1929 was Garvan's largest and last major purchase of pewter. Following the gift of his collections to Yale and the onset of the Depression, he concentrated his diminished resources on making several spectacular additions to the silver collection.¹⁹ Despite his love of tankards, he did not purchase one by William Kirby when it was offered in 1930 for \$1,250.²⁰ In June of the same year he responded tersely to another dealer's offer: "I do not want any pewter plates at \$115. a plate—I wouldn't care if it was made before the Flood."²¹

The pewter collection remained static for the next three decades. When Israel Sack offered to bid for Yale at the auction of the Lonsdale pewter collection in 1935, John Marshall Phillips responded, "We are not adding to our pewter collection at the present time."²² Yale's facilities for exhibiting the Garvan Collection were so restricted that the majority of the pewter was placed on long-term loan, as was much of the furniture and glass. Thirty-seven pieces of pewter were sent to the Addison Gallery of American Art at Phillips Academy, forty-seven to the M. H. de Young Museum in San Francisco, and forty-six examples of New York pewter to the Museum of the City of New York. Another six pieces were used to decorate the house on the New Haven Green that served as the Yale Faculty Club.²³ Not surprisingly, only one addition was made to the pewter collection between 1931 and 1964. In 1942, Harriet C. Greenway purchased for the Art Gallery thirty-eight pieces of pewter owned by Ethel Hope Frissell of New York City, among them a chalice by Timothy Brigden (Hood no. 175).²⁴

By 1964, when Jules Prown was appointed curator, most of Yale's pewter collection had been returned to the Art Gallery, although none of it was on exhibition at that time.²⁵ Prown immediately assigned Associate Curator Graham Hood the task of cataloguing the pewter, and Hood's *American Pewter: Garvan and Other Collections at Yale* appeared one year later. Prown and Hood were the first curators to make a critical assessment of both the duplicate and irrelevant objects among Garvan's gift, as well as those objects that were needed to fulfill his goal of a comprehensive collection. They found that a number of important mid-eighteenth-century forms were lacking, among them a teapot, chalice, sugar bowl, cream pot, and salt.²⁶ Through the judicious trade of unwanted objects, they were able to add to the collection a Danforth teapot (no. 215) and a Heyne covered chalice (no. 231). An unmarked cream pot and salt of the type sought by Prown and Hood were donated to the Art Gallery by Charles Montgomery, who was then serving as a member of the Garvan Advisory Committee (Hood nos. 140 and 190). An unmarked sugar bowl from Montgomery's collection was added recently (no. 258).

Charles F. Montgomery (1910–78) was appointed curator of the Garvan and Related Collections in 1970. He was the first person in that position for whom pewter was an overriding passion rather than a secondary interest. In fact, pewter was the conduit by

which Montgomery first became involved with American decorative arts two years after he had graduated from college. While visiting the Mercersburg Academy to sell a school subscription to the *New York Herald Tribune*, he saw the pewter collection of the headmaster, Herbert Rublee. According to Montgomery, Rublee “opened my eyes to the quality of old pewter about 1934—and in so doing changed the course of my life.”²⁷ He also met Ledlie I. Laughlin through Rublee, and Montgomery immediately began to study, collect, and sell pewter as a sideline to other jobs. In 1937, he took over an apple orchard in Wallingford, Connecticut, and two years later he opened an antique shop, “At the Sign of the Tankard,” which he operated for ten years.²⁸ Although he dealt in the full range of American decorative arts, Montgomery became best known as an authority on pewter. The lists he published of his pewter were described by Thomas D. Williams as “research gems reflecting the intellectual point of view, which inspired collectors in the path of scholarship.”²⁹ Among the great pewter collectors on whom Montgomery had an important influence at this time were Charles K. Davis, Edward E. Minor, and Henry Francis du Pont.

The cataloguing and upgrading of Yale’s pewter collection completed under Jules Prown’s direction set the stage for the tremendous changes that took place after Charles Montgomery became curator. One of his first efforts was to design a case for the pewter—much of which had never been exhibited at the Art Gallery—as part of the 1973 reinstallation of the Mabel Brady Garvan Galleries (illus. p. 12). Although it was similar in appearance to one of the pewter cupboards at Winterthur,³⁰ the arrangement of this case was far more subtle and revealing of Montgomery’s goals as a curator and collector. He described his intentions in a letter to Laughlin:

*All of my energy is going toward improved explication and interpretation. For that we don’t need every variation. Instead I seek those objects which in themselves tell the story—the range of sizes—changes over time in style or methods of fabrication—regional preferences which contrast one with the other. For my purposes form is more important than rarity. . . . It is the series idea that is most meaningful in my teaching.*³¹

In the pewter case, Montgomery first grouped the objects by form. Within each category he arranged pieces to illustrate one of his ideas. On the top shelf, a Pennsylvania flagon and chalice were contrasted with their New York counterparts. The shelf of tankards and porringers showed the full range of sizes with the stylistic and regional differences within those forms. On the third shelf, eighteenth-century tea equipage was placed adjacent to the larger versions made in britannia during the nineteenth century.

After completing his work on the existing pewter collection, Montgomery began in 1973 to expand the depth and range of the Art Gallery’s holdings. He was particularly anxious to acquire objects that filled out some of his series, such as the eight objects he purchased from Laughlin’s estate. He wrote concerning the two basins by Samuel Ely Hamlin (nos. 228–29), “The two basins are the smallest marked American basins

known and I have long coveted them for Yale. They will make a great addition to the basin display.”³² The Yates tablespoon from Laughlin’s collection (no. 252), together with the spoons Montgomery solicited from Mr. and Mrs. Dean A. Fales, Jr. (nos. 235 and 254–56) added the full range of flatware forms used in eighteenth-century America, none of which had previously been represented in the collection.

As one of the leading connoisseurs of pewter, Montgomery realized the importance of acquiring a study collection that could be used together with genuine objects to teach students the difference between old and new. From both the Laughlin and Fales collections he sought forged or altered objects, which he described as “well on their way to becoming classics of their kind” (nos. 266–67 and 269).³³ Montgomery was one of the first scholars to enlist scientific analysis for the study of American decorative arts, and the systematic reevaluation of Yale’s pewter collection during his tenure exposed well-known objects as frauds (no. 268).

Throughout the time that he was at Yale, however, Montgomery’s primary goal for the pewter collection was the addition of masterpieces that would build on the quality of Garvan’s collection. Despite his interest in historical sequences and connoisseurship, Montgomery’s greatest appreciation for pewter was for its aesthetic beauty. Montgomery wrote:

*Upon my first view of an old pewter dish, I was caught by its color, its character, and its form. Since that day in 1934, old pewter has had a very special appeal which I have tried to put into words and pictures . . . in such a way that others could sense its color, soft sheen, and textural qualities as they appear to me.*³⁴

Montgomery was one of the few scholars of his generation who consistently featured pewter as the equal of all other media, as he did in the exhibition “American Art: 1750–1800, Towards Independence.” In an uncompleted script for a film on pewter, he observed:

*A plate is a simple form, but its curves and those on the bases and lids of tankards and other vessels are like the classical architectural moldings used by carpenters and cabinet-makers. Silhouettes of fine pewter objects are crisp, bold and strong—their designs often streamlined various silver objects which the silversmith fashioned under the hammer.*³⁵

The many important examples of American pewter that were purchased by or donated to the Art Gallery during Montgomery’s tenure expanded the collection back into the seventeenth century—for example, with the addition of dishes by Edmund and John Dolbeare (nos. 219–20)—and forward into the nineteenth century with, for example, the teapot by Israel Trask and the tea and coffee service by Reed and Barton (nos. 243 and 236, respectively). Several superb eighteenth-century forms that upgraded existing examples were also added, including a magnificent flagon by Samuel Danforth (no. 210) from the collection of William Hutchinson Putnam (1878–1958) of Hartford, and porringers by Samuel Hamlin and Richard Lee, Sr. or Jr., (nos. 225 and 232–33,

respectively) from Laughlin's estate. One object that Montgomery always hoped to acquire for the Art Gallery was a chalice by Peter Young, a uniquely American form that he had always praised to collectors who sought his advice.⁵⁶ It was not until the year following Montgomery's death, however, that a pair of these chalices (no. 248) appeared for sale at auction. At that time Thomas D. Williams, a member of the Yale Class of 1931 and a founding member of the executive committee of the Friends of American Arts at Yale, remembered Montgomery's wish and initiated the effort to purchase these chalices in Montgomery's memory.

Thomas D. Williams continually used his knowledge of pewter and particularly of pewter collections to benefit the Art Gallery. After he and his wife established themselves as antique dealers in 1946, Williams quickly became a leading authority on pewter and served as president of the Pewter Collectors' Club of America.⁵⁷ Williams was deeply interested in Yale's role as a teaching institution. His involvement with the pewter collection began when he assumed a position on the Garvan committee in the early 1960s, serving as a reader for Hood's checklist. He played an active role in exhibitions featuring pewter, securing many of the loans for "American Art: 1750–1800, Towards Independence." He donated a characteristic fake English plate (no. 270) for the study collection. Most important, when acting as the agent for Ledlie Laughlin's estate in 1977, Williams made certain that the pieces Montgomery had sought to fill out his teaching series came to Yale. Montgomery was unable to secure Laughlin's double-end teapot, so Williams made available an example by Samuel Danforth from his personal collection (no. 213). Fittingly, the two objects donated to the Art Gallery in 1980 as memorials to Williams, a beaker by John Will (no. 247) and a dolphin-handled porringer by John Danforth (no. 208), were important forms that had not been previously represented at the Art Gallery.

Charles Montgomery was the first to envision the Art Gallery's holdings in American decorative arts as a continuum from the seventeenth century to the present, although he never had the time to develop the pewter collection along these guidelines. Through the efforts of Patricia E. Kane, twentieth-century pewter objects have become an integral part of the collection. The Art Gallery has acquired examples of all the major stylistic trends in pewter, including the colonial revival (nos. 240 and 245), the arts and crafts movement (no. 244), and modernism (no. 237). Founded on Francis Garvan's magnificent gift and enriched by decades of generous donations and well-considered purchases, Yale's pewter collection has continued to grow and bring to reality Garvan's vision of providing a comprehensive history of American workmanship and celebrating outstanding artistic achievements.

Notes

1. Dinner Bill from Jeremiah Atwater, Steward, to the College Treasurer, 11 September 1782, Yale College Treasurer's Records, Box 14, Folder 57, Department of Manuscripts and Archives, Sterling Memorial Library, Yale University.
2. *Boston Gazette*, 31 October 1737, as cited in PCCAB 4 (March 1963): 147.
3. Montgomery, 213. Several historical societies had acquired large pewter collections prior to 1930: the New Haven Colony Historical Society received the Eugene DeForest collection by bequest in 1919, and Charles A. Calder's collection was donated to the Rhode Island Historical Society in 1929.
4. Garvan, 13.
5. Stillinger, 233–34.
6. Charles Messer Stow, "Pewter and Ceramics Notable in the Garvan Collections," *New York Sun*, 9 August 1930, 6.
7. MacCarthy File, Garvan Correspondence.
8. Garvan, 32–9; Anthony N. B. Garvan, Foreword, in *Dutch Tiles in the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1984), 10.
9. Kerfoot, 76, 79, 46.
10. Garvan card file, American Arts Office, Yale University Art Gallery.
11. Kerfoot, 18, 208.
12. Louis Guerineau Myers to A. W. Clarke, 1 July 1929, Myers File, Garvan Correspondence.
13. See Stillinger, 262.
14. Myers, 89, 94.
15. Invoice from Brix and Company to Francis P. Garvan, 1 June 1917, John Marshall Phillips File, Garvan Correspondence; Garvan, 27.
16. Garvan, 36–9.
17. Annie Haight Kerfoot to Francis P. Garvan, 15 September 1928, Kerfoot File, Garvan Correspondence.
18. American Art Association, *Colonial Furniture: The Superb Collection of the Late Howard Reifsnyder*, New York, 1929, 57; Garvan card file, American Arts Office, Yale University Art Gallery.
19. Garvan, 42.
20. Frederic Fairchild Sherman to Francis P. Garvan, 25 February 1930, Sherman File, Garvan Correspondence.
21. Memorandum from Francis P. Garvan to Marion Clarke, 21 June 1930, Platt File, Garvan Correspondence.
22. John Marshall Phillips to Israel Sack, 26 April 1935, General Correspondence, American Arts Office, Yale University Art Gallery.
23. Loans Returned Files, Registrar's Office, Yale University Art Gallery.
24. John Marshall Phillips to Mrs. James C. Greenway, 25 August 1942, Registrar's Files, Yale University Art Gallery.
25. Undated [1967] memorandum from Jules D. Prown to Andrew C. Ritchie, American Arts Office Files, Yale University Art Gallery.
26. Undated [1964] memorandum to the Garvan Advisory Committee, American Arts Office Files, Yale University Art Gallery.
27. Montgomery, vii.

28. Biographical data for Charles F. Montgomery were found in Barbara M. Ward and Gerald W. R. Ward, eds., *Charles F. Montgomery and Florence M. Montgomery: A Tribute* (New Haven: Yale University Art Gallery, 1978), and in Alden Whitman, "Charles Montgomery, an Appreciation," *Antiques World* 1 (February 1979): 36-43.
29. Thomas D. Williams, "Necrology: Charles F. Montgomery," PCCAB 7 (March 1978): 245.
30. See Montgomery, frontispiece, 9.
31. Charles F. Montgomery to Ledlie I. Laughlin, 20 May 1974, American Arts Office Files, Yale University Art Gallery.
32. Charles F. Montgomery to Mrs. Alfred E. Bissell, 3 November 1977, American Arts Office Files, Yale University Art Gallery.
33. Charles F. Montgomery to Leighton Laughlin, 27 December 1977, American Arts Office Files, Yale University Art Gallery.
34. Montgomery, 2.
35. Charles F. Montgomery, American Pewter, Undated [c. 1975] film script, American Arts Office Files, Yale University Art Gallery.
36. David B. Warren, "Ima Hogg, collector," *Antiques* 121 (January 1982): 234.
37. See William O. Blaney, "Necrology: Thomas D. Williams," PCCAB 8 (September 1980): 45-46; R. Scudder Smith, "A Visit with Constance Williams," *Antiques and the Arts Weekly*, 19 August 1983.

Short Title List

Addison Gallery	<i>Early American Silver, Pewter, Glass, China Lent by Mr. and Mrs. Francis P. Garvan</i> . Andover, Massachusetts: Phillips Academy, n.d.
Cotterell	Cotterell, Howard H. <i>Old Pewter, Its Makers and Its Marks</i> . London: B. T. Batsford, 1929.
Garrett	Garrett, Wendell D. "Living with Antiques: The Home of Mr. and Mrs. Charles F. Montgomery." <i>Antiques</i> 101 (January 1972): 185–92.
Garvan	Cooper, Helen A., Patricia E. Kane, and Gerald W. R. Ward. <i>Francis P. Garvan, Collector</i> . New Haven: Yale University Art Gallery, 1980.
Garvan Correspondence	Garvan, Francis P. Personal correspondence. American Arts Office, Yale University Art Gallery.
Goyne	Goyne, Nancy A. "Britannia in America: The Introduction of a New Alloy and a New Industry." <i>Winterthur Portfolio</i> 2 (1965): 160–96.
Hood	Hood, Graham. "American Pewter: Garvan and Other Collections at Yale." <i>Yale University Art Gallery Bulletin</i> 30 (Fall 1965).
Kerfoot	Kerfoot, John Barrett. <i>American Pewter</i> . Boston: Houghton Mifflin, 1924.
Laughlin	Laughlin, Ledlie I. <i>Pewter in America: Its Makers and Their Marks</i> . Vols. 1–2, Boston: Houghton Mifflin, 1940; Vol. 3, Barre, Massachusetts: Barre Publishers, 1970.
Laughlin 1930	Laughlin, Ledlie I. "The American Pewter Porringer." <i>Antiques</i> 17 (May 1930): 437–41.
Montgomery	Montgomery, Charles F. <i>A History of American Pewter</i> . Rev. ed. New York: E. P. Dutton, 1978.
Montgomery and Kane	Montgomery, Charles F., and Patricia E. Kane, eds. <i>American Art: 1750–1800, Towards Independence</i> . Boston: New York Graphic Society, 1976.
Myers	Myers, Louis Guerineau. <i>Some Notes on American Pewterers</i> . Garden City, New York: Country Life Press, 1926.
PCCAB	Pewter Collectors Club of America Bulletin.

- Stillinger Elizabeth. *The Antiquers: The Lives and Careers, the Deals, the Finds, the Collections of the Men and Women who were responsible for the Changing Taste in American Antiques, 1850–1950*. New York: Knopf, 1980.
- Thomas John Carl. *Connecticut Pewter and Pewterers*. Hartford: The Connecticut Historical Society, 1976.
- Ward 1977 Gerald W. R., ed. *The Eye of the Beholder: Fakes, Replicas and Alterations in American Art*. New Haven: Yale University Art Gallery, 1977.
- Ward 1980 Gerald W. R. “American Pewter, Brass, and Iron in the Yale University Art Gallery.” *Antiques* 117 (June 1980): 1304–07.

Notes to the Checklist Entries

Entries are numbered, beginning with no. 201, to follow the entries in Graham Hood's *American Pewter*.

The dates listed after the pewterers' names are their life dates. A "c." (circa) precedes all dates that are uncertain but that probably lie within five years of the date given. The "c." is repeated in a range if both the initial and terminal dates are uncertain.

Dimensions are abbreviated as follows: height (H), width (W), length (L), depth (D), and diameter (Diam). Capacity (Cap) is given for hollowware and is measured to the brim of the piece. All dimensions are outside dimensions unless otherwise indicated.

Descriptions are provided for one of an identical pair of objects.

Marks are described with a reference number for the illustration of that mark in Ledlie Laughlin's *Pewter in America*. English marks have reference numbers to H. H. Cotterell's *Old Pewter* when applicable. Marks not reproduced in these standard sources are described.

Bibliographic references are abbreviated according to the short title list.

Exhibitions are listed by a bibliographic citation of the exhibition catalogue if one exists; this reference is not repeated under Bibliography.

Notes on selected objects have references cited within the text.

Illustrated objects are designated by an asterisk following the checklist entry number.



Part 1: American Makers

Thomas Danforth Boardman

1784–1873

and Sherman Boardman

1787–1861

in partnership c.1807–1854

Hartford, Connecticut

201

Basin, c.1807–c.1840

H. 4.2 cm (1 5/8 in), Diam. (rim) 16.5 cm (6 1/2 in), Cap. 640 ml (19.2 oz)

Small, circular basin with sides curving from flat bottom to flat, single-reeded rim; incised line around inside bottom.

Mark: L434, very worn, struck on inside bottom

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.12

202*

Mug, c.1807–1871

H. 15.1 cm (5 15/16 in), W. (handle to rim) 15.5 cm (6 1/8 in), Diam. (rim) 10.2 cm (4 in), Diam. (base) 12.1 cm (4 5/8 in), Cap. 1.180 l (35.4 oz)

Cylindrical body with sides tapering from high, flat-flared base to thick, quarter round molding at rim; midband on body above lower handle juncture; scroll handle with plain ball terminal; incuse letters “.NH” struck on left side of body below rim.

Mark: L428 struck on underside

Notes: The incuse letters on the body are probably a nineteenth-century sealer’s mark for the city of New Haven, Connecticut. Similar marks were used in several New England cities and states (see *Pewter in American Life* [Providence: Mowbray Company for the Pewter Collectors Club of America, 1984], 104–07).

Provenance: Dr. Arthur N. Alling, New Haven, Connecticut

Gift of Helen F. Alling, 1980.97.4

Boardman and Company

1825–1827

New York City and Hartford, Connecticut

203*

Teapot, 1825–c.1847

H. 18.1 cm (7 1/8 in), W. (handle to spout) 27.3 cm (10 3/4 in), Diam. (rim) 11.9 cm (4 11/16 in), Diam. (base) 12.2 cm (4 7/8 in), Diam. (body) 15.7 cm (6 3/16 in), Cap. 1.675 l (50.25 oz)

Symmetrical spherical body with identical flaring base and rim; scroll handle with squared top, scroll grip, and straight-sided sockets; curved spout with notched lip; flat midband where two halves of body joined; hinged, double-domed cover with flat wooden disk finial and pointed terminal; multiple incised lines on base and rim.

Mark: “X”(incuse)/L431 struck on underside

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.6

204*

Sugar Bowl, 1825–c.1847

H. 14.4 cm (5 5/8 in), W. 20.5 cm (8 1/16 in), Diam. (rim and base) 11.8 cm (4 11/16 in), Diam. (body) 15.1 cm (5 15/16 in), Cap. 1.035 l (31.05 oz)

Symmetrical spherical body with identical flaring base and rim; two simple scroll handles; pairs of incised lines on body above and below handle junctures; single reed molding at edges of rim and base; double-domed cover with spherical finial.

Mark: “X”(incuse)/L431 struck on underside

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.5



202

Robert Bonyng
 dates undetermined
 Boston, Massachusetts

205*

Set of Two Beakers, c.1731–c.1763

A: H. 13.3 cm (5 1/4 in), Diam. (rim) 9.2 cm (3 5/8 in), Diam. (base) 7.8 cm (3 1/16 in),
 Cap. 530 ml (15.9 oz)

Cylindrical body with sides tapering from flaring rim to stepped, convex-molded base; "Dwight/MDCCXXX" engraved on side at center; two pairs of incised lines on body above and below inscription.

Mark: L292 struck on inside bottom

B: H. 13.2 cm (5 3/16 in), Diam. (rim) 9 cm (3 9/16 in), Diam. (base) 7.5 cm (2 15/16 in),
 Cap. 530 ml (15.9 oz)

Cylindrical body with sides tapering from flaring rim to stepped base; "Dwight/MDCCXXX" engraved on side at center.

Mark: none; attributed to Bonyng on the basis of its association with no. 205A and identical marked examples (see Hood, 13, no. 2)



203, 204

Bibliography: *Antiques* 88 (August 1965): 226–28; Laughlin 3:37–38

Exhibitions: Montgomery and Kane, 227, cat. 198

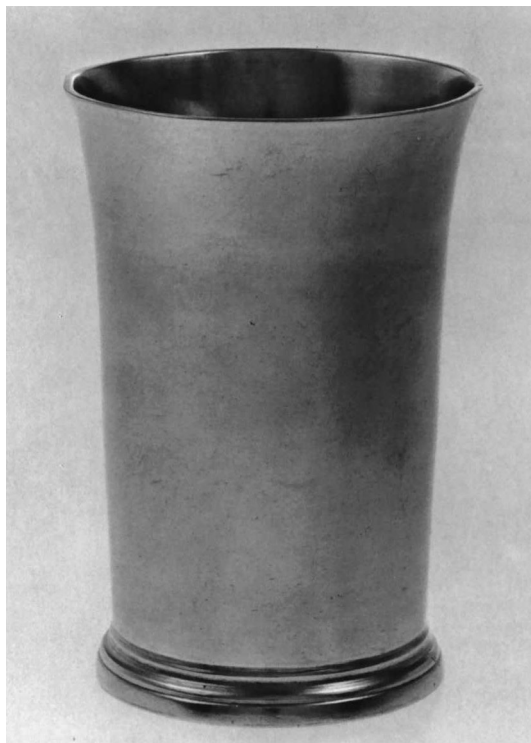
Notes: Beakers by Robert Bonyng are the earliest surviving examples of this form made by a New England pewterer. These two beakers may have the added distinction of being the earliest datable products of Bonyng's shop (Laughlin 3:37), if the date of 1740 inscribed on each beaker refers to the date of their purchase by the Dwight family. The character of the engraving and the use of Roman numerals indicates that these inscriptions were late nineteenth-century additions, although they may have been added to preserve a date that was traditionally associated with the beakers. The reliability of the date, however, is made uncertain by the vague history of ownership for these objects.

Provenance: The beakers were presented to the University as "relics" that had descended from the Reverend Timothy Dwight (1752–1817), fourth president of Yale College. The donor, however, was a direct descendant of the Reverend Josiah Dwight (1671–1748), a graduate of Harvard whose progeny settled in Massachusetts and had no connections with Yale. None of Mary Dwight's ancestors were born or married in 1740. It is possible that Josiah Dwight purchased these beakers when he was rector of the First Church of Dedham, Massachusetts, between 1735 and 1740 (Benjamin W. Dwight, *The History of the Descendants of John Dwight, of Dedham, Massachusetts*, 2 vols. [New York: John F. Trow and Son, 1874], 1:492–96). More recently, the beakers were among a group of family objects that were taken West at the turn of the century by the donor's father, Daniel H. Dwight (born 1862). When she offered these heirlooms to Yale in 1964, Miss Dwight wrote from Spokane, Washington, "It seems to me that they belong in New England among their own people where their history and associations are known" (Mary E. Dwight to Kingman Brewster, 21 March 1964, Records of the Librarian, Manuscripts and Archives Division, Sterling Memorial Library, Yale University).

Gift of Mary E. Dwight, 1965.10.4A–B



205A



205B



206

William Calder

1792–1856

Providence, Rhode Island

206*

Tumbler, 1817–1856

H. 7.5 cm (2 15/16 in), Diam. (rim) 7.9 cm (3 1/8 in), Diam. (base) 5.7 cm (2 1/4 in), Cap. 280 ml (8.4 oz)

Short body with convex sides tapering from half-round molding at rim to flat bottom; single square band on body above bottom.

Mark: none; attributed to Calder on the basis of identical marked examples of this distinctive form (Laughlin 1: pl. 21, no. 132)

Exhibitions: Warner House, Portsmouth, New Hampshire, July 1941–May 1962

Provenance: Charles Woolsey Lyon, New York City; purchased by Francis P. Garvan in 1923

Mabel Brady Garvan Collection, 1930.775



208 detail

John Danforth

1741–1799

Norwich, Connecticut

207

Plate, 1773–1793

H. 1.7 cm (1 1/16 in), Diam. 19.6 cm (7 11/16 in)

Circular plate with single-reeded brim, flaring from shallow, curved booge with flat bottom; initials "1^RM" surrounded by simple foliate sprays engraved on underside.

Mark: L354/L353 (inverted) struck on underside

Bibliography: Hood 19, no. 45 (published as by Joseph Danforth)

Exhibitions: "American Pewter," Metropolitan Museum of Art, New York, 11 March–16 April 1939

Provenance: Francis P. Garvan, New York City
Mabel Brady Garvan Collection, 1931.225

208*

Porringer, 1773–1793

H. 5.1 cm (2 in), Diam. 14.3 cm (5 5/8 in),
L. (w/handle) 20.5 cm (8 1/16 in), Cap. 650 ml
(19.5 oz)

Circular basin with straight sides curving from slightly domed bottom to flat, narrow rim; single incised line around inside of bottom; pierced handle with design cast in relief of two dolphins flanking a five-sided shield, with roses, pierced mullets, wheat sheaves, and coiled serpents above and below; wedge-shaped handle bracket.

Mark: L357a struck in shield on upper side of handle

Bibliography: Laughlin 1930, 438; Laughlin 1:106, pl. 12, no. 63, pl. 51, no. 357a; Percy E. Raymond, "The Princess and the Porringer," PCCAB 3 (May 1953): 29; Laughlin 3:64

Notes: No conclusive evidence has been found to prove that this mark (L357a) was used by John Danforth instead of Joseph Danforth. Laughlin, however, offered a convincing argument for attributing the mold for this porringer to John, based on legal connections between John and his nephew Samuel Danforth, the only other American maker to mark this form (Laughlin 3:64).

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; inherited by Ledlie Laughlin, Jr.; purchased by Thomas D. and Constance R. Williams, Litchfield, Connecticut; purchased by William S. Carlebach, Bedford, New York. Given in memory of Thomas D. Williams, B.A. 1931, by his family and friends, 1980.53

Josiah Danforth

1803–1872

Middletown, Connecticut

209

Porringer, 1821–1837 or 1840–1845

H. 4.3 cm (1 11/16 in), Diam. 12.8 cm
(5 1/16 in), L. (w/handle) 18.8 cm (7 7/16 in),
Cap. 500 ml (15.0 oz)

Circular bowl with sides curving outward and then inward from flat bottom with domed center to slightly flared rim; crown handle with hammered bosses; triangular bracket with tapering flat spline.

Mark: L394 struck on upper side of handle

Notes: The mold for this porringer's handle was used for over half a century, first by John Danforth and later by his great-nephew Josiah (Melvyn D. Wolf, "Crown-Handled Porringers—A Method of Identification," PCCAB 7 [August 1975]: 56). The technique of hammering crown handles was characteristic of eighteenth-century Connecticut makers (Thomas, 80); its presence on this nineteenth-century porringer underscores the degree of continuity that later members of the Danforth family maintained with the forms, styles, and fabrication techniques of their predecessors.

Provenance: Francis P. Garvan, New York City
Mabel Brady Garvan Collection, 1931.172

Samuel Danforth

1774–1816

Hartford, Connecticut

210*

Flagon, 1795–1816

H. 34.8 cm (13 11/16 in), Diam. (rim) 10.3 cm
(4 1/16 in), Diam. (base) 15.7 cm (6 3/16 in),
Cap. 2.460 l (73.8 oz)

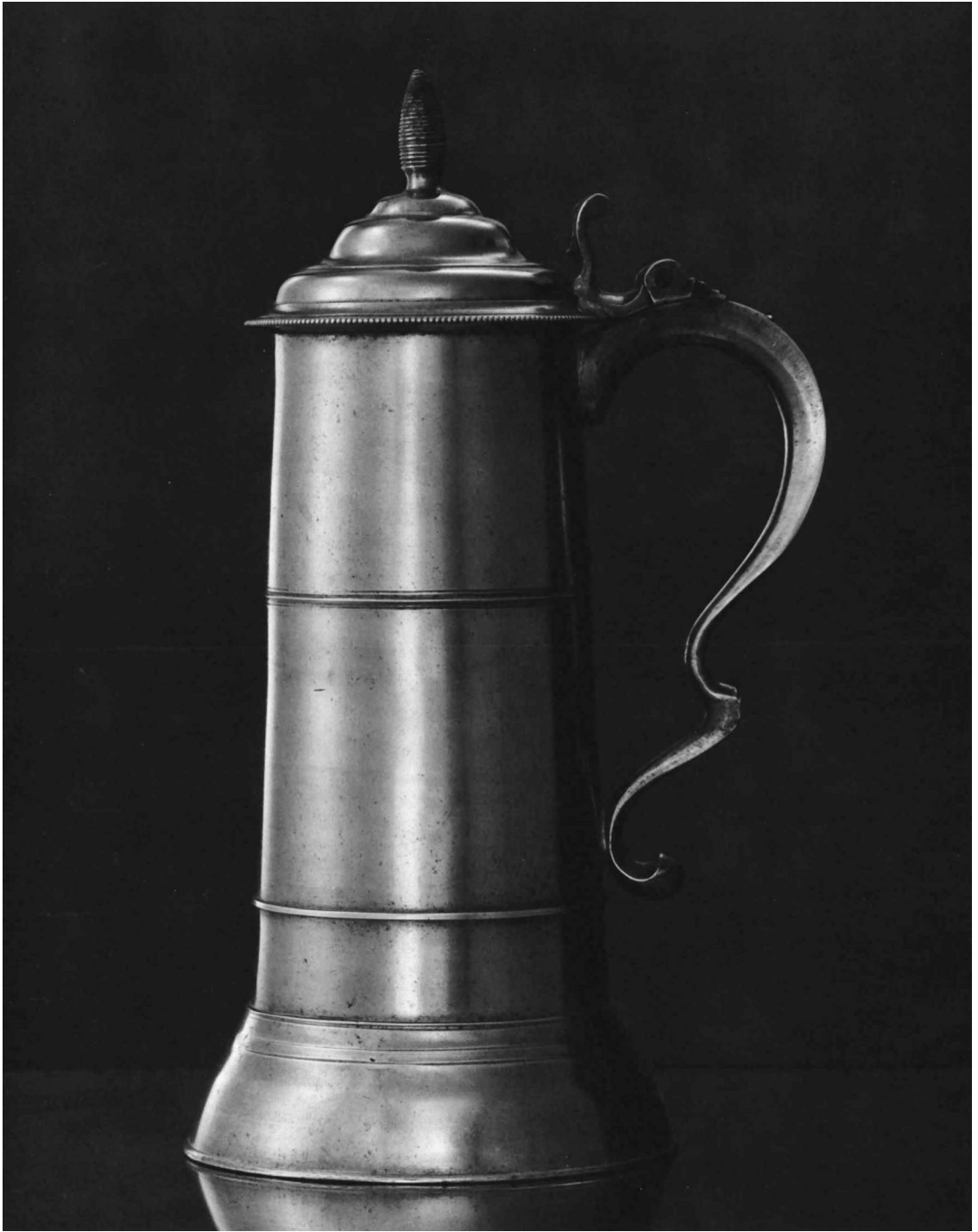
Cylindrical body with sides tapering from high convex base to simple flaring rim; double-scroll handle with bud terminal, shieldlike drop below hinge, and chair-back thumbpiece; triple-domed cover with concave flange, beaded edge, and cocoon finial; midbands on body at center and below handle juncture; series of incised lines at juncture of body and base.

Mark: L400/"X" (incuse)/L404 struck on underside

Bibliography: Ward 1980, 1305

Exhibitions: "Recent Acquisitions," Yale University Art Gallery, 19 December 1979–10 February 1980

Notes: Fewer than a dozen eighteenth-century American pewterers are known to have made tall flagons, and the demand for these objects became increasingly restricted to churches after 1750. This situation made specialized flagon molds an expensive investment, and as a result each craftsman improvised a unique flagon design (Montgomery, 87). Samuel Danforth, who was the only member of his large family to produce ecclesiastical forms (Thomas, 105), developed this flagon from the standard eighteenth-century English form imported into America (see nos. 249 and 251). His flagon was



210

closer to English prototypes than those made by any other American maker, utilizing the basic form of a cylindrical body with a domed cover and finial, double-scroll handle, and chair-back thumbpiece. He also added a number of design ideas, including the cocoon finial and the mid-band placed high on the body, taken from the work of New York City pewterers (Thomas, 28).

In spite of these borrowings, Danforth's flagon was one of the most original and successful aesthetic statements in American pewter. By using a six-inch basin mold for the base, he put a convex rather than concave shape at the bottom, which dramatically raised the body. It also served the practical purpose of weighting the lower end sufficiently so the flagon poured easily when lifted by the handle. The two mid-bands on the body, the triple-domed cover, and the spiraling finial also contributed to a sense of upward progression. At the same time, the cover overhung the rim more than on an English example, which gave the piece a stronger finish. Compared to the English prototype, Danforth's flagon gives the impression of greater height, a more dramatic silhouette, and crisper articulation of the different parts of the design. Employing a full range of ornamental techniques—beading on the cover, boldly turned midbands, and subtly incised lines at the base—Danforth created a series of textural contrasts that enlivened the surface.

Provenance: This flagon originally may have been part of a communion service that also included nos. 211 and 212. The pitting and overall wear is similar on all four objects, which suggests that they have been subject to the same conditions for a long period of time. William Hutchinson Putnam of Hartford, who owned the four pieces by the 1940s, referred to them as a communion service.

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.1

211*

Pair of Beakers, 1795–1816

Identical: H. 12.8 cm (5 in), Diam. (rim) 9.1 cm (3 9/16 in), Diam. (base) 7.3 cm (2 7/8 in), Cap. 545 ml (16.35 oz)

Cylindrical body with sides tapering sharply from flaring rim to flat convex molded base; pair of incised lines below rim.

Mark (on each): "X" (incuse)/L402 struck on underside

Provenance: See no. 210

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.2–3



211

212

Dish, 1795–1816

H. 4.2 cm (1 5/8 in), Diam. 33.6 cm (13 1/4 in)

Circular dish with single-reeded brim, flaring from deep curved boogie with flat bottom.

Mark: L400/"X" (incuse)/L404 (double struck)/L397 struck on underside

Provenance: See no. 210. In the early nineteenth century large dishes made for ecclesiastical use were called church plates (see Charles A. Calder, *Rhode Island Pewterers and Their Work* [Providence: E. A. Johnson, 1924], 31).

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.4

213*

Teapot, 1795–1816

H. 22.7 cm (8 15/16 in), Diam. (rim) 8.5 cm (3 3/8 in), Diam. (body) 13 cm (5 1/8 in), Diam. (base) 8.4 cm (3 5/16 in), W. (spout to handle) 23 cm (9 1/16 in), Cap. 1.20 l (36.0 oz)

Symmetrical pyriform body with identical flaring neck and base; curved spout with pointed oval lip; curved handle with simulated straight-

sided sockets; high domed cover with external flat hinge, stepped flange with beaded edge, and wooden disk with stepped beehive finial; incised lines on steps of cover.

Mark: L401/"X" (incuse)/L404 struck on underside

Bibliography: Ward 1980, 1304

Notes: This innovative form was probably the "high tea pot" listed in the inventory of Danforth's estate (Richard L. Bowen, Jr., "Teapot Forms," PCCAB 8 [March 1981]: 125). Using many of the same techniques as in his flagon (no. 210), Danforth again transformed a standard form (see Thomas, 110) into a highly personal statement. He inverted one of two nearly identical teapot castings to create a feeling of dramatic upward movement. With its emphasis on the smooth, rounded volume at the center, Danforth's teapot presaged the volumetric tea and coffee pots of the later nineteenth century (no. 221), although the pewter vessel maintained the smaller scale and carefully articulated details of eighteenth-century work.

Provenance: Thomas D. and Constance R. Williams, Litchfield, Connecticut

Olive Louise Dann and American Arts Purchase Funds, 1978.26



213

Samuel Danforth

1772–1827

Norwich, Connecticut

214

Porringer, 1793–1803

H. 4.9 cm (1 15/16 in), Diam. 13.5 cm (5 5/16 in), L. (w/handle) 19.7 cm (7 3/4 in), Cap. 675 ml (20.25 oz)

Circular bowl with sides curving outward and then inward from flat bottom with domed center to slightly flared rim; crown handle with hammered bosses; plain triangular handle bracket.

Mark: L359 partially struck on upper side of handle

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.10

Thomas Danforth II

1731–1782

or Thomas Danforth III

1756–1840

Middletown, Connecticut, 1755–82;

Stepney, Connecticut, c.1778–1818

215*

Teapot, 1755–c.1800

H. 16.2 cm (6 3/8 in), W. (spout to handle) 20 cm (7 7/8 in), Diam. (rim) 7.7 cm (3 1/16 in), Diam. (body) 12.1 cm (4 3/4 in), Cap. 775 ml (23.25 oz)

Pyriform body on flat, circular base; concave neck with flared rim and molded shoulder; curved spout with pointed oval lip; replaced wooden handle fitted into tapering, straight-sided sockets; domed cover with concave edge, replaced hinge, and turned midband; finial with replaced wooden button and cap.

This teapot suffered considerable damage at some point in the past. The cover was flattened, particularly at the curve of the flange, and had to be hammered back into shape. The original flat exterior hinge was incorrectly replaced with a smaller, less visible hinge. The spout has been filed down to about one centimeter below the original lip. The handle, which has less interior space than the original, has been pinned through the sides of the sockets rather than vertically, as



215

it was when the teapot was made. An identical Danforth teapot at the New Haven Colony Historical Society (Thomas, 26) has survived in nearly pristine condition and conveys the original appearance of the Art Gallery's teapot.

Mark: L369 struck on inside bottom

Bibliography: Ward 1980, 1305

Notes: This teapot and one other (New Haven Colony Historical Society) marked by Thomas Danforth II or III may be the earliest surviving examples of the form made by a New England pewterer. Writing after 1850, Thomas Danforth Boardman undoubtedly had this type of teapot in mind when he observed: "From what I could learn very few teapots had ben made in New England & those verry clumsey" (Manuscript autobiography, Connecticut State Library, Hartford, as transcribed by Dean A. Fales, Jr., PCCAB 4 [February 1962]: 110). Although similar English pewter teapots were imported in large quantities, the pyriform shape was unpopular with eighteenth-century New England makers; one of the only pear-shaped teapots by a New England silversmith is the early example by John Coney in the Metropolitan Museum of Art.

Teapots were made in larger numbers by pewterers in New York City, where the pyriform shape was popular in both silver and pewter beginning about 1710. John Carl Thomas has observed that the two Thomas Danforth teapots were made from the same mold as a teapot by William Kirby (worked c. 1760–c. 1793) of New York, now in the Metropolitan Museum of Art (John Carl Thomas, telephone conversation with the author, 22 February 1985; see Laughlin 1: pl. 28, no. 188). One of the Thomas Danforths apparently purchased Kirby's molds. A close physical comparison of the Art Gallery's teapot with the Kirby example reveals that the two are identical. There are only minor differences in the moldings that were turned onto the bodies during the finishing process, the smaller and more angled handle sockets on the Danforth example, and the losses the Art Gallery's pot has suffered. The Danforth teapot is therefore an important document of the transfer of forms and styles between different American centers.

Provenance: Carl and Celia Jacobs, Deep River, Connecticut

Mabel Brady Garvan Collection, 1967.62

216* *illustrated page 68*

Plate, c. 1780–c. 1800

H. 1.7 cm (1 5/8 in), Diam. 19.6 cm (7 3/4 in)

Circular plate with single-reeded brim, flaring from shallow, curved booge with flat bottom; three incised lines around inside bottom.

Mark: L364/L363 struck on underside

Exhibitions: Ward 1977, 79

Notes: The pseudo-hallmarks on this plate (L363) show all three of the nicks that appeared in the die during the time it was used by the Danforths. It has been estimated that the last nick appeared about 1780 (Thomas, 61–63). See also no. 271.

Charles F. Montgomery Collection, 1985.8.1.1

Thomas Danforth III

1756–1840

Middletown, Connecticut, 1777–83;

Stepney, Connecticut, c. 1778–1818;

Philadelphia, Pennsylvania, 1807–18

217

Mug, c. 1790–1818

H. 10.5 cm (4 1/8 in), W. (w/handle) 12.7 cm

(5 in), Diam. (rim) 8.5 cm (3 3/8 in). Diam.

(base) 9.7 cm (3 13/16 in), Cap. 530 ml (15.9 oz)

Cylindrical body with sides tapering from stepped base to flared rim; scrolled handle with bud terminal.

Mark: L367 struck on body below rim to left of handle; L370 struck on inside bottom

Provenance: Dr. Arthur N. Alling, New Haven, Connecticut

Gift of Helen F. Alling, 1980.97.5

218

Dish, c. 1800–1818

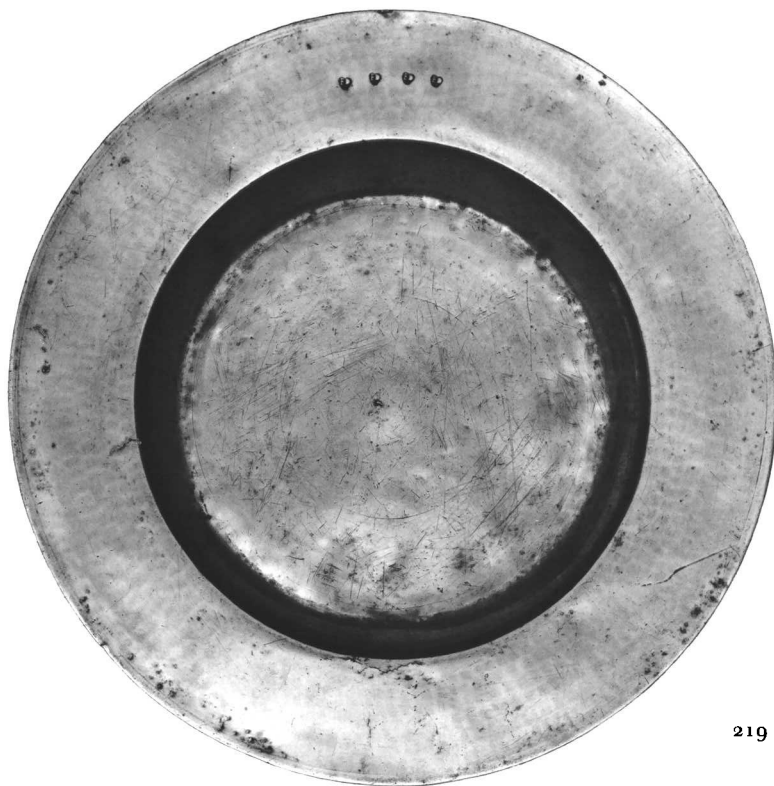
H. 3.9 cm (1 1/2 in), Diam. 33.1 cm (13 1/16 in)

Circular dish with single-reeded brim, flaring slightly from curved booge with flat bottom; single line incised around inside bottom.

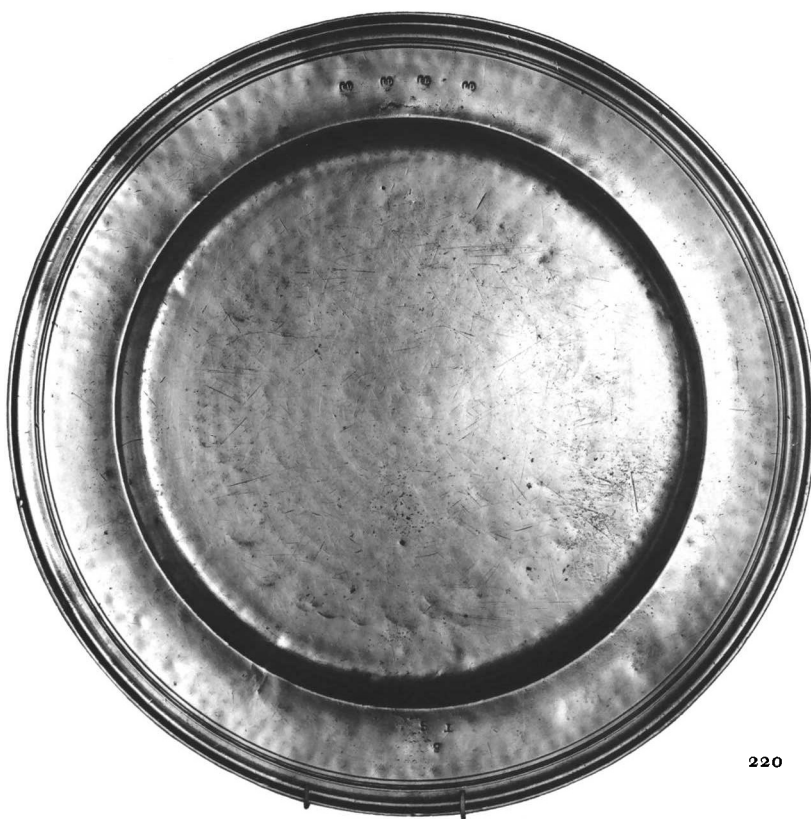
Mark: L371 struck twice on underside

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.9



219



220

Edmund Dolbeare

c.1644–died between 1706 and

1711

Boston, Massachusetts, 1671–84

and 1692–c.1705;

Salem, Massachusetts, 1684–92

219*

Dish or “Platter,” 1671–c.1705

H. 2.9 cm (1 1/8 in), Diam. 43.7 cm (17 3/16 in)

Large, circular dish with broad, flat brim with single reed on underside; curved booge ending in broad, flat bottom; entire surface hammered; single incised line at outside edge of brim, at juncture of booge and bottom, and at center forming a thirteen-centimeter circle.

Mark: “ED” over three pellets, in a heart (Carl Jacobs, *Guide to American Pewter* [New York: McBride, 1957], no. 127), struck four times in a row on upper side of brim

Notes: Large dishes of the type made by Edmund Dolbeare and his son John (see no. 220) were termed platters during the colonial period (Richard L. Bowen, Jr., “Plates, Dishes, & Platters,” PCCAB 7 [August 1976]: 127).

Provenance: George Gilboy, South Natick, Massachusetts; Katherine Ebert, Wellesley Hills, Massachusetts

Mabel Brady Garvan Fund, 1974.48

John Dolbeare

1670–1740

Boston, Massachusetts

220*

Dish or “Platter,” c.1695–1740

H. 2.7 cm (1 1/16 in), Diam. 42.1 cm (16 9/16 in)

Large, circular dish with multiple-reeded brim, flaring slightly from a shallow, slightly curved booge, with a broad, flat bottom; entire surface hammered; incuse initials “T^BS” struck on brim on side facing marks; “99/S. G. Nugent” scratched on underside in nineteenth-century script.

Mark: L832 struck four times in a row on upper side of brim

Bibliography: Ward 1980, 1306

Exhibitions: Barbara McLean Ward and Gerald W. R. Ward, eds., *Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University* (Boston: David R. Godine, 1979), 102–03

Notes: Despite the fact that he worked well into the eighteenth century, John Dolbeare maintained the styles and methods of creating flatware that his father had learned in England over half a century earlier. Identical multiple-reeded platters by Edmund Dolbeare survive (Laughlin 3: pl. 82, no. 695), and even John’s heart-shaped mark was based on the seventeenth-century style mark used by his father (see no. 219). Richard L. Bowen, Jr., has advanced the theory that the differing dimensions of otherwise identical Dolbeare platters and the hammer marks present on their surfaces indicate that they were cast as flat disks and then raised by hammering over wooden forms, a technique used in seventeenth-century England (Richard L. Bowen, Jr., “Plates, Dishes, & Platters,” PCCAB 7 [August 1976]: 127–28; William O. Blaney, “Kudos for Mr. Bowen,” PCCAB 7 [March 1978]: 267).

Provenance: At the time the Art Gallery purchased this platter from the *New Jersey Genesis Quarterly*, Charles Montgomery was informed that the initials struck on the brim were for members of the Burnett family, whose descendants had owned it “until recently” (Carl M. Williams to Charles F. Montgomery, 2 March 1973, American Arts Office Files, Yale University Art Gallery). Several members of the Burnett family moved from Lynn, Massachusetts, to what is now Union, New Jersey, in the late seventeenth century (Kathleen Stavec, Reference Librarian, New Jersey Historical Society, telephone conversation with the author, December 1984); however, no late seventeenth- or early eighteenth-century Burnett couples with the initials T and S have been found in the records of either state.

Mabel Brady Garvan Collection, 1973.70

Roswell Gleason

1799–1887

Dorchester, Massachusetts

221

Coffeepot, c.1830–1871

H. 30.8 cm (12 1/8 in), W. 23.5 cm (9 1/4 in),
Diam. (rim) 11.6 cm (4 9/16 in), Diam. (base)
13.3 cm (5 1/4 in), Diam. (body) 14.3 cm
(5 5/8 in), Cap. 2.54 l (76.2 oz)

Pyriform body on high, concave foot with stepped base; concave neck with flared rim; curved spout with notched lip; scrolled handle, squared at top, painted black, with cylindrical sockets; flat-hinged domed cover with high concave flange, wooden disk finial, and stepped terminal; three sets of three incised lines at neck and above and below band on body.

Mark: "R.GLEASON." in a rectangle, struck on underside of base at center

Gift of Mrs. E. O. Nigel Cholmeley-Jones,
1965.38



221

222

Pitcher, c.1830–1871

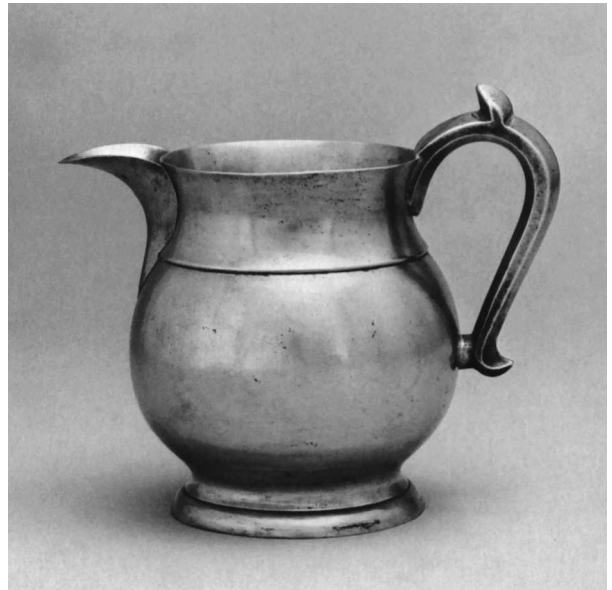
H. 20.7 cm (8 1/8 in), W. 23.8 cm (9 3/8 in),
Diam. (rim) 12.9 cm (5 1/16 in), Diam. (base)
12.1 cm (4 3/4 in), Diam. (body) 15.9 cm
(6 1/4 in), Cap. 2.50 l (75.0 oz)

Rounded convex baluster-form body with convex base; short concave neck with pierced section at applied, sharply flaring spout; stiffly curved faceted handle with small, pointed spur and terminal.

Mark: "ROSWELL GLEASON" (incuse), struck on underside

Bibliography: Garrett, 192

Charles F. Montgomery Collection, 1984.82.8



222

223

Chamberstick, c.1830–1871

H. 9.8 cm (3 7/8 in), Diam. (saucer) 12.2 cm
(4 13/16 in), Diam. (bobeche) 5.5 cm (2 1/8 in)

Circular saucer with flat, circular handle applied to flat, shallow brim; curved booge with raised center section and concave plinth; concave-sided shaft with half-round central knob; tall, straight-sided socket with flat rim and removable bobeche.

Mark: none; attributed to Gleason on the basis of an identical marked example (Laughlin 2: pl. 74, no. 638)

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and Marcella Putnam, 1977.188.11

Hall and Cotton

Nelson Hall (born 1821)
and an unidentified partner

Middlefield, Connecticut

224*

Teapot, c.1850–c.1857

H. 17.2 cm (6 3/4 in), Diam. (rim) 10 cm (3 15/16 in), Diam. (base) 9.5 cm (3 3/4 in), Diam. (body) 13 cm (5 1/8 in), W. (spout to handle) 21 cm (8 1/4 in), Cap. 1.0 l (30 oz)

Symmetrical pyriform body with identical stepped collar and base ending in identical flared rim and foot; curved, bellied spout with pointed lip; scrolled handle with spherical



224

ferrules, insulatorlike rings, and bud-shaped terminals; flat-hinged, double-domed cover with flat, wooden disk finial.

Mark: "HALL & COTTON [in a serrated rectangle]/ No. 23 [incuse]," struck on underside

Notes: Very little information can be found concerning the partnership of Hall and Cotton. They occupied space in a three-story Middlefield factory building after it was constructed in 1849; by 1857 the entire building had been taken over by David Lyman for manufacturing washing machines (Thomas Atkins, *History of Middlefield and Long Hill* [Hartford: Case, Lockwood, and Brainard], 1883, 27–28). Nelson Hall appears in the 1850 census for Middletown, Connecticut, as a maker of britania ware, but no one with the surname of Cotton has been found who is likely to have been his partner (United States Bureau of the Census, Census of 1850, Middlesex County, Connecticut, 335v).

Provenance: The donors inherited this teapot from a first cousin in their father's family, Mary Livingston Chase of New York City, who died in 1964.

Gift of the Misses A. Elizabeth and Eleanor C. Chase, 1973.76

Samuel Hamlin

1746–1801

Hartford, Connecticut, 1767–c.1770;
Middletown, Connecticut, c.1770–73;
Providence, Rhode Island, 1773–1801

225*

Porringer, 1767–c.1790

H. 4.8 cm (1 7/8 in), Diam. (rim) 13.6 cm (5 3/8 in), L. (w/handle) 19.7 cm (7 3/4 in), Cap. 630 ml (18.9 oz)

Circular bowl with sides curving outward and then inward from flat bottom with domed center to flaring rim; flowered handle with linguiform bracket.

Mark: L332 struck on upper side of handle

Bibliography: *Yale University Art Gallery Bulletin* 37 (Summer 1979): 60; Ward 1980, 1306

Exhibitions: "Recent Acquisitions," Yale University Art Gallery, 19 December 1979–10 February 1980

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin's estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Gift of Mrs. Alfred E. Bissell in memory of her husband, 1978.27.3

Samuel Hamlin

1746–1801

or Samuel Ely Hamlin

1774–1864

Hartford, Connecticut, 1767–c.1770;
Middletown, Connecticut, c.1770–73;
Providence, Rhode Island, 1773–1856

226

Basin, 1767–1856

H. 5.1 cm (2 in), Diam. 19.5 cm (7 11/16 in),
Cap. 1.075 l (32.25 oz)

Circular basin with sides curving slightly from broad, flat bottom to narrow, single-reeded rim.

Mark: L330 struck on inside bottom

Notes: Identical to Hood no. 22, which was decessioned in 1967.

Provenance: Francis P. Garvan, New York City
Mabel Brady Garvan Collection, 1931.210

227

Plate, 1767–1856

H. 1.8 cm (1 1/16 in), Diam. 23.4 cm (9 1/4 in)

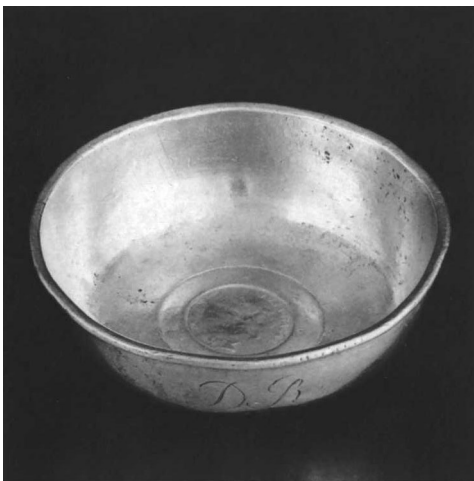
Circular dish with flat, smooth brim with single reed on underside; shallow, curved booge ending in flat bottom.

Mark: L330/L333 struck on underside

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin's estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Gift of Mrs. Alfred E. Bissell in memory of her husband, 1978.27.4





228



230

Samuel Ely Hamlin

1774–1864

Providence, Rhode Island

228*

Basin, 1801–1856

H. 1.9 cm ($\frac{3}{4}$ in), Diam. (rim) 7.2 cm
($2\frac{13}{16}$ in), Cap. 55 ml (1.65 oz)

Diminutive circular basin with sides curving from slightly domed bottom to flat, narrow rim; script initials “DR” engraved on exterior.

Mark: L338 struck on inside bottom (published in Laughlin as L337)

Bibliography: Laughlin 1: pl. 9, no. 44;
Montgomery, 144

Notes: This is the smallest marked American basin, although it is the same size as the bowl on Richard Lee’s diminutive porringer (no. 233). The style of the engraved initials suggests that Hamlin made it before 1840.

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin’s estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut.

Gift of Mrs. Alfred E. Bissell in memory of her husband, 1978.27.1

229

Basin, 1801–1856

H. 2.7 cm ($1\frac{1}{16}$ in), Diam. (rim) 9.3 cm
($3\frac{11}{16}$ in), Cap. 120 ml (3.6 oz)

Diminutive circular basin with sides curving from slightly domed bottom to flat, narrow rim.

Mark: L338 struck on inside bottom (published in Laughlin as L337)

Bibliography: Laughlin 1: pl. 9, no. 43

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin’s estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Gift of Mrs. Alfred E. Bissell in memory of her husband, 1978.27.2

230*

Porringer, c. 1824

H. 3.6 cm (1 7/16 in), Diam. (rim) 10.6 cm
(4 1/8 in), L. (w/handle) 15.5 cm (6 1/8 in),
Cap. 275 ml (8.25 oz)

Shallow, circular bowl with sides curving outward and then inward from flat bottom with domed center to straight-sided rim; small, abstracted Old English handle with linguiform bracket; "about/1824" scratched on underside of bottom.

Notes: L337 struck on upper side of handle

Provenance: According to family tradition, this porringer was purchased for George LaFayette Walker (born 1824) of Pawtucket, Rhode Island, at the time of his birth. It descended to his daughter Frances (Mrs. Arthur N. Alling), and from her to his granddaughter, Helen F. Alling of New Haven, Connecticut.

Gift of Helen F. Alling, 1980.97.1

Johann Christoph Heyne

1715–1781

Lancaster, Pennsylvania

231*

Covered Chalice, 1753–1781

H. (w/cover) 28.1 cm (11 1/16 in), H. (chalice)
22.5 cm (8 13/16 in), Diam. (rim) 10.8 cm
(4 1/4 in), Diam. (cover) 11.1 cm (4 3/8 in),
Diam. (base) 11.6 cm (4 9/16 in), Cap. 600 ml
(18.0 oz)

Tall, circular cup with straight sides tapering from flaring rim to rounded bottom; stem with large, flattened central knob between two convex rings; double-domed base with two concave moldings and convex outer edge; double-domed cover with single concave molding, flattened flange, and knopped finial; series of finely incised pairs of lines on cover, base, and on cup about one-fifth of the way down from rim.

Mark: L533 struck on outside of base on upper concave molding

Bibliography: John H. Carter, Sr., "A Checklist of the Extant Pewter of Johann Christoph Heyne," PCCAB 7 (December 1974): 28, no. 28; Montgomery, 234; Ward 1980, 1306



231



Exhibitions: Montgomery and Kane, 228–30, cat. 200

Provenance: Carl and Celia Jacobs, Deep River, Connecticut

Mabel Brady Garvan Collection, 1966.1

Richard Lee, Senior

1747–1823

or Richard Lee, Junior

1775–after 1816

Grafton, New Hampshire, 1788–90;

Ashfield, Massachusetts, 1790–93;

Lanesborough, Massachusetts, 1794–1802;

Springfield, Vermont, 1802–c.1816

232*

Porringer, 1788–c.1816

H. 2.1 cm (13/16 in), L. (w/handle) 8.5 cm (3 3/8 in), Diam. (rim) 5.9 cm (2 5/16 in), Cap. 40 ml (1.2 oz)

Diminutive circular basin with sides curving from flat bottom with slightly domed center to narrow, curved rim; triangular handle with



rounded and scalloped edges, cast foliate decoration at juncture with basin, and three small piercings; rounded linguiform bracket.

Mark: L412 struck on upper side of handle

Bibliography: Laughlin 1930, 439; Laughlin 1: 123, pl. 13, no. 68

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin's estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Olive Louise Dann Fund, 1978.28.3

233*

Porringer, 1788–c.1816

H. 1.9 cm (3/4 in), L. (w/handle) 10.5 cm (4 1/8 in), Diam. (rim) 7.3 cm (2 7/8 in), Cap. 55 ml (1.65 oz)

Diminutive circular basin with sides curving from slightly domed bottom to flat, narrow rim; flowered handle with image of flowering plant cast onto upper side of handle; rounded linguiform bracket.

Mark: L413 struck on underside of handle

Bibliography: Laughlin 1930, 439; Laughlin 1: pl. 13, no. 67

Notes: The Lees may have included the cast flower on this openwork handle as a pun on the handle's name. At least three distinct versions of this cast-flower handle survive (Stevie Young, "Lee-Marked Pewter Porringer Handle Designs," PCCAB 6 [December 1972]: 246–47), perhaps because these peripatetic craftsmen recreated the same idea in molds made from impermanent materials. The poor quality of this handle's casting also suggests that a plaster or soapstone mold was used.

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin's estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Olive Louise Dann Fund, 1978.28.2

William Nott

1789–before 1841

Middletown, Connecticut, 1809–c.1815;

Fayetteville, North Carolina, c.1817–c.1840

234

Plate, c.1818–c.1840

H. 1.8 cm (3/4 in), Diam. 22.3 cm (8 13/16 in)

Circular plate with single reeded brim, flaring slightly from shallow, curved booge, with flat bottom; incised line around inside bottom.

Mark: L450 struck twice on underside

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin's estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Olive Louise Dann Fund, 1978.28.4

Charles Parker and Company
founded 1832 by Charles Parker
(1809–1902)

Yalesville, Connecticut

235*

Tablespoon, c.1850–c.1876

L. 19.7 cm (7 3/4 in), W. (bowl)

4.3 cm (1 11/16 in)

Downturned, rounded-end handle with a reinforcing wire, tapering to pointed oval bowl with shell-shaped drop.

Mark: "C. PARKER & CO" in a rectangle, struck on back of handle



235

Notes: Charles Parker went into business in 1832 as a manufacturer of coffee mills. His company, which by 1870 employed over 1,100 people at both a central plant in Meriden and four branch factories, became one of the largest and most diversified hardware firms in the United States. Beginning in 1844, the branch factory in Yalesville produced large quantities of metal tablewares, particularly britannia, german silver, and silver-plated spoons and forks (J. Leander Bishop, *A History of American Manufactures from 1608 to 1860*, 2 vols. [Philadelphia: Edward Young, 1864], 2:754–55; Charles H. S. Davis, *History of Wallingford, Connecticut* [Meriden: Published by the Author, 1870], 486).

This britannia spoon was cast by a technique that allowed a reinforcing wire to be inserted into the handle (Goyne, 173). The original patent for this complicated method was issued to William Mix of Prospect, Connecticut, on 23 May 1848. Parker undoubtedly learned the technique from Mix's nephew, Garry I. Mix, who became an associate of Parker in the early 1850s after training with his uncle (Goyne, 172–75).

Provenance: Percy E. Raymond, Lexington, Massachusetts

Gift of Mr. and Mrs. Dean A. Fales, Jr.,
1978.56.12

Reed and Barton

founded 1840 as the partnership of
Henry G. Reed (1810–1901) and
Charles E. Barton (1812–1867)

Taunton, Massachusetts

236*

Tea and Coffee Service,

c.1847–c.1890

Coffeepot

H. 25.5 cm (10 1/16 in), W. (spout to handle)
27.9 cm (11 in), D. (body) 13.6 cm (5 3/8 in),
Cap. 2.15 l (64.5 oz)

Octagonal body with sides tapering to flat bottom
raised on four foliate feet; octagonal concave
neck ending in flared, scalloped lip with paired
scrolls at the center of each side; octagonal
spout with flared, pointed lip; original curved
wooden handle fitted into scroll-shaped sockets
with stepped oval disk at lower juncture with
body; octagonal domed cover with original
wooden eight-petal flower finial.

Mark: “1757/REED & BARTON/9,” all incuse,
struck on underside

Teapot

H. 22.9 cm (9 in), W. (spout to handle) 27.9 cm
(11 in), D. (body) 14 cm (5 1/2 in), Cap. 1.75 l
(52.5 oz)

(Identical to coffeepot; finial replaced)

Mark: “1757/REED & BARTON/6,” all incuse,
struck on underside

Teapot

H. 21.3 cm (8 3/8 in), W. (spout to handle)
26.5 cm (10 7/16 in), D. (body) 12.9 cm
(5 1/16 in), Cap. 1.41 l (42.3 oz)

(Identical to coffeepot; finial replaced)

Mark: “1757/REED & BARTON/5,” all incuse,
struck on underside

Cream pot

H. 14.6 cm (5 3/4 in), W. (spout to handle) 13 cm
(5 1/8 in), D. (body) 8.2 cm (3 1/4 in), Cap.
375 ml (11.25 oz)

Octagonal body with sides tapering to flat bottom
raised on four foliate feet; double-scrolled



handle with grip, secondary strut at juncture with body, and forked terminal.

Mark: "REED & BARTON/1757," all incuse, struck on underside

Slop bowl

H. 12 cm (4 11/16 in), W. (rim) 13.8 cm (5 7/16 in), D. (rim) 13.3 cm (5 1/4 in),
Cap. 1.20 l (36.0 oz)

Octagonal body with sides tapering from half-round molding at rim to flat bottom raised on four foliate feet.

Mark: "REED & BARTON/1757," all incuse, struck on underside

Notes: Five- and six-piece britannia tea services were available in a variety of patterns before the advent of inexpensive silver-plated wares. The design for this pattern, number 1757, was introduced at Reed and Barton between 1847 and 1850; the same pattern was also made by Roswell Gleason (Raymond J. Haberstroh, Reed and Barton, telephone conversation with the author, 6 March 1984). This design reshaped the panelled forms of the late 1820s (see no. 250) into a more elaborate, rococo revival idiom. The bodies were made larger, and elaborately scrolled handles and handle sockets, scalloped rims and feet, and deep, bellied spouts increased the sense of amplitude. Although a sugar bowl was made in this pattern (one made in a variant of this pattern by Roswell Gleason was illustrated in PCCAB 5 [December 1964]: 33), the Chase family apparently used the slop bowl as a sugar bowl (A. Elizabeth Chase, telephone conversation with the author, 26 February 1985).

Each piece in this set was made up from four identical two-panelled sections that were stamped from dies and soldered together to form an octagon. This method of manufacture accounts for the large slop bowl, which was stamped from the same die as the lower sections of the pots. Stamping had become one of the principal techniques for creating britannia hollowwares by 1850, although Reed and Barton's predecessors in Taunton had used it as early as 1827 (Goynes, 176).

Provenance: This tea and coffee service was probably acquired by the donors' paternal grandparents, Arthur and Garafelia Chase of Claremont, New Hampshire. They may have presented it to their son Arthur and his wife in 1895, when Arthur moved to Ware, Massachusetts, to become rector of Trinity Episcopal Church. The donors remember seeing the service in 1911 at an exhibition celebrating the

sesquicentennial of Ware's incorporation (A. Elizabeth Chase, telephone conversation with the author, 26 February 1985).

Gift of the Misses A. Elizabeth and Eleanor C. Chase, 1974.20.1-5

237*

Pair of Candlesticks, 1928

A: H. 26.8 cm (10 9/16 in), W. (base) 10.6 cm (4 3/16 in), D. (base) 10.6 cm (4 3/16 in)

B: H. 26.7 cm (10 1/2 in), W. (base) 10.6 cm (4 3/16 in), D. (base) 10.6 cm (4 3/16 in)

Stepped square base raised on four flat, triangular feet; square, stepped setback section below thin, square shaft with reeded corners; square drip pan with flared, reeded edge, supported by an inverted pyramid, with square candleholder at center; "G574" scratched on underside above mark.

Mark (on both): "PEWTER/REED & BARTON/108/ [eagle with spread wings]," all incuse, struck on underside

Notes: In 1928, Reed and Barton introduced a small line of "modernist" pewter that included this pair of candlesticks (Raymond J. Haberstroh, Reed and Barton, telephone conversation with the author, 6 March 1984). Although the majority of their wares were in period-revival styles, Reed and Barton clearly wished to emulate those American designers who were creating new furnishings that reflected contemporary art and life (see Karen Davies, *At Home in Manhattan: Modern Decorative Arts, 1925 to the Depression* [New Haven: Yale University Art Gallery, 1983]). The company promoted its modernist pewter extensively, advertising objects from the line together with more traditional pieces (*House and Garden* 54 [December 1928]: 127). Reed and Barton also exhibited four pewter objects in Macy's 1928 "Art in Industry" exposition, among them a "square candlestick" that was probably this design (R. H. Macy and Company, *An International Exposition of Art in Industry* [New York, 1928], 70).

Like many of the new designs produced in the late 1920s, these candlesticks represent an updated version of an earlier object rather than an entirely new form. Their square bases, reeded shafts, and square drip pans bear a striking resemblance to the well-known pair of late seventeenth-century silver candlesticks by Jeremiah Dummer that had been exhibited in Boston in 1906 and published in two important

reference books by 1917 (see Kathryn C. Buhler and Graham Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, 2 vols. [New Haven and London: Yale University Press, 1970], 1:14–17). At the same time, the sticks' attenuated forms and the use of setbacks on their bases make an unmistakable reference to skyscrapers, which had become one of the major symbols for new American design (see Davies, 64–81).

Provenance: Gebelein Silversmiths, Boston, Massachusetts

Anonymous Purchase Fund, 1984.15A–B

238

Tankard, 1972–1976

H. 19.1 cm (7 1/2 in), W.(w/handle) 19.2 cm (7 5/8 in), Diam. (rim) 11.8 cm (4 11/16 in), Diam.(base) 12.9 cm (5 1/16 in), Cap. 1.335 l (40.05 oz)

Cylindrical body with sides tapering from stepped, molded base to flaring rim with half-round molding; scrolled handle with budlike terminal; hinge with molded drop and narrow scrolled thumbpiece; stepped, flat cover with flange and crenate lip.

Mark: “R & B” in a rectangle, struck vertically on body to left of handle; “REPRODUCTION/REED & BARTON [in semicircular surrounds, above and below an eagle in an oval]/RP 81 [incuse],” struck on underside.

Exhibitions: Ward 1977, 80

Notes: In the nineteenth century and again in the 1920s, Reed and Barton produced pewter objects that were closely tied to contemporary design in other media (see nos. 236–37). When the company introduced a new pewter line in 1972, however, it contained only reproductions of much earlier forms (Raymond J. Haberstroh to the author, 14 January 1985). The poor sales realized by the 1920s modernist line may have made the company reluctant to attempt avant-garde styles, but the approaching United States bicentennial undoubtedly influenced the stylistic character of the new line as well as the decision to promote a group of pewter objects.

The majority of the seventeen pieces in this “Early American Pewter” line were closely copied from specific prototypes by such craftsmen as Joseph Belcher, Israel Trask,

Roswell Gleason, and Henry Hopper (Notice to Salesmen No. 35, 24 December 1971, Reed and Barton Archives, Taunton, Massachusetts).

Reed and Barton's tankard is a correct reproduction of the prototype by Frederick Bassett that is nevertheless far removed from its prototype in terms of technique and overall quality. Modifications in the eighteenth-century design were made less for aesthetic reasons than because they were required by the technology of spinning leadless pewter (Ward 1977, 80). The sales literature noted that the form, weight, and “rich finish” of the originals had been duplicated (*The Silver Lining* [May–June, 1972]: 7); but in reality both this tankard and the Hamlin-inspired porringer (no. 239) had to be buffed to imitate the look of the surface that results from casting and skimming.

Gift of Reed and Barton, 1977.38.1

239

Porringer, 1972–1976

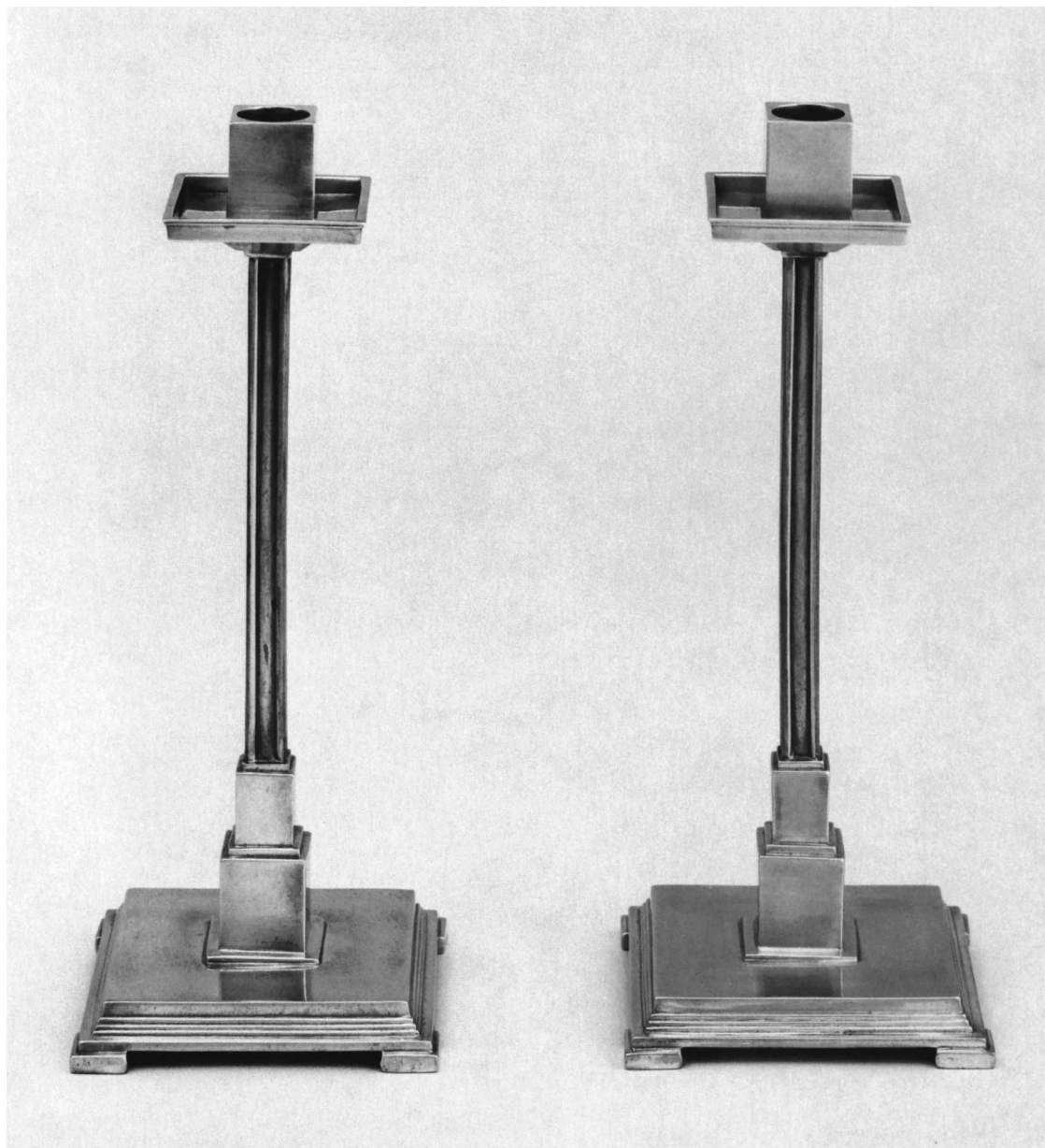
H. 4.1 cm (1 5/8 in), Diam. (rim) 12.7 cm (5 in), L. (w/handle) 19 cm (7 1/2 in), Cap. 420 ml (12.6 oz)

Circular bowl with sides curving outward and then inward from flat bottom with slightly domed center to flared rim with half-round molding at juncture with bowl; flowered handle with linguiform bracket.

Mark: “R & B” in a rectangle, double struck on body to left of handle; “REPRODUCTION/REED & BARTON [in semicircular surrounds, above and below an eagle in an oval]/RP 53 [incuse],” struck on underside

Notes: See no. 238

Gift of Reed and Barton, 1977.38.2



237

Max Rieg

1899–1985

New York City, c.1932–36;
Williamsburg, Virginia, 1937–50

240*

Bowl, 1937–1950

H. 6.3 cm (2 1/2 in), Diam. 26.7 cm (10 1/2 in),
Cap. 2.0 l (60.0 oz)

Circular bowl with sides curving outward from flat bottom to flat rim with single incised line at edge.

Mark: “MAX RIEG·WILLIAMSBURG·RESTORATION [in an oval surrounding the Colonial Williamsburg trademark],” all incuse, struck on underside

Notes: Max Rieg was born on 27 February 1899 in Schwäbisch Gmünd, Germany, where he was trained as a metalworker. During the time he worked as a journeyman in Weimar, he attended evening classes at the Bauhaus. In March 1928 he immigrated to the United States and was employed as a silversmith at the Towle Manufacturing Company in Newburyport,

Massachusetts. With the demand for silver declining during the Depression, Rieg left Towle and learned to work in iron. About 1932 he was appointed designer and manager of the pewter line made by the Danish Silversmiths in New York City. He remained with this firm until 1935, when he formed his own partnership with a metal finisher, F. S. Kelm. Under the trademark Kel-Rie-MetalCraft, Rieg produced handwrought pewter from original designs that were influenced by the work of Georg Jensen.

Rieg still considered “the making of fine hand-wrought silver-ware . . . my natural ambition,” however, and in 1936 he applied for the position of master silversmith at Colonial Williamsburg (Max Rieg to Colonial Williamsburg, Inc., 11 November 1936, Department of Archives and Records, Colonial Williamsburg Foundation). After commissioning several pewter reproductions from Rieg, Williamsburg licensed Kel-Rie-MetalCraft to produce the reproduction pewterware for sale in the Williamsburg Craft House. Rieg bought out Kelm’s interest in the partnership and moved the New York shop equipment and some of the staff to Virginia. As a licensed manufacturer at the restoration, Rieg also trained apprentices and demonstrated eighteenth-century pewterers’ techniques to visitors.

Rieg retained the right to make and sell his own modernist designs after moving to Williamsburg, where they were displayed in the restored workshop together with reproduction objects (“Max Rieg/Kel-Rie-MetalCraft/Hand-made Pewter,” undated brochure, Department of Archives and Records, Colonial Williamsburg Foundation). When a shop outside of the historic area became available, Rieg sold his original work through that outlet. Pewter production virtually ceased during World War II, and Rieg made silver and jewelry for his own shop. He briefly returned to pewtering after the war, but retired from that business in 1950. He continued to make gold and silver jewelry until he moved to Florida in 1962. Rieg died in Fort Lauderdale on 1 March 1985 (Meta P. Rieg, Biographical Sketch of Max Rieg, Master Craftsman, manuscript enclosed in letter to the author, 15 April 1985, American Arts Office Files, Yale University Art Gallery).

This bowl was produced for the Williamsburg Craft House in an appropriate eighteenth-century style. The form is similar to baptismal basins like the one by Joseph Liddell, Senior or Junior, in the Metropolitan Museum of Art (Laughlin 1: pl. 38). Like the designers of Reed and Barton’s reproductions (nos. 238 and 239),



240

Rieg simplified the earlier form to suit the technology of spinning that permitted him to meet demands of a twentieth-century market.
Gift of Mr. and Mrs. W. Scott Braznell, 1983.27

Sheldon and Feltman

partnership of Smith Sheldon
(1811–after 1855) and John C.
Feltman, Jr. (c.1810–after 1852),
1847–1848
Albany, New York

241*

Communion Service, 1847–1848

Flagon

H. 26.1 cm (10 1/4 in), W. (spout to handle)
22.6 cm (8 7/8 in), Diam. (rim) 11.1 cm
(4 3/8 in), Diam. (base) 16.3 cm (6 7/16 in),
Cap. 1.90 l (57.0 oz)

Cylindrical body in two sections: lower section
with broad, stepped base and short, slightly
tapered sides; two bold half-round moldings

between upper and lower sections; upper section
with tapering sides, thick, flaring rim with
straight-sided lip, and large, flaring spout with
scalloped cover; stepped cover with two half-
round moldings, flat edge, and erect triangular
thumbpiece with shield-shaped drop; large,
scrolled handle with pointed terminals and
circular socket at lower juncture with body.

Mark: "SHELDON & FELTMAN [forming a
triangle]/ALBANY/2", all incuse, struck on
underside

Pair of Chalices

B: H. 15.9 cm (6 1/4 in), Diam. (rim) 9.8 cm
(3 7/8 in), Diam. (base) 8.4 cm (3 5/16 in), Cap.
450 ml (13.5 oz)

C: H. 15.6 cm (6 1/8 in), Diam. (rim) 9.2 cm
(3 13/16 in), Diam. (base) 8.3 cm (3 1/4 in),
Cap. 450 ml (13.5 oz)

Tall, circular cup with sides tapering from flared
rim with knurled edge to deep, curved bottom;
concave stem with half-round moldings at top
and bottom; stepped, circular base.

Mark (on B): "SHELDON & FELTMAN./ALBANY/
1," all incuse, struck on underside; mark on C
removed during repair



Paten

H. 2.3 cm (7/8 in), Diam. 26.2 cm (10 5/16 in)

Circular plate with single reed on underside of curved rim; shallow, curved booge ending in flat bottom.

Mark: "SHELDON & FELTMAN [forming a triangle]/ALBANY/2/10," all incuse, struck on underside

Notes: This communion service by Sheldon and Feltman is a characteristic example of mid-nineteenth-century britannia. The technology of spinning flattened sheet metal influenced the simplified cylindrical forms of the flagon and chalices, which were designed to be formed over a chuck. The metal was uniformly thin-gauge, and it was necessary to weight the chalices by filling their hollow-cast stems with plaster of paris. The disappearance of regional forms during this period is illustrated by the fact that identical communion services were made by Leonard, Reed and Barton, and the Meriden Britannia Company after English models (Robert W. Skinner Company, Sale no. 1000, 27 October 1984, no. 245; Montgomery, 64; Burl Neff Osburn and Gordon Owen Wilbur, *Pewter: Spun, Wrought, and Cast* [Scranton, Pennsylvania: International Textbook Company, 1938], 6).

This set also illustrates the changing reputation of nineteenth-century britannia objects over the course of the twentieth century. As a matched set of objects, this communion service represents a change from the eighteenth-century practice of assembling a group of vessels by different makers (see no. 249), and as such is valued today as the latest type of one of the most important pewter forms. In 1924, however, J. B. Kerfoot wrote concerning an identical communion flagon by Sheldon and Feltman, "It has . . . little to commend it to collectors even of britannia" (Kerfoot, 179).

Provenance: Dr. Arthur N. Alling, New Haven, Connecticut

Gift of Helen F. Alling, 1980.97.3A–D

Jay Thomas Stauffer

born 1933

Lititz, Pennsylvania

242

Plate, c. 1965

H. 1.6 cm (5/8 in), Diam. 19.4 cm (7 5/8 in)

Circular plate with single-reeded brim, curving from shallow, curved booge with flat bottom; single incised line around inside bottom.

Mark: L901 struck on underside

Bibliography: Laughlin 3: 167, pl. 111, no. 901; PCCAB 7 (August 1976): 146

Notes: Jay Thomas Stauffer was born in Brownstown, Pennsylvania, on 6 July 1933 and has worked in Pennsylvania for his entire career. He had no formal training as a pewterer, but learned the craft at a forge owned by his uncle. Stauffer's first job was as a designer of pewter toys for the Hublee Toy Company. In 1965 he joined the Wilton Brass Company in Columbia, Pennsylvania, as a product engineer, which involved design work in pewter. After ten years with the Wilton Company, Stauffer established himself as an independent pewterer.

Stauffer's pewter closely imitates earlier pewterers' work in both its design and techniques of fabrication. Although the use of three initials in an American mark is exceptional, the mark on this plate is otherwise very similar to one used after 1800 by Thomas Danforth III (L373). For these reasons, Laughlin mistakenly published Stauffer's mark in 1971 as belonging to an unidentified maker working about 1810–25.

Yale University Art Gallery, 1985.6.1



243

Israel Trask

1786–1867

Beverly, Massachusetts

243*

Teapot, c.1813–c.1856

H. 17.4 cm (6 7/8 in), W. (spout to handle)

25.2 cm (9 15/16 in), Cap. 1.11 l (33.3 oz)

Oval body with straight sides ending in flat bottom with four spherical feet; curved spout with notched lip applied at narrow end of oval body; original curved wooden handle set into straight-sided sockets; concave shoulder with beaded edge and hinged, domed cover with turned wooden acorn finial; bands of bright-cut engraved decoration on edges of cover and at upper and lower ends of body, with dot-and-dash engraved border between bright cut bands at upper end; bright-cut engraved cartouches at center of both sides; initials “WP” engraved in script on underside near handle.

Mark: “I. TRASK” in a rectangle, struck on underside

Bibliography: Ward 1980, 1305

Notes: This teapot is formed from seamed sheet metal, an uncommon technique in britannia that Israel Trask learned during his training as a silversmith (Goyne, 181). Another carryover from his work in precious metals is the fine bright-cut engraved decoration. The dot and dash border is similar to patterned inlays used on Massachusetts furniture of this period (see Benjamin A. Hewitt, Patricia E. Kane, and Gerald W. R. Ward, *The Work of Many Hands: Card Tables in Federal America, 1790–1820* [New Haven: Yale University Art Gallery, 1982], 75, nos. 80, 81, 92).

Provenance: This teapot was purchased from Mrs. T. W. Allen of Milford, Connecticut, in whose family it had descended. It has not been possible to trace its history of ownership further.

Mabel Brady Garvan Fund, 1974.70

Lester Howard Vaughan

1889–1961

Taunton, Massachusetts

244*

Cream Set, c.1917–c.1927

Bowl: H. 4.8 cm (1 7/8 in), Diam. (rim) 11.8 cm (4 11/16 in), Diam. (bottom) 4.4 cm (1 3/4 in), Cap. 305 ml (9.15 oz)

Plate: H. 1.1 cm (7/16 in), Diam. 14.3 cm (5 5/8 in)

Ladle: L. 11.7 cm (4 5/8 in), Diam. (bowl) 4.1 cm (1 5/8 in)

Circular bowl with molded, everted rim and sides tapering sharply to small, flat bottom with “153” scratched on underside; shallow underplate with broad, single-reeded brim; ladle with straight-sided, circular bowl and arched handle with three flat bands at center and flaring terminal.

Mark: “L. H. VAUGHAN/TAUNTON, MASS./PEWTER” and “LH/V [in a square],” all incuse, struck on undersides of bowl and plate; ladle unmarked



244

Bibliography: Donald L. Fennimore, *Silver and Pewter* (New York: Knopf, 1984), no. 250

Notes: Lester Vaughan was born on 6 November 1889 in Taunton, Massachusetts, where he lived throughout his life. Trained as a silversmith, Vaughan was led, “through his interest in antiques,” to become a pewterer about 1915. He was affiliated with the Boston Society of Arts and Crafts beginning in 1917, when he became a craftsman member; he was elected a master craftsman and life member in the following year. His pewter was nationally advertised and exhibited, the exhibitions including a one-man show at the Metropolitan Museum of Art in 1924. Among the numerous honors he received were the bronze medal of the Boston Society of Arts and Crafts in 1921 and the Arthur Heun Prize from the Art Institute of Chicago. Vaughan retired in 1942 and died on 30 May 1961 (Rilla Evelyn Jackman, *American Arts* [New York: Rand McNally, 1928], 35; Karen Evans Ulehla, *The Society of Arts and Crafts, Boston: Exhibition Record, 1897–1927* [Boston: Boston Public Library, 1981], 221; Memorandum from W. Scott Braznell to Patricia Kane and the author, 21 February 1983, American Arts Office Files, Yale University Art Gallery).

Cream sets, for serving whipped cream or mayonnaise dressing, were a form frequently made in pewter during the 1920s (see Elizabeth Macy Kaufmann, “Pewter Revived,” *House Beautiful* 60 [November 1926]: 582). Vaughan’s association with the arts and crafts movement is evident in the design of this set. The bowl’s low height, narrow base, and sharply tapered sides were a characteristic shape in handicraft circles, and the ladle handle seems to be a simplified interpretation of a similar curvilinear handle crossed by thick, straight lines designed by Georg Jensen in 1916 (see Renwick Gallery, *Georg Jensen Silversmithy: 77 Artists, 75 Years* [Washington, D.C.: Smithsonian Institution Press, 1980], no. 74). Vaughan had made a bowl of this design by 1917, and an identical ladle was published in 1927 (Braznell memorandum; Ellen D. Wagner, “New Pewter in Old Design,” *Garden Magazine and Home Builder* 44 [January 1927]: 368).

Gift of Mr. and Mrs. W. Scott Braznell, 1983.9A–C

245*

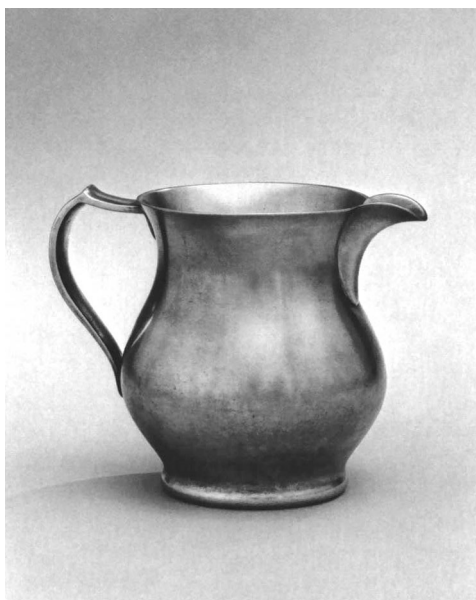
Pitcher, c.1915–1942

H. 15.2 cm (6 3/16 in), W. (spout to handle) 20 cm (7 7/8 in), Diam. (body) 13.7 cm (5 3/8 in), Cap. 1.625 l (48.75 oz)

Convex, baluster-form body with rounded base; concave neck ending in flaring rim and spout; flat, curved handle with horizontal juncture at rim and simple rounded-end terminal; “138” scratched on underside above eagle mark.

Mark: “L. H. VAUGHAN/TAUNTON [above and below a spread eagle, all in a figure-eight cartouche]; PEWTER; LH/V [incuse, in a square],” all struck on underside

Notes: Lester Vaughan, like Max Rieg, produced pewter in the colonial revival style at the same time that he worked in an arts and crafts idiom (see nos. 240, 244). Although in reality an early nineteenth-century form, few objects epitomized the colonial revival as well as the pewter pitcher. One appeared on the title page of N. Hudson Moore’s *Old Pewter, Brass, Copper, and Sheffield Plate* of 1905, and others appear on many of the cupboards illustrated in Wallace Nutting’s *Furniture Treasury*. Vaughan himself selected



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this form for an advertisement in 1923 (*Country Life in America* 44 [September 1923]: 103).

Vaughan patterned his pitcher after britannia examples by such makers as Freeman Porter (see Montgomery, 131). His faithfulness to the original design was affected by the technology he employed, in much the same way Reed and Barton’s tankard was (no. 238). He formed his pitcher by spinning leadless pewter over a segmented chuck (Burl Neff Osburn and Gordon Owen Wilbur, *Pewter: Spun, Wrought, and Cast* [Scranton, Pennsylvania: International Textbook Company, 1938], 137), so he eliminated the crisply delineated moldings of the nineteenth-century prototype in favor of a smooth, continuous surface. This absence of detail appealed to his contemporaries. One critic observed in 1928: “In the simplicity of design Mr. Vaughan’s work reminds one of the Revere silver. . . . Never does Mr. Vaughan forget the material in which he is working. There is no ornamentation of the surface, but the forms are beautiful in line” (Rilla Evelyn Jackman, *American Arts* [New York: Rand McNally, 1928], 35–36).

Marie Antoinette Slade Fund, 1984.35

246

Plate, c.1915–1942

H. 1.6 cm (5/8 in), Diam. 25.6 cm (10 1/8 in)

Circular plate with single-reeded brim, flaring from a shallow, curved booge with flat bottom; initials “L + B/T” engraved on upper side of brim; “#445” scratched above eagle mark on underside.

Mark: “L.H. VAUGHAN/TAUNTON [above and below a spread eagle with six arrows issuing from its head, all in a figure-eight cartouche]; LH/V [incuse, in a square]; L.H. VAUGHAN/TAUNTON. MASS./PEWTER [incuse],” all struck on underside

Gift of Mr. and Mrs. John E. Loeb, L.L.B. 1944, 1985.16.1



247

John Will

1696–c.1775

New York City

247*

Beaker, 1752–c.1775

H. 11.9 cm (4 5/8 in), Diam. (rim) 9.7 cm (3 13/16 in), Diam. (base) 9.4 cm (3 11/16 in), Cap. 600 ml (18.0 oz)

Cylindrical body with sides tapering slightly from flared rim to stepped, convex base; four pairs of incised lines on body: two at center and one centered in areas above and below; single incised line around inside bottom.

Mark: L484 struck on inside bottom

Bibliography: Donald M. Herr, "Marked American Beakers," PCCAB 8 (March 1982), 197

Given in memory of Thomas D. Williams, B.A. 1931, by his family and friends, 1980.91

Peter Young

1749–1813

New York City, c.1770–c.1783;

Albany, New York, c.1783–c.1797

248*

Pair of Chalices, c.1775–c.1797

A: H. 22.1 cm (8 11/16 in), Diam. (rim) 10.3 cm (4 1/16 in), Diam. (base) 10.8 cm (4 1/4 in), Cap. 440 ml (13.2 oz)

B: H. 21.7 cm (8 9/16 in), Diam. (rim) 10.5 cm (4 1/8 in), Diam. (base) 10.8 cm (4 1/4 in), Cap. 440 ml (13.2 oz)

Circular cup with sides curving from plain rim to rounded bottom; stem with ovoid central knob between two rings; double-domed base with flat bottom edge; incised lines at rim and on base.

Mark (on each): L514 struck on underside of base at center; L518 struck on inside bottom of cup

Bibliography: Ward 1980, 1304

Provenance: Sotheby Parke Bernet, *Fine*

Americana (Sale no. 4438, 31 January 1980)

1: no. 641; purchased through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Given in memory of Charles F. Montgomery by Mr. and Mrs. Robert L. McNeil, Jr., 1980.20A–B





249

Part 2: English Makers

249*

Communion Service

Thomas Carpenter
dates undetermined

London, England

Pair of Flagons, 1713–c.1745

A: H. 33.5 cm (13 3/16 in), Diam. (rim) 10.8 cm (4 1/4 in), Diam. (base) 16 cm (6 5/16 in),
Cap. 2.16 l (64.8 oz)

B: H. 33.3 cm (13 1/8 in), Diam. (rim) 10.8 cm (4 1/4 in), Diam. (base) 16.2 cm (6 3/8 in),
Cap. 2.075 l (62.25 oz)

Cylindrical body with sides tapering from concave base to flaring rim; double-scroll handle with bud terminal, shield-shaped drop below hinge, and chair-back thumbpiece; double-domed cover with concave flange and double-knopped finial; half-round band on body at juncture with foot; half-round band with pairs of scribe lines above and below on body below upper handle juncture; oval disk at lower handle juncture; engraved inscription on front at center “The Gift of Deacon/ Nathl Warriner/to the forth Church/In Springfield” (on A); “The Gift of Deacon/Nathl Warriner/to [corrected over “In”] the fourth Church/In Springfield” (on B).

Mark (on both): “[Lion rampant in a shield], [Buckle], X [incuse, crowned], T [in a shield], C [in a shield],” all struck in a row below rim to left of handle (see Cotterell 811 and 812)

Robert Hitchman
dates undetermined

London, England

Pair of Dishes or “Platters,”

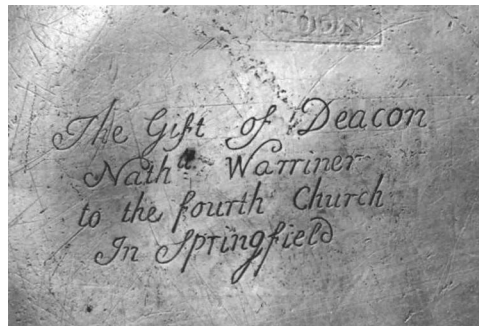
1737–c.1760

Identical: H. 2.9 cm (1 1/8 in), Diam. 34 cm (13 3/8 in)

Circular dish with single-reeded brim, curving outward from shallow, curved boogie, with broad, flat bottom; incised line around inside

bottom; identical engraved inscriptions on undersides: “The Gift of Deacon/Nathl Warriner/to the fourth Church/In Springfield.”

Mark (on both): “R.HITCHMAN [below an archway enclosing a lion rampant holding a key]; LONDON [as the lower half of an oval composed of dots, enclosing a crowned rose]; HITCHMAN/IN/LONDON [the name forming an arch over the other two words]”; all struck on underside (see Cotterell 2340–41)



249 detail

Unidentified maker

England

Pair of Chalices, c.1700–c.1750

Identical: H. 15.9 cm (6 1/4 in), Diam. (rim) 9.8 cm (3 7/8 in), Diam. (base) 9.2 cm (3 5/8 in),
Cap. 600 ml (18 oz)

Circular cup with sides tapering from plain rim to flat bottom; half-round band at center of sides with scribe lines above and below; concave stem and double-domed base with convex molding at bottom edge; identical inscriptions engraved on cups above midband: “The Gift of Deacon—/Nathl Warriner/to the/Fourth Church/In Springfield.”

Mark: none. The strong similarity between the chalices’ bases and the covers on Thomas Carpenter’s flagons suggests that the chalices may have come from Carpenter’s shop. The standardized forms of mid-eighteenth-century London pewter, however, preclude any specific attribution.

Bibliography: Charles L. Merrick, ed., *History of Wilbraham, U.S.A.: Bicentennial Edition, 1763–1963* (North Bennington, Vermont: Polygraphic Company of America, 1964), 21, 267, 303

Provenance: The “sacramental furniture” was presented to what is now the First Church of Wilbraham, Massachusetts, by its first deacon, Nathaniel Warriner (1703–80). The exact date of his gift is uncertain. The fourth precinct of Springfield was created by Governor Jonathan Belcher on 6 January 1741 in response to requests from citizens who lived too far from the town center to attend church. The Reverend Noah Merrick was ordained the new precinct’s minister in April of that year, but the church building progressed slowly due to funding difficulties and disagreements over its location. The first ceremony recorded as taking place within the church was a baptism on 30 October 1748. Because the inscription on this service refers to “the fourth church in Springfield,” Warriner presumably donated the set before Wilbraham was made a separate town on 15 June 1763 (Rufus P. Stebbins, *An Historical Address Delivered at the Centennial Celebration of the Incorporation of the Town of Wilbraham, June 15, 1863* [Boston: George C. Rand and Avery, 1864]; Chauncey E. Peck, *The History of Wilbraham, Massachusetts* [np., 1914]; Merrick, 303).

After about 1870, the church no longer used this communion service, and about 1900 the rector sold it to a Longmeadow, Massachusetts, family. At the time of the precinct’s bicentennial in 1941, the service was exhibited at the church and illustrated in the local newspaper. This photograph also showed two other chalices that were apparently later additions to the set; their present whereabouts are unknown (Charles L. Merrick, conversation with the author, 15 September 1982).

Gift of Donald R. Hyde, B.A. 1912,
1970.19A–F

Dixon and Son

partnership of James Dixon
(1776–1852) and William Frederick
Dixon (dates undetermined),

1823–1834

Sheffield, England

250*

Teapot, 1828–1829

H. 24.5 cm (9 5/8 in), w. (spout to handle)
27.7 cm (10 7/8 in), Diam. (body) 16.2 cm
(6 5/16 in), Cap. 1.50 l (45.0 oz)

Inverted pyriform octagonal body on high, spreading, octagonal base; concave, octagonal neck with scalloped, flaring rim; curved spout with flaring lip and stylized shell or foliate motif at base; original double-scroll wooden handle fitted into two scrolled sockets; octagonal cover with small dome at center and original eight-petal wooden finial.

Mark: “92–5/DIXON & SON/1533C,” all incuse, struck on underside of body inside foot (Jack L. Scott, *Pewter Wares from Sheffield* [Baltimore: Antiquary Press, 1980], no. 147)

Notes: From the 1820s until the first American protective tariff in 1861, James Dixon and his firm did such an enormous volume of business with the United States that one of the senior partners moved to this country (Frederick Bradbury, *History of Old Sheffield Plate* [1912; rpt. Sheffield: J. W. Northend, 1968], 58n). Not surprisingly, American britannia makers not only sold Dixon’s wares, but immediately copied the English designs. Leonard, Reed and Barton reported to a customer in 1839: “We are about getting up Dixon’s latest pattern for the fall trade” (Goyne, 185). Identical teapots to this one were made by Reed and Barton as pattern 2700 and by Roswell Gleason (see George S. Gibb, *The Whitesmiths of Taunton: A History of Reed & Barton 1824–1945* [Cambridge: Harvard University Press, 1943], 112; Percy E. Raymond, “English Influence in American Pewter, II,” *Antiques* 56 [September 1949]: 185).

The use of both pattern and workman’s numbers with the Dixon and Son mark was apparently confined to the years 1828–29 (Scott, 42).

Provenance: William Hutchinson Putnam, Hartford, Connecticut

Gift of Albert D. Putnam, B.A. 1925, and
Marcella Putnam, 1977.188.7



250

John Shorey, Junior

dates undetermined

London, England

251*

Pair of Flagons, 1708–1732

Identical: H. 31.8 cm (12 1/2 in), Diam. (rim) 11 cm (4 3/8 in), Diam. (base) 16.5 cm (6 1/2 in), Cap. 2.15 l (64.5 oz)

Cylindrical body with sides tapering from broad, concave base to flaring rim; double-scroll handle with bud terminal, rounded drop below hinge, and scroll thumbpiece; double-domed cover with concave flange and urn finial; triple-reeded bands on body above base and below upper handle juncture; engraved inscription on front below midband: “Jacob Parker to Ashford Church/1735.”

Mark (on both): “SHOREY” in a rectangle, struck on inside bottom

Bibliography: Hood, 33, no. 136 (published as by Smith and Morey)

Exhibitions: Addison Gallery, 25; M.H. de Young Memorial Museum, San Francisco, California, 4 December 1936–6 March 1961

Notes: On 5 March 1718, Jacob Parker was admitted as a proprietor of the recently formed town of Ashford, Connecticut, receiving two hundred acres of land for his farm. He was a prominent figure in both the community and the church. A meetinghouse was raised in the summer of 1718, but, as in many other small New England communities, it took many years to complete. In 1723, the town of Ashford granted pew room to ten individuals “and their heirs and successors, forever” who built, plastered, and whitewashed the meetinghouse interior; both Parker and his son were among them. The church had already voted in 1720 “that they would provide suitable vessels for the table of the Lord as soon as may be convenient, by a free contribution of money or engagement of money, i.e., one flagon, one tankard, three beakers, two platters, a basin for baptism, and a church book, as fast as they could.” This pair of flagons may have been presented by Parker in gratitude for having received permission in 1734 to “build a stable and set it on the meetinghouse green, near the brow of the hill west of



251

the meeting-house" (Ashford Town Records, as cited by Ellen D. Larned, *History of Windham County, Connecticut*, 2 vols. [Worcester, Massachusetts: Charles Hamilton, 1874]).

The mark struck inside both of these flagons was apparently used by John Shorey on objects intended for export; it has been found on another piece of American church pewter but not in England (William O. Blaney, "A Massive Two-quart Tankard," PCCAB 6 [August 1972]: 190–92). The mark's uncharacteristic format and poor condition on these flagons led Graham Hood to attribute them to Smith and Morey of Boston, although he acknowledged the possibility that they were by an eighteenth-century English maker (Hood, 33).

Provenance: Francis P. Garvan, New York City
Mabel Brady Garvan Collection, 1930.726A–B

John Yates

dates undetermined

Birmingham, England

252

Tablespoon, 1808–1852

L. 19.9 cm (7 13/16 in), W. (bowl) 4.2 cm
(1 11/16 in)

Down-turned fiddle handle; intaglio spread eagle behind shield with fifteen stars above and banner below reading "E PLURIBUS UNUM" with foliate drop, all on upper surface of handle end; chamfered and pointed shoulders tapering to pointed oval bowl.

Mark: Cotterell 5340A, struck on underside of handle

Bibliography: Laughlin 1: pl. 25, no. 172

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased from Laughlin's estate through Thomas D. and Constance R. Williams, Litchfield, Connecticut

Olive Louise Dann Fund, 1978.28.1



259

Part 3: Unidentified Makers

253*

Salt, c.1675

England

H. 6.2 cm (2 7/16 in), D. (base) 12 cm (4 3/4 in),
D. (collar) 10.8 cm (4 1/4 in)

Shallow, circular well with flat, octagonal collar;
flaring cylindrical stem with stepped, octagonal
base; incised pairs of lines on collar, stem, and
base; incuse initial letters "R^BA" struck on un-
derside.

Mark: none

Bibliography: Garrett, 190

Notes: Many colonial American estate inven-
tories listed pewter salts (see Kerfoot, 23–28;
N. Hudson Moore, *Old Pewter, Brass, Copper,
and Sheffield Plate* [New York: Frederick A.
Stokes, 1905], 97; Randolph Hall, "Miscellany,"
PCCAB 6 [August 1971]: 136). No octagonal
collared salts by an American maker are known,
however, perhaps because of the complicated
molds required for this form.

Provenance: Purchased from the Bozrah family
of Norwich, Connecticut, by a dealer (Knowlton)
in Mansfield, Connecticut; purchased by
Charles F. Montgomery

Gift of Mr. and Mrs. Charles F. Montgomery,
1973.138.3

254

Spoon, c.1575–c.1650

Unidentified "TW"

England

L. 16.8 cm (6 5/8 in), W. (bowl) 5.5 cm (2 3/16 in)

Handle hexagonal in section, tapering slightly
from stump end to broad, ovoid bowl with short,
ridged rattail; initials "G" and "P" on either side
of maker's mark in bowl.

Mark: Crowned rose with initials "TW" in base
of crown, struck inside bowl near handle



253

Provenance: Percy E. Raymond, Lexington,
Massachusetts; Mr. and Mrs. Dean A. Fales,
Jr., Kennebunkport, Maine

American Arts Purchase Fund, 1978.55.2

255

Tablespoon, 1702–1713

England

L. 17.8 cm (7 in), W. (bowl) 4.2 cm (1 5/8 in)

Flat handle with trifid end, tapering to rounded
oval bowl with long, ridged rattail; cast ornament
on obverse of trifid end with profile bust of
Queen Anne flanked by cherubs holding a
crown, with foliate scrolls below; cast script
initials "SS" in foliage on reverse of trifid end;
cast foliate scrolls flanking drop on underside of
bowl.

Mark: none

Provenance: Percy E. Raymond, Lexington,
Massachusetts

Gift of Mr. and Mrs. Dean A. Fales, Jr.,
1978.56.8

256

Tablespoon, c.1730–c.1780

Probably England, possibly America

L. 19 cm (7 1/2 in), W. (bowl) 4.1 cm (1 5/8 in)

Upturned, rounded-end midrib handle tapering to rounded oval bowl with rattail.

Mark: none

Provenance: Percy E. Raymond, Lexington, Massachusetts

Gift of Mr. and Mrs. Dean A. Fales, Jr., 1978.56.11

257*

Porringer, c.1750–c.1800

Massachusetts or Rhode Island

H. 5 cm (2 in), Diam. (rim) 14.1 cm (5 1/2 in),
L. (w/handle) 19.2 cm (7 9/16 in), Cap. 700 ml
(21.0 oz)

Circular bowl with sides curving outward and then inward from flat bottom with domed center to flaring lip; triangular handle with scalloped edges and eight geometric piercings; pointed triangular handle bracket; initials “M + H” engraved on handle near center.

Mark: none

Bibliography: Garrett, 190

Notes: This type of pierced triangular handle was used by New England silversmiths beginning about 1695 (see John Marshall Phillips, *American Silver* [New York: Chanticleer Press, 1949], 28–29). A small number of pewter porringers with this type of handle were made in the coastal towns of Massachusetts and Rhode Island. Marked examples are known by Thomas Byles, who began his career in Newport about 1710; David Melville of Newport, who worked between 1775 and 1794; and Robert Bonyng of Boston, active c.1731–c.1763 (Laughlin 3:11). Unlike the Newport examples, this porringer’s handle has eight piercings and a plain linguiform bracket; it may have been cast from the same mold as one marked by an unknown “IW” (Laughlin 1: pl. 12, no. 56).

Charles F. Montgomery Collection, 1985.8.3



257

258*

Sugar Bowl, c.1750–c.1800

Pennsylvania

H. (w/cover) 12.3 cm (4 7/8 in), H. (bowl) 7.4 cm (2 15/16 in), Diam. (rim) 11 cm (4 3/8 in), Diam. (cover) 11.6 cm (4 9/16 in), Diam. (base) 7.3 cm (2 7/8 in), Cap. 380 ml (11.4 oz)

Inverted pyriform body on circular, stepped base; slightly flared rim with turned band below; double-domed cover with knopped finial and flange overlapping rim; incised lines around base of finial and edge of flange; incuse initials "ES" struck on underside.

Mark: none

Bibliography: Garrett, 190

Charles F. Montgomery Collection, 1985.8.2

259*

Nursing Bottle, c.1750–c.1800

Pennsylvania

H. 16 cm (6 1/4 in), Diam. (body) 9 cm (3 9/16 in), Diam. (base of cap) 3.1 cm (1 1/4 in), Cap. 400 ml (12.0 oz)

Pyriform body with flat bottom; flattened top with threaded cylindrical mount for cap with iron ring at base; cylindrical cap with half-round molding at bottom, threaded interior, and concave-sided nipple with rounded head; incised lines on sides of cap and neck; single pierced hole in nipple.

Mark: none

Bibliography: Charles Messer Stow, "Pewter and Ceramics Notable in the Garvan Collections," *New York Sun*, 9 August 1930; John H. Carter, Sr., "A Checklist of the Extant Pewter of Johann Christoph Heyne," *PCAAB* 7 (December 1974): 30, no. 63; Garvan, 38–39

Exhibitions: Addison Gallery, 24; Montgomery and Kane, 218, cat. 184; "A Wide View for American Art: Francis P. Garvan, Collector," Yale University Art Gallery, 8 May–28 September 1980



258



260

Notes: Known as a “milk pot,” “sucking bottle,” or “mama” in the eighteenth century (Ruth Elspeth Raymond, “Pewter and Pediatrics,” *PCAAB* 2 [November 1950]: 152–54; Montgomery and Kane, 218), this nursing bottle has the rounded, pyramidal shape favored by Pennsylvania pewterers. Compared to the nursing bottles marked by New York and New England pewterers (Laughlin 1: pl. 39, nos. 251–54), this one has a more integrated form. All of the clearly defined sections of the bottle flow together into a single shape, the domed neck creating a graceful transition between the spherical lower section and the cylindrical cap. At the same time, these geometric shapes clearly differentiate the bottle’s dual functions of holding and dispensing liquid. The greater importance of the latter is subtly emphasized by the increasing number of moldings and incised lines on the body as the parts diminish in size toward the nipple.

Provenance: Ledlie I. Laughlin, Princeton, New Jersey; purchased by Howard Reifsnyder, Philadelphia, Pennsylvania; American Art

Association, *Colonial Furniture: The Superb Collection of the Late Howard Reifsnyder* (New York, 1929), 57, cat. 232; purchased by Francis P. Garvan on 25 April 1929

Mabel Brady Garvan Collection, 1930.810

260*

Ladle, c.1800–c.1850

Probably New England

L. 32.8 cm (12 7/8 in), Diam. (bowl) 7.3 cm (2 7/8 in)

Handle socket hexagonal in section, tapering from juncture with turned wooden handle to narrow, double-twisted, arched neck, becoming flat with rounded drop at juncture with bowl; bowl formed by diminutive circular basin with rounded bottom and sides curving slightly to flared lip.

Mark: none

Provenance: Mrs. Lewis Fox Frissell, New York City

Gift of Mrs. James C. Greenway, 1942.129



261

261*

Beaker, c.1800–c.1850

Probably New England

H. 6.9 cm (2 11/16 in), Diam. (rim) 7.6 cm (3 in),
Diam. (base) 5.5 cm (2 3/16 in), Cap. 220 ml
(6.6 oz)

Short, cylindrical body with straight sides tapering from flat bottom to plain rim; two groups of three incised lines on body.

Mark: none

Exhibitions: M. H. de Young Memorial Museum, San Francisco, California, 4 December 1936–6 March 1961

Provenance: Charles Woolsey Lyon, New York City; purchased by Francis P. Garvan in April 1925

Mabel Brady Garvan Collection, 1930.715



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262*

Chrismatory, c.1820–c.1880

America or Europe

H. 5.8 cm (2 1/4 in), Diam. (rim) 2.9 cm
(1 1/8 in), Cap. 10 ml (0.3 oz)

Diminutive cylindrical body with straight sides rising from flat bottom; circular, domed cover with crudely cut out cross applied as finial; incuse letters "O.C." stamped on the front sides of both body and cover.

Mark: none

Notes: Coffers with two or three small containers of holy oils were used as early as the seventeenth century by traveling Roman Catholic priests (see Paul Bidault, *Etains religieux: xvii, xviii et xix siècles* [Paris: Editions Charles Massin, n.d.], 7–29). This cylindrical chrismatory replicated a seventeenth-century form in seamed britannia metal. The letters "O.C." indicated that it held "oleum catechumenorum," the chrism used for the sacrament of baptism.

Yale University Art Gallery, 1985.6.2



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Part 4: Study Collection

The Yale University Art Gallery's collections are used actively in teaching courses on the history and connoisseurship of art. Such courses utilize not only aesthetic masterpieces, but also objects that are either altered significantly from their original appearance or made as deliberate forgeries. Through the study of fakes, restorations, and alterations assembled in the Study Collection, students develop an eye for quality as well as an understanding of the characteristics of a genuine object.

263

Basin, c. 1750–c. 1820

Probably England

H. 4.9 cm (1 15/16 in), Diam. (rim) 20.4 cm (8 1/16 in), Cap. 1.10 l (33.0 oz)

Circular basin with sides curving from flat bottom to flat, single-reeded rim.

Mark: L593 struck on inside of bottom

Bibliography: Myers, 40–41; Laughlin 2:21, pl. 70, no. 593; Hood, 45, no. 165 (published as by William Elsworth); Laughlin 3: pl. 103, no. 827; Arnold B. Skromme, "A Shell Handled Porringer—Marked WE," PCCAB 8 (March 1980): 36–39

Exhibitions: "American Pewter," Metropolitan Museum of Art, New York, 11 March–16 April 1939

Notes: Although this basin appears to date from the eighteenth century, the authenticity of its mark has been questioned since it was first attributed to William J. Elsworth by Louis Guerineau Myers. The mark has subsequently been discovered on a wide variety of unusual forms, including a commode, a cube inkstand, and a shell-handled porringer (PCCAB 6 [August 1970]: 82; Laughlin 3: pl. 103, no. 827; Skromme, 37). The cross between the letters and the serrated rectangle have no exact parallels among English or American marks of the later eighteenth and early nineteenth centuries. The placement of the mark is also unusual; eighteenth-century makers usually marked basins on the underside rather than inside the

bottom. A series of parallel scratches, probably added to suggest wear, are visible across the surface of the "W + E" mark. The underside of this basin, moreover, appears to retain traces of marks now covered by deep, induced scratches.

Provenance: Louis Guerineau Myers, New York City; purchased by Francis P. Garvan on 1 July 1929

Mabel Brady Garvan Collection, 1930.713

264

Two Plates, c. 1700–c. 1800

Continental Europe

3: H. 2.3 cm (7/8 in), Diam. 23 cm (9 1/16 in)

4: H. 2.3 cm (7/8 in), Diam. 23.2 cm (9 1/8 in)

Circular plate with single reeded edge and curved brim, shallow, curved booge, and flat bottom; "A1382" scratched on underside of .3; "A1482" scratched on underside of .4.

Mark (on both): "FB [in a rectangle]; FI - NO [flanking an unidentified motif in the upper two thirds of a circle]/FB [in lower third of circle]; FB [in a rectangle]," all struck on underside

Bibliography: Montgomery, 51–52

Exhibitions: "Fabulous Fakes," Bruce Museum, Greenwich, Connecticut, 4 May–1 July 1984

Notes: The marks on these plates have occasionally been confused with marks used by the Bassett family.

Gift of Mrs. Paul Moore, 1971.15.3–4



265, 1

265
Set of Six Tablespoons,
c.1900–c.1920
 Probably America

L. 18.5 cm (7 5/16 in), W. (bowl) 4.2 cm (1 5/8 in)
 Spatulate-end midrib handle tapering to rounded oval bowl with rattail.

Mark: none

Exhibitions: Westport Public Library, Westport, Connecticut, 1 October–1 December 1954

Notes: This set of spoons was made following the eighteenth-century technique of casting each one in a mold and filing the surface. The spoons clearly exhibit these file marks, as well as sharp edges on the bowls and numerous imperfections from the mold itself. This lack of any wear, together with the fact that the six spoons have survived as a set, suggests that they were made in the twentieth century from a badly worn eighteenth-century mold. This supposition is confirmed by metallurgical analysis of the alloy, which contains the high percentage of antimony and low amount of lead characteristic of nineteenth- and twentieth-century britannia metal (Janice H. Carlson, Analyt-



266, 2 detail

ical Laboratory Report 1705, 2 February 1985, the Henry Francis du Pont Winterthur Museum).

Provenance: Mrs. Lewis Fox Frissell, New York City

Gift of Mrs. James C. Greenway, 1942.128A–F

266*
Two Spoons, c.1900–c.1950
 Probably England

1: L. 15.9 cm (6 1/4 in), W. (bowl) 4.6 cm (1 13/16 in)

Wide, flat handle tapering from rounded end to shallow, ovoid bowl.

2: L. 16.2 cm (6 3/8 in), W. (bowl) 4.6 cm (1 13/16 in)

Narrow, flat handle tapering from slightly rounded end to shallow, ovoid bowl with bird-claw drop.

Mark (on both): “WB” between two vertical pellets in a circle with a tripartite collar below and a third pellet above, struck on upper side of handle at wide end



267, 4



267, 5

Notes: These spoons bear a mark that has been found with frequency on spurious objects (Stevie Young, "A Modern 'WB' Touch," PCCAB 7 [December 1974]: 15; William O. Blaney, "That 'WB' Touch Again," PCCAB 7 [February 1976]: 101–03). It is uncertain whether any of these objects, including these spoons, were originally intended as fakes or as legitimate historical-revival pieces. The bird-claw drop on one spoon has no precedent in seventeenth- or eighteenth-century work, although it appears on a silver spoon made in the early twentieth century by Franklin Porter (1869–1935) of Middletown and Danvers, Massachusetts. The Porter spoon is in a private collection.

Provenance: Ledlie I. Laughlin, Princeton, New Jersey

Gift of Leighton Laughlin, 1977.192.1–2

267*

Two Spoons, c.1930–c.1945

Probably England

4: L. 16.5 cm (6 1/2 in), W. (bowl) 5.4 cm (2 1/8 in)

Handle circular in section, with flared stump end; broad, ovoid bowl with very short rattail; "FAKE" scratched on underside of bowl.

Mark: "BB/1664" below a Greek cross between two pellets, all in a beaded circle, struck on inside of bowl

5: L. 19 cm (7 1/2 in), W. (bowl) 4.2 cm (1 5/8 in)

Flat, wavy-end handle tapering to rounded, oval bowl with rattail.

Mark: "T.M/1716" in a square, struck on upper side of wavy end

Bibliography: Percy E. Raymond, "Wrong-Uns," PCCAB 2 (February 1948): 31–32

Notes: Both of these spoons bear marks that were copied from illustrations in Cotterell's *Old Pewter*, first published in 1929. The crudely cut maker's mark on the stump-end spoon is based on Cotterell 5415, although the forger substituted a Greek cross for the six-point star between the initials. The mark on the wavy-end spoon incorrectly places a pellet between the initials of Cotterell 5800 (Raymond, 31–32). In addition to their spurious marks, both spoons exhibit the poorly defined forms and induced wear characteristic of modern fakes. Ironically, the stump-end spoon reproduces a less desirable

eighteenth-century Dutch type rather than the rarer and earlier English form (see no. 225; Ronald F. Homer, *Five Centuries of Base Metal Spoons* [Published by the author, 1975], 41).

Provenance: Percy E. Raymond, Lexington, Massachusetts

Gift of Mr. and Mrs. Dean A. Fales, Jr.,
1978.56.4-5

268*

Two-handled Porringer,

c.1900–c.1920

America

H. 4.1 cm (1 5/8 in), W. (w/handles) 25.9 cm
(10 in), Diam. (rim) 12.5 cm (4 15/16 in),
Cap. 540 ml (16.2 oz)

Circular bowl with sides curving outward and then inward from flat bottom with domed center to slightly flared lip; two crown handles attached on opposite sides; small triangular brackets; pair of incised lines on exterior of bowl.

Mark: L428 cast in center of each handle

Bibliography: Myers, 16; Hood, 25, no. 95 (published as by Thomas Danforth Boardman and Sherman Boardman); Gerald W. R. Ward, "The Eye of the Beholder: Fakes, Replicas, and Alterations in American Art," *Southport-Westport Antiques Show Catalogue* (n.p., 1977), 37

Exhibitions: "American Pewter," Metropolitan Museum of Art, New York, 11 March–16 April 1939; Ward 1977, 50

Notes: Hood published this porringer in 1966 with the caveat, "The authenticity of this piece has yet to be finally established." Subsequent analysis has revealed that the alloy has the high antimony content characteristic of twentieth-century pewter alloys (Janice H. Carlson, Analytical Laboratory Report 566, 26 January 1977, the Henry Francis du Pont Winterthur Museum). The technology used to create this porringer also supports the conclusion that it is a twentieth-century fabrication. The bowl is spun rather than cast, and the handles are soldered to it. These handles also show identical signs of wear, which indicates they were cast from a mold made from a nineteenth-century original.



268

Provenance: Louis Guerineau Myers, New York City; purchased by Francis P. Garvan on 1 July 1929

Mabel Brady Garvan Collection, 1930.75.1

269*

Porringer, c.1920–c.1930

Probably Germany

H. 4.3 cm (1 11/16 in), L. (w/handle) 18.6 cm (7 5/16 in), Diam. (rim) 13.2 cm (5 1/16 in),
Cap. 440 ml (13.2 oz)

Circular bowl with sides curving from narrow foot ring to plain rim; simplified tab handle with large hole at narrow end cast as part of bowl; no bracket.

Mark: L678 struck on underside of handle

Bibliography: Laughlin 2: 124; pl. 78, no. 678

Notes: This porringer was one of a large group of fakes produced in Europe during the later 1920s to satisfy the increasing popularity of American pewter among collectors. Ledlie Laughlin discovered a number of these forgeries for sale in a New York department store, “at prices fully as high as might be expected for the genuine” (Laughlin 2: 124). The marks on these pieces were all crudely cut imitations of the dies used by such pewterers as Frederick Bassett, Thomas Danforth III, and William Will, with their names rendered in sans serif letters. This porringer, like the majority of the objects on which these marks appear, did not imitate the form or technology of an eighteenth-century American piece; the poorly finished handle and bowl were soldered together.

Provenance: Ledlie I. Laughlin, Princeton, New Jersey

Gift of Leighton Laughlin, 1977.192.3

270

Plate, c.1900–c.1950

England

H. 1.9 cm (3/4 in), Diam. 23 cm (9 1/16 in)

Circular plate; flat, smooth brim with single reed on underside; curved booge ending in flat bottom.



269

Mark: “5 [incuse]/X [crowned, incuse]/[horse leg over crown in conforming cartouche]/ LONDON [incuse],” all struck on underside; “ENGLAND” (incuse) struck on underside of reed at right angle to other marks

Notes: The large mark on this plate is adapted from the armorial crest of the Duncombes, earls of Feversham; similar marks were used by John and Samuel Duncomb of Birmingham in the eighteenth century. Cotterell noted that pewter bearing genuine or forged Duncomb marks has been found more frequently than “all other makers put together” (Cotterell, 199–200, nos. 1465, 1466). This plate is spun from a crudely cast disk and shows no evidence of the hammering or skimming that would have been employed in the eighteenth century to finish a piece of sadware. The incuse lettering in the “LONDON” mark is also atypical for the eighteenth century. The presence of the “ENGLAND” mark suggests that this plate was made after passage of the McKinley Tariff in the United States in 1890.

Gift of Thomas D. Williams, B.A. 1931,
1977.29.1

271*

Plate, c. 1970

New Haven, Connecticut

H. 1.6 cm (5/8 in), Diam. 19.6 cm (7 3/4 in)

Circular plate with single-reeded brim, flaring from shallow, curved booge with flat bottom; incised line around inside bottom.

Mark: L364/L363 cast on underside

Exhibitions: Ward 1977, 79

Notes: This plate was made at the Art Gallery to demonstrate how objects cast in plaster molds made from genuine pieces acquire the marks and wear of the original, in this case no. 216. The plaster mold, however, imparts the old surface marks with a characteristic loss of detail, and pieces made by this method are frequently heavier than ones finished by conventional methods. This technique has been used often in pewter forgeries, including the handles on no. 268.

Charles F. Montgomery Collection, 1985.8.1.2

272

Plate, altered c. 1900–c. 1920

America

H. 1.5 cm (9/16 in), Diam. 13.9 cm (5 1/2 in)

Small circular plate with shallow booge curving slightly from flat bottom to flat, unreeded brim.

Mark: L413 struck on underside

Bibliography: Hood, 16, 19, no. 51 [illustration misnumbered “15”]

Notes: American plates smaller than six inches in diameter are rare. This example is a genuine eighteenth-century eight-inch plate that was cut down in the twentieth century to create a desirable form. The wear on the bottom extends onto the undersides of the booge and the brim, where such wear would not normally appear. This fact, as well as evidence that the piece was bent rather than cast into its present shape, indicates that these areas were all once on the bottom of a larger plate.

Provenance: Francis P. Garvan, New York City
Mabel Brady Garvan Collection, 1930.752

List of Makers and Mark Illustrations

The numbers following a maker's name refer to checklist entry numbers. Spurious objects are listed and spurious marks are reproduced underneath the name of the purported maker. The caption number that accompanies a mark illustration refers to the specific object from which the photograph was taken. Each mark is reproduced only once; if the same mark appears on more than one object, the checklist number of the objects are indicated in parentheses following the caption number. The mark on no. 201 and one of the marks on no. 248 are too worn to be reproduced. Although unmarked, nos. 206 and 223 are included in this list because they are attributed with certainty to specific makers. None of the other unmarked objects are listed.

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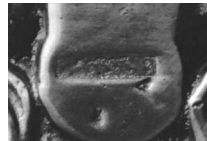


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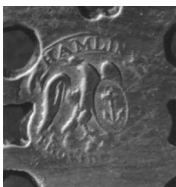
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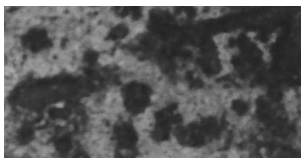


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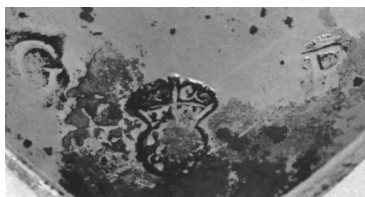


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