

The
PEWTER COLLECTORS' CLUB
of AMERICA

BULLETIN No. 35—NOVEMBER, 1955

VOL. 3—No. 6

“Pewter of Today” Exhibition

London, June 10-30, 1955

The following notes have been submitted by our Honorary Member, Mr.
Ronald F. Michaelis, Librarian of the Society of Pewter Collectors of England.

It is many years since any exhibition, confined exclusively to pewterware, has been put on in England, and, so far as is known, no other show has, at any time, brought together so many manufacturers of contemporary pewterware in one building.

The exhibition under review, entitled “Pewter of Today,” was organized by The Tin Research Institute, and was designed to show to the public just what is being made in pewter at the present time and, with this object in view, the Institute invited manufacturers from various countries in Europe and elsewhere to display items of recent manufacture from their normal range of productions.

There was an encouraging response, and the exhibition opened on June 10, 1955 in a large Salon at the premises of one of London's leading department stores.

The trade exhibitors comprised a total of forty-eight manufacturing pewterers from ten various countries in Europe, and others from as far afield as Malaya, Canada and the United States of America.

In addition to the stands of these manufacturers there were cases of exhibits, such as that of the Worshipful Company of Pewterers of London, in which were displayed a few examples of antique pewterware and several specimens of contemporary ware which had been presented to the Company from time to time. The case included an enormous and

intricate table centrepiece, made in pewter by the late Mr. William J. Englefield, and presented by him to the Company in commemoration of his year of office as Master of the Company in 1909-10. A son and daughter still carry on the historic pewtering business in London which bears his name.

There were also two cases of antique pewter items, loaned by individual members of the Society of Pewter Collectors, one aspect of which may be seen in the accompanying illustration, Fig. 1.

The outstanding exhibit, however, was a large model galleon, composed entirely of pewter, made by Nils Redeby and his son, Olle, of Sweden, during the years 1947 to 1952. The model was designed to illustrate all known processes of working in tin, such as casting, hammering, wire drawing, spinning and polishing, and is a superb example of contemporary craftsmanship.

Before dealing with the individual trade exhibits it may be as well to explain that the Tin Research Institute is an organization controlled by the International Tin Research Council, which, in turn, is composed of delegates appointed by the Governments of the principal tin producing countries, and (according to its own literature) “was established for the purpose of acquiring and disseminating scientific and technical knowledge relating to tin, its alloys and chemical compounds, the processes involved in the



Fig. 1.

production of these materials, and their application."

The Institute has its headquarters at Greenford, Middlesex, England, and offices in, at least, six capital cities in Europe; in Toronto, Canada; and in Columbus, Ohio.

The "Pewter of Today" Exhibition was opened by Prof. Richardson, President of the Royal Academy, London, who spoke on the merits of the contemporary work, and who compared it favourably with the grace and beauty of the antique pieces in the cases exhibited by the Society of Pewter Collectors.

Space will not permit of more than a brief mention of some of the outstanding pieces or groups shown by the various exhibitors. It is, however, of interest to note that, in some countries, a certain group of articles, such as plates in one, and drinking vessels in another, seemed to predominate.

Taking the countries in alphabetical order, the three Belgian exhibitors showed us that embossed wall plates were a popular catalogue item; a few traditional designs of Flemish measures and tureens are still being produced, and quality is high.

Denmark was represented by only one manufacturer, who showed a variety of modern styles and usages of pewter, again of exceptional quality. Indeed, quality of casting, turning and finishing was one of the highlights of the whole show.

France was ably represented by three firms of outstanding ability, and some old and traditional forms were shown. Particular note was taken of the so-called Normandy Flagon and the Bourges Flagon types still being produced, as also are the Louis XV style covered two-handled porringers, or *ecuelles a bouillon*.

Most spectacular of all exhibits were those from Germany. Six firms were represented, and the emphasis was mainly on ultra modern design and finish, but the modern craftsmen also show, all too clearly, that the historic pewterers have left their mark indelibly on the craft; the ancient styles of the broad rimmed "Kaiserteller" have been incorporated in pieces with modern decorative motifs, and "satin" or "two-toned" finish, and there can be no doubt that pieces such as these will find appreciative homes in specialized pewter collections of the future.

Several of the German pewtering firms have shown what can be done today in lidding Delft and other pottery ware, and, in some instances, but for its pristine finish, one might imagine that the pieces were, in fact, of some hundreds of years of age, so faithfully are the ancient styles reproduced.

Some exceptionally fine pewterware is produced in Holland, and, although it is known that there were over a dozen firms operating in the metal in that country immediately prior to the war, the craft was represented here by only four manufacturers, who shared one stand between them.

Quality of metal and workmanship was of the highest, and of particular note was a pewter Samovar, of delightful form, originating from an antique model, but now with its surface completely lacquered, or "japanned," and decorated in gilt chinoiserie. Such a piece is eminently suitable as an adjunct to a room furnished in 18th century lacquered style.

Two Italian makers showed some excellent pieces of baroque style tableware in the form of tureens and ewers.

The pewterers of Norway were represented by two factories and a feature was made of the work of two individual members of one of these firms, whose works were separately catalogued and marked. Among the standard productions appear the "peg" tankards and broad rimmed plates.

To a great extent, as might be expected, the pewterware of Sweden can be likened to that of its peninsular neighbour, or vice versa, but, in addition to the "peg" tankards and decorated plates, there were shown some very fine Altar Candlesticks; in fact, candlesticks, of one form or another, dominated the stand of one of Sweden's two representatives.

Only one Swiss firm was present, but the few pieces exhibited were sufficient to show that the craft is in capable hands in that country.

Malaya is, of course, one of the world's largest tin producing countries, and perhaps, therefore, it is not so surprising to find this name among the countries represented at the exhibition; beer tankards, and a tea service on tray, with one or two incidental items, were all that were shown, but the stylistic influence was decidedly English.



Fig. 2.

Of special interest to American members will be the illustration at Fig. 2, which shows the exhibits of the three firms from the United States who sent examples of their craftsmanship to the exhibition. On the left are those of the Stieff Company, of Baltimore, Maryland.

The centre of the stand is occupied by the pieces shown by the Poole Silver Company Inc., of Taunton, Mass.

Note the bowls, beakers and porringers of traditional form!

To the right of the stand is the exhibit of Queen's Art Pewter Inc., of Brooklyn, N. Y.

The stand is shared (top right) by the Benedict Proctor Manufacturing Co. Ltd., of Ontario, Canada.

There is no doubt that, so far as quality and finish are concerned, the pewterware produced in the North American continent does not lag behind that produced elsewhere.

The exhibits of the nineteen English manufacturers might be said to have been disap-

pointing in their sameness; in comparison with most of that made abroad.

High quality of metal, craftsmanship in casting, spinning and finishing was certainly evident, and there is no doubt that there is the ability in the country to produce good wares, but there was little to show that its designers were keeping in touch with modern trends of fashion.

It may be an exemplification of the so-called British conservatism that, on every British stand without exception, were to be seen specimens of tankards in the Victorian and earlier styles, relieved, here and there, by teapot, milk jug and sugar bowl sets, and a spattering of other items, such as ashtrays.

One of the finest of our traditional designs — that of the Stuart flat-lidded tankard — was to be seen on several stands, and there were one or two excellent wine flagons in old designs adapted for modern church usage.

It is stressed that, in none of the instances referred to above, are the pieces which have been made in antique styles made with in-



Fig. 3.

tent to deceive the unwary. When an old form is used it has been adapted from the original, and it is extremely unlikely that even a beginner in collecting would be deluded into assuming that he had found an early treasure.

The products of one firm, however, whose exhibits may be seen in Fig 3, might in time, (if they have not already done so!), cause difficulties for embryo collectors. All these wares are dull and "antique" finished, and whilst their makers claim that they are merely reproductions it is boasted by them, in advertising literature, that "to see them apart you could not tell these reproductions from the antiques." They also invite you "to use them to make worthy additions, or to start your own collection now"!

In addition to their antique appearance, these pieces bear, in nearly every case, marks which are very similar to those used by old pewterers and, in course of time, many of them will find their way into the collections of unsuspecting enthusiasts. In fact, the writer has seen some early productions of this firm which have already begun to take on the

true signs of antiquity, such as the beginnings of hard scale, and 'tin pest' blemishes.

It was not intended that this report should develop into a lecture on the pitfalls of collecting, but the opportunity of drawing readers' attention to the hazards involved in these productions was too good to be missed. Not only must collectors of antique pewter be on guard against acquiring as old the pieces to which attention has already been drawn, but to the possibility that any or all of the pieces which follow antique lines could be, and doubtless have been, aged and faked by artificial means, and possibly also embellished with spurious maker's marks and other signs of antiquity.

It is expected that this exhibition will tour all the countries in which it has offices, but it is understood that the full itinerary has not yet been completed.

Should, however, it visit the United States of America all members of the Pewter Collectors' Club are advised to make every effort to see what is displayed.

The P.C.C.A. To Support Exhibition

The exhibition "Pewter of Today," after a tour of England and the continent, will come to the United States and Canada some time in the fall of 1956. It is expected to open in New York and its subsequent route will include most of the major cities of the United States.

While the exhibition confines itself to the decorative art in pewter of today, ornamental and utilitarian, many of the exhibited specimens follow so closely the forms and designs of years ago, that visiting the exhibition is a "must" for all pewter collectors. Following the example set by the Society of Pewter Collectors of England, the Pewter Collector's Club of America will also do its share to make the exhibition memorable. It is planned to have within this exhibition several showcases containing notable antique pewter on loan from American collectors.

These cases will be marked "Loan Exhibit of the Pewter Collectors' Club of America" with every specimen bearing its description and the name of its owner. It is needless to say that every possible precaution will be taken to safeguard our treasures all of which will be fully covered by insurance and shipped in specially built cases with individual flannel bags. The PCCA would like to show about 100 pewter articles which should help to arouse the interest of collectors who have not joined our ranks so far. Further information will be forthcoming in the February issue of the Bulletin. Inquiries should be addressed to Eric de Jonge, 1154 Ave. of the Americas, New York 36, N. Y.



BULLETIN 35

NOVEMBER, 1955

VOLUME 3

No. 6

Officers, 1955-56

President

DR. ROBERT MALLORY

Vice Presidents

MRS. FRANK COGAN
MR. DEAN A. FALES, JR.

Governors

MR. JOHN J. EVANS, JR.
MR. ERIC DE JONGE
DR. WILLIAM A. MONKHOUSE

Clerk

MRS. CHARLES A. HOLBROOK

Corresponding Secretary

MRS. EATON H. PERKINS

Treasurer

MR. THOMAS E. KNEELAND

Publication Committee

DR. ADELBERT C. ABBOTT
MR. DEAN A. FALES, JR.
DR. REGINALD F. FRENCH
MR. ERIC DE JONGE
MR. WALTON DECKELMAN, *Chairman*
15 Ellsworth Road
West Hartford, Conn.

The Annual Meeting

The Pewter Collectors' Club of America properly observed its coming of age May 21, 1955 on a beautiful day and with perfect backgrounds. The celebration began at the American Yacht Club at Rye, N. Y. Long Island Sound with New York bridges and skyscrapers in the distance, white sails in a spanking breeze, a delightful club house given over to the fifty or more congenial souls pur-

suing their hobby, cocktails of sufficient authority and excellent food provided a mellowing preamble to the business of the day at the home of Dr. and Mrs. Robert Mallory not too far away.

Perfection again prevailed at the Mallory residence as a setting for pewter which made those who saw it forget the tenth Commandment and ponder the "egg and chicken" question. Which came first in the plans of the Mallorys — the house or the pewter? It was

a bit of a jolt to see geraniums growing in a colander on the front porch steps — but why not? We did not peek into the chicken coop (if there was one) to see if the hens were drinking from a Bassett basin, as has been known to happen. With more than three hundred pieces of marked American pewter of exceptional interest in actual or potential use about the house, it was a real job for President de Jonge to get a business meeting under way.

The end of a two year term, when for the first time the executive head of the club did not live within a stone's throw of Boston, required a bit of reviewing. The high spot of the de Jonge reign was the 20th anniversary celebration at Winterthur — that will give pause to those who must plan for the 25th. The lower regions were reserved for the sad fact that only two Bulletins had been published. The solid mid-section indicated that the seeds of the de Jonge dream of a Pewter Institute had fallen on fertile ground and present a big challenge to those who take over our leadership. The twenty new members accepted in 1955 came from nine states, indicating the real need for the proposed three Bulletins annually.

No prizes for paternity have been earned by the Club which has produced only one offspring in twenty-one years — the New York Regional Group which will celebrate its tenth birthday in January, 1956. This seems strange because when two or more lovers of the good grey metal meet — things just naturally happen. There are several fertile places up and down as well as across the country just waiting for a spark to kindle similar groups.

Routine reports showed a satisfactory balance of cash on hand and the following officers were unanimously elected for the coming year or so:

Dr. Robert Mallory, President; Dean Fales and Mrs. Frank Cogan, Vice-Presidents; Dr. W. A. Monkhouse, Eric de Jonge and John J. Evans, Jr., Governors for three, two and one year terms; Mrs. Charles A. Holbrook, Clerk; Mrs. Eaton H. Perkins, Corresponding Secretary and Thomas E. Kneeland, Treasurer.

Dr. and Mrs. Mallory graciously accepted the thanks of those present for the arrange-

ments they had made at the Yacht Club, for their hospitality in sharing their treasures at home and for Dr. Mallory's chat "On the enjoyment and intrigue of collecting pewter." A detailed and authoritative presentation of the Mallory treasures is under preparation for future publication. Suffice to say that the post-meeting libations from Will tankards, Young and Love mugs added spice and flavor. Wish each and every one of you had been there.

A. M. H.

New York Regional Group Activities

A meeting of the New York Regional Group was held on the evening of November 3 at the Washington Square Inn, 1 University Place, New York City. Some twenty or so members, despite the miserable weather, were in attendance to enjoy an excellent dinner and to join in the general discussion on the topic of the evening, "Fake or Reproduction?" Many items of pewter in each of the two categories were brought to the meeting for the purpose of illustration.

On Saturday, February 11, 1956, the New York Regional Group will celebrate its 10th Anniversary at the Brooklyn Museum, Brooklyn, N. Y., where is housed that magnificent array of American pewter of which the famous Poole collection forms the nucleus.

Cocktails and dinner will precede the actual meeting at which no business or technical matters will be presented so that all attention may be directed toward the prominent speakers who have been invited. The Museum will display its collection of rare American pewter in the same unconventional manner employed on the occasion of the memorable meeting of October 20, 1945, which is still fondly recalled by members who attended this event. To be explicit, it will be an open display with every item "touchable."

Special invitations will be mailed to all members and friends of the Pewter Collectors' Club of America in ample time. Inquiries with regard to the meeting and program may be directed to the chairman of the Anniversary meeting, Eric de Jonge, 1154 Avenue of the Americas, New York 36, N. Y.



Illustrative of the size of the large vessel, quart tankards by Francis Bassett II and Cornelius Bradford are shown to left and right respectively.

Bassett Out-Bassetts Bassett

by DR. ADELBERT C. ABBOTT

In the *bier stuben* of the Low Countries and the western marches of Germany an old tale is still told that in ancient days the great Gambrinus, Duke of Brabant, often loudly berated his cup-makers for the miniscule size of their service wares, averring that his good brews should be served in vessels of respectable size, something more consonant with the known capacities of his burghers and men-at-arms. Finally he himself designed a vessel of such great size and content that one and all of his thirsting subjects acclaimed him Lord of the Brewmasters.

Now it is just barely possible that something of this fanciful tale may have drifted down through the centuries to the ear of one of the Francis Bassetts, more probably Francis I as the Stuart or splayed handle terminal on his monumental creation is suggestive of the pewter decor of the early eighteenth century. Whether it was fabricated as a choice bit of advertising pioneering (we know all the Bassetts were forward looking business men); or, was made on special order for an American Gambrinus; or, was designed for use as a

communion flagon by a large congregation, is of course not known. Some support for the latter premise can be speculatively maintained by the known fact that tankards were commonly used for communion service by the early Palatine German congregations of the Mohawk Valley area where this tankard was recovered from its lonely vigil of a century or two atop a stringer in an old barn. Other than this nothing whatever is known of its associations or provenience.

The measured capacity of this tremendous vessel is 4 pints and 12 ounces, a full pint and 4 ounces greater than the $3\frac{1}{2}$ pint tankards of John and Frederick Bassett and John Will. As a matter of statistical interest the outside measurements of the barrel of the large tankard are listed below with those of a formal quart tankard by Francis Bassett II; just to keep the discussion within the family.

Large Tankard

Height	6 $\frac{1}{2}$ in.
Top width	5 $\frac{1}{2}$ in.
Base width	6 in.
Circumference, top	17 in.
Circumference, base	19 in.

Quart Tankard

Height	5 $\frac{1}{4}$ in.
Top width	4 in.
Base width	5 $\frac{3}{4}$ in.
Circumference, top	12 $\frac{3}{4}$ in.
Circumference, base	15 in.



Enlarged photograph of the partially erased touch on inside bottom of the tankard. The initial letters are $\frac{3}{16}$ th inch in height and are enclosed within a circle $\frac{3}{8}$ th inch in diameter.

Necrology

AURIE I. JOHNSON

By the passing of Aurie I. Johnson at the early age of 56 years the P.C.C.A. has lost a firm friend and loyal member. Graduating from Bates College at Lewiston, Me. in 1922, he entered the field of banking at Syracuse, N. Y., rising rapidly through the many grades to the vice-presidency of the First Trust & Deposit Co., one of central New York's oldest and largest banking institutions, and directorships in many industrial corporations. His cultural and social interests were many and diverse. He was a member of the National Budget Committee of the Community Chests and Councils of America, and the National Social Welfare Assembly, and for the past several years had served as president of the board of trustees of the Everson Museum of Art.

His interest in American pewter came largely through friendship with the late Edwin Spooner under whose advice and tutelage he became a most discriminating and knowledgeable collector of the alloy, accumulating through the years many pieces of outstanding importance, particularly in the

fields of smooth-brim flatware and marked beakers.

Aurie Johnson was an ever-genial, quiet, unassuming man, but tireless in his efforts toward the betterment of his community and the furtherance of his wide cultural interests. To his widow, Mrs. Doris Longley Johnson and his daughters the members of the P.C.C.A. extend their deepest sympathy.

A. C. A.

GEORGE F. LEARY, JR.

In the death of George F. Leary, Jr., of Wilton, Connecticut, the P.C.C.A. has sustained yet another grievous loss. Mr. Leary was for many years an enthusiastic collector of pewter as well as of trade tools, lighting devices and antiques in general. For a brief period he functioned as a dealer in antiques in addition to his activities as a collector.

Mr. Leary attended Columbia University and served as a lieutenant in the U. S. Coast Guard during World War II. In the 1920's he set the world's record in speedboat racing and he was a life member of the New York Yacht club among other affiliations. In the business world Mr. Leary was president of the Morris and Cummings Dredging Company, Inc., one of the largest firms of its kind in the world. In connection with his work he traveled extensively, especially in India, Thailand and other far eastern countries.

In addition to his many and diverse interests and activities Mr. Leary found time to discharge with high credit his responsibilities as a citizen. He was a former chairman of the Wilton Zoning Board of Appeals and a former president of the Wilton Town Association. Governor Lodge appointed Mr. Leary in 1951 to serve as a member of the State Commission on Alcoholism. He was also one of the eight members from Connecticut of the U. S. Electoral College which formally named Dwight D. Eisenhower president of the United States and acted as an adviser to the U. S. Senate Appropriations Committee on matters pertaining to rivers, harbors and dams.

We of the P.C.C.A. express our own sense of loss and extend our condolences to his bereaved widow, Mrs. Eugenia P. Leary.

W. D.

A New Book Reviewed
"Antique Pewter of the British Isles"

by RONALD F. MICHAELIS

An observer of the evolution of pewter literature during the past 50 years will become aware of the increasingly scientific approach to the subject and a decided improvement of the illustrations. System and order have been established amongst the widely differing types, styles and applications of pewter items. Their touches and marks have since been studied and attributed with evident success; even purely metallurgical and technological points are now being explained in the light of modern research.

Mr. Ronald F. Michaelis's "Antique Pewter of the British Isles" (G. Bell & Sons Ltd., London) shows that modern pewter books are no longer mere causeries, but the result of assiduous study and a critical disposition of the author. Mr. Michaelis's volume is devoted to British pewter only. It demonstrates the advance of knowledge since H. H. Cotterell's fundamental researches. Not only are the well-known types of British pewter described and illustrated but quotations from a great number of important documents furnish most interesting information. The choice and reproduction of the photos leave nothing to desire, while clear sketches in the text show characteristic details. Each chapter is followed by a relevant bibliography, forming an efficient aid to the student. In going through this apparently small volume one has the feeling that all that can be said about British pewter has been included or at least hinted at. An eminent knowledge is incorporated with that touch of literary erudition which makes this book fascinating reading.

A chapter devoted to the decoration of pewter is of special interest. From this it appears that the British pewterers were not so absolutely averse to relief decoration as has hitherto been asserted. The author gives very clear illustrations of undoubtedly British specimens of relief-decorated pewter, contemporary and akin to Continental orfevrerie d'etaïn or Edeltzinn. In some cases, as in Figs. Nos. 80 and 85, French influence seems beyond doubt, but this refers only to the surface decoration; the general structure and

proportions of these pieces are typically British. It has been suggested by Mr. Eric de Jonge that the influence of Huguenot refugees may, as in other countries, have been responsible for this departure from English austerity but this hypothesis is difficult to reconcile with the exclusiveness of the British guilds. Their members would not have admitted a foreign journeyman, but they may possibly have accepted his designs.

The subject of relief decoration is only one of the many additions to pewter knowledge which Mr. Michaelis's book contains. His hints on collecting and cleaning are certainly based on a specialist's personal experience and hence carry conviction. The radical methods recommended for cleaning appear to show that the British collectors prefer a bright surface to an untouched one.

A wealth of information is given in a minimum of space. It would be difficult to trace a single sentence which is not based on a sound knowledge of the subject. This makes the reading so stimulating. The book is a concise synopsis of what has so far been recognized as reliable information, with valuable and original additions. Private collectors and those who are responsible for the establishment of public collections will find answers to many questions amongst the methodical definitions and explanations given by the author. His book may therefore be considered an indispensable addition to every pewter library.

R. M. VETTER

Vienna, August, 1955

(NOTE: This book is understood to be available in the United States at a price in the neighborhood of three dollars and a half. Should you be unable to procure it through your local book dealer your Bulletin editor will be happy to have his services enlisted.)

Mr. Vetter's excellent review of Ronald F. Michaelis's "Antique Pewter of the British Isles" needs no postscript; but since Mr. Vetter has mentioned the name of the undersigned writer in his review, perhaps he may be permitted to write a few words to bolster his hypothesis.

The writer was fascinated by the specimens of English cast decorated pewter which were pictured in Mr. Michaelis's book and, in his correspondence with Mr. Vetter, he suggested

a probable attribution of these unusual decorations to Huguenot influences upon the British pewtering craft of the 17th and 18th centuries.

Against this probable attribution, Mr. Vetter holds the exclusiveness of the English guilds which would not admit foreign journeymen (let alone foreign masters) into their ranks. We are aware of this exclusiveness, this "closed shop" attitude, as not a strictly English institution; it was prevalent throughout Europe and generally well enforced. But then as today, stone walls were and are at times breached under official or public pressure. While the guilds were autonomous bodies, they remained under the supervision and jurisdiction of local or state authorities and occasionally, to gain advantages for themselves, had to accede to the request of these authorities.

With the admittance of the Huguenots to England, the English craft guilds as well as the population became involved in a keen competitive struggle. In some cases a minor economic revolution took place and the hitherto tranquil life of many trades was disturbed. Demonstrations and even hostile acts were not unusual against the gifted refugees when they opened their workshops, many of them introducing into England heretofore unknown trades or occupations.

That the guilds did not discourage these acts and that some of them fought the admission of the immigrant craftsmen, has been ascertained. However, they had to submit eventually to the royal commands and to the pressure exerted by politically and economically farsighted English statesmen. Designs and workmanship of English silverware testify that the London Goldsmith Company yielded to this pressure, and foreign journeymen and silversmiths were eventually permitted to ply their trade in the British Isles. Names and hallmarks bear this out. It is not conceivable that in other regions of the British Isles the Guilds of Hammermen, encompassing all those who wielded a hammer in their particular craft, were stronger than the London Company. Nor were the British pewterers made of harder material.

Welch, in his "History of the Pewterers' Company," tells us in Volume II, page 162, that Daniel Taudin, recently escaped from

France, should be allowed to work privately as a pewterer, and on the same page we can read that one Mark Henry Shabroles was denied admittance to the guild, but upon court order was permitted to work "for some time longer," he also being a French Protestant refugee.

H. H. Cotterell, in "Old Pewter and Its Marks," gives additional information. Here we find Huguenots given leave to strike their touches under No. 147, James Audouit, Dublin, 1682; under No. 3681, Bertrand Piggenit, Dublin, 1685; and under Nos. 4649-4651, the above mentioned Taudin and his brother Jacques, and J. Taudin's son, all of London, who even employed in their touch the French legend, E(tain) SONNANT, probably using their French dies.

One cannot assume that these five pewterers profoundly influenced the British pewterers nor their designs. It is, however, very likely that in other towns and cities other able and gifted Huguenot pewterers settled and gained membership in the local Guilds of Hammermen and from the provinces subsequently made their influence felt. There may have been quite a number, and this is no mere supposition, who anglicized their hard-to-pronounce, and even harder-to-spell, patronyms, unless this was done by the phonetic spelling of English clerks. This involuntary change of patronyms was equally well known in Colonial America.

Of additional interest may be Nicolas Briot, a member of the outstanding French family of engravers and pewterers. Nicolas Briot was eventually appointed Chief Engraver to the Mint by Charles I, in the year 1626, and introduced in England the first coining press.

The writer has only desired to state a few instances which might sustain a hypothesis concerning the Huguenot influence upon British pewter. He admits that limited sources of information do not permit him to follow this line of research any further. He therefore lets the case revert to the British Isles and to his friends of the Society of Pewter Collectors of England who, in his humble opinion, are splendidly equipped to transform this hypothesis into an acceptable thesis.

ERIC DE JONGE

Frozen Charlotte

by JOHN W. CHARLTON

Pewter has been closely associated with our history since earliest Colonial times. Not quite so clear is its association with our folklore. Whether or not the story of Charlotte Helvy is history or folklore, I'll leave to more competent authorities. I have been told that the story is to be found in the written Americana, but as yet I haven't found it. The story was told me in approved cracker barrel style by one of my favorite dealers.

He recently informed me he had found a "Frozen Charlotte." In my ignorance I guess my first thoughts were of some kind of iced dessert. I was somewhat puzzled by my friend's enthusiasm, for in matters of desserts we both lean more to the cheese and crackers school. After a due build-up he brought out a small pewter casket, glass covered, with a miniature, broken-armed china doll all laid out on a tuft of cotton. I was still puzzled, so he went on to explain and this is the story as he told it to me.

Years ago up in Vermont a young couple, Charlotte Helvy and her intended, William (?) Allen, were going to a dance. It was winter and a storm was brewing. Charlotte and her mother had some differences of opinions as to how warmly Charlotte should dress for the ride. The young couple had some sixteen or eighteen miles to go by horse and cutter and it was getting much colder. Her mother insisted on conventional winter garb but Charlotte was young and headstrong. About three or four or five miles from home it began to snow and turned bitter cold. After another mile or so the snow fall became a blinding blizzard. It was apparent that they couldn't get to the dance, so they decided rather than turn back, to stop at the next neighbor's some few miles ahead and stay there until after the storm. By this time the snow was drifting badly and was so blinding that Will had to break track and lead the horse a good part of the time. Finally they arrived at the neighbor's farm, Will still leading the horse. When he went to the cutter to turn back the robes and help Charlotte out, he found her frozen. He took hold of her hands and they broke off.

Now, it seems that some enterprising Vermont metal worker heard the macabre story of Charlotte, and got the idea of making miniature metal caskets with a broken armed doll in each of them. Apparently he built up quite a trade. Parents bought them as reminders to daughters.

I have heard that these caskets were generally made of brass. The one I have is cast pewter, unmarked, an inch and three-eighths long, an inch and one-eighth wide and three-quarters of an inch high. The lid is hinged with a conventionalized tri-lobed leaf border. The corners of the casket are beveled and the sides and ends are embellished with a not inappropriate ivy vine design.

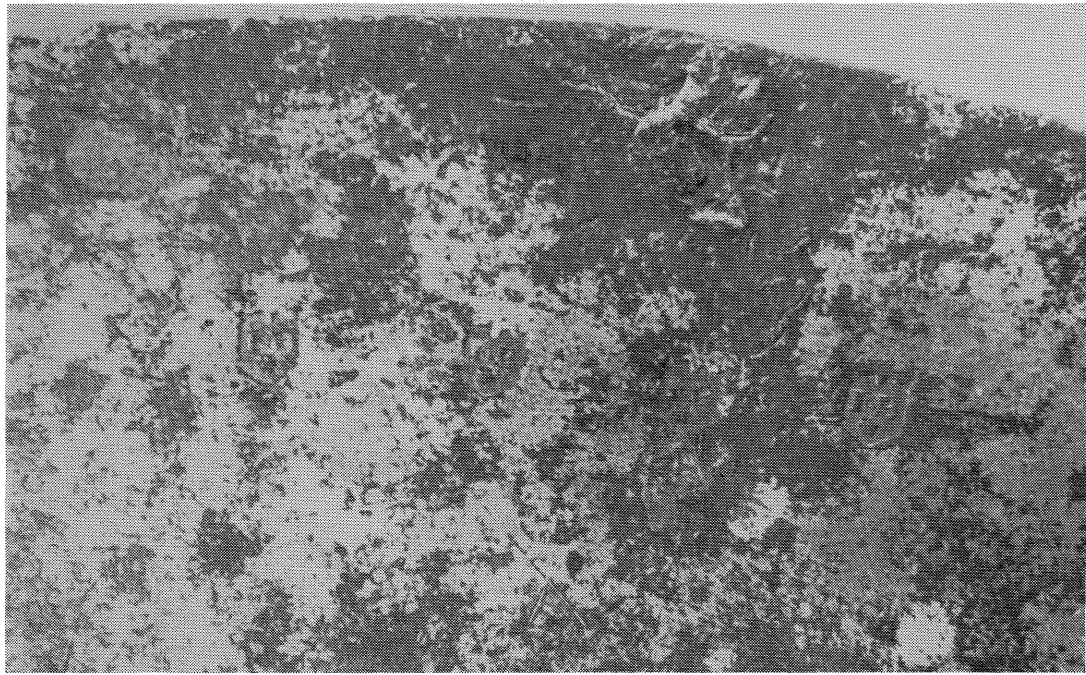
17th Century

Boston Pewter Identified

Ten years ago one could count the examples of pewter attributable to an American maker working before 1750 upon the fingers of one hand. It seemed likely at that time that very little, if any, more pewter in this category would be found and identified.

Many notable discoveries have been made since then, however, which have resulted in pushing the date line steadily back. Among these are more plates and at least two tankards by John Carnes of Boston, working between 1720 and 1750. Edward Willett of Maryland and Virginia, working before 1743, is now represented by four plates marked "E.W., VA." on the underside of the brim. Remarkable discoveries were the dishes by Francis Bassett first, dated in the 1720's and turned up by Oliver Deming and Dr. Poland. (See the Deming article entitled "A Bassett Discovery" — *Antiques Magazine*, January, 1949.)

In a collection which we acquired two years ago there was a flowered handle porringer by Thomas Byles, made in his Newport period before 1720. Certainly this is by far the earliest marked American porringer.



The "IB" Hallmarks attributed to John Baker of 17th century Boston.

On several occasions 17th century dishes, broad or multiple reed brim and bearing a very distinctive type of mark, have turned up in eastern Massachusetts and in Connecticut. These are marked with the initials "ID" or "ED" in a heart or shield outline with stars and repeated four times on the face of the brim. This type of mark was used by Boston silversmiths almost exclusively in the late 17th century. The hammering and finishing are not up to London standards.

Dr. Reginald French has discovered several of these dishes and has done a great deal of study and research in connection with them. Dean Fales also found one of this group, which is now owned by the Winterthur Museum. The sizes of these dishes range from twelve to sixteen inches.

In an article in the *Bulletin* of May, 1954, Dr. French makes a very cogent case for their attribution to Edmund and John Dolbeare, father and son, working in Boston in the last half of the seventeenth century.

Recently I found a similar dish which complements and reinforces this attribution. It is seventeen inches in diameter, the largest of the group, and is hammered on the underside of the brim. The marks are very like those of the Dolbeares: "IB" above a star, in

shield outline, repeated four times on the face of the brim. The brim is a modified broad brim, in period between the mid 17th century very broad brim of the Edmund Dolbeare example and the late 17th century multiple reed brim of the John Dolbeare dishes.

The period, style of brim and marks fit precisely into the working period of John Baker, Boston pewterer, who is known (cf. Laughlin) to have had some association with the Dolbeares.

CARL JACOBS.

Editorially Speaking

In connection with the new Michaelis book "Antique Pewter of the British Isles" our distinguished honorary member, Mr. Robert M. Vetter, has favored us with a review so stimulating, so appreciative of the fine qualities of the book and which, in addition, stems from so scholarly a source that one may take exception to a single word only at the risk of appearing to cavil. However, it is possible that Mr. Vetter in speaking of the "radical methods recommended for cleaning" may have misunderstood the purpose and philosophy of Mr. Michaelis in this respect.

The methods recommended by Mr. Michaelis for cleaning pewter differ in no significant way from those recommended by Ledlie I. Laughlin or by H. H. Cotterell in their great books on pewter. These methods are, of course, not radical in themselves at all. That they may be employed in a radical manner is another matter entirely and one upon which Mr. Michaelis has been rather explicit. Mr. Michaelis warns against the dangers of over-cleaning (italicizing the word, incidentally, for further emphasis) and speaks of as a "sacrilege" the "ruthless" cleaning which removes all traces of oxidation (as well as the patina acquired through decades of care.) The writer feels somewhat acquainted with the views of Mr. Michaelis on this subject as he has seen many of the pieces in the Michaelis collection and discussed with him this very point on several occasions.

The question raised here is a very minor one indeed. The subject, however, is one of perennial interest to every member of the pewter fraternity whether he be dealer, casual collector or connoisseur. It might well be the theme of a Bulletin article, or of several such, in the future. The writer has some thoughts and convictions on the subject and would welcome the views of other members. A symposium of sorts might be the outcome if the idea takes root.

W. D.

Your Bulletin

The Publication Committee will make every effort this year to reach a long-standing objective by placing three issues of the Bulletin in your hands. The Bulletin not only preserves the running record of fact finding and contemporary research in the field of pewter but also provides the only contact (except through mailing bills for dues) between the P.C.C.A. and those members who

are unable to attend our various meetings. That contact, we feel, should be less spasmodic than it has been in the past.

Our projected publication dates are November, February and June. The wholehearted co-operation of the entire club membership in submitting material for publication is required, for this cannot be a one man project or the work of a scant few. Please send in articles, ideas for articles, word of your discoveries, your viewpoints or your questions. The "deadline" will be the last day of the month prior to publication. I am making arrangements with my postman to recompense him for the unusually heavy burden he will have following your receipt of this request.

W. D.

Erratum

We have "a little sorrow born of a little sin" — to borrow a quotation from Edna St. Vincent Millay. In the most recent Bulletin, No. 34, an incorrect photograph appears as Fig. 3 of Eric de Jonge's fine article on Heyne and the Swedish influence on American pewter. The photograph which is loosely inserted between the pages of this issue is being sent to you in order that you may make the correction in your copy of Bulletin 34 by pasting the one photograph over the other. The text reference to a "flagon by Bjoerkman, datemark 1726" should also be altered to conform with the photographic correction.

It is quite important that these changes be made for the article by Mr. de Jonge is a most noteworthy contribution to the lore of American pewter and a truly magnificent example of detailed and painstaking research. It would be a pity to permit the text to remain unintelligible at the point where reference is made to Fig. 3.

BOOKSHOP OF JAMES J. KANE

135 E. 34th Street, N.Y.C. LE 2-4539

*Out of print books on
fine and applied arts*

PEWTER GLASS
SILVER FURNITURE
PORCELAIN ORNAMENT
CLOCKS ARCHITECTURE
MAPS PRINTS & PAINTINGS

EARLY AMERICAN
ARTS & TRADES

Catalogues sent upon request

Classified Members' Notices

Anxious to enlarge and fill gaps in my pewter library. Desire information about any kind of literature or printed matter pertaining to pewter. English and foreign languages. Will buy if not in my library.

Eric de Jonge
1154 Avenue of the Americas
New York 36, N. Y.

Pewter: old English and Continental, bought and sold. Also French Faience and Delft. See my ad in this Bulletin.

Wanted: out of print books on pewter in English and foreign languages.

Harry Hirsch
213 East 55th Street
New York 22, N. Y.

Wanted: account books, receipt books, or any other primary documents relating to American pewterers or eighteenth century American craftsmen.

Dean A. Fales, Jr.
Winterthur, Delaware

Outstanding selection in old
ENGLISH and CONTINENTAL PEWTER

PEWTER CHANDELIERS, WALL FOUNTAINS and LAVABOS, SOUP- and VEGETABLE-TUREENS, PLATTERS, PLATES, POR-RINGERS, CANDLESTICKS, BEER- and ALE MUGS, TANKARDS, MEASURES, SALT-BOXES, WINE-JUGS, URNS, etc. etc.

Also similar items in: COPPER, BRASS, FRENCH FAIENCE, DUTCH DELFT. — PORCELAIN - DECORATIONS.

A visit to our showroom would be to your advantage, as our stock changes constantly. We are always interested in buying fine single pieces or a collection of pewter, and out of print books on pewter in English and foreign languages.

HARRY HIRSCH

213 EAST 55th STREET

NEW YORK 22, N. Y.

TEL. PLaza 5-3042

*Member: Appraisers Association of America
Member: The Pewter Collectors' Club of America*

CARL & CELIA JACOBS

COLLEGE HIGHWAY, SOUTHWICK, MASS.

Rts. 202 and 10.

Phone: Southwick 142

Half hour from Springfield, Hartford, or Boston to New York City throughway. A few minutes from east-west routes 20 and 44.

ALWAYS ON HAND A LARGE STOCK OF

PEWTER

AMERICAN – ENGLISH
CONTINENTAL

EXPERT REPAIR AND RESTORATION SERVICE

Also specializing in

17TH AND 18TH CENTURY AMERICAN FURNITURE

LIGHTING DEVICES

IRON, BRASS, AND COPPER

AMERICAN SILVER

DECORATIVE ACCESSORIES

WANTED TO BUY AT ALL TIMES: PEWTER, ONE PIECE
OR A COLLECTION