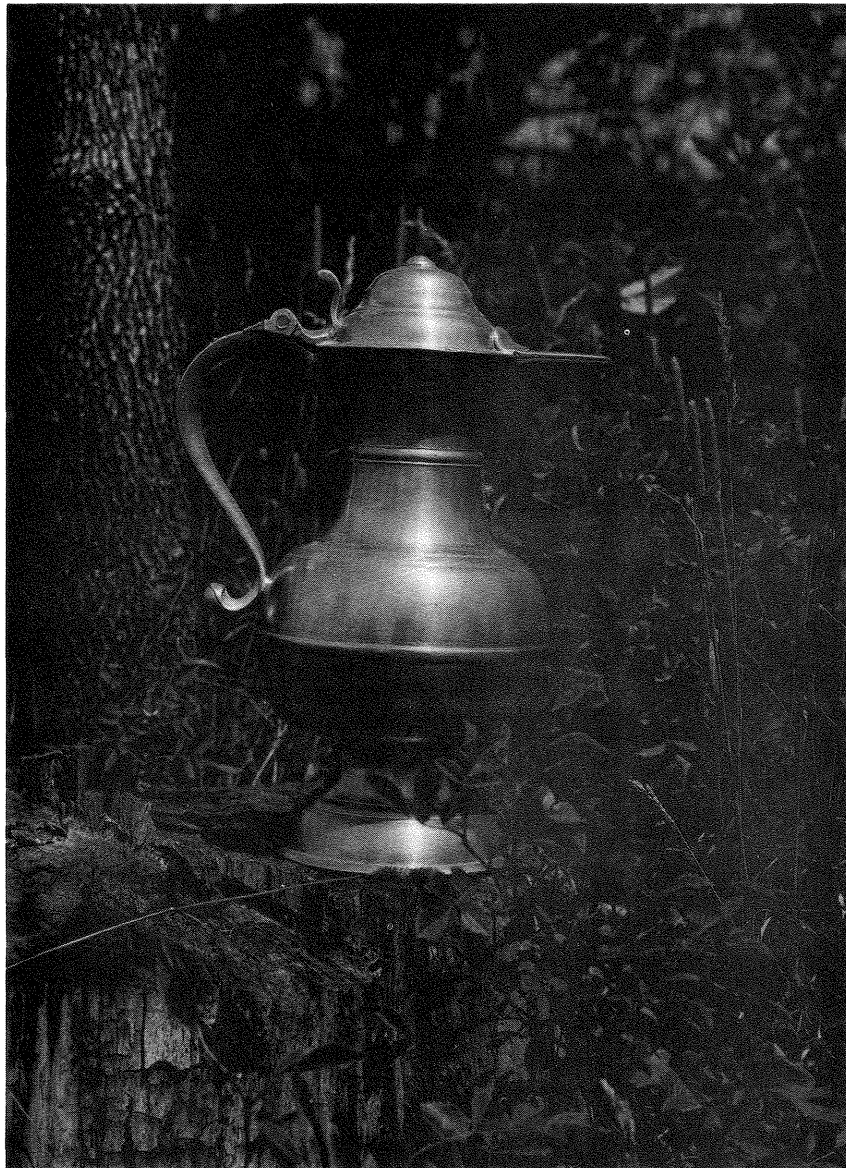


The
PEWTER COLLECTORS CLUB
of AMERICA

BULLETIN NO. 66

AUGUST 1972

VOL. 6, NO. 7



FLAGON ATTRIBUTED TO JOHN WILL, NEW YORK, w. 1752-1774. IT IS ALSO ILLUSTRATED IN AN ARTICLE ENTITLED *THREE FLAGONS ATTRIBUTED TO JOHN WILL*, BY CHARLES V. SWAIN, *ANTIQUES* MAGAZINE, MAY 1972. COLLECTION OF DR. AND MRS. MELVYN D. WOLF.

The President's Letter

Looking back over the past year, I cannot help to be much encouraged and very grateful for a healthy, active, aggressive, and inquisitive club. This is well evidenced by the support shown at the meetings, the growth and enterprises of the Regional Groups, the flow of articles, information, and interest in the Bulletin, and the many letters and comments.

Everywhere I've been — and I've tried (not as an uninvited guest, either) to attend each of the Regional Meetings this past year and have had, I believe, constructive sessions with a lot of our members. Not always have the comments been especially to my liking but at least they are "thinking ideas" and proposals, best of all, they have been brought out for frank, open discussion, and consideration. This cannot help but help in guiding your officers and Board of Governors in meeting the desires of the membership.

Also, I've been impressed with the loyalty of each of the Board Members in their attendance at the Board Meetings and careful consideration of the many and varied subjects which were brought before the meetings. I believe your officers and Board Members are diligent and strong in their work for the membership.

Getting back to the Regional Meetings, these have been exceptionally good in attendance and in subject matter. The interesting thing is that everywhere there are people who step forward to help and who obviously work very hard. With concentrated interest like this, the Club has an unlimited future and, of course, this has made my job the easier.

Elsewhere in this Bulletin you will find the Minutes of the Annual Meeting held in Brooklyn. While the dates were unavoidably revised because of late developing conflicts, the attendance was good and the response to the program proved that a lot of work on the part of your Program Committee resulted in a very instructive and informative session. It was most worthwhile. I am a bit unhappy for those who did not attend while having much compassion for those who could not.

The Brooklyn Museum is to be applauded for their presentation and, hopefully, many members will make an effort to go there to see their great collection.

Plans will soon be announced for the coming Fall and Annual (Spring) meeting. Ideas and suggestions for meetings, programs, and sites are earnestly solicited. After all, this is *your* club and it is your support and contribution that makes it work.

Reverend Clare Ingham, your first vice-president, has, as you may note on the mast-head, undertaken chairmanship of the Membership Committee as Eric DeJonge regretfully has found it necessary to concentrate on his activities at home and with the Museum. He has

served your Club many, many years and in many varied ways. Thank you, Eric!

Your attention is called to other publications (Antiques, Connoisseur, etc.) that have carried excellent articles on pewter — many by our members and to the list of publications owned by the Club and may be borrowed — on a fee basis — to bona-fide members and who are cautioned to keep them in good condition and to return them "on time" for the use and enjoyment of others.

I look forward to being with you all soon. "Good hunting."

William F. Kayhoe

Calendar of Meetings

The New York Regional Group has planned their fall meeting for September 16, 1972, in New Paltz, N. Y. The visit will be to Huguenot Street, "the oldest street in America with its original houses." If any of P.C.C.A. members are heading in this direction for an early fall vacation we would be glad to send them some more information on the meeting.

This historic district was founded in 1678 and today there are six houses open to the public and may be seen on guided tours. This site is maintained by a staff of 17 persons, descendants of the original families.

For further information please write to:

Mrs. George Weir
4 Notch Court
Dix Hills, L. I., New York 11746
Sec. of N. Y. Group

Advance Notice of Pennsylvania Regional Meeting

Scheduled for October 13th and 14th, 1972 at the home of Dr. and Mrs. Donald Herr, 2363 Henbird Lane, Lancaster, Pennsylvania. The guest speaker will be Mr. John Carl Thomas.

On Saturday morning members will view and handle the Communion Service of Trinity Lutheran Church of Lancaster and also other early area Communion Services.





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The Pewter Forum

Historic Deerfield 1971

An innovation in Historic Deerfield's forum program appeared last fall when a short weekend forum on a special subject was held. On November 6th and 7th twenty-five guests participated in a forum on "Pewter in the Deerfield Collections." Extensive and detailed tours permitted them close viewing of the pewter collections in Hall Tavern, Frary House, and Memorial Hall, and the silver collection in the Parker and Russel Silver Shop. There was also a special case exhibit in the Historic Deerfield Library of selected pieces of pewter from the Ashley, Sheldon-Hawks, and Wells-Thorn Houses, and of manuscripts relating to pewter from the P.V.M.A. collection.

Mrs. Henry N. Flynt presided at the Pewter Forum and told of some of the experiences which she and Mr. Flynt had had in collecting pewter, silver, and other objects. Mrs. Flynt entertained the Forum guests at her own Deerfield home, the Allen House, and showed her extensive and distinguished pewter collection there.

The Forum participants seemed to enjoy the opportunity to see so much American and European pewter in such detail. There were many enthusiastic comments about individual pieces of pewter in Deerfield. A number of guests recognized pieces of pewter similar to items in their own collections. Several guests were able to identify marks, suggest makers, and add in other ways to our knowledge of the pewter in the Deerfield collections. Both the Forum guests and the staff of Historic Deerfield learned a great deal about Deerfield's pewter.

The principal speaker at the forum was Mr. Charles F. Montgomery, Curator of the Garvan and Related Collections of American Art and Professor of Art History at Yale University. Mr. Montgomery, in addition to his other well-known achievements and activities, is a long-time pewter collector, a widely acknowledged authority on American pewter, and the author of a forthcoming (and anxiously awaited) book on that subject. He spoke on "Pewter in the Deerfield Collections," sharing not only his considerable knowledge of pewter but also his very sharp insight. Mr. Montgomery's talk gave the Forum focus and excitement and whetted everyone's enthusiasm to see more pewter.

It is hoped that in the future in addition to maintaining the traditional longer and more general forum, which has been conducted so successfully for so many years, Historic Deerfield will occasionally sponsor specialized conferences like the Pewter Forum.

A Massive Two-quart Tankard

By William O. Blaney



Fig. 1. Exceedingly fine tankard made by John Thomas of London. Lid is a later replacement.

It was the writer's privilege, not too long ago, to be invited to inspect the magnificent pewter tankard illustrated in Figure 1 above. In its early years, the tankard was part of a three-piece communion set at the First Universalist Society (church) of North Reading, Massachusetts, 1713-1931 (now defunct). When the Society closed its doors in 1931, its personal property, including the communion set, was sold at auction. The tankard was purchased by one of the two remaining Society members. At some later date, he gave it to his granddaughter, who, still later, sold it to the grandmother of its present owner.

In 1938, Professor Percy E. Raymond, a founder and longtime past President of the Pewter Collectors' Club of America, examined the tankard and wrote a report on it to its then owner. Quotes below denote words from this report, unless otherwise indicated.

As can be seen, the tankard is of a most imposing form with its tapering, slightly convex sides and sweeping scrolled handle. Long known as the "Shorey" tankard, it was thought to have been made by Col. John Shorey, London, c. 1683-1720 (Cotterell No. 4262) due to the name "SHOREY" in rectangle on the upper front edge of the lid (see Figure 2).



Fig. 2. Shorey touch on lid of tankard shown in Fig. 1.

Prof. Raymond put an end to this theory when he discovered a partially struck, diamond-shaped touch of John Thomas, London, 1698 (Cotterell 4709) on the inside bottom (see Figure 3 below).



Fig. 3. Touch of John Thomas of London on inside bottom of tankard.

Prof. Raymond then wrote "the style of the piece dates it as between 1700 and 1715. The double-domed lid came in about 1695, but the first ones had the serrated overhang which this lacks. It does, however, have the William and Mary thumbpiece (see Figure 4 below) and handle."

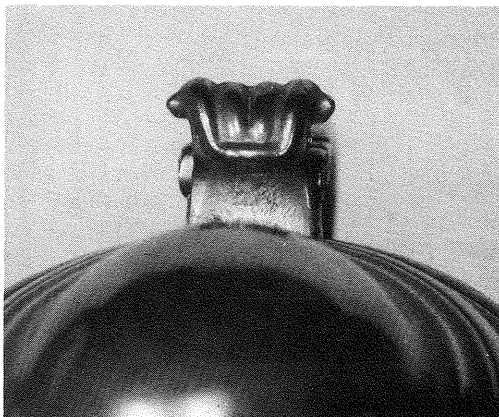


Fig. 4. Details of thumbpiece on Shorey lid on Thomas tankard.

"The plain drum lasted until about 1715, though the fillet (around the body, which this lacks) came in as early as about 1705. John

Thomas had 'leave to strike' Apr. 4, 1698, and I'm pretty sure he made this piece within ten years thereafter."

Referring to the "SHOREY" (in rectangle) touch on the lid, Raymond wrote "Just what that means I do not know. I think it is the mark of old Col. Shorey himself, for his son, John, who began working in 1708 used "SHOREY" (with wavy lines above and below the letters — see Cotterell 4263). Col. John worked from 1683 to after 1720."

As for the different makers' marks "I have no doubt but that John Thomas made the tankard itself. But it may be that in his early days he (had) no molds for lids, and that he bought them from Shorey. Or, it may be that Thomas made the whole, but being only a beginner, sold his wares through Shorey, who had an established clientele. There seems to be a good deal of evidence that this sort of thing was done, the vendor adding his mark to that of the maker. Or, it may be that the original lid was damaged very early and that Shorey put on a new one. I'm not too much in favor of this idea."

What Prof. Raymond was "not too much in favor of" seems to have been the correct answer because (1) the hinge of the present lid does not make a tight or proper fit — there is too much "play" in it — and (2) the present thumbpiece attached to the lid has made two small indentations on the upper part of the handle where the two meet when the lid is "up," while about one half an inch below these two indentations are two larger ones, indicating that the original lid carried a thumbpiece of greater height or length (see Figure 5).

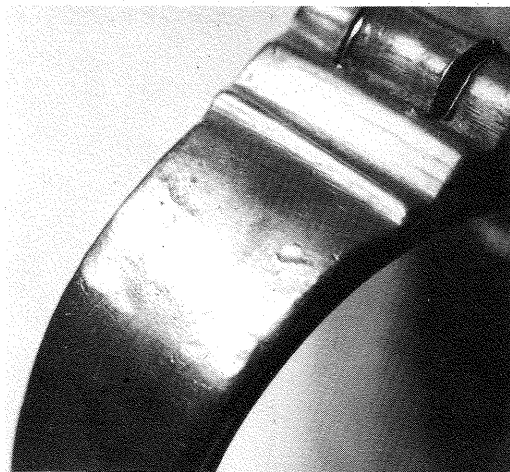


Fig. 5. Upper part of handle showing two sets of dents made by two different thumbpieces.

There is still some doubt as to which Shorey made or replaced the lid, one reason being because we do not know the date when the first Universalist Society of North Reading acquired the tankard.

Photographs and information were forwarded to our good friend and honorary member, Mr. Ronald F. Michaelis, for his thoughts and comments. He replied "The domed tankard in your photos is a fine example of c. 1700-15, and Raymond has said virtually all that can be said of it. I, too, favour your own thoughts on the reason for Shorey's name on the cover, because this is of a slightly later form than the body of the tankard. The cover I would date of c. 1715-20. I would think the *original* cover would have had frontal projections. If the original maker did not have moulds for the lid he would, undoubtedly, have either borrowed moulds or had a cover made for him by another maker, *but* I am positive that he would not have allowed another maker's name to appear thereon. We know that many of the complete tankards were made by pewterers who supplied them 'to the trade,' and that the seller (himself a recognised pewterer) put his own touch inside the base. It is obvious that both William Eddon (Eden) and Richard Going, for example, could not have made all the tankards which bear their marks, for we have found as many as five *different moulds* used for quarts. No pewterer could logically have owned so many moulds, nor would there be any reason to. By the type of the lid on this John Thomas tankard, I would assume it to have been made by John Shorey (4263), although we have no previous record of the name in a plain rectangle as used here." (The Shorey here referred to is the son of Col. John.)

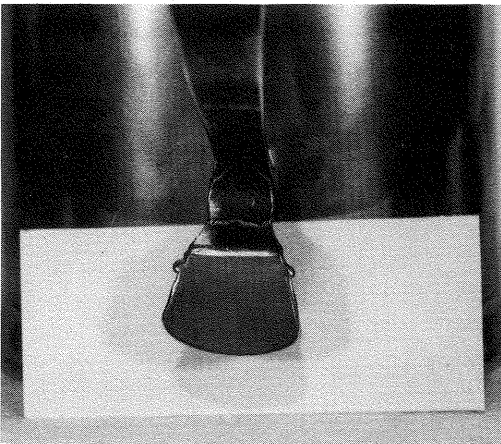


Fig. 6. Details of lower handle terminal of Thomas tankard.

The lower handle terminal (see Figure 6 above) is of more than passing interest because it is so seldom seen in this country — the writer has seen but one other, and that on an English one to one-and-a-half quart tankard, also used as a church flagon. Mr. Michaelis says "There is no special significance in the two 'pips' on the handle terminal. This feature appears on quite a few pieces, tankards and flagons. I have it on a

fine 'York' acorn-shaped flagon, c. 1700, and have owned (other) tankards with similar terminals. The . . . 'scroll' thumbpiece is, however, less usual, and to my mind indicates c. 1720 or later."

For those interested in measurements and "specifications," they are as follows:

Height overall	7-3/4 inches
Height to brim	6-5/32 inches (ave.)
Lip diameter	5-3/32 inches (ave.)
Base diameter	5-13/16 inches
Weight	3 U. S. pounds
Capacity to brim to brim	2 U. S. (Old English Wine Standard) quarts

So there you have as much of the details and history of this wonderful piece of pewter as we have been able to gather together. Prof. Raymond wrote "It is the finest double-domed tankard I have seen in this country." Certainly it is a rarity to find such a grand piece hereabouts, and in such wonderful, almost mint, condition, too. And despite its venture into the field of matrimony, it is a most impressive, imposing and desirable item of pewter, one we, among probably many others, would love to own.

Measure Correction

In *Bulletin* No. 65, page 163, we "guessed" that the incised "DG" letters stamped on the bottom of two Scottish Aberdeen baluster measures might be the initials of the pewterer who made the measures, or perhaps the initials of the inspector who tested them for true capacity. The guesses were wrong — the first being far off, and the second not too far afield.

Christopher A. Peal, in his excellent new book *British Pewter & Britannia Metal for Pleasure and Investment*, lets it be known that in Scotland the pewterers were a part of the Incorporation of the Hammermen, an organization composed of several loosely kindred trades a part of which involved the wielding of a hammer. The Dean (Head) of the Guild was quite an important personage, being the President of the Chamber of Commerce, of the Masters' Federation, and of all the Trade Unions. He also was the Weights and Measures Inspector. So, while the letters "DG" were not the initials of a pewterer, nor the initials of the inspector's name, they were those of the inspector's title — "Dean of Guild."

For future enlightenment, it might be well to make a marginal notation on page 163 referring to the new page number on which the above corrective information is printed. Our thanks to Mr. Peal for bringing this to our attention.

W. O. B.

Pewter in Hawaii

By Harold G. Jeblick



Fig. 1. Continental pewter, with the exception of the Oriental cup and cover on left. Collection of Harold G. Jeblick.

In celebration of our 25th wedding anniversary, my wife Olla and I visited Hawaii for the first time and thus began a new love affair between these islands and ourselves that has resulted in our yearly return from that time forward. It would be equally delightful to launch upon a description of the islands and the special charm and beauty that they possess which caused Mark Twain to call them "The loveliest fleet of islands that lie anchored in any ocean" but for the purpose of this discussion I will contain myself to the subject of a collector's experience in quest of the "elusive metal" within our 50th state.

The immediate reaction, when speaking to others regarding these experiences and my "finds" has been, "I never thought of old pewter being found in Hawaii!" but of course it is! and the stage was set by history itself. At the time that the Continental Army was shivering at Valley Forge, Captain Cook was serenely sailing up to Waimea on the island of Kauai to make his discovery of the Islands in 1778. It has been recorded over the three voyages of Captain Cook to what was then called the Sandwich Islands, that the natives "went wild" over British possessions, particularly those of metal and it would be a prize indeed, if one could acquire an authenticated piece of pewter of that occasion.

For a period of forty-three years following Cook's discovery, visitations were made by Lord

Vancouver who brought the first cattle that multiplied into the larger herds that populate present day ranches on the island of Hawaii. They were followed by the trade ships and whalers but it was in 1821, just 200 years after the Pilgrims set foot at Plymouth that the first company of American missionaries from New England landed at Kailua-Kona, Hawaii and it is in this area that we shall leave the early influences of discovery and trade and become immersed in the period extending from 1821/1860 wherein there was a burgeoning attraction to the islands.

It is from this time that we have found most of our "Hawaiian Pewter" of English, Continental and Oriental origin. Some of these in today's appraisal would have been considered "collectibles" when brought by the missionaries during this period. It must be stated at the outset that the presence of old pewter throughout the islands in terms of sale is in the minority but there are handsome pieces of importance to be observed in private collections therefore it is more qualitative than quantitative and the "quest" is the more zealous for that reason.

On the Island of Hawaii, largest of the group and during our visit in September, 1971, we made the acquaintance of a long time resident of that island who subsequently, to my amazement and delight, presented me with the collection shown (Figure 1) as a gift. These are Continental with the exception of the Oriental Cup

and Cover and due to the lack of Makers Mark identification for Continental pewter, I will attempt to describe these marks in the hope that my peers in PCCA will be able to shed some ray of light in their identity thru this article.

Beginning on the left, the standing plate is 8-3/4" in diameter and marked on the bottom with a Horse and Rider holding a Banner at a gallop with the initials I.W.

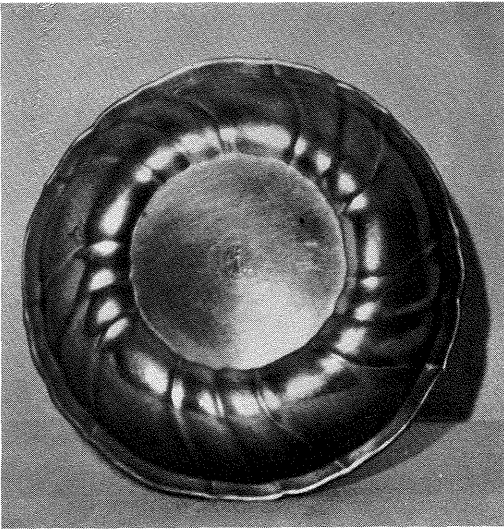


Fig. 2. Bowl with 1735 date within touch. *Jeblick collection.*

The bowl in the center is 6-1/2" diameter and may be more closely observed in (Figure 2). Contained within a beaded and decorative quadrafoil is an Angel holding Scales and Sword with a Stag rampant at the right and the date 1735 below.

The six lobed plate standing at the right is heavy, covered with considerable scale and is 10-1/4" diameter. This plate has three large, worn, closely grouped marks (a) Couped Lion Rampant with three wavy lines, (b) Crown with initials WN, (c) Three Stars in a circle with totally worn name beginning with fragments of the letters F.R.

The Decilitre covered Measure to the middle is a mass of assorted marks beginning with a Crown/Rose and within an oval, the letters JA (balance worn) then KECHEL and below CAND, all on the bottom. A Maltese Cross is impressed upon the body and about the rim are a small crown and a total of eleven letters and symbols separately stamped.

A particular favorite of my benefactor was the pot to the right and this is also shown in (Figure 3). It has considerable decoration plus a black wooden knob on the lid and its mark is a Crown above an Angel holding Scales and Sword with the initials G.T.

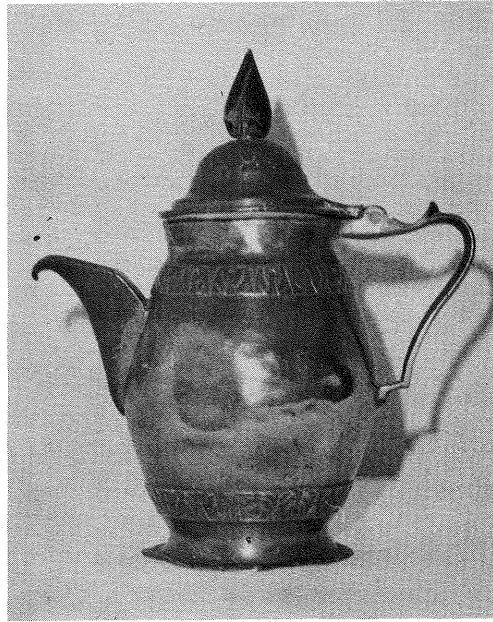


Fig. 3. Continental pot. *Jeblick collection.*

The wavy edged, footed paten, spoon and bowl with handle as well as a Mustard Pot, covered and lined with a deep blue glass (not shown) contained no marks but the Chinese Cup and Cover with a red wooden knob does have a Chinese character mark on the bottom. (Figure 4).

A visit to the home of a descendant of one of the early whaling families in the North/Central area of Hawaii revealed an astounding collection of Early Georgian Silver, Canton China and Primitive Hawaiiana but alas, a minimum of pewter but these were fine measures of the 1820/1830 period.

A very fond Aloha to Hawaii and heavily laden with our "Treasure Gift" we left for the Island of Maui where the islanders remind you that "Maui no ka oi", Maui is best! and although we find that each island has its special charm we are inclined to agree!

Lahaina, Maui is an old whaling port and the original capital of the Hawaiian kingdom endowed by both nature and history. In its town square stands Baldwin House, the residence of the Reverend Dwight Baldwin in 1835 who was a native of Durham, Connecticut, a member of the Fourth Company of Missionaries and served both the spiritual as well as the medical needs of this area. This structure has been restored by the Lahaina Restoration Foundation and it was with their permission that I was able to embark upon a rather detailed tour of the house and original furnishings. To my question of "Are there any articles of pewter?" the response was, they did not know. And so the search began but unproductive in terms of my prime interest



Fig. 4. Chinese cup with cover. *Jeblick collection.*

until, on the bottom shelf of a cabinet I found an Oval Dish, 24" in length with the mark of Samuel Duncomb of Birmingham, 1740/1780. (Figure 5). We discussed the piece and offered suggestions for a moderate approach for its restoration by cleaning. It is now displayed prominently in the dining room for visitor interest.

Elsewhere in the house, a pewter whale oil lamp was observed on the desk of Mrs. Baldwin and a fine pair of English candle sticks but unmarked, I presume of the very early 19th century. It may be of interest to note that Lahaina was the location for the Missionary chapters of James Michener's book "Hawaii" for it was there that the missionaries and the whalers were

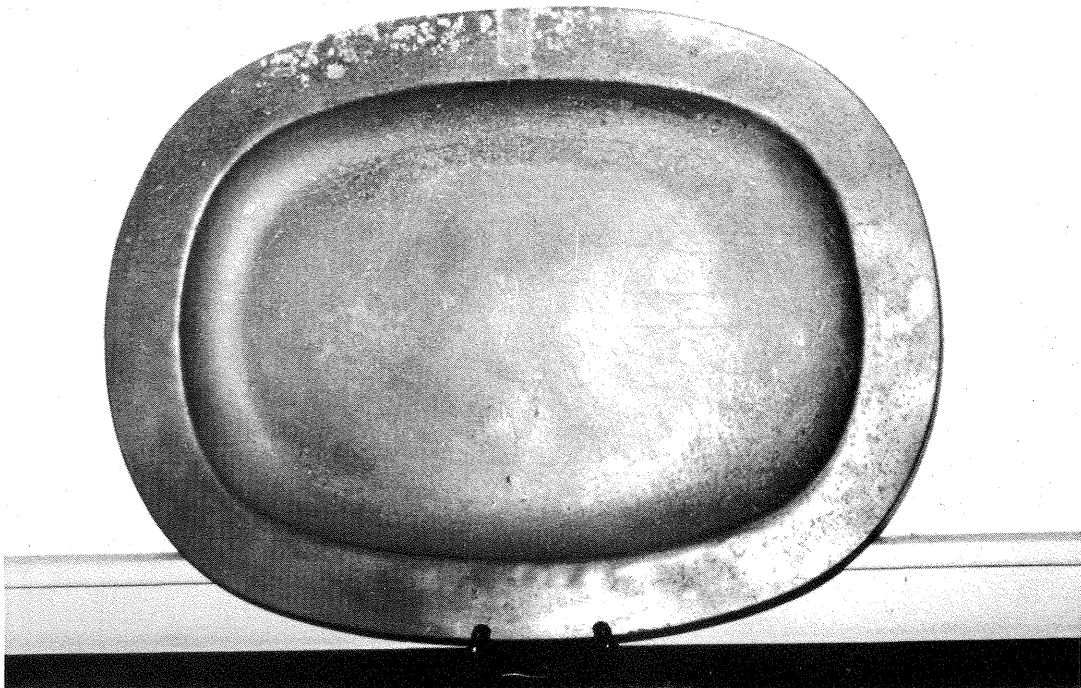


Fig. 5. Oval dish by Samuel Duncomb, Birmingham, 1740-1780. *Collection of The Lahaina Restoration Foundation.*

in conflict during the period 1825/1840 but the characterization of the "Rev. Abner Hale" versus the Rev. Dwight Baldwin followed widely divergent paths in their service to the people of this area. Rev. Baldwin was greatly respected and loved.

This concluded our visit to Baldwin House and I thought, the end of our pewter explorations on Maui but while pursuing the standard tourist routine of ambling through the many interesting shops of Front Street, I made a very husbandly concession and accompanied Olla into a yard goods shop. Her perception was more active than mine as she quickly drew my attention to a pewter flagon 9" tall and I refer to it as a flagon with "Tongue in Cheek" since it is identical to the Elizabethan Flagon shown in R. F. Michaelis, new edition of his "British Pewter of the British Isles" with the exception of an added spout and of course being shorter. It appeared to be more of a decoration in the shop rather than an item for sale but found it was the latter and the only pewter in the shop. Since the price was acceptable, I promptly bought it and it has been verified as middle 18th century although unmarked.

We were now ready to continue on to our next destination, the island of Oahu and not willing to consign my rapidly increasing "Pewter Trove" to the indelicate ministrations of the airlines baggage handlers, we packed them in mounds of tissue, stowed them in a large airlines bag and Olla's carrying case to take them aboard the airplane and we were off to new adventures.

After the quiet mode of life that exists on the other islands, one is physically propelled immediately into the sprawling, bustling commercial and tourist environment of Honolulu

and Waikiki, Oahu and while the tempo of activity is increased, the crowds are greater and the canyons of high rise buildings and hotels spear ever upward, there remains a fascination for these adjoining cities unlike any others in the U.S.A. Obviously, all of our time was not spent in museums or in search of pewter but time was always allotted for this purpose and some events in this connection just developed without plan. The Honolulu/Waikiki telephone book does not list many antique shops but we found two in the Waikiki area a short distance from the mainstream of tourist activity next door to each other. The Oriental influence is very perceivable and one collecting these antiques would have a field day there, as well as on the other islands. Speaking to the owners about pewter, their response was that the general interest was mild by comparison although there are some few, but avid collectors widely dispersed.

In one shop there was a mixture of Britannia styles by Dixon, Parkin and Wolstenholme, an American Flask in very bad condition from the Civil War period but finally, an English Charger by John Home, Snow Hill, (Cotterell #2349) about 1749 was brought forward from the dark recess of the shop including the shocking addition of an all too real modeled head of John the Baptist placed within, that promptly cooled our enthusiasm. Turning to the adjoining shop we found ourselves faced with that most maddening of collector situations, a good array of pewter dimly viewed through the window but the shop - closed! The following day we were rewarded with an open door and found that the pewter was a recently acquired collection mostly Continental of early and fine style. My

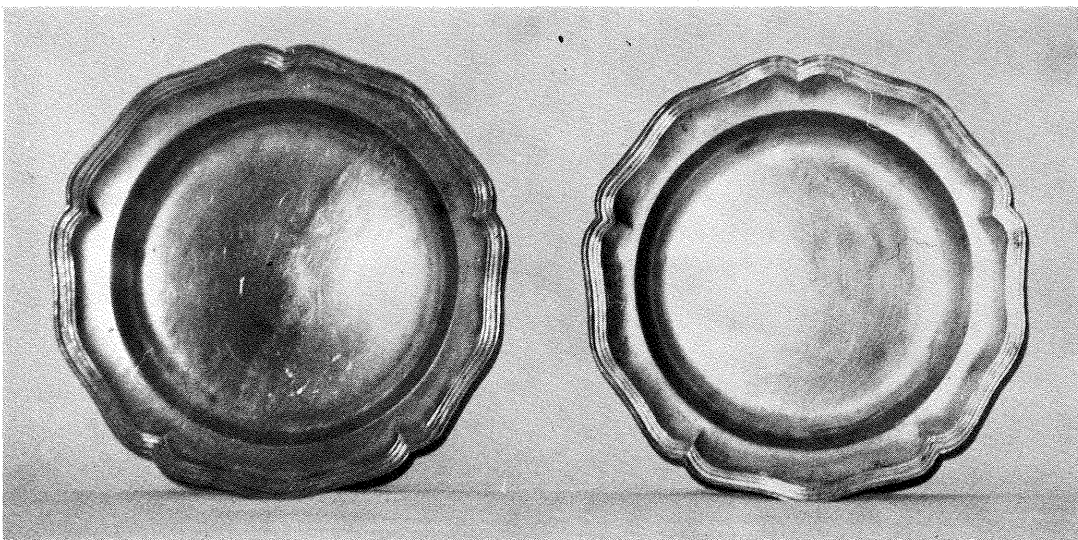


Fig. 6. Pair of Continental wavy edged plates.
Jeblick collection.

interest lies mainly in English and American and have been collected during trips to New England, Pennsylvania, and New Jersey but when one is "afflicted" with pewter it is difficult to pass by a worthy piece of any origin so the two identical five lobed, wavy edged 9" plates I purchased at this shop are shown in (Figure 6) and are marked with a Crown/Rose containing the initials N.D. plus an additional oval mark depicting an Angel with the initials A.C. and as earlier stated, I would appreciate any assistance regarding identification of these Continental pieces.

This was the final episode in our inter-island research and purchase of pewter and as you have noted, there exists a variety of origins but strangely for so remote a location, a prominence of Continental. The Bishop Museum in Honolulu responded to my earlier inquiry that they did not believe there was a single piece of pewter in their collection and have invited me to visit and advise them on a subsequent trip which we shall certainly accomplish this year when we return to these lovely islands and their exceptionally friendly, cooperative people.

Measures in Pewter, VII to X

by Ronald F. Michaelis

In his article under the above title, in Bulletin No. 65, Mr. William Blaney refers to the late W. Gill Wylie's book *Measure for Measure*, and indicates that there had been, apparently, some intention of publishing a revised edition, but that, now, this project is somewhat remote and, in fact, that such a revision may never come about. Speaking personally, I am relieved, for, with all due respect to W.G.W., whom I knew personally for many years, his book is far from factual in many respects, nor is it by any means exhaustive in the types of British regional pewter measures. Even less so is it comprehensive, or even accurate, in relation to many of the French types included.

Gill Wylie went to a great deal of time and trouble to call upon, and to enquire of, collectors in both England and France in an endeavour to gather factual information, but, I regret to say, later failed to benefit from the data he gathered. For example, I am, myself, misquoted in his book and credited with information which I certainly did not give.

I feel that one should comment expressly on his reference to the Aberdeen type lidless baluster measures; he refers to a measure, inscribed "Phillip Blackwell," illustrated (and wrongly ascribed as such by Cotterell), and then proceeded to append a drawing of something quite different in form and character.

Mr. Blaney has already drawn attention to

this anomaly. There is, in fact, not the slightest evidence that the "Blackwell" baluster, bearing the maker's mark "W.P." (Cott. 5863) is even Scottish — it has all the attributes of an early English lidless example.

The true Aberdeen body features are very clearly illustrated by Mr. Blaney in Fig. 1 of his latest article. Similarly Mr. Blaney has 'debunked' Wylie's theory of date for the Aberdeen types (again erroneously based on Cotterell's estimation of the Blackwell specimen). I have yet to see a true Aberdeen type lidless baluster measure of date earlier than the end of the 18th century, and would place 99% of those known in the first 30 years of the 19th century.

I can, at least, set Mr. Blaney's mind at rest over any possible attribution of his "D.G." specimen to pewterer.

The "D.G." is indicative, merely, of the words *Dean of Guild*; an ancient office, which bestowed on that officer the onus of checking and 'sealing' measures in the various Scottish districts.

It is not an uncommon thing to find the initials of this inspector in conjunction with the D.G., for example: $\begin{matrix} R & W \\ D & G \end{matrix}$, and they appear in this form particularly after 1826. Thus any attempt to allot the initials D.G. to David Gourlay of Edinburgh (or to any other Scottish *pewterer*) is abortive.

Britannia is Pewter

The following excerpt is from The Minutes of the Annual General Meeting of The Pewter Society of England, January, 1972. Ed.

Mr. J. Douglas reported on the proceedings of a subcommittee investigating the structure and proportions of constituents of pewter at various periods. Three sources of analyses would be contacted. Primarily tankards of 18th century and plates of 1700 to 1825 would be scanned. The intention is to determine the incidence of antimony in pewter alloys, incidentally programming towards determining the marriage of Britannia with lead alloy pewter. It was decided by the Meeting that The Society accept that Britannia IS pewter, being an alloy the major constituent of which is tin; that it is a quality of pewter just as copper alloyed tin is. In due time copper alloying would be investigated. Thus in time we would find out how faithfully The Company's standards had been observed, perhaps what "X" really meant, *on*, and *in* tankards, and on plates. Much long term inspection and analysis would be required, and Members would be asked, in the future, to provide minute scrapings from various pieces in their collections as the programme unfurled.

*Lee Pewter Collection at the Springfield, Vt.
Art and Historical Society*

Reported by Stevie Young
Photographed by Paul M. Young

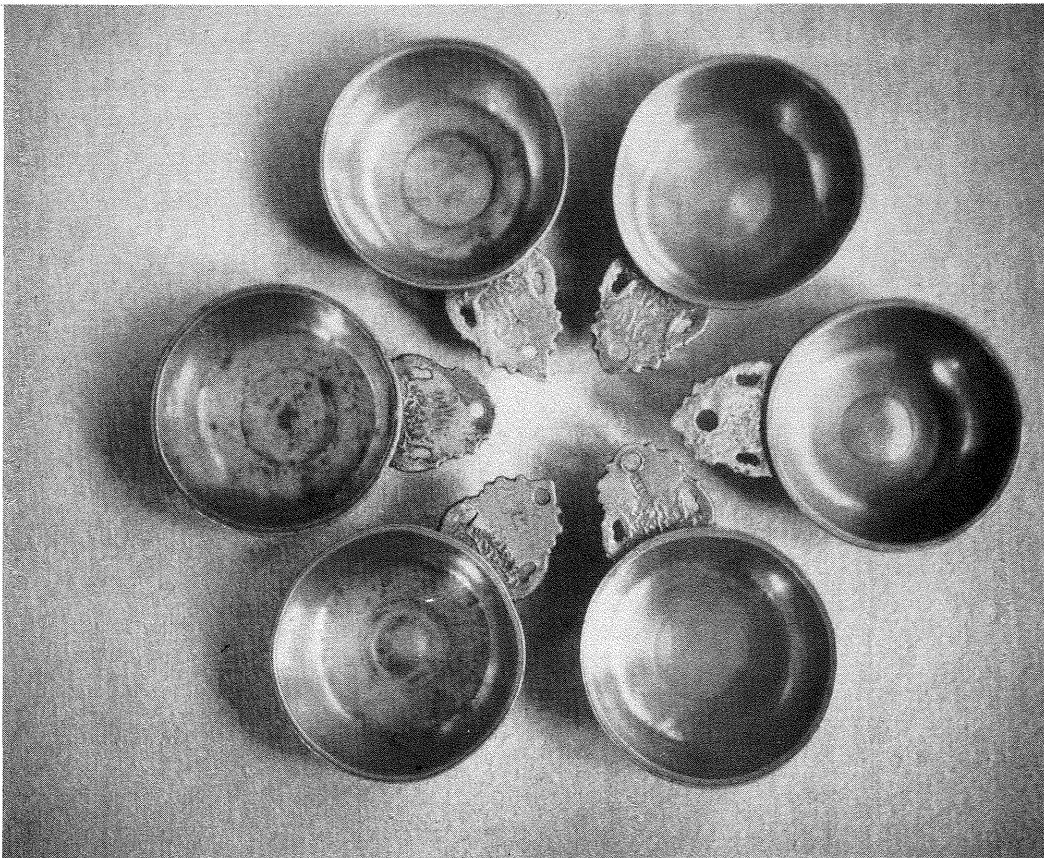


Fig. 1. Six Richard Lee porringers, 2-5/16" diameter.

On a beautiful day in mid-February, 1972, we returned to Springfield, Vermont, to keep a promise — to study and photograph the Lee pewter collection which was bequeathed by the late Mark C. LaFountain to the Springfield Art and Historical Society. By invitation and thoughtful cooperation of Joseph P. Connary, President of the Society, this effort was made for two purposes: 1) to provide the Society with photographs and rubbings of the 37 pieces of pewter in the collection for a pictorial album to accompany the permanent display at the museum, and 2) to provide the information needed for this record. These 37 pieces were only part of the entire pewter collection of Mark LaFountain as his will specified that

“marked Lee pewter” was to go to the Society; the remainder of his collection, including unmarked Lee pieces, was sold with his other personal property at auction in September, 1969.

Even though the Lee porringers are known for their variety of handle designs, only six designs are represented among the twelve porringers in the museum's collection, one design each for the six different size porringer bowls, all basin type except one.

Half of the twelve porringers (Fig. 1) have a 2-5/16" basin with the 3-aperture style handle illustrated in L.68. Reading clockwise with Porringer 1 in the “9 o'clock” position, the following touches are on the face of the handles:

1. Oval "fleur-de-lis" initial touch (L. 412, J. 201) & with the top of the mark centered under the hanging hole.
2. Same touch as above with the bottom of the mark against the hanging hole.
3. "R•LEE" in rectangle (L. 411, J. 200) in the center of the handle with the end of the mark against the hanging hole.
4. "Stag head" touch in the center of the handle with the stag looking at the hole.

Fig. 2 shows the back of the porringers in the same relative position as Fig. 1. The second porringer in the illustration has a fine "E B" monogram which fills the boss on its base – the boss makes a natural frame for such a monogram.

The second smallest size basin porringers (Fig. 3) have handles of what has popularly been termed the "spaghetti" design. The porringer with the single handle has owner's initials "HH" stamped in its basin near the handle. The one on the right is the oft-illustrated one with four handles which was formerly in the Staples Collection (L. 64 & L. 408; ANTIQUES magazine, June 1928, p. 493, and June 1930, p. 439). Previously reported as 2-1/2", the basin actually measures 2-9/16" in diameter like its companion. The bracket on each of these five handles has "R•LEE" cast in relief as can be discerned in Fig. 4. At the present it would appear that every Lee handle of "spaghetti" design is identified by the cast name on the bracket – note that all four

handles on the small porringer are so identified. *If you have a porringer in your collection with this type of handle without the name on the bracket, please write about it to the Editor.*

The diameter of the next larger size basin porringer is 2-13/16", Fig. 5. It has the small flower design handle with five apertures (J. 54d) rather than the one with seven apertures illustrated in L.67. The full name touch (L.410, J.199), ending at the hanging hole, was struck on the front of the handle. The back of the porringer is shown in Fig. 6.

The next size porringer, Fig. 7, has a true basin without a boss, 3-3/4" in diameter. Its handle of a more intricate flower design of eleven apertures, has the full name touch (L.410, J.199) struck on the face through the middle ending near the hole for hanging. The back of this porringer is shown in Fig. 8. A comparable porringer was illustrated, No. 48, in the catalogue of The Currier Gallery of Art; another was advertised in ANTIQUES, September 1961, p. 211.

The next to the largest porringer, Fig. 9, has a 4-15/16" regular style bowl. The full name touch (L.413, J.202) was struck between the triangular aperture and the round center one on its handle of stylized design. A close look at Fig. 10 shows a crooked "tail" of extra metal



Fig. 2. Rear view of Lee porringers in the preceding figure.

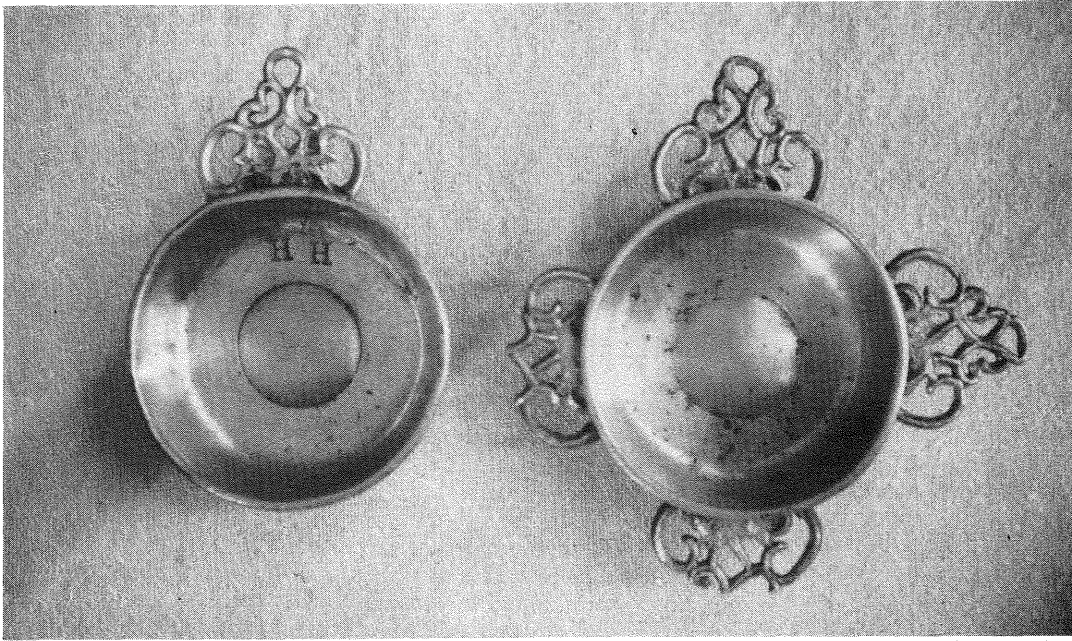


Fig. 3. Lee porringers, 2-9/16" diameter.

running down over the bracket to the right from the short center spline support of the handle. This same "tail", probably caused by a gouge or imperfection in the mold, appears on an "S G" handle of the same design – *but for the omission of the round center aperture* – reported elsewhere in this issue by Jack Kolaian. No cast "S G" initials remain on the tip of the handle but a "9" has been stamped on the back. Two other Lee porringers with handles of this design can be seen in the following illustrations: 1) L.58, formerly in the collection of the late Charles F. Hutchins; and 2) ANTIQUES, September 1961, p. 211. Several *unmarked* porringers with this handle *minus the round center aperture* have been attributed to the Lees but

comparison of the "Lee" handle and the "S G" handle makes the attributions of these handles to the Lees highly questionable. Could it be that the mold for this handle was acquired by the Lees and that they removed the "S G" initials and added the round center aperture to the finished handle? Will the owners of porringers with either of these handles, marked or unmarked, tell us about them to help clear up the mystery which surrounds them?

The largest and final porringer in the collection was made by attaching the stylized flowered handle (L.54, 411) to the Lee 5-15/16"

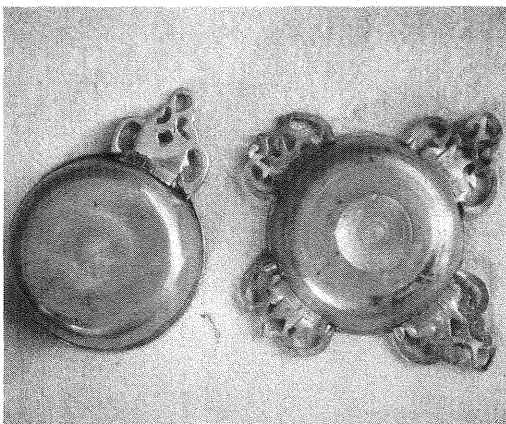


Fig. 4. Rear view of Lee porringers in preceding figure.



Fig. 5. A 2-13/16" basin type Richard Lee porringer.



Fig. 6. Rear view of the Lee porringer in preceding figure.



Fig. 7. Richard Lee basin porringer, $3\frac{3}{4}$ " in diameter.



Fig. 8. Rear view of the porringer in preceding figure.



Fig. 9. A $4\frac{15}{16}$ " porringer marked "Richard Lee"; handle from the "SG" mold.

basin, Figs. 11-12. The "fleur-de-lis" touch is on the face of the handle with the bottom of the touch toward the basin. A matching basin, marked in the well with the full name (L.410, J.199), is shown in Fig. 13 along with one of the five $7\frac{3}{4}$ " basins, $2\frac{1}{16}$ " high.

The third piece in Fig. 13 is the back of one of the nine plates in the collection. Six of the nine pages are $8\frac{3}{16}$ " in diameter and are marked with the full name touch, L.410, J.199. One of these plates has "D. Russell" scratched under the brim. The remaining three plates bear the other full name touch, L.413, J.202; two are $8\frac{1}{8}$ " in diameter and the third, $8\frac{5}{16}$ ". It may be significant that the six $8\frac{3}{16}$ " plates are all marked with the L.410 full name touch

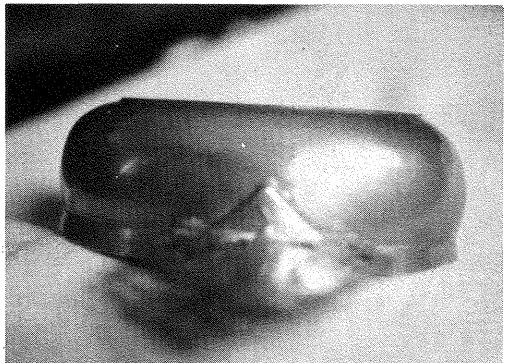


Fig. 10. Rear view of porringer in preceding figure.

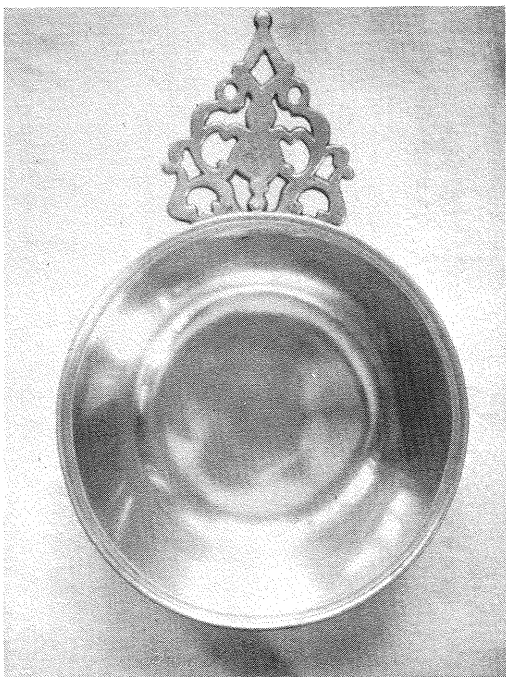


Fig. 11. A 5-15/16" basin porringer with the Lee "fleur-de-lis" touch on the handle.

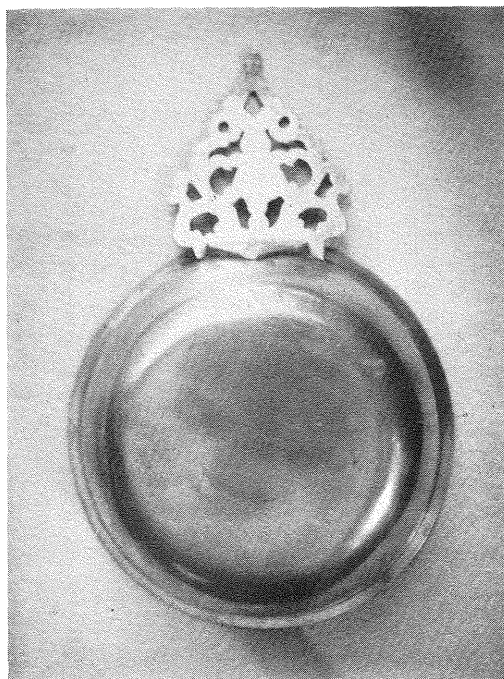


Fig. 12. Rear view of the Lee basin porringer in preceding figure.

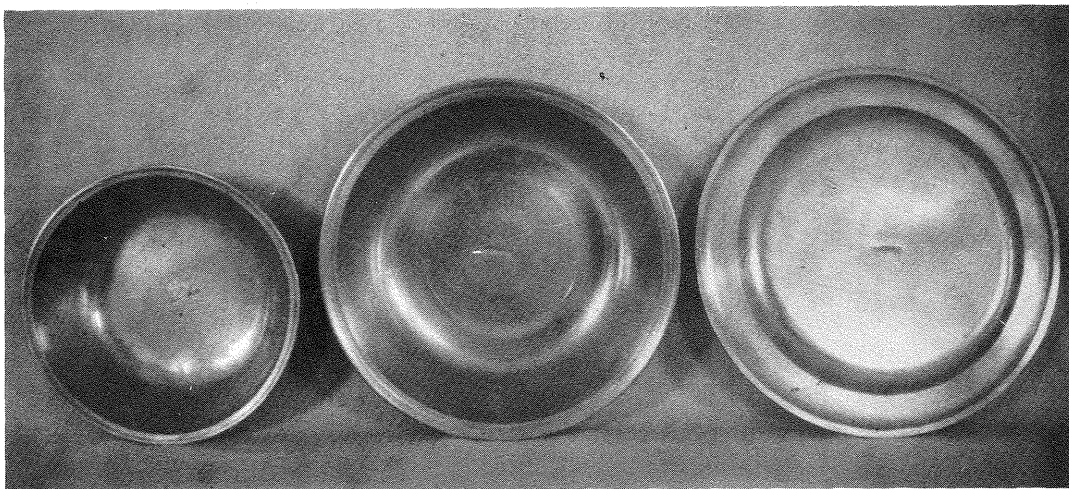


Fig. 13. These three Lee pieces are the basin which matches the porringer in Fig. 11; a 7-3/4" basin, 2-1/16" h.; an 8-3/16" plate.

which is more crude and appears earlier than L.413 which marks the three plates which are either slightly smaller or larger.

Fig. 14 shows the four pewter ladles with wooden handles, two each with bowls of the recorded sizes of 3-1/2" and 3-5/8". The larger two, on the extreme left and right, have "R•LEE" (L.411, J.200) clearly struck in their bowls. The marks in the smaller two are very indistinct.

The ladles and skimmer in Fig. 15 are all brass or brass with copper. The small brass

ladle on the left with a 3-5/8" bowl and a 5-7/8" handle has the "R•LEE" touch (L.411, J.200) on the back of the handle; the end of the touch is very near the hanging hole. The larger all brass ladle, standing next to it, is marked the same and has a 3-7/8" bowl and a 7-7/16" handle. The third ladle, far right, has the full name touch (L.410, J.199) on the back of the handle, ending just beneath the hole. Its 4-5/16" bowl is made of copper while the 8-1/4" handle is brass. The fourth piece is a brass skimmer put together with copper rivets.

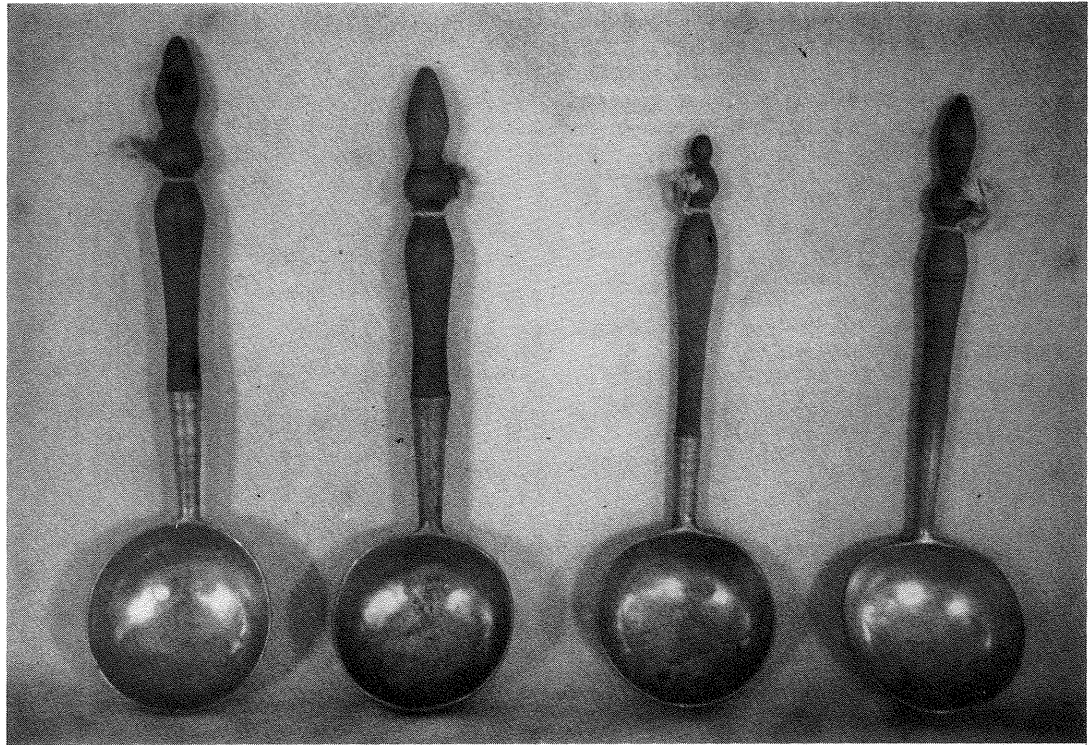


Fig. 14. Four Lee pewter ladles with wooden handles; bowl sizes are 3-1/2" and 3-5/8".

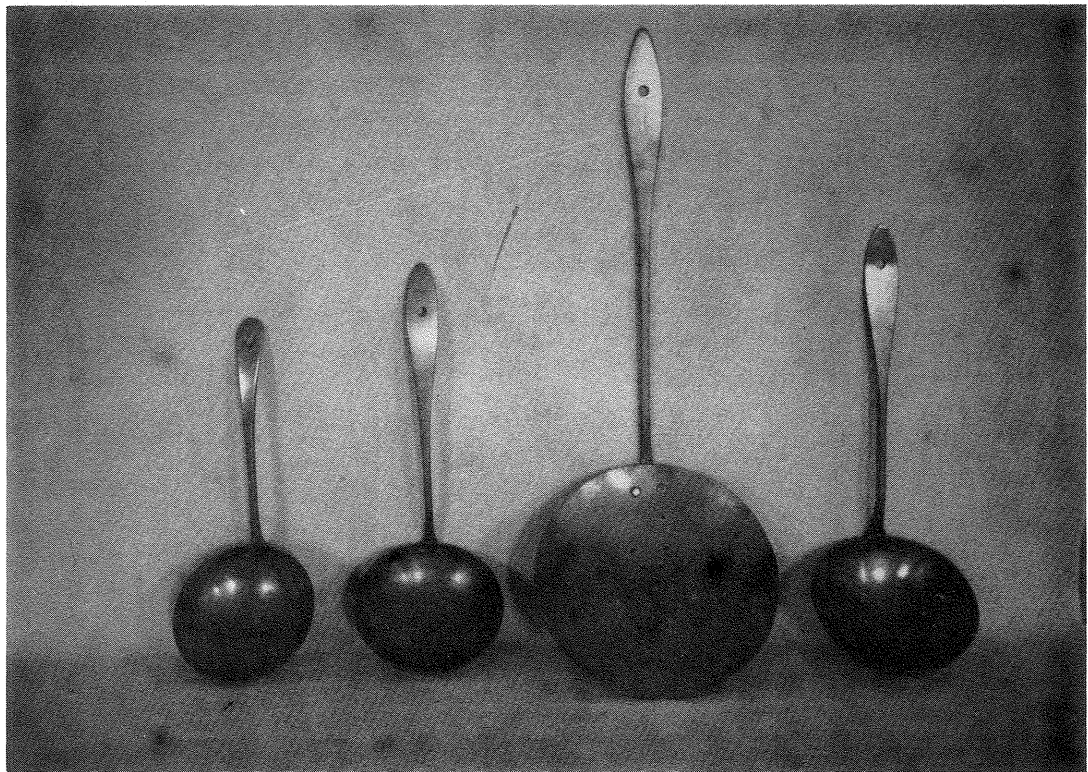


Fig. 15. L. to r., all brass ladle, 3-5/8" bowl, 5-7/8" handle; all brass ladle, 3-7/8" bowl, 7-7/16" handle; brass skimmer with copper rivets, 6-3/16" strainer, 11" handle; ladle with 4-5/16" copper bowl and 8-1/4" brass handle - all marked Lee pieces.



Fig. 16. "LEE & CREESY" teapots.

The strainer is 6-3/16" in diameter attached to an 11" handle. This piece is marked "RICHARD LEE" (L.410, J.199) on the front of the handle ending at the hole. All handle measurements are from the bowl to the tip of the handles. The handles of all of these pieces have long shapely extensions under the bowls which are characteristic of Lee ladles made of brass.

The final two pieces in the LaFountain bequest, Fig. 16, are two beautiful teapots of the Federal era, bearing the touch of "LEE & CREESY." The one on the left is 6-1/2" O.H., 10-1/4" O.W.; the one with ball feet is 6-5/8" O.H., 10" O.W., L.770. At one time the younger Richard Lee was thought to have been the "Lee" of this Massachusetts partnership in Beverly and this alone accounts for their being among the pieces "marked Lee" which were

given to the Springfield Art and Historical Society. A third teapot with ball feet of identical design is in the collection of the Litchfield Historical Society, Litchfield, Connecticut. Its dimensions are as follows:

6-7/8" O.H.
 5-3/16" H. to side of brim
 3-7/8" x 5-3/8" oval base

All three teapots have the same stylized foliar design on their lids, well shown in L.770, and each has an individually designed shield on the body; all designs are done in fine bright cut. Please advise the Editor if you know of other Lee and Creesy teapots.

As mentioned before, the entire collection of 37 pieces — 6 basins, 7 ladles, 9 plates, 12 porringers, 1 skimmer made by "Richard Lee", father and son, and the 2 "Lee & Creesy" tea-

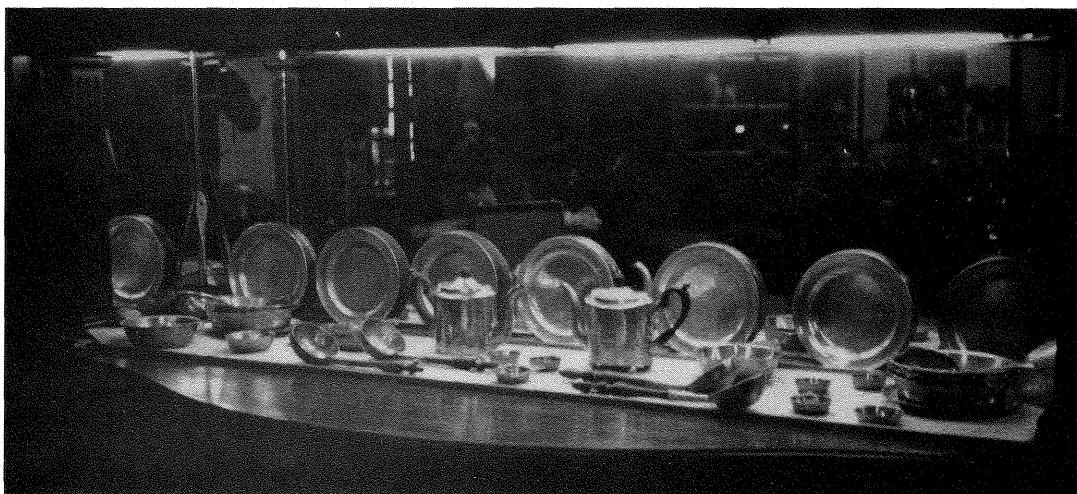


Fig. 17. Permanent display of Lee Pewter, bequeathed by the late Mark C. LaFountain to the Springfield Art and Historical Society, Springfield, Vermont.

pots — is on permanent display at the Springfield Art and Historical Society, Springfield, Vermont. It is housed, as shown in Fig. 17, in a “safe” case, part of a built-in wall buffet. Because it is limited to viewing from one side only, a notebook of these pictures and mark rubbings will accompany the display for the use of future viewers. Undoubtedly this article will also be there for we are pleased to report that Mr. Connary has applied for P.C.C.A. membership for the Society and the Bulletins will soon be in their reference library.

It is eminently fitting that Mark LaFountain bequeathed his Lee pewter to the historical society of his home town for this is the town where the Lees lived and worked and the elder Lee was a minister in North Springfield where he died and is reported to have been buried along with members of his family. Establishing this nucleus of Lee pewter, perhaps it was Mr. LaFountain’s hope that other marked examples from private collections would also be bequeathed to the Society until at least a full range of Lee handle designs would one day be brought together in the collection.

When you visit the collection — and the Society hopes that you will if you haven’t seen it — you will also see the superb collection of Bennington pottery which was the remainder of Mr. LaFountain’s bequest to the Society. Other noteworthy collections in the Society’s museum include 1) portraits by the best known of Vermont’s primitive artists, Horace Bondy and Ashael Powers, and 2) a fine collection of Joel Ellis dolls. As stated in Bulletin 14, p. 4, Springfield men specialized in wooden dolls with pewter hands and feet during the 1870’s and 1880’s. Five varieties, with differences chiefly in the articulation of the joints and construction of the heads, were patented by the following townsmen:

	Patent date
Joel Ellis	5/20/1873
Frank D. Martin	4/29/1879
George W. Sanders	12/ 7/1880
Mason & Taylor	5/31/1881
C. C. Johnson	11/ 7/1882

We wish to thank Mr. Connary for inviting us to return to Springfield to handle and fully record this collection, and to offer suggestions on the pictorial display. He was a thoroughly interested host, avid for information on pewter, including its care. Recently he reported that he personally “lovingly cleaned” the Lee collection and that the “display techniques have also been incorporated and have contributed greatly to an improved display.” The Society is honored and proud to have this outstanding collection. You will find a warm welcome awaiting you when you go to see it.

Richardson Warranted



Fig. 1. Richardson Warranted teapot, 11½” high. Collection of Vincent W. Gillmore.

To the best of my knowledge the combination of touches “Richardson, a small eagle and “Warranted”, Fig. 2, have not been published. Unfortunately, the first name or initials can not be seen. Is this the mark of George Richardson, George B. Richardson or Francis B. Richardson?

The pot, illustrated in Fig. 1, must have been made in Providence, as suggested by its owner Vincent W. Gillmore, since the usual “Cranston, R.I.” is not incorporated in the touch. In all likelihood this is true since the father and both sons had a shop in that city for at least a year, 1847-1848, at 207 High Street and the style of the pot would appear to be consistent with that date.

If anyone has a complete example of this combination of marks, please send a good rubbing or photograph to the *Bulletin* so that it can be published.

C.V.S.

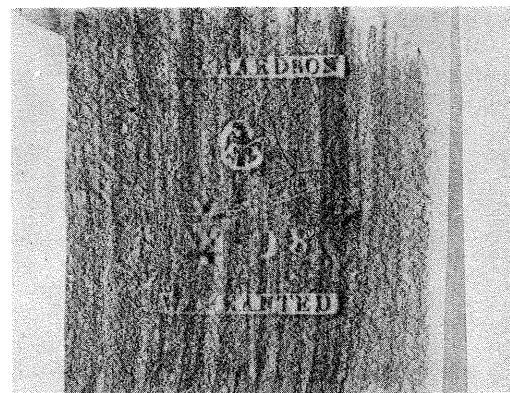


Fig. 2. Rubbing of touch on teapot in Fig. 1.

Research ... Unending Discovery

By Bernard B. Meyerson



Fig. 1. Early round teapot. Overall height 6-1/4 inches. Overall width 8-1/2 inches, diameter across widest part of bowl 4-3/4 inches. Bottom diameter 2-7/8 inches. Unmarked. Collection of Mr. and Mrs. Bernard B. Meyerson. Photo by David A. Howard.

Recently found in New York State, an early round teapot, Fig. 1. Overall height 6-1/4 inches, overall width 8-1/2 inches, bottom diameter 2-7/8 inches. Identical to #764, Plate XCIII, Vol. 3, *Pewter in America*, Laughlin, with exception of handle shape, and having body features similar to #763 in same volume.

Made of fine heavy cast metal, it obviously had spent its many years on a back shelf acquiring the "patina" of disuse. It is unmarked, as are the two other recorded examples of this rare form which have, however, been attributed to one of the Bassetts.

In an attempt to establish a more positive identification, some research was done with the following interesting results:

An article entitled, "New Finds in Old Pewter by William Will, The Aaronsburg Communion Service", written by Paul M. Auman was found in the April, 1950 issue of *ANTIQUES*. It includes some comments by Mr. Laughlin on William Will's great talent and also on his ability to create new pewter masterpieces with the use of old molds. In his description of the set, Fig. 2, Mr. Laughlin states:

"... it is difficult to pick a flaw in the beautiful Aaronsburg pitcher, a shape which has no counterpart and bears no close resemblance to anything else in American pewter."

"Although no William Will teapot of early design has been reported that would have had a bowl large as the bowl of the pitcher appears to be, he may have made such a form and may have been able thus to convert it for other uses."

Intrigued with the possibilities presented by this statement, measurements and visual comparisons were made of the two photos (1 and 2). Certainly the shape of the teapot and pitcher bodies were identical, both being made by the reverse mold method. Although an accurate measurement of the pitcher body has not been made to date, a projection of the photo of the pitcher to its known height shows the diameter of the bowl to be similar to the body of the teapot.

Further study of all available 18th Century American Teapots to be found in collections and publications established another important fact: the spout of teapot (1) is unique and its counterpart is to be found *only* in the work of

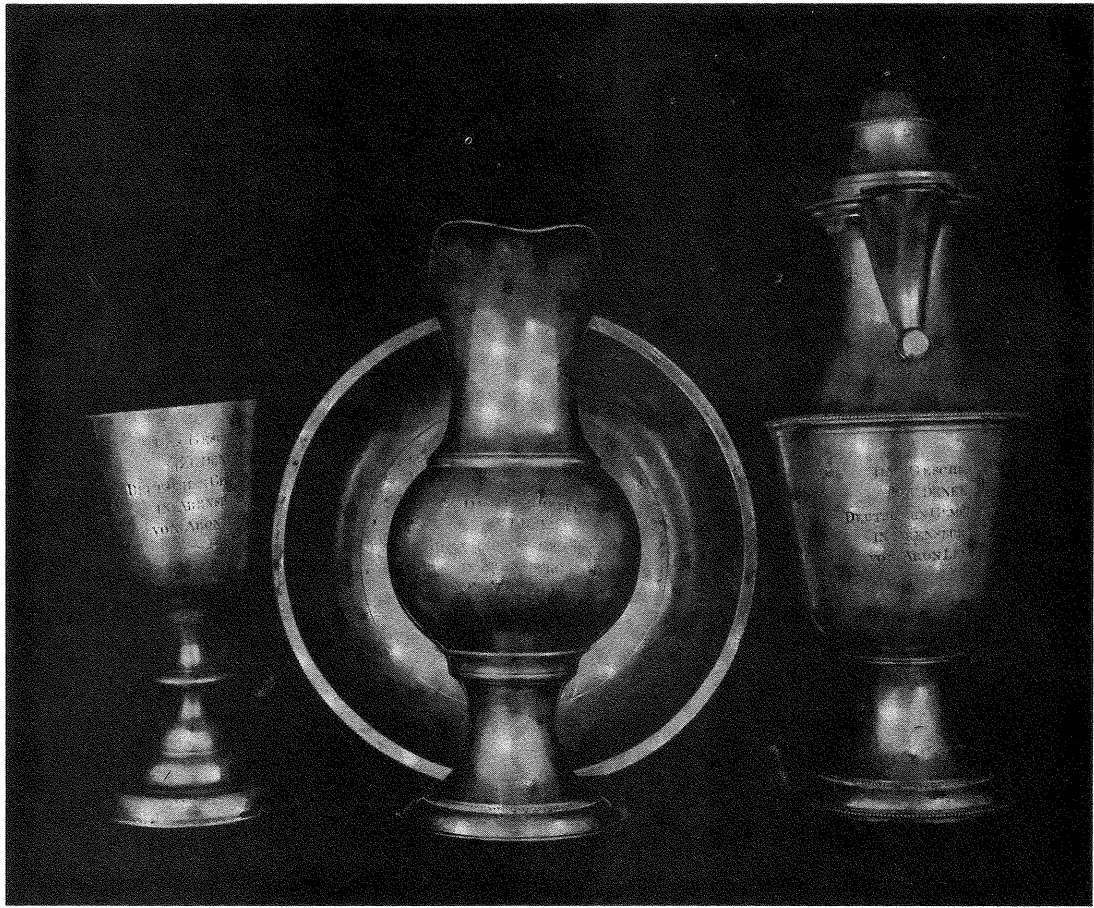


Fig. 2. Aaronsburg Communion Service, maker William Will. Height of pitcher 10-3/4 inches, diameter across widest part of bowl 4-3/4 inches. Salem Lutheran Church, Aaronsburg, Pennsylvania.

one American pewterer – William Will.

With all his creative and technical ability – with the great variety of shapes at his disposal, Will used just this one type of spout on all his teapots of curvilinear design, as illustrated in Fig. 3. Note the very shallow curve of the back of the spout as against the fuller curve of the front face of the spout, giving the shape a distinctively aggressive thrust and vitality.

Still other similarities exist: the molding at top and bottom of the body of the teapot is of the type found on Will's footed teapot (Fig. 3).

Wooden handles found on early teapots vary greatly due to their having been carved by hand, so size and shape of the handle will not be referred to as proof of identity. However, in order to verify the fact that Will used handles similar to the one found on the teapot in question, the drum-shaped specimen is shown (Fig. 4).

With the above facts at hand, an early round teapot was photographically "created" using the body of the Will pitcher (Fig. 2), and the spout of the Will teapot (Fig. 3). Care was taken to proportion those sections so that they were

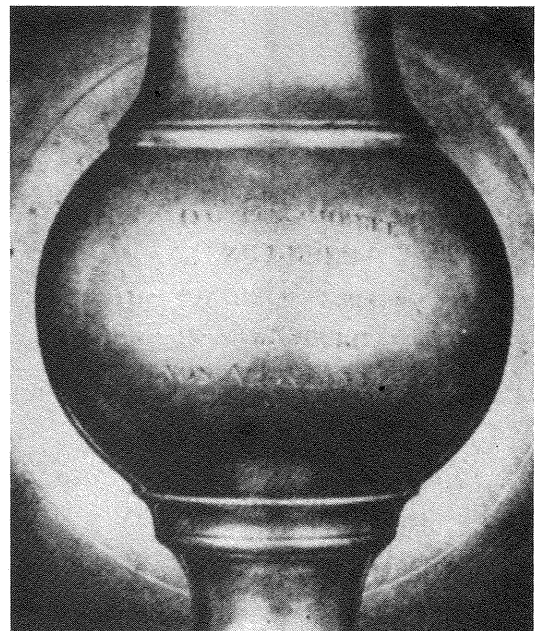


Fig. 2A. Enlarged section of pitcher illustrated in Fig. 2.



Fig. 3. Footed pear-shaped teapot by William Will, illustrating distinctive spout found on all of his early teapots of curvilinear design. *Brooklyn Museum.*



Fig. 4. Drum-shaped teapot by William Will showing type of wooden handle similar to that of round teapot. *Collection of Dr. Robert Mallory III.*



Fig. 5. Composite photo made from marked William Will pewter as described in article.

used in the same size as originally cast. A composite was then made with the top and bottom sections of the round teapot, again, keeping the sections of their original size and position. The results, entirely unretouched, can be seen in Fig. 5 for comparison with original teapot, Fig. 1.

Past instances of mistaken attributions based on "indisputable evidence" keep one from making absolute statements concerning unmarked early pewter. So, the wiser course would seem to be to let the evidence speak for itself.

As indicated by the title of this article, the more research done, the more there is to find. So there is now the question: if William Will *did* make the early teapot with its distinctive bowl and spout, how to account for the lovely example in Mr. Swain's collection (#763, Vol. 3, Laughlin) having the same body but lacking the "Will spout?"

Perhaps now the following speculation is in order:

1) Since we know of an entry in Frederick Bassett's invoice dated May 13, 1773 which lists "Tea Potts and Round d^o," we can safely assume that Bassett made teapots of the style discussed, and that #763 is one of his products. 2) Then, at some point, Will acquired the Bassett teapot molds and used them to create his own

round teapot, substituting his unique spout for that of Bassett, and then using the bowl section for the body of his communion pitcher. A verification of the perceptive observation made by Mr. Laughlin over twenty-two years ago.

Another possibility to be explored was an entry in Carl Jacobs' book on American pewter. It lists a "truly globular" teapot bearing the "Love" mark, but no further information is available on this example. The "Love" mark is now attributed to Brunstrom and/or Hasselberg, both of whom worked during the Will period. However, none of their marked pieces seem to bear any resemblance to the early round teapot in either style or workmanship.

One last observation — even though a more accurate measurement of the pitcher should show its diameter to differ from that of the round teapot, we are still left with the fact that William Will is the only 18th Century American pewter found to date to have used this distinctive round shape . . . and spout.

Well, Bassett, Brunstrom, Hasselberg or Will, the round teapot remains a truly wonderful example of early pewter making a lasting tribute to the artistry and ingenuity of the American pewterer who helped create an art form which grows more beautiful with the passage of time.

Unrecorded Coldwell Pint Pot Discovered

By John J. D. Feyko



Fig. 1. Pint pot by George Coldwell, New York, 1787-1811. Top diameter is 3-3/8" and it is 4-1/2" high.

While examining pewter pieces brought to class by students enrolled in Beatrice Rosen-Blum's* Fall Semester, 1971 Antiques Course at Orange County Community College in Middletown, N. Y., an unrecorded form and touch-mark for George Coldwell, eighteenth century American pewterer was brought to light.

As is my custom, when lecturing on the whys and wherefors of antique pewter, I suggested in advance that members of the class bring with them any pewter or near-pewter pieces that they would like to talk about or have identified.

Once in a while someone brings a piece that is rare and of great interest to the students. This time, Mike Brown, descendant of the Bull Family of Orange County and presently resident-caretaker of the historical Bull Stone House (1722) in Hamptonburgh, brought a piece that may be unique.

As you can see in the photo, Mike's offering to the class is an eighteenth century pint "beer pot" by George Coldwell, an American pewterer, who plied his trade in at least two known locations in New York City. Records show Coldwell's at 218 Queen Street in 1789 and in 1800 his address was 7 Beekman Street.

Although Coldwell's advertisements included for sale "quart and pint beer pots" and, he probably made a great number of them, it was thought that none had survived.

Coldwell's pewter is very rare, I know of only ten pieces that have been found to date. The Bull Family pint beer pot is included among that number.

The touch mark is fan-shaped with the name G. COLDWELL arched over a foliate device which appears to be tied with a delicate ribbon. I have never seen this Coldwell touch mark before, nor can I find it among any of my references. The Coldwell touch mark that I am familiar with is a straight line name touch (G. COLDWELL) with no other adornment. The foliate device shown in this new touch mark seems related to the design appearing below the flags on Coldwell's "Liberty Cap" spoon (See, *Pewter in America*, Plate XXV, No. 174; Laughlin).

Perhaps this is Coldwell's early touch and could have been lost at the same time he lost touch with his legal spouse in 1800.

The discovery of the Coldwell pint pot and my subsequent temporary possession of it, of



Fig. 2. Touch on Coldwell pot.

course, led me to comparing it with the pint pot by Moses Lefetra which is shown opposite page 53 in Louis G. Myers' book, "Some Notes on American Pewterers." Comparing the Coldwell pot with the Lafetra effort in Myers' sharply detailed photo seems to tell me that the pots are similar if not identical. The only sure way to tell is to arrange for a hands-on comparison. Who has the Lafetra pot?

*Beatrice Rosenblum is the Antiques Editor for the Middletown Times-Record Herald, Middletown, N. Y. and is a well known authority on antiques in New York's Orange and Sullivan counties.

I:L Again

By Ronald F. Michaelis

May I be permitted to comment on Mrs. Ada Young's excellent article, under the above title, in PCCA bulletin, No. 65.

I would like to concur in the claim that the tureen bearing the I:L mark was, in fact, made by an English pewterer; this identical mark is well-known here in England — it has been found *in conjunction with* an undoubted touchmark of JOHN LANGFORD, Senior, of London (Cott. 2823), and frequently appears alone, on both baluster measures and porringers. As stated by Mrs. Young, it was also adopted as one of the 'Hallmarks' of the younger John Langford many years later.

There is, in my mind, not the slightest doubt that all the porringers bearing this mark are English, and that any claim to its ownership, or use, by Ivory Lucas are purely "wishful thinking."

Incidentally, the 'fretted' patterns of the porringer ears illustrated in Mrs. Young's article are well known English types, known to have been used here by a multitude of makers from c. 1690 to c. 1730.

Collector's Recollections

By Robert M. Vetter

It was with much regret that we learned of Mr. Vetter's death on December 14, 1971. A month before the accident Miss Alice Winchester received this article which she thoughtfully forwarded to the Bulletin and for which we thank her. Her letter follows.

November 10, 1971

Dear Mr. Swain:

We are publishing an article by Robert Vetter in our anniversary issue in January and I wrote him recently asking him to tell me a little something about himself which I might use in a brief introductory note to go with the article. In reply he sent me the enclosed "Collector's recollections." Unfortunately this is far longer than we can use in ANTIQUES, but it is so interesting and charming that it seems a pity not to share it with his many friends in this country. So I asked Mr. Vetter for permission to pass along this manuscript to you as editor of the bulletin of the Pewter Collectors Club, and he said he would be delighted. I am enclosing a photograph of him, taken from a color print he sent. He says he is sending a better one, and when it comes I'll pass it along too.

I do hope that you will find space to print it. Though I've never had the opportunity to meet Mr. Vetter, he seems a remarkable and lovable old gentleman and I'm sure this would be of special interest to pewter collectors in this country.

Sincerely yours,
Alice Winchester
Editor

Born 1881 into what seemed to be a hale world, at Vienna, then the capital of a proud and mighty empire (subterranean rumblings were assiduously ignored). My earliest recollections are connected with music. My mother was a fair pianiste and my father performed on a fine Italian violoncello. I became acquainted with classical chamber music and with the Wohltemperiertes Klavier, from which my mother played every evening, before I could read and write. Soon my visual interest went out to old fiddles which my father collected. Colour and texture of the old wood, the harmonious outlines of their bodies and scrolls, the deep shades of the precious lacquers exercised a particular spell. Soon I learnt to distinguish the different models and thought to be able to discriminate between old and new, not yet being aware of the wiles of fakers.

My attempt at the humanities was not a pronounced success, languages being the stumbling block (since then I have more or less mastered five self-taught ones). I still wonder what made me, after this false start, embrace engineering. It was at that time a generally accepted fact that technology would bring unbelievable happiness to the human race. I had seen at the Vienna Opera a Ballet, called "Excelsior" in which "Progress" was danced! However, my studies at the State Technical college were successful and after two years at the Berlin Technical University and my obligatory service in the Austrian Navy I entered my Engineering career at a well-known engineering works at Cologne, as a designer of pumps and air compressors. In 1905 I proceeded to England where I introduced electricity into coal mining. England, after a glorious epoch of technological leadership had at that time already become somewhat conservative but nevertheless open to accept advanced ideas from abroad. In 1911 I married and left the dreary mining valleys of South Wales. We settled in Switzerland where I was engaged in the design of steam turbines and diesel engines. World War I interrupted my Swiss career and I became a member of the technical committee in the Austrian Navy. The resulting familiarity with Marine Engineering enabled me to accept the position of head engineer at an important engineering works at Amsterdam, Holland, engaged in the mechanical equipment of steam and motor vessels. During World War II I returned to Austria where I became a steel works chief engineer and designer of new plant. From 1945 till my final retirement in 1961 I was engaged in the export of Austrian machinery to the East.

In 1913 I paid a short visit to the United States where I met not only friendliness and hospitality but was enormously impressed by technical superiority and daring – such versatility may astonish modern engineers. However, in "my time" with a sound theoretical background and a good deal of imagination many technological branches might be embraced with fair success. The one-sided specialist had not yet taken over. During my migrations through Europe I had the advantage to meet prominent and cultured people (Lloyd George, Kerenski, Dr. Maria Montessori, etc.) and to enter refined society. In England I admired the Preraffaelites, read William Morris and John Ruskin though not quite convinced by their, hence refuted, esthetic dogmas. Nevertheless, they stimulated my powers of perception. My first encounter with Pewter occurred in Switzerland where I began to collect. In spite of a complete lack of experience, a certain instinct saved me from grave mistakes from the beginning.

By a curious convergence of circumstances I



Ing. Robert M. Vetter

made in 1913 the acquaintance of the famous British Pewter expert *Howard Herschel Cotterell*. Out of a lively exchange of correspondence co-operation developed which continued until his death in 1936. The result was a set of articles on European Continental Pewter which we started publishing in "Antiques" in 1923, at the time under the editorship of Mr. Homer Eaton Keyes whose encouraging attitude was invaluable. These publications were intended as a preliminary to a volume on Continental Pewter whose ultimate edition had been frustrated by the outbreak of World War II. A number of prominent experts had contributed different chapters. One of these was the Swedish Pewter-scientist *Alfred Löfgren* who, however, for political reasons withdrew his bit. Various other articles appeared under joint authorship also in "Apollo" London and in the short-lived Art Magazine "International Studio" which appeared in Boston under the editorship of the late Miss Helen Comstock. Since that time a continuous exchange of correspondence between her and myself took place. In her I found kindness, character, great knowledge and utmost refinement blended. Her way of representation was exemplary. I was glad to find that these early publications raised many questions and problems of structural and technical points and its analytical treatment was followed by not few of subsequent writers on household – and decorative – Pewter. After my friend's death "Antiques" accepted from me work on Pewter (and other subjects) which should throw light on the pewterer's art rather from the viewpoint of function

than that of national typology. My working for "Antiques" and the appreciation it received from readers belong to the brightest experiences of my life. American culture and refinement were thereby revealed to me in a most convincing manner.

When I was about 50 I heard Dr. Albert Schweitzer play on the splendid old organ at Oude Kerk, Amsterdam. Deeply impressed by his rendering of the organ works of Johann Sebastian Bach, I took it in my head to study organ-playing. The modest proficiency I achieved was sufficient to allow me a glimpse into a world of majestic beauty: the organ music from my favorite composer. Naturally, as an engineer I was attracted by the mechanical mysteries of old and modern organs, and as an antiquarian, by the lovely arrangements of pewter pipes, old carpentry and gilding, but last not least by the incomparable mellowness of sound, inachievable — as in string instruments — by modern work. In the study of old organs and other respects Albert Schweitzer became my spiritual guide.

My interest in Pewter led to contacts with fellow collectors such as Baurat Manz of Stuttgart and the universal collecting genius Figdor of Vienna. I could admire their treasures without envy but with a view to sharpening discrimination. Collectors from home and abroad consulted me and through the publications I became known, more especially by those in "Antiques".

Eventually I was elected honorary member of the American Pewter Collectors Club and the British Pewter Society. Old age prevents me to attend the meetings to which I am invited regularly. Sometimes I published short, general reflections on Pewter, which, however, I felt were a little out of keeping with the scientific trend of the respective bulletins. Collecting and studying Pewter in various countries has saved me from the nationalistic bigotry to which I found many prominent collectors prone. This procured me the fame of an international expert. However, I am only too much aware of my limitations, but prepared to offer advice to the best of my knowledge and experience.

After the death of my wife who had always supported and encouraged my dealings with old things and who shared my musical tastes, I retired to a small apartment in a home, which I furnished with some family relics.

I was cast into an epoch of violent and rapid changes. When I was ten, a bicycle was a technical wonder. Since then the boldest fantasies of Jules Verne have overreached themselves. Still more bewildering are the changes in the moral and spiritual spheres. Old beauty is threatened with extinction and therefore sought for more eagerly. I have passed through and

suffered from the consequences of the terrible wars with their aftermath of destruction and famine but emerged from a pool of distress and anxiety to renewed activities. I found the passionate devotion to and occupation with antiques a way of escape from the gloomy outlook prevailing. It was highly educative, creative and a relief from the trivialities one has to face in a doomed world of stark and blatant materialism. Anyhow, my antiquarian hobby supplied me with much congenial work which, besides Love and Health, I consider one of the great blessings.

Klosterneuburg-Weidling
September 1971

Browsing . . .

by M. Ada (Stevie) Young

Did you read the "Clues and footnotes" section of ANTIQUES for March 1971? We refer, of course, to the following two excerpts:

From "Home . . . in the Old Bay Colony," p. 420 —

"I can show him the red dresser, with its well-scoured platters, made of *pewter*, but *bright as silver*, lessening in rows one above the other."

and from "Furniture of the Ohio Backwoods, Around 1810," p. 432 —

"But the grand flourish of furniture was the dresser. Here were spread out in grand display *pewter dishes*, *pewter plates*, *pewter basins* and *pewter spoons*, *scoured as bright as silver*."

To add to these quotations is an excerpt from the last number of the first year of THE JOURNAL OF AMERICAN HISTORY, published in 1907. It was found in an article entitled, "The Correspondence of Early American Warriors," p. 711 —

"After General (Michael) Jackson (of Newton, Massachusetts), under the disguise of Indian dress, helped to destroy the tea in Boston harbor, he forbade the use of it in his house until the tax should be removed, but Mrs. (Ruth Parker) Jackson, who had melted her teaspoons into bullets for her husband, could not forego so delicious a concoction, and often, during the General's absence, brewed for her friends a cup while they chatted over their knitting; if her husband came home unexpectedly, the teapot was quietly placed in the deep drawer of Mrs. Jackson's tea table and the conversation moved on as before."

Can't you picture this scene? The teapot *may* have been made of silver but of what metal were the spoons which were melted into bullets? We suspect they were made of pewter!

Unidentified Wine Tasters

By Sandy Macfarlane



Fig. 1. Unidentified wine taster. Collection of Sandy Macfarlane.

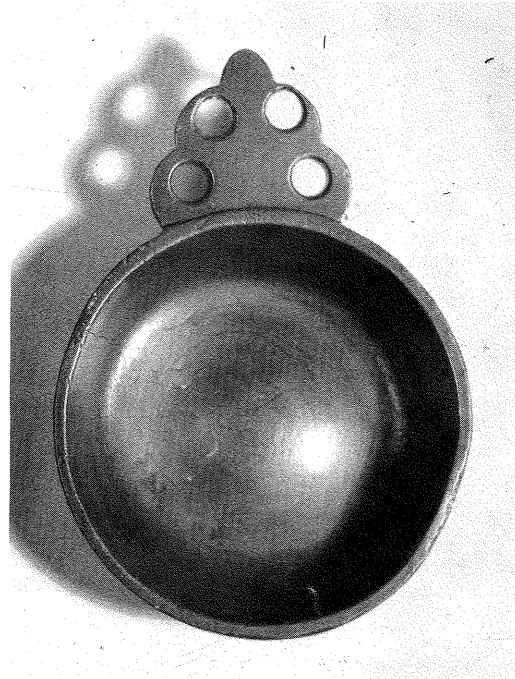


Fig. 2. Unidentified wine taster. Macfarlane collection.

Mindful that further enrichment of our knowledge of pewter, particularly with respect to identifying unmarked pieces, or at least attributing them to a particular craftsman, I call upon the membership to assist me in shedding light on the two wine tasters illustrated in Figures 1 and 2.

Both tasters are heavy metal with the handle

cast with the bowl. The diameters of both bowls measure $2\frac{1}{2}$ inches across. Figure 1 is $\frac{3}{4}$ inch deep and Figure 2 is $\frac{1}{2}$ inch in depth.

Are they American, or did they originate overseas? Members who have similar marked tasters in their collections are invited to get in touch with me, and I'll do a follow-up piece on the outcome. Many thanks.

Candlestick Survey

Apparently American marked candlesticks are extremely rare!! In the last issue of the *Bulletin* we requested PCCA members with marked examples to please report them to the editor. We planned to do a survey in order that we might illustrate each type and find which pewterer has the most surviving examples. To be able to look at all the shapes and sizes concentrated on a few pages of the *Bulletin* would be of more than passing interest, at least to the editor, and it would be of great assistance in the identification of unmarked examples.

But, alas, there seems to be little interest in the project. Replies have been received from only SEVEN members! We wish to thank them for their cooperation and interest: Mr. William O. Blaney, Mr. J. J. D. Feyko, Mr. Donald M. Herr, Mrs. Irving Jennings, Mrs. Robert H. Poe, Jr., Mr. Robert C. Tubbs, and Mr. Randolph F. Hall.

If there is any interest at all in continuing this survey, please take pen-in-hand NOW and let your editor know of ANY marked candlestick in your collection.

SG Flowered Handle Porringer

By Jack H. Kolaian

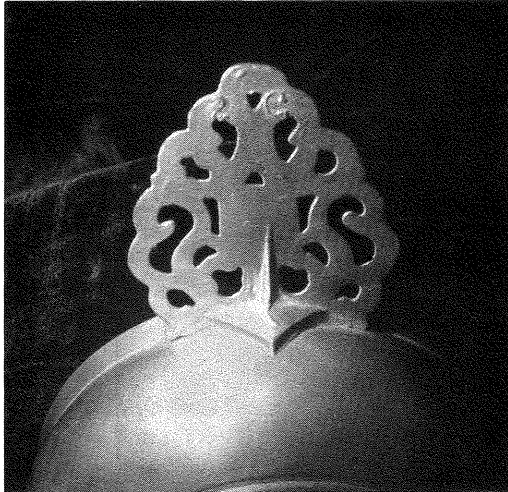


Fig. 1. Rear view of SG porringer handle. *Collection of Jack H. Kolaian.*

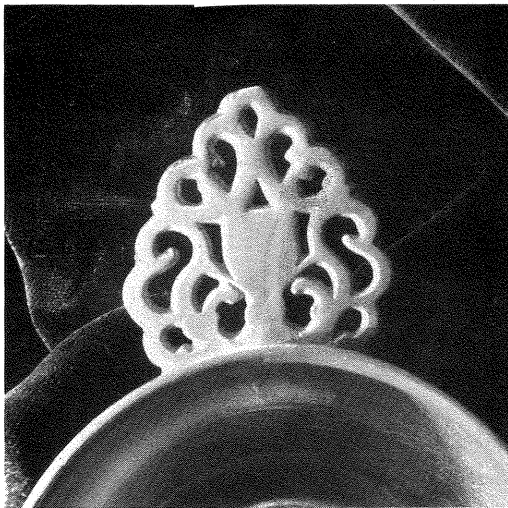


Fig. 2. Front view of SG porringer handle. *Photographs by Paul Young.*

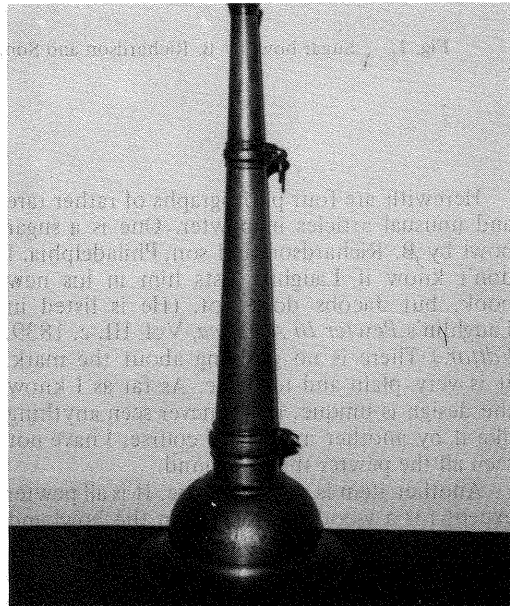
A recent addition to our collection is a 5" (exactly) porringer with the typical Lee flowered handle, but with the SG initials. This handle is also known to have been used by the Boardmans. The SG initials, in relief, at the upper back of the handle, are virtually identical in size and form to the initials on a 5-3/8" crown handle porringer that we have by the same maker. In addition, the raised letter S on

the flowered handle piece has the appearance of a multiple strike, as is often found with touchmarks. Because the raised initials are similar on both porringers, it would seem logical to conclude that SG probably struck his initials with steel letter dies into the existing bronze molds, the multiple strike appearance of the letter S on the flowered handle indicating that the letter die moved slightly between strikes.

A comparison of this porringer handle with a marked Lee porringer in the Springfield (Vermont) Historical Society Collection indicates the two handles to be the same including the handle spline and the small casting flaw "tail" on the triangular handle bracket.

Finally, if indeed this handle was used by the Lees, the Boardmans and SG, one could speculate that SG should have been the last user because of the cast initials, but I have also heard of a porringer that was supposed to have both the SG initials and a suspect TDSB mark. Comments anyone?

Fireman's Horn



By Robert W. Brocksbank

At a recent antiques show in Cincinnati I purchased a very unusual piece for my pewter collection. It is a fireman's horn and was described as a "presentation piece" for the chief. It is nicely etched with fire engine, ladders, fire axes, fireman's hats, etc. The chain is missing but was fastened onto eagle heads. It is 24" high.

If anyone can provide information as to the possible source of such a piece and if there are similar ones in existence, please notify the editor.

Some Unusual Pewter

By Henry J. Kauffman



Fig. 1. Sugar bowl by B. Richardson and Son, Philadelphia, c. 1839. Collection of Henry J. Kauffman.

Herewith are four photographs of rather rare and unusual articles in pewter. One is a sugar bowl by B. Richardson and son, Philadelphia. I don't know if Laughlin lists him in his new book, but Jacobs does not. (He is listed in Laughlin's *Pewter In America*, Vol. III, c. 1839. *Editor.*) There is no guessing about the mark. It is very plain and readable. As far as I know the design is unique. I have never seen anything like it by another maker. Of course, I have not seen all the pewter that is around.

Another item is a pewter pipe. It is all pewter except for a wooden liner within the bowl and the bone tip for a mouthpiece. It has had some use, however the wood still remains in the bowl.

Another is a quart tankard with some projections evenly placed on the inside. They were obviously for the purpose of dividing the measure into four equal parts. The use of one on the top level has me stopped. I can see no reason for it. Maybe some of the readers of the *Bulletin* know what is a mystery to me. I suspect the object is Continental.

The last item consists of two blocks of wood deeply and identically carved to produce a pewter casting. The casting is in the block on the right. This probably had a definite function which I have not been able to identify.

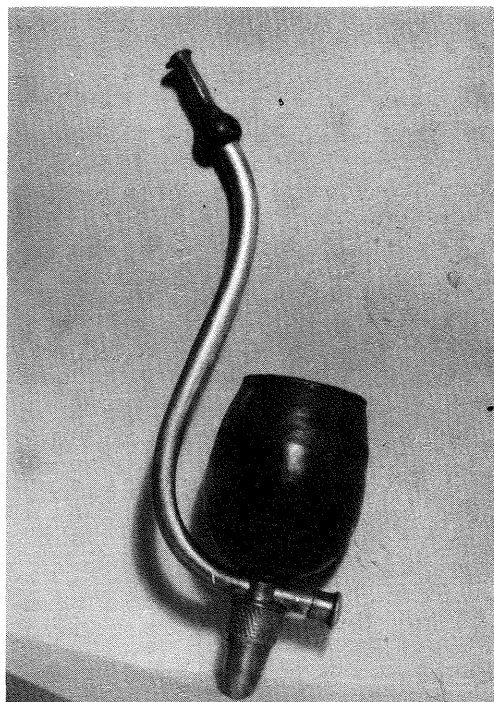


Fig. 2. Pewter pipe with wood liner. Kauffman collection.



Fig. 3. Quart tankard. *Kauffman collection.*

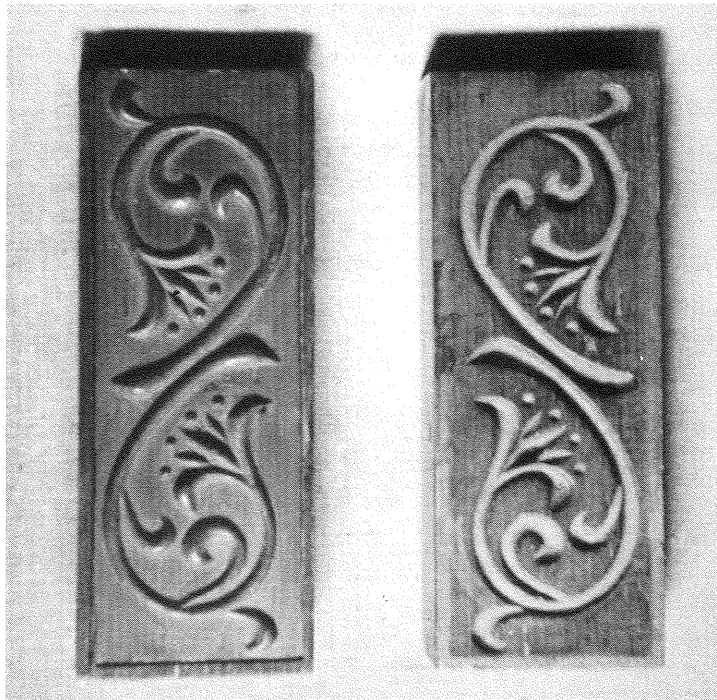


Fig. 4. Two blocks of wood with pewter casting in block on right. *Kauffman collection.*

New York Regional Group of the P.C.C.A. Spring 1972



Fig. 1. Mr. William E. Finch, Jr., Curator, Bush-Holley House, discussing a T. D. & S. Boardman flagon with Mrs. George Weir and Paul Young.

The spring meeting of the New York Regional PCCA was held in Cos Cob, Connecticut, on April 22, 1972 at the Clam Box Restaurant and the Bush-Holley House; it was the first meeting of our 26th year as a regional group. President Paul Young presided and there were 40 members and guests present. Mr. William F. Kayhoe, President of the national club, again honored us with his presence, interest and enthusiasm.

Our guest speaker of the day, Mr. William E. Finch, Jr., was introduced by George Weir, Vice-President. Mr. Finch is the Greenwich Historical Society's Historian, and Curator for the Bush-Holley House. Mr. Finch gave us a complete history of the 17th-century saltbox which now has eight rooms and is authentically furnished. Although the original owners are unknown, records show that the house, which dates from 1685, was the Bush family home for 110 years after they purchased it in 1738. The Bush family were ship and store owners, and traders with the West Indies. From 1882-1920 the Holleys resided here and opened their home to boarding artists and writers, thus forming one of the first art colonies. Famous names arose from this colony, such as Childe Hassam,

etcher, and Elmer Livingston MacRae, artist and founder of the Pastelists, and the Society of Painters and Sculptors, 1912. The first Armory Show originated here in 1913. The Bush-Holley House is known as the "house that has never stopped living."

Mr. Kayhoe spoke highly of the planned Annual meeting of the national club at Brooklyn Museum on May 22-23. He urged us all to attend and view the famous Poole Pewter Collection.

Paul Young appointed a committee of five to receive opinions from the members on the questions of constitution, scheduling meetings, treasury surplus, unpaid members, and other suggestions were solicited. Members of the committee are: Nettie Stein, Paul Glazier, Ben Esner, Stanley Paddock, and Jack Kolaian.

A lively discussion followed on many pertinent matters which dealt with both the national club and the regional group. Paul asked that consideration be given to electing each President for a single 2-year term, succeeded by his Vice-President the following 2-year term, to provide a natural succession of officers and continuity of club business, scheduling of meetings, etc. He also suggested a "straw vote" at the fall meet-

ing to indicate popular choices for officers to be elected next spring; a nominating committee, to be appointed at the fall meeting, will be guided by the names forthcoming from the voting. As dues will be payable shortly, a resolution was adopted to reduce the annual dues from \$2.00 to \$1.00.

Members were also asked for suggestions for future meeting places as it is hoped and planned that we can keep the Bulletin notified of three to four meeting places and dates ahead at all times. It will take a little time to implement this plan but we are already working on it. At the present time we expect to hold our fall meeting at the Huguenot Society's Stone houses in New Paltz, date to be announced.

The meeting at the Clam Box wa. adjourned to the Bush-Holley House. For those who missed the meeting, this house was the topic of an article in ANTIQUES magazine, June 1967, p. 772-776 with nine excellent photographs. Along with outstanding 18th- and 19th-century furniture, we viewed their Herbert H. Ferris Pewter Collection displayed on a fine Pennsylvania

dresser in the large kitchen shown in above ANTIQUES, p. 776. This collection features hollow wear, a large majority of which is English, along with a number of late American pieces, and a few French, German, Swiss and Dutch pieces.

In the accompanying photograph Mr. Finch is showing a very tall and beautiful Boardman flagon, marked with L.434-428 and "X" on the base, to Bernice Weir and Paul Young; this flagon is on indefinite loan from Mrs. J. Whitney Peterson. The same double-C handle flagon is shown in the kitchen, ANTIQUES reference above.

The largest collection of work by John Rogers, the first American artist to give sculpture a popular appeal, is housed in a smaller building on the same premises.

We wish to thank Mr. Finch and his staff for the courtesies extended us at the Bush-Holley House.

Bernice Weir
Secretary

Mid-Western Regional Group Newsletter

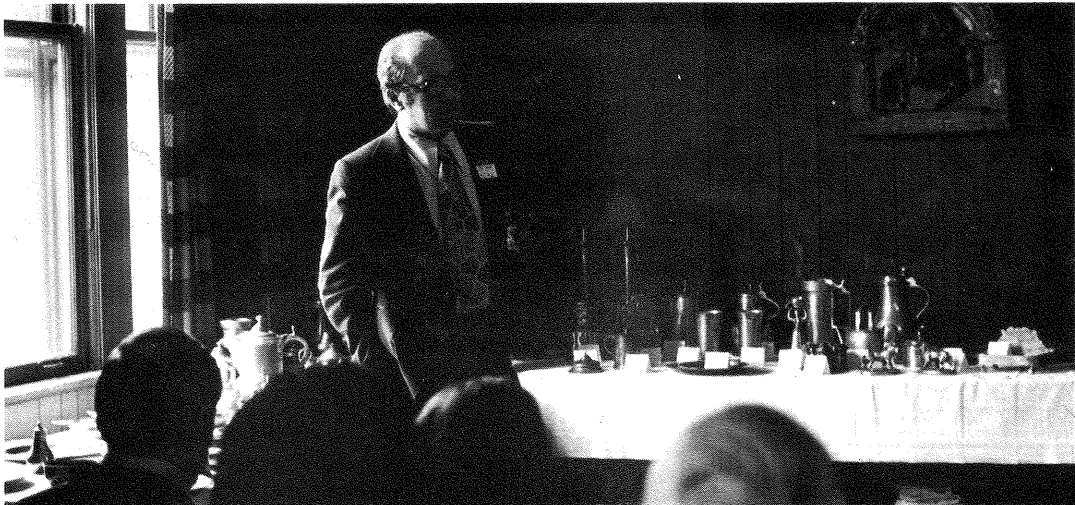


Fig. 1. Dr. Melvyn D. Wolf conducts the business meeting for the Mid Western Regional Group of the P.C.C.A.

A very successful Spring meeting of the Mid Western Regional Group was held at Crete, Illinois, the weekend of April 28th and 29th. Forty-eight members and guests attended, and were very pleased with the program planned by Messrs. Robert Touzalin, Robert Smoot, and George Adams.

On Friday evening, Mr. and Mrs. Smoot

hosted a gathering at their home for the early arrivals. Their serious interest in pewter and other antiques was in evidence throughout the house. Pewter was abundant in every room. Dozens of tea pots, and many other forms, filled carefully placed shelves. Of particular interest were a rare Boardman open baluster measure of ½ gallon capacity, and a 12" deep dish made by

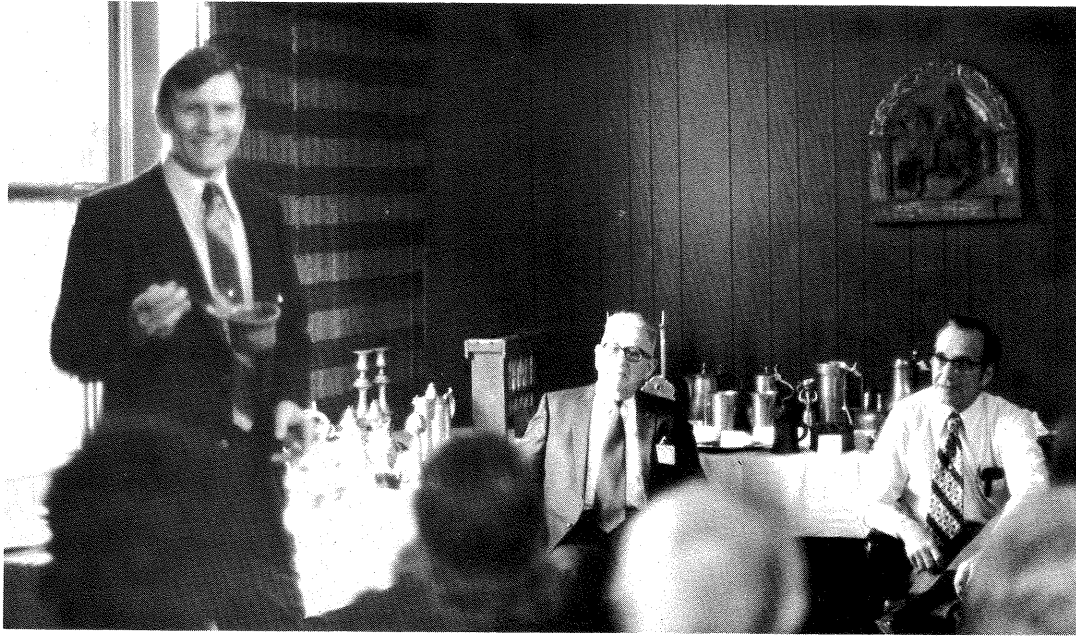


Fig. 2. John Carl Thomas with John Carter and William Kayhoe lead the panel "round table" discussion on pewter items brought in by members.

Thomas Danforth II, which had an interesting primitive painting on the face. The guests were delighted with the comfortable surroundings and the warm hospitality.

The following morning the meeting convened in the clubhouse of the Olympia Fields Country Club. After registration and coffee, a brief welcome was extended by the Group President, Dr. Melvyn D. Wolf. Mr. Touzalin, program director for this meeting, then introduced our speaker, Mr. John Carter, a long-time collector of pewter and other American antiques.

Mr. Carter's topic was "Small Pewter Objects - Motivation for Learning." He reviewed his own background as a collector, and explained how his interest in pewter began in 1935 when he first viewed the well-known Poole collection. To illustrate his talk, Mr. Carter brought along an interesting display of pewter items. He showed a progression from strictly functional to the more ornate forms, and discussed many methods of decorating pewter, showing examples of each type.

From American 6" plates to a fascinating array of pewter Communion tokens, the speaker's keen interest generated much response and discussion from the assembled collectors.

Following the presentation, the group adjourned for cocktails and a fine buffet luncheon.

The meeting reconvened about an hour later for an important business session. Mrs. Evelyn Viewegh, our Treasurer, reported that 30 family memberships had been recorded to date. These memberships are available for a ten dollar annual fee to all P.C.C.A. members.

The New Business segment included a dis-

cussion on the advisability of having a swap and sell table at each meeting. The group voted affirmatively, deciding that members will be allowed to bring a maximum of three items for disposal at any one meeting. A donation of \$2.00 will be made to the group treasury for each piece sold.

A final comment was made regarding pewter which members bring to each meeting for display and discussion. It was unanimously agreed that those items presented should be frankly and honestly evaluated by a panel - with "no holds barred." These are "learning sessions" for all involved, and open exchanges of views, and individual knowledge is of value to every participant.

The business meeting was thus concluded, and the "round table" discussion was begun with Messrs. John Carl Thomas, John Carter, and William Kayhoe, P.C.C.A. national president, acting as the panel.

There were nearly fifty pewter items brought for display and comment. Lengthy evaluation was possible on only a few, due to time limitations. In addition to pieces by William Will, Mr. Sam Statland presented a two-handled cup, which, although similar to known Will Forms, was generally agreed to be of English origin.

A plate with spurious Nathaniel Austin marks was identified as such from variations in the form of the mark, and due to the fact that the "hallmarks" had been struck from individual dies, in an uneven fashion across the plate.

Dr. Paul Brodney, whose interests are in pewter as it related to medicine, displayed items from his collection, and Mr. Jerome Vlk offered many unusual forms of Continental pewter.



Fig. 3. Program committee members, l. to r., Robert Touzalin, George Adams and Robert Smoot inspect a plate brought in by guest speaker John Carter.

There were many other noteworthy forms on display, including a fine large beaker by F. Bassett, various lamp types, and a few "what-sits."

The very interesting exchange of views between panel and members brought forth many little-known facts, and cleared up a number of questions raised during the presentations.

The afternoon session ended, but the pewter talk continued in "high gear" later that evening when Mr. and Mrs. Robert Touzalin hosted an open house.

Bob's fine workmanship in restoring an 18th century cream jug (reported in a recent *Bulletin* article) was even more evident when

one could handle the fine piece, and got many members off on a discussion of restoration methods, etc. In addition, two large cupboards full of pewter which included a set of six "Semper Eadem" plates, a coin-top tankard by John Will Sr., and a tankard by William Kirby, kept enthusiasm high, well into the early morning hours.

That evening's entertainment ended the 3rd fine Mid Western Regional Group meeting. Members are very much looking forward to the Fall session, to be held in Indianapolis, Indiana, on September 29th and 30th.

Hope to see you there!

Bette A. Wolf

Pewter Collectors' Club of America

Minutes of the Annual Meeting Brooklyn Museum

The Annual Meeting of the Pewter Collectors' Club was held at the Brooklyn Museum, Brooklyn, New York, on Tuesday, May 23, 1972, and was convened at approximately 11:30 A.M.

The President welcomed the group assembled and recognized the industry and activities of the Program Committee, Mrs. Constance R. Williams, Chairman, and her associates, Mr. Thomas D. Williams, Mr. George Weir, Mr. John J. Remensnyder, and members of the Museum staff.

Mr. Duncan Cameron, Director of the Museum, briefly addressed the assemblage and welcomed them to the Museum. He was followed by Mr. Stuart Johnson, Curator, who told of

the activities surrounding the exhibition and who was, in turn, followed by Mr. Robin Hendrick, Assistant Curator, who outlined the program. Miss Wendy Cooper was recognized but did not speak.

The Chairman called for introduction of new members attending the meeting and who were duly accorded.

The list of 45 members who, at this meeting, qualify for the 5-year badges was read and awards made to Mrs. Merrell G. Beede, John F. Brown, Donald M. Herr, who were present. The meeting was advised that badges would be mailed to those who had qualified and were not in attendance.

The Treasurer's report was given by Mr. John

J. Remensnyder and who also reported on the membership status. This was accepted as presented. It was pointed out, however, that the income exceeded expenses by only a small amount and that the sales of back issues of the Bulletin made up the difference.

Mr. Charles V. Swain, Publication Chairman, made a short report on the publication of the Bulletin and complimented those who had made the contributions of articles and information that made the Bulletin possible.

The meeting was advised that the Board of Governors had deferred the election of a Governor-At-Large for this year until consideration and possible revision of the Constitution.

The Chairman made a brief report of the Governor's meeting, held on the evening before, and as to the activities of the officers and governors.

The meeting was advised of the election of Mr. Remensnyder as Honorary Member.

It was announced that Mr. Merrell Beede had had title pages printed for Volumes 1, 2, and 3, of the Bulletin and these would be available from Mr. Remensnyder at \$1.25 per set.

The Chairman reminded the meeting that the next Annual Meeting would be held in May of 1973 and, at that time, new officers would be elected. He suggested that any nominations be sent to the Secretary for relaying to the Nominating Committee at its meeting. The membership was advised that Mr. Remensnyder requested relief from the job as Treasurer and that Mr. Michael Patterson could not serve a second term as Secretary.

A brief report was made concerning the activity of the Constitutional Committee which is studiously working towards possible revision of the Constitution with the adopted motto of "Keep It Simple." It is hoped that this Committee will be able to have a report ready for the Fall meeting.

The warning of possible fakes being shipped to this country from England in large quantities and possibly made by an Italian firm was given to the membership.

Also discussed was the possibility of setting up a Club trip to London at some future date and which might incorporate visits to the Guild Hall, and Exhibitions, etc.

There being no further business brought before the meeting, it was adjourned so that the day's program could be carried out as planned.

Michael A. Patterson, secretary.
Rev. Clare Ingham, acting
secretary.

Nominees for Five Year P.C.C.A. Badges

Forty five members became eligible to join the ranks of Masters after five years of membership in the P.C.C.A. This was the largest number ever to receive the award at one time. Those who did not attend the annual May 1972 meeting for presentation will receive their badges by mail.

Herewith is a list of those who were eligible:

Mrs. Peter H. Alderwick
Mrs. Frank Beaven
Mrs. Merrill G. Beede
Alex J. Bennett
Dr. Arlington Bensel
John F. Brown
D. Reed Chaplin
Mrs. William H. Davidow
Mrs. H. C. Ehrenfried
Mrs. Florence E. Guinasso
William Wirt Harrison, Jr.
Donald M. Herr, D.V.M.
Robert C. Hunt, Jr.
Mrs. George M. Jenckes
Jos. Archur Kapp
Melvin M. Kessler
Wilson W. Kinnier
Mrs. David S. Lloyd
Stanley Malinowski
Mrs. G. M. A. Marcelli
Mrs. Charles J. McCabe
Boyd J. Outman
Clifford H. Paul
Gordon E. Perrin
Walter H. Rath, M.D.
Mrs. Sheri Reid
E. Maclin Roby
Mrs. Richard C. Rockwell
Ivers S. Sawyers
Marvin D. Schwartz
Raymond V. Shepherd, Jr.
F. E. Souders, D.O.
John J. Starvish
Sam Statland
Michael H. Stroud
Andrew Swatkovsky
Robert E. Touzalin
Wadsworth Atheneum
Mrs. J. D. Wilson
Lothrop Withington, Jr.
William M. Kuhn
Mrs. Richard Trachtenberg

Minutes of the Board of Governors Meeting

Westbury Hotel, New York City

Pursuant to notice given, the Annual Meeting of the Governing Board of the Pewter Collectors' Club of America was held in the Windsor Suite, Westbury Hotel, New York, New York, at 8:30 P.M., Monday, May 22, 1972.

Present were Governors William Kayhoe, Rev. Clare Ingham, Dr. Lola Reed, John J. Remensnyder, Charles V. Swain, Mrs. Constance R. Williams, Edgar Settig, George Wier, Paul Young, Dr. Melvin Wolf, Dr. Robert Mallory, Thomas D. Williams, and Farney Eilers.

President Kayhoe presided and, in the absence of Mr. Patterson, Rev. Clare Ingham served as secretary.

The Minutes of the Special Meeting of the Governing Board of January 22, 1972, having been previously circulated to all members, were accepted as written but with an amendment indicating that notice of that meeting had not been received by Paul M. Young and which accounted for his absence at the meeting.

Mr. Remensnyder presented the Treasurer's report indicating income and expenses for the year preceding and which report is to be attached to and become a part of these Minutes.

This report incorporated the status of the membership — Mr. DeJong not being able to attend this meeting — and indicated a net gain of 2 members after removing from the rolls those persons who had not responded to 3 notices of dues payable. The list of those members will be furnished the Secretary who will advise the Regional Presidents so that their membership records may be corrected.

A list of the *new* members will also be furnished the Regional Presidents for the same purpose.

The Treasurer indicated that 45 members had qualified for 5-year badges. This list to be incorporated as a part of these Minutes and to be read to the Annual Meeting of the Club and with awards made to those in attendance. The badges for those not at the meeting will be mailed to each by the Treasurer.

A rather lengthy discussion was had concerning the cost of the meetings and their relationship between monies received from registration fees, dues, or other sources. The Treasurer, with the help of the Program Committee, pointed out that every effort is made to keep the cost of the meetings separated from other income and expense accounts so that the cost can be properly attributed to each meeting and that any deficiency is, of course, made up from the treasury.

Mr. Remensnyder presented an inventory of the Pewter Collectors' Club of America library materials which he had in his custody as well as an inventory of other items in his possession. These are to be attached to the Minutes and incorporated therein to complete the record.

The Treasurer indicated that all factors presented to the meeting from the report, including cost of publication of the Bulletin and the cost of the Club's activities, etc. were such that the expenses, except for the sale of reprints of the Bulletin, exceeded the income. The Chairman then indicated that if the Club was to continue its growth, some serious consideration of meeting the financial need was evident and that study should be undertaken as to the increasing needs and expenses of the Club.

Mr. Swain, Publication Chairman, reported that, at the present, there was a sufficiency of articles and data for the publication in the Bulletin and commented upon the good quality of the information being received. He indicated, however, that a constant flow of information, articles, and features, was necessary for the continuing publication. He indicated the closing date of the next issue would be moved forward to June 15th because of conflicting schedules and activities.

He also read a letter from Mr. Michalis, of the Pewter Society of England, complimenting the Publication.

The Board accorded Mr. Swain a unanimous and special vote of thanks for his work.

Mrs. Williams then gave a report of the coming program for the Club's Annual Meeting and indicated the scheduled events and activities. She indicated her pleasure at the cooperation of the members of her committee, as well as the Brooklyn Museum and its personnel in working towards a fine program.

A discussion as to the format of the membership meeting programs as to whether or not to revert to the earlier schedule of having a dinner meeting and talk on the evening *before* the Annual Meeting, or, as in the case of this next meeting, a dinner and program *following* the Annual Meeting. It was finally resolved that an "expression" would be asked of those attending the Annual Meeting as to their preference and which might serve as a guide for the Program Committee in setting up the following meetings. It was apparent that the majority of the Board indicated preference for a Friday evening dinner meeting and followed by the Annual Meeting on Saturday as in the past. It was under-

stood, however, that the holding of the Annual Meeting this year on a Tuesday was because of changes in the Museum schedule *after* the meeting had already been set.

The Regional Group residents in attendance gave a brief report of their meetings and indicated that written reports would be filed with the Secretary and with the Publication Chairman for inclusion in the next Bulletin. The Chairman indicated his pleasure of the activities and the quality of program content as well as the attendance evident at the Regional Meetings.

It was noted that Dr. Harris Johnson was working towards revitalization of the Pennsylvania Group. His letter of April 5th, 1972 was read to the group and is to be attached to these Minutes.

The Chairman reported that the Constitutional Committee had been working towards making recommendations for revision of the Constitution and that all members of the Committee had submitted reports. These are being assembled, correlated, and otherwise arranged so that a meeting of the full Committee could be held soon and, hopefully, recommendation brought before the meeting for membership action.

The Chairman reported that Minute Books for the Club prior to 1953 still had not been located and asked that any information concerning same be forwarded to him or to the Secretary so that these records could all be brought together.

This would also apply to other Club property held by members and not reported on the "inventory."

The Chairman reported that unfortunately and because of personal reasons and obligations, resignation had been tendered by the following:

1. John J. Remensnyder, as Treasurer, upon the expiration of his present term of office;
2. Michael Patterson, as Secretary, upon the expiration of his present term of office;
3. Eric deJong, Membership Chairman, as of the present time.

These were accepted with regret but with understanding of the circumstances.

Following discussions of these, and upon motion made, seconded and unanimously approved, Mr. John J. Remensnyder was voted an Honorary Member of the Club because of his long time service and activities for and with the Club.

The Chairman indicated he would soon be naming a Nominating Committee for the next Annual Meeting for officers for the 1973-75 term as well as Governor-At-Large.

A letter from a member in England was read to the meeting and which indicated the possibility of the manufacture of "fakes" by an Italian firm now being sold in England and

shipped to the United States. This information is to be verbally passed on to the Annual Meeting and published in the next Bulletin as well.

The subject of programs, locations, and dates for the next Fall and Annual (Spring) Meeting was brought up and discussed. It was pointed out that it would be advisable to schedule these meetings more than six months in advance because of space and other booking conflicts and so as to permit better planning of the Members and of the Regions in their own activities. Following much discussion, it was decided that the Fall meeting might be held in Williamsburg, Virginia, with the next Annual Meeting at Boston. Other places mentioned were the Shelburne Museum, Dr. Mallory's residence, and John J. Evans' residence. President Kayhoe was to contact Colonial Williamsburg immediately and Mr. Paul Young to investigate the possibility for Boston and to work with Bill Blaney on this.

Because of the late hour, and there being no further pressing business to be brought up at this time, the meeting was adjourned to be recalled for a brief meeting following the evening program at the Sky Club.

Upon readjournment on Tuesday evening, May 23, 1972, the Board was advised that the President was requesting appropriate action to implement a tax exempt status for the Club and of his desire to immediately undertake such appropriate action for the filing of forms and establishment of an office and address. Upon motion made, seconded, and approved, the President was authorized to take such necessary action and to have the secretary prepare such resolutions as may be necessary to get this activity started and accomplished.

The meeting was thereupon adjourned.

Michael A. Patterson, secretary
Rev. Clare Ingham,
acting secretary.

Receipt for Cleaning Pewter

from *The Housekeeper's Receipt-Book*,
published by J. Haddon in London in 1815,
p. 262

"Dish-covers and pewter requisites should be wiped dry immediately after being used, and kept free from steam or damp, which would prevent much of the trouble in cleaning them. When the polish is gone off, let the article be first rubbed on the outside with a little sweet oil laid on a piece of soft linen cloth; then clear it off with pure whitening (chalk) on linen cloths, which will restore the polish."

Donald L. Fennimore

Washington's Birthday — February 21st ???

By William O. Blaney

The Sunday paper carried an ad stating that on the following Monday, February 21st, there would be an auction of the property described below.

"40 YEAR COLLECTION of choice American & Victorian furniture, 60 pcs. choice pewter, . . . etc. . . . etc."

The auctioneer being a new one to us, and not knowing what he meant by "choice," we sacrificed a few hours of extra sleep and headed for the auction room. On entering the premises, we found the "choice" pewter behind the largest crowd in the room. While waiting in line, so to speak, to reach the front row for closer inspection, we overheard a few interesting remarks. One, by a young girl, was "Boy, would I love to have all that pewter on my sideboard." Another, "This must be the oldest American plate in existence."

When finally face to face with the pewter, we saw a motley collection of "variables," but undaunted (and always optimistically hopeful of finding a "sleeper"), we stood our ground and examined every piece other than the several overly-decorated Victorian britannia teapots and a few obviously 20th century pieces.

The only marked American pieces were a Boardman & Hart, N-York teapot of the early Victorian era, and a truncated lighthouse pot bearing the circular touch of Freeman Porter, Westbrook, Maine. The latter was minus its lid, and its condition hinted the likelihood it had been "collected" (or rescued) from the town dump.

Whoever had spent 40 years collecting pewter and other "choice" articles was obviously most "knowledgeable" because he had labeled quite a few of the pewter pieces as having been made by some rather prominent American pewterers, even though these pieces bore no touches or marks of any sort. A few examples will adequately illustrate what we mean. An 8-inch unmarked plate — "Samuel Danforth." A 3-inch beaker — "A. (sic) Coldwell." A tall, about 7-inch lamp — "Endicott & Sumner." A beehive lamp — "Morey & Ober" (possibly, but unmarked). A couple of atypical forms (our memory fails to recall which) — "Frederick Bassett." And the *pièce de résistance*, the object of "the oldest American plate in existence" remark, an approximate 6-inch plate of late form, its entire top surface covered with an intricate, machine-etched design — "John Bassett, N. Y., 1726."

Needless to say, we did not stay around to see what these "extraordinary" pieces sold for, but headed home for a quick lunch and then on to attend our favorite Washington's Birthday antiques show.

The show was a good one, with some excellent merchandise for sale, making it difficult to see all that was being offered. Pewter was in evidence in many of the booths, but very little, if any, American. All pieces were English, Continental or unmarked. In spite of this, prices were high, although recent auctions have shown leveling off and downward trends.

Letter to

Mr. Randolph F. Hall

Dear Mr. Hall,

I admire your plate shown in PCC bulletin No. 65, vol. 6, page 172, figure 6. Without wanting to be somewhat pedantic, I thought you might enjoy having some historical background on this attractive and interesting piece.

It is a *Kaiserteller* of German origin, probably Nuremberg. These plates were made to commemorate the reign of the Emperor of the Holy Roman Empire of the German Nation. His equestrian portrait is in the plate's center. The six other equestrians on the rim are his fellow Electors, whose function to elect the Emperor from among their group of seven was regularized in 1338. (Note the similarity of the College of Cardinals' manner in electing the Pope.) The seven Electors were the King of Bohemia, the Duke of Saxony, the Margrave of Brandenburg, the Count Palatinate and the Bishops of Mainz, Trier and Cologne.

N. Hudson Moore's "Old Pewter, Brass, Copper & Sheffield Plate" has an illustration of a plate quite similar to yours. It shows Emperor Ferdinand III in center surrounded by six Electors. The plate's date can therefore be ascertained as being between 1637 and 1657, the span of Ferdinand's tenure.

If your plate indicates in any way as to who the personage in its center might be, its date could of course be similarly ascertained.

Any collector of continental pewter will envy you for owning this piece.

Yours sincerely,
Maximilian W. Hagnauer

A Unique Pair of Flagons

By Richard Munday



Fig. 1. Pair of Charles II flagons attributed to John Webber, Barnstaple, England, c. 1662. Collection of Stanley Thomas.

An important discovery was a unique pair of Charles the Second pewter flagons in remarkably good condition, recently acquired by me. Made by JOHN WEBBER, Barnstaple, West of England. The boyd is of the Cromwellian type of "BEEF-EAGER." The cover is squat and flat-topped. A long sweeping handle. There the resemblance to a conventional "Beef-eater" flagon ends. The thumbpiece is the typically Stuart "RAM'S HORN" as seen on Charles the 2nd lidded tankards. The dimensions are as follows: Height to lip $7\frac{3}{4}$ "; overall height $9\frac{3}{4}$ "; diameter top of body $4\frac{1}{4}$ "; at base $6\frac{1}{2}$ ". The photo shows the back and front of the thumbpiece. Inside on the bottom of each flagon is a very clear Touch-mark, as shown on the photo. Inside a rope border is a FLAGON; initials "I.W." and the date "1662". The photo is about twice actual size.

This mark is *not* recorded in Cotterell's "Old Pewter — Its Makers & Marks." Marks used by three members of the Webber family are recorded, none of them resemble the marks stamped inside this pair of flagons. However turning to page 66 of Cotterell's "Old Pewter — Its Makers & Marks," there drawn are a series of Tokens issued by Master pewterers. The tokens could have been used as money by apprentices, the tokens eventually redeemed by the pewterer. Token No. 36 is the one we are interested in. On one side in relief it shows: Inside a circle "JOHN WEBBER OF" and in centre a FLAGON; on the obverse is "BARNSTAPLE 1666" and in centre a large "W". The "W" and the FLAGON seen on the Token are very similar to the Touchmark "W" and FLAGON.

This is evidence which leaves no doubt but that the magnificent pair of flagons were made



Fig. 2. Touch on inside bottom of each flagon.

by John Webber. The tokens were issued four years later than the date on the Touchmark. It all fits.

The pair of flagons are now proudly owned by Mr. Stanley Thomas of Barnstaple, a well known West Country collector of West Country

pewter. I allowed myself to be cajoled into parting with the pair. The argument was irresistible, "Made in Barnstaple, back home to roost." In a worthy home along with many West Country friends, in the form of other pewter flagons and lidded tankards.

September 14, 1787.

WANTED,
A Journeyman Copper-
Smith or Pewterer.

One well recommended may have constant Employ,
 and good Wages, by applying soon to
GERSHOM JONES.
Providence, September 14, 1787.

From The Providence Gazette, September 14, 1787

Submitted by Henry J. Kauffman

New Members P.C.C.A. January-June 1972

Stephen A. Baschnegar
1012 Harvard Terrace
Evanston, Illinois 60202

John T. Biggs, Jr.
P. O. Box 9331
Richmond Heights, Missouri 63117

Joseph C. Boardman
86 Hartford Turnpike, So.
Wallingford, Conn. 06492

Burton E. Boardman
86 Hartford Turnpike, So.
Wallingford, Conn. 06492

Mrs. Joseph Borinstein
8000 Sycamore Road
Indianapolis, Indiana 46240

Mrs. John F. Brown
3057 Erie Avenue
Cincinnati, Ohio 45208

Joseph C. Burton
86 Hartford Turnpike, So.
Wallingford, Conn. 06492

Colonial Casting Co.
443 S. Colony Street
Meriden, Conn. 06450

Mrs. Matilda K. Coffman
Walnut Grove
Birchrunville, Pa. 19421

Norbert A. Deshotels
P. O. Box 52648
Lafayette, Louisiana 70501

Mrs. Fred S. Downs
129 Scudder Place
Northport, New York 11768

Sidney Feldman
35 Dug Road
New Paltz, New York 12561

Mrs. R. G. Ferguson
303 North Lincoln
Hinsdale, Ill. 60521

Dr. Charles J. Gaupp
Box 69B
East Sandwich, Mass. 02537

A. L. Hanle, Inc.
P. O. Box 1954
Salisbury, Maryland 21801

Mrs. Peter R. Kneale
87 Brookdale Gardens
Bloomfield, New Jersey 07003

Vincent G. Krug
411 Southwood Drive
Miller Place, New York 11764

Mrs. Joseph Lelewer
1329 Trapp Lane
Winnetka, Illinois 60093

Mrs. Max G. Marple
14 Winthrop Road
Wellesley, Mass. 02181

Terrence W. McClain
129 Scudder Place
Northport, New York 11768

Robert J. Mild
137 Morningside Drive
Kirkwood, Miss. 63122

Thomas H. O'Flaherty
1304 Suncrest Drive
Cincinnati, Ohio 45208

Christopher A. Peal
The Wold, 12 Stratford Cres.
Cringeford
Norwich, Nor 68F
England

The Preisner Silver Co.
Wallingford, Conn. 06492

Queens Art Pewter Ltd.
178 Cook Street
Brooklyn, New York 11206

John Rawlings
5708 Brendon Forest Drive
Indianapolis, Ind. 46226

S. C. Robertson
105 Oxford Road
Williamsburg, Va. 23185

Miss L. E. Shannon
2906 Ivanhoe Road
Tallahassee, Florida 32303

Jimmie C. Smith, Jr.
1703 Bedford
Midland, Texas 79701

B. A. Soyars
207 Ralston Road
Richmond, Va. 23229

Springfield Art and Historical Society
9 Elm Street
Springfield, Vt. 05156

Mrs. P. W. Vickery
509 West 93rd Street
Indianapolis, Ind. 46206

Paul A. Williams
15 Steephill Road
Weston, Conn. 06880

Kathleen Williams
16 Whitecliff Drive
Pittsford, New York 14534

H. B. Willis
39 Concord Road
Weston, Mass.

Mrs. Clair E. Wyman
Sawyer's Crossing Road, Box 27
West Swanzey, New Hampshire 03469

Pewter in the Pioneer Homes of New Hampshire

By Stevie Young

To read town histories may seem to many people to be a dull pastime but those, who have discovered gems of truth carried down through the years in their volumes, have also discovered countless other thoughts to be explored or treasured.

Found frequently in these histories are factual accounts of the daily life of the early settlers who literally carved new homesteads out of the virgin forests of America. A noteworthy example is found in HISTORY OF SANBORNTON, NEW HAMPSHIRE, written by Rev. M. T. Runnels (published 1882), Volume I, pp. 58-59. Although the writer went to considerable length to touch on all facets of the pioneer's life pattern, we quote only that which describes the house and its furnishings in the following excerpts:

Of the houses, furniture, and surroundings of the earlier residents in Sanbornton, together with their domestic customs and employments, the same might be said as of scores of other towns in New Hampshire and New England. We cannot do better, therefore, than enrich these pages by a few graphic pen pictures from Chap. LXVII, of Prof. Edwin D. Sanborn's excellent "History of New Hampshire":

"The primitive long-house, dark, dirty, and dismal, rarely outlived its first occupant. With the progress of society in a new town, it would look like premeditated poverty for the son to be content with the first shelter that his father reared in the wilderness. The first framed houses were usually small, low, and cold. The half-house, about twenty feet square, satisfied the unambitious. The double house, forty by twenty feet in dimensions, indicated progress and wealth. It was designed for shelter, not for comfort or elegance. The windows were small, without blinds or shutters. The fireplace was sufficiently spacious to receive logs of three or four feet in diameter, with an oven in the back (or on the side), and a flue nearly large enough to allow the ascent of a balloon. A person might literally sit in the chimney-corner and study astronomy. All the cooking was done by this fire. Around it, also, gathered the family at evening, often numbering six to twelve children, and the cricket in the hearth kept company to their prattle. Thus, with the hardships came the comforts of life in the days 'lang syne.'

"The furniture was simple and useful, all made of the wood of the native forest trees. Pine, birch, cherry, walnut, and the curled maple were most frequently chosen by the cabinet-maker. Vessels of iron, copper, and tin were used in cooking. The dressers, extending from floor to ceiling in the kitchen, contained the mugs, basins, and plates of pewter, which shone on the farmer's board at the time of meals.

"The post of the housewife was no sinecure. She had charge both of the dairy and kitchen, besides spinning and weaving, sewing and knitting, washing and mending for the 'men folks.' The best room, often called the 'square room,' contained a bed, a bureau or desk or a chest of drawers, a clock, and possibly a brass fire set. Its walls were as naked of ornaments as the cave of Machpelah. We are describing a period which antedates the advent of pictures, pianos, carpets, lace curtains, and Venetian blinds. It was an age of simple manners, industrious habits, and untarnished morals. Contentment, enjoyment, and longevity were prominent characteristics of that age."

A half page beyond this quotation inserted by the author in his history he stated the following in his own words:

Adding yet a few facts, incidents, and memories, which are peculiar to our town: It is certain that wooden plates for table use were here earliest in vogue, preceding the pewter in many families. Specimens are still to be seen among the descendants of some of our oldest families, in some cases elaborately "turned." Dea. David Philbrook, it is said, never would use any other than a wooden plate till the end of his life. The long rows of pewter dishes, all nicely scoured, upon the "dressers," were to some an extravagant innovation; while earthen dishes could never for an hour be tolerated, because they dulled the knives!

When Peterborough, N. H., held its Centennial Celebration on October 24, 1839, John Hopkins Morison gave an address which is recorded in the HISTORY OF THE TOWN OF PETERBOROUGH, NEW HAMPSHIRE, by Albert Smith, M.D., LL.D. (publ. 1876), pp. 253-304. From this address comes the following:

At this period (1770), log-huts were little used; substantial frame-houses, many of them two stories high, had been erected, and, though hard labor and a homely fare were their portion, our people perhaps enjoyed as much then of the real comforts of life as at any subsequent period. Robust health, and confirmed habits of industry and exposure, enabled them to enjoy what would now be esteemed intolerable hardships. . . . I cannot well picture to myself happier domestic scenes than might then be found in one of those spacious kitchens which some of us have seen, though not in their glory. The kitchen stretched nearly across the house; at one end was the ample dresser, filled up with pewter platters and basins of every size, all shining bright, and telling many a story to the beholder, of savory broths, and Indian puddings, and possibly of pumpkin pies, even . . .

Money in the Bank

By Abraham Brooks

Quoting from editorial comment by George Michael, editor of NATIONAL ANTIQUES REVIEW (October 1971), "Most collections are assembled for the love of ownership, but ever present is the realization that eventual liquidation is a fact of life . . ."

However unpalatable, especially to dealers, and to some collectors, we might all be cautioned that antique collecting is now always "money in the bank."

The inevitableness of the passage of time brings a time for disposal, be it by death, by family crisis, or by the vagaries of economics. And when that time comes, we may well find that our cherished treasures are not "money in the bank."

When I hear that expression from a dealer, I wonder whose bank he's talking about, because it is not always true that it's "like money in the bank" to the collector.

Rare items — such as paintings, stamps, coins and antiques — depend on scarcity for their value. A spectacular press and spectacular publicity would seem to pinpoint them as an inflation guard. But for most of us who place \$1,000 in this type of investment, and then are forced to sell ten years later, the chances are, it will bring \$500 as quickly as \$2,000.

Financially, depending on variations in interest earned on bank deposits (almost completely safe), money at compound interest will about double itself in ten or twelve years.

On that basis, a \$100 collectible sold in ten years should bring \$200 just to break even, and at least \$25 should be added for the cost of insurance during that period.

Even if it does bring \$225, where's the "money in the bank"? All that the collector gets back is the money he could have invested, with almost absolute safety, in a bank deposit, with none of the attendant risks of economics or his collectibles going out of favor.

There's always a market for money, but is there always a market for the collectible in the hands of a collector?

A dealer has avenues of distribution and potential sales — a customer list, not available to non-dealers.

Where does a collector find his market of potential purchasers? He may know five, maybe ten, possible dealer-buyer potentials, and that's it.

Sure, auctions are possible sources of disposals, but there's certainly no locked-in certainty of success by that means. While I have seen some fancy prices at auctions, I also know of some sad results where items were auctioned at less than cost.

I've learned from sad experience that to get the best price at auctions, don't let the auctioneer merely offer to "mix" your pewter, or whatever, in with his other features of the auction sale pictured in the auction catalogue. The "other" features may be so far removed from your items, very few potential buyers of pewter, or whatever, are at the sale. So ask the auctioneer to hold your items until an auction sale and the catalogue features and pictures items in your specialty. Then you can expect, at least, some spirited bidding from a greater assembly of dealers and collectors of your particular specialty. Pictures of furniture, porcelain, guns, etc., do not bring potential buyers of pewter and early lighting.

In conclusion, if living with your memories — your treasures — is contentment for the price you're willing to pay, so be it; but in the unhappy event of a forced sale for the money it might bring, don't "bank" on it.