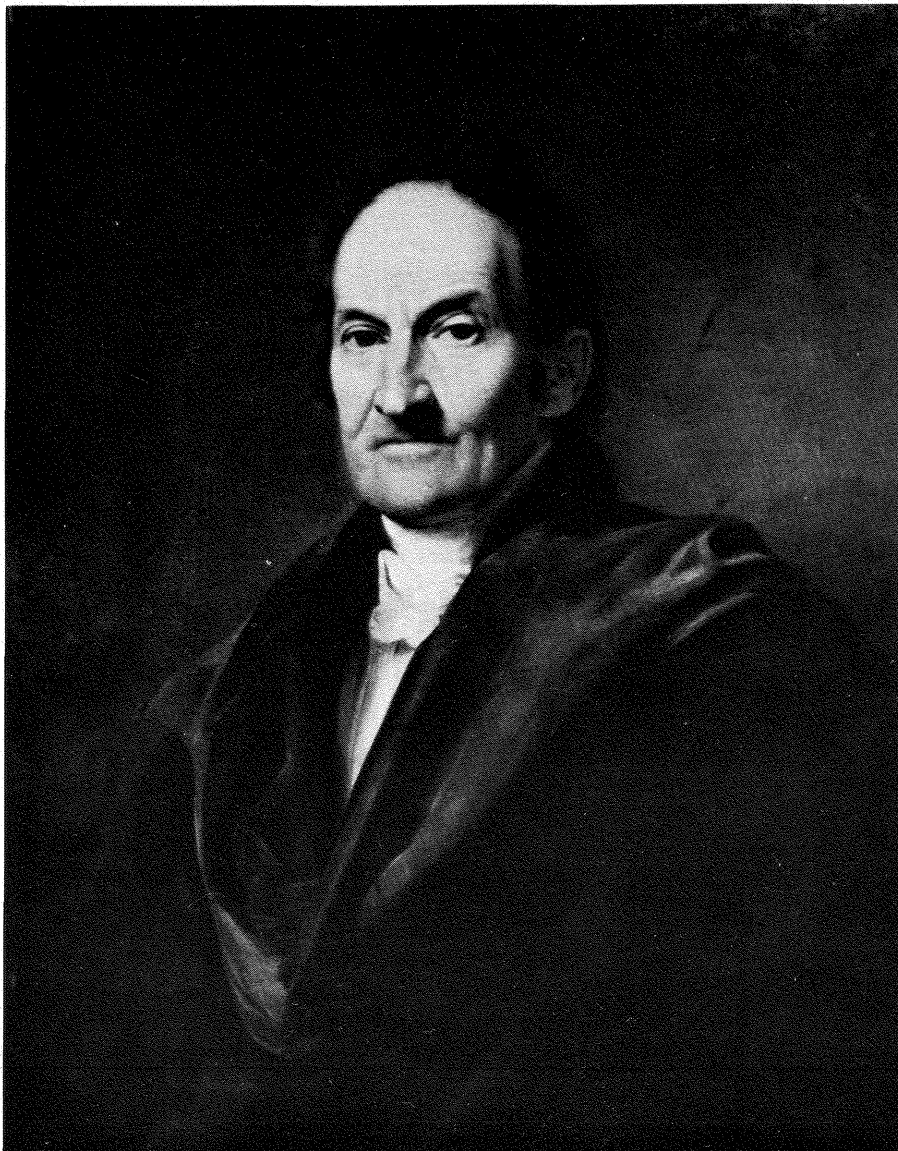


The
PEWTER COLLECTORS CLUB
of AMERICA

BULLETIN NO. 70

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The illustration above is a photographic reproduction of a previously unpublished portrait of pewterer Edward Danforth painted by Charles C. Ingham about 1820. Existing portraits of pewterers are quite rare. See related article on page 5. *Courtesy of Nicholas W. Danforth.*

The President's Letter

On March 21, 1934, a group of persons interested in the study and research in the field of American pewter, as well as English and Continental pewter, met for the first time in the Old State House in Boston, Massachusetts. Mr. William Germain Dooley of *The Boston Evening Transcript*, suggested the organization of a pewter collector's club, and arranged for its first meeting. Some forty years later, May 9 through 11, 1974, under the very able leadership of Mr. William O. Blaney and his capable committee, over one hundred members and guests of The Pewter Collector's Club of America met again in Boston for our fortieth annual meeting.

On the afternoon of May 9th, club members began to arrive at the Copley Plaza Hotel in Copley Square. Certainly one of the highlights of any meeting is greeting friends, many not seen since previous meetings, and this obvious and visible friendliness prevailed throughout the entire program. Members stayed around after each session and shared together in the fellowship of the club.

For members of the Board of Governors, there was a meeting immediately before the Past Presidents' Dinner, which began promptly at 7:15 p.m. Another keynote of this entire week-end program was the precision with which the carefully planned schedule unfolded. Again, our thanks to our program chairman, Bill Blaney, for his close attention to every detail on our behalf. Following a most delicious dinner of roast lamb, your president had the privilege of introducing those persons who were seated at the speaker's table, mainly past presidents of P.C.C.A. and their better halves. Those introduced were Mrs. Henry W. Borntraeger, 1949-51; Mrs. Charles A. Holbrook, 1951-53; John Carl Thomas, 1963-65; William O. Blaney, 1967-69; and William F. Kayhoe, 1971-73. We were especially pleased to have Mrs. Stanley Paddock with us at the speaker's table; Mr. Stanley P. Paddock, president of the club from 1957-59 had passed away since our last meeting. It was interesting to hear the comments of these past presidents as they shared with us some of those experiences they remembered from their years of office. Certainly a climax was reached when Mr. William G. Dooley, our organizer and founder, made his remarks. From that moment on, we knew that we had met in Boston for a Celebration, and celebrate we did!

Friday morning's session began promptly at 9:00 with a discussion on American mugs, pots, and cans, with our own John Carl Thomas presiding. What an array of goodies were shared with all of us! We had come to learn, and learn we did under the capable leadership of "Professor" Thomas! In fact, the entire

session was taped, recorded for posterity, and even filmed for use in the Bulletin. Forty years ago our founding fathers stated as one of the objectives of our club: "to act as a clearing house of information on pewter and pewterers. Touch marks will be recorded and every effort will be made to acquire knowledge of hitherto unknown pewterers and their marks, and all forms of faked pieces and faked marks." This objective was surely achieved in this most interesting program. All pieces studied were loaned by members of the club.

Following a quick lunch, we were off by bus to Manchester, New Hampshire. Our destination was the Currier Gallery of Art, where we were to experience an outstanding display of 17th, 18th and early 19th century pewter of England, Ireland and Scotland. Mr. David Brooke, Director, Mr. Melvin E. Watts, Curator, and the Gallery staff entertained us most graciously with a sherry reception. Our trip to Manchester was a happy and enlightening experience long to be remembered. The catalogue of the exhibit will bring back memories of this most impressive collection gathered together by friends of the Currier Gallery. Even those who felt that only American pewter is their "cup of tea" went away with a deeper appreciation for the pewter of the British Isles.

Our Fortieth Anniversay Banquet was held on Friday Evening following a pre-dinner get-together. "Pewter in the Collection of the Boston Museum of Fine Arts" was the theme of Professor Charles F. Montgomery's illustrated lecture. Professor Montgomery is the Curator of the Garvan and Related Collections of American Art at the Yale University Art Gallery, and Professor of Art History at Yale. The pewter on display at the Boston Museum was given by Mrs. Stephen S. FitzGerald, a former member of the P.C.C.A. Mr. Montgomery knew Mrs. FitzGerald well, and his personal remarks about her and her collection were most interesting. We as a club are indebted to Professor Montgomery for the significant contribution he has made to our organization through the years. We are looking forward to our visit to Yale next spring when we will be holding our forty-first annual meeting in New Haven at Yale University.

Saturday morning was truly our day for celebration as we met in Faneuil Hall for our fortieth annual meeting. I know that for me personally, it was a thrill to stand on the platform of this historic building and preside. As we near the bicentennial year of our independence, one must be aware that much of the preparation for that declaration took place in this very building. What a privilege we shared this day. New members were introduced, and the presentation of five-year membership badges was made as those members who were qualified were introduced. By action of the Board of Governors it was announced that Honorary Membership to our club had been conferred upon Mr. Christopher A. Peal of

England, in recognition of his recent book on pewter; and upon our own Charles V. Swain, for his effective editorship of the P.C.C.A. Bulletin for so many years. Emphasizing the fact that our national organization is based upon what happens "back home," each of the Regional Presidents gave remarks about the activities of their particular group. After the annual meeting we took a short walk to the Old State House where on March 21, 1934, the P.C.C.A. was officially born. Then back to our buses for our return to the Copley Plaza.

Our weekend in Boston concluded with a sherry reception and luncheon at the Boston Museum of Fine Arts. Mr. Jonathan Fairbanks, Curator of American Decorative Arts at the Museum, was our host for the luncheon, and our guide for the tour of the American Pewter Exhibition. Mr. Fairbanks, as a part of his remarks, introduced the members of his staff who helped to make this exhibit and its outstanding catalogue possible.

Where does one begin to say "thank you" to all those who made the Fortieth Anniversary Annual Meeting the friendly, informative, well-organized celebration that it was? My vote goes to Mr. Bill Blaney. Thank you, Bill, from all of us who attended the Boston meeting, for a job exceptionally well done.

Rev. Clare M. Ingham, *President*

Early Dutch Pewter

George Masselman's book *The Cradle of Colonialism* mentions an interesting use to which the Dutch explorers put pewter flatware in the years around 1610. On page 287 he says: At the Cape of Good Hope the English "found the Dutch had left some sheep and a pewter plate nailed to a stake, with Verhoef's name scratched on it. This was a favorite method of the Dutch to let it be known that they had passed certain points." (Pieter Verhoef was a Dutch admiral and this particular incident took place in mid-July 1608.)

Does anyone own an old Dutch plate with a hole through the middle and a name scratched on it?

John T. Gotjen

Pewter Collectors Please Note

"If you think education is expensive,
try ignorance." — Robert Orben

Submitted by Stevie Young

BULLETIN 70

VOLUME 7

NUMBER 1



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Fig. 1. The Hamlin bedpan in the possession of Old Sturbridge Village. Donald F. Eaton, photographer. Courtesy of Old Sturbridge Village.

A Samuel Hamlin Bedpan

By Henry J. Harlow
Chief Curator, Old Sturbridge Village

Recently discovered among the pewter at Old Sturbridge Village, Sturbridge, Massachusetts, was the bedpan shown in Figure 1 bearing the touch mark of "SAMUEL HAMLIN." It has been at the Village for many years, seems to have no known history, and has become blackened with age, lack of attention and use.

Diameter of the bedpan is about 10¼ inches. Its height is two inches, and the length of its rather short handle is 2½ inches.

The rolled edge of the bowl is hammered over its entirety (see Fig. 2), but the flat bottom does not appear to bear any hammer marks. The open handle is rather crudely soldered to one side of the roll, indicating the possibility that the joint, at least, may have been repaired in the distant past.

The touch mark on the bottom (Fig.3) was used by both the senior Samuel Hamlin and his son, Samuel E. Hamlin, Jr., so the actual maker of the bedpan cannot be definitely established. Existence of the hammer marks, however, would seem to indicate the father, not the son.

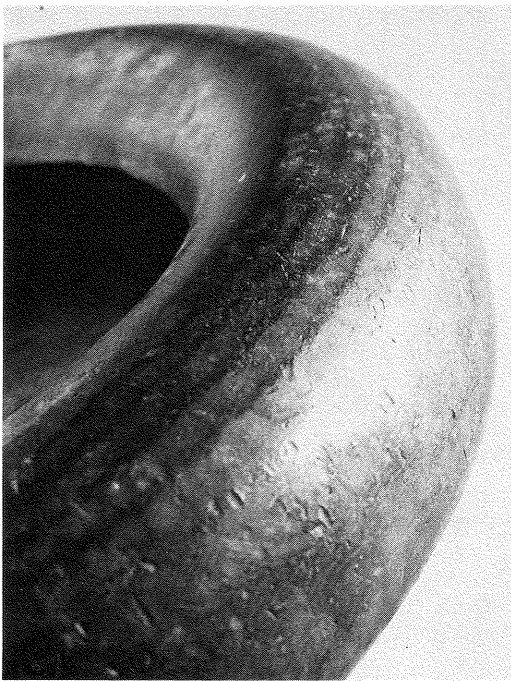


Fig. 2. Rolled edge of the Hamlin bedpan showing hammer marks. Photograph by Donald F. Eaton. Courtesy of Old Sturbridge Village.

A bedpan form by Samuel Hamlin is not mentioned in the books of either Carl Jacobs or Ledlie I. Laughlin, so unless a similar piece by one of the Hamlins is known to exist, the one at Old Sturbridge would seem to be "unique." The writer would be glad to hear from anyone having information as to size, hammer marks, etc. of any other bedpan by one of the Hamlins.



Fig. 3. Touch mark used by both Samuel Hamlin (Sr.) and Samuel E. Hamlin, Jr. on outside bottom of the bedpan. Donald F. Eaton, photographer. Courtesy of Old Sturbridge Village.

Edward Danforth, Pewterer 1765 - 1830

The photograph on the front page of this *Bulletin* is from a portrait of pewterer Edward Danforth painted about 1820 by Charles C. Ingham (doubtless a distant relative of Rev. Clare M. Ingham, our P.C.C.A. president). The portrait still is in the possession of the Danforth family and this is the first time a reproduction of it has been printed in any publication dealing with pewter making or collecting. The photograph and much of the information narrated below has been made available through the kindness of Edward's great, great grandson, Mr. Nicholas W. Danforth, one of our fellow Club members.

The Danforth family, with their roots stretching back to the little village of Framlingham in East Anglia, and stirred by an overpowering desire for religious freedom, plus a pioneering zeal, crossed the sea and established their new home in the "New England Nation" on the banks of the Charles River (Cambridge, Massachusetts). There they became involved in the life of the new world, always following the English traditions, and were particularly active in the development of Harvard College.

It was several generations later, however, when the same pioneering urge had brought them into the Connecticut Valley that their vocation of working in metals came to the fore and contributed greatly to the gradual evolution of the art of pewter making in this country.

Edward Danforth was one of the last of a long line of pewterers, but by no means the least, for his training under his father, Thomas Danforth II, and later under his older brother, Joseph, enabled him to execute pieces of the same superb quality and beauty as his forebearers.

Edward was born in Middletown, Connecticut on March 20, 1765, a grandson of the first Thomas who was born in Taunton, Massachusetts on May 22, 1703. It is said of the latter in the family archives that "He established the 'forge' or blacksmith shop where anchors have ever since been made. He was a brazier and pewterer by trade and removed to Norwich, Connecticut about 1733."

Of Edward's father, Thomas Danforth II, little is written. This is indeed unfortunate, as from a collector's standpoint he is such an important link in this little dynasty of men. Let it be said, therefore, that his art which is shown at the Smithsonian in Washington, the Metropolitan in New York, and in other important collections, must remain as testimony to his greatness.

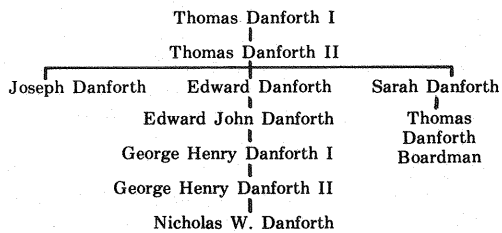
On October 20, 1791, Edward married Jerusha Moseley in New London, Connecticut. (Please note the correct spelling of "Moseley". Both Laughlin and Jacobs erroneously have used the spelling "Mossly".) Jerusha was the daughter of Dr. Isaac Moseley, a graduate of Yale in 1762, who later practiced medicine in Glastonbury. He was a loyalist sympathizer during the Revolution and moved to London. This is verified by the fact probate records mention the confiscation of his estate in 1783.

Edward's son, Edward John Danforth, carried on the family tradition of working in metals and became an engraver. His son, George Henry I, in turn learned the art of making bank notes from his father and later became one of the founders of the American Bank Note Company of New York which engraved all the currency and bank notes of the United States Government until 1909, when the Bureau of Printing and Engraving was established in Washington, D.C.

Edward Danforth's years as a pewterer were indeed limited, a fact that is unfortunate for the collector seeking a share of his work. While he was thought to have made pewter in Middletown from 1788 to 1790, it is possible his only pewter was actually turned out in Hartford from about 1790 until shortly after 1800. The fact that he died in Hartford in 1830 indicates he manufactured little pewter at the end of his life and in fact genealogical records tell us that merchandising of copper, brass, tin and other items became his chief interest and basic support. Further evidence

that Edward ceased pewtering some 25 years prior to his death is given in a record of his renting his pewtering tools in about 1804 to his nephew, Thomas Danforth Boardman, son of his younger sister, Sarah Danforth. A close look at Edward's portrait and his stern features depicted therein leads one to surmise that no matter what his occupation may have been, merchant or pewterer, all apprentices or other employees he may have had must have been required to "toe the line" or pay the consequences.

A genealogical chart of Danforth family members mentioned herein is as follows:



For further information on the Danforth genealogy, see Carl Jacobs' *Guide to American Pewter* starting on page 199.

Recorded marked examples of Edward Danforth's pewter include plates in the 8" to 9" range, 9 1/8" smooth brim plates, 11" and 13 1/4" deep dishes, 12 1/8" regular dishes, basins of 7 1/4", 8" and 9 1/8" diameter, 5 1/8" beakers, porringers of both basin and booged form in sizes ranging from 3 7/8" to 5" with either Old English or flowered handles, mugs of pint and quart capacities, quart tankards, and an oval box with hinged lid similar to ones made by his father, Thomas II.

W. O. B.

No Pewter!!!

The following item is from "Editorial Research" in the *Brockton (Mass.) Enterprise* of July 29, 1974 on the "Decline of the Pub," by Yorick Blumenfeld (London):

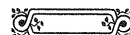
"Many would mourn the passing of the traditional (British) pub, for as John Crowe Ransom once wrote

God have mercy on the sinner
Who must write with no dinner
No gravy and no grub
No pewter and no pub."

Submitted by: Abraham Brooks

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Necrology

Lloyd W. Fowles

Lloyd Wright Fowles, a member of the Pewter Collectors' Club of America since 1966, died on Feb. 2, 1974 at a convalescent hospital near his home in Windsor, Conn.

Born in Portland, Maine, Lloyd graduated from Bowdoin College in 1926. Following graduation, he taught for several years at Loomis Institute in Windsor, Conn., and from 1930-33 taught school in Hawaii. After receiving his Master of Arts Degree in History from Harvard Graduate School in 1933, Lloyd returned to Loomis Institute (now Loomis-Chaffee) where he taught history until his retirement in 1970.

Lloyd was Chairman of the History Department at Loomis for 27 years, and was an active member of the Windsor Historical Society, the Windsor Library Association, the Bowdoin Club of Connecticut, the Windsor Historic District, the Connecticut Historical Society, the Windsor Board of Education and the Windsor Bicentennial Commission.

A dedicated historian, Lloyd was the author of several books including *Harvest of Our Lives*, a history of Loomis Institute, and the bicentennial history of the *First Company, Governor's Foot Guard*. At the time of his death, he was writing a history of Windsor, Conn. to be published in conjunction with our National Bicentennial in 1976.

Many members of our Club, particularly those in the New England Regional Group, will remember Lloyd as a serious and knowledgeable pewter collector. Many too will recall the hospitality Lloyd and his wife, Jane, extended to our group at the spring meeting in 1970 when we were guests at their home.

We extend our sincere sympathy to his family.

We also want them to know that their loss was also ours — not just because he was a fellow pewter collector, but because Lloyd was most of all — a friend.

Wendell Hilt

Amory S. Skerry

We are saddened by the news of the death of Amory S. Skerry of Barrington, Rhode Island, September 22, 1974, at the age of 82.

He was well known in the New England area for his extensive collection of American porringers, some of them in the unique and many in the exceedingly rare category. Mr. Skerry was a quiet and unassuming man who was always willing to share his vast knowledge of porringer handles and forms with others. While his

collection was far reaching in diversity of forms and makers, it will be remembered more for its fine porringers.

He was the first president of the New England Group when it was founded in 1957 and active in the club in the fifties and early sixties.

Those of us who attended the fall meeting at his home in November, 1973 were privileged to handle at will his precious pieces. While in failing health, he had graciously consented to our visit. His great love for pewter was still very evident to us and his delight at being able once more to discuss his favorite subject with old friends and new gave him great pleasure. He will be fondly remembered by those fortunate enough to have been there.

Born in Brooklyn, N.Y., Mr. Skerry was a graduate of Choate School and attended Williams College.

He retired in 1942 as manager of Collins-Aikman, the West Barrington Textile firm, and later was textile instructor at the Rhode Island School of Design from 1950 to 1953.

To his devoted wife, Leonore Skerry, we extend our sincere sympathy.

Celia Stevenson

More Honors For John J. Starvish

By Abraham Brooks

It should be of interest to our P.C.C.A. members that fellow member, John J. Starvish of Hampton Falls, New Hampshire, has been honored by a citation in the September 30, 1974 Congressional Record — Senate on pages S17763-4-5 entitled "John J. Starvish, Master Silversmith and Pewter Craftsman." The recitation in the Congressional Record deals in considerable detail with his accomplishments in metal working starting at the early age of 14 and continuing to the present, and with the making of his own tools to accommodate the work and intricate repairs required on dented, damaged, pitted and scaled pewter, as well as on silver, brass, copper, etc. Read into the citation are two articles (apparently from different magazines) by Bruce Stott and George Michael both of which deal with Mr. Starvish's career spanning more than 50 years.

[*Ed. Note: Over a year ago, Mr. Brooks informed the Bulletin that a porringer made by Mr. Starvish was en route to Russia, while at the same time a tankard crafted by him was on its way to South Africa. The man would appear to have a world-wide reputation.*]

Sun-Dials and Moulds

By Reginald F. French

The intent of this paper is to comment on two moulds and to make a few observations about the sun-dials they made and their relationship to the corpus of dials familiar to us in this country. The mould illustrated in Figure 1 is at the Winterthur Museum (52.118) and is shown in Charles F. Montgomery's new *History of American Pewter* (Fig. 12-21), but from another angle. For some reason we had always supposed that sun-dials were poured without a gate into the open bottom, or bottom-become-top of the mould. From the looks of the unfinished underside of most dials it would seem quite probable, and if the unmoulded surface when congealed was fairly smooth, the pewterer would leave it as it was. But what is interesting about the Winterthur mould, as well as of the mould illustrated in Figure 2, is the presence of a gate, so that the mould has to be tipped to one side and somehow clamped to a flat surface. Mr. Montgomery speaks of a flat piece of iron; doubtless any thin flat surface that could be made firm would suffice. The bottom surface of the resultant dial depends for its smoothness on the nature of the surface of the plane to which it has been clamped. This



Fig. 1 — Mould for making 4 9/16" pewter sun-dials. Courtesy, Henry Francis du Pont Winterthur Museum.

surface must have frequently been rough since we find bottoms which have been skimmed and sometimes have the little boss in the center where they were attached to the lathe for cleaning. As for the gnomon one might suppose that, even if its deep and difficult side is down, it might sooner fail to fill completely if poured from the side of these moulds than if made from a mould without gate and filled upside down. However I have never seen a gnomon which was badly formed at the tip, which was, of course, the essential point of a sun-dial. Perhaps there were an unusual number of specimens which turned out imperfectly in this respect and which were thrown back into the mix.

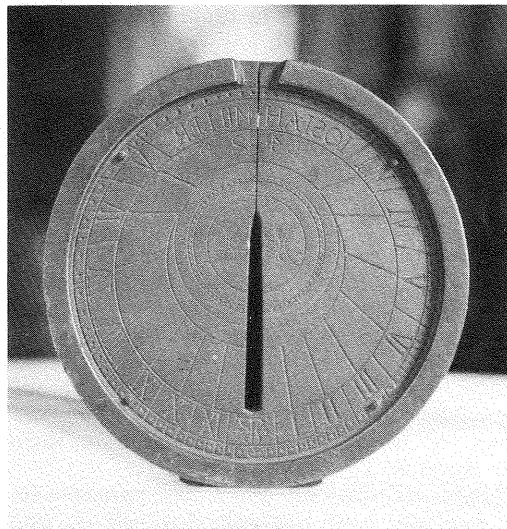


Fig. 2 — Mould for making 4 1/2" pewter sun-dials. Private collection.

Actually a careful measurement of both moulds and gnomons of existant dials will show that the end of the gnomon itself was made thinner than the base — certainly to facilitate its extraction from the mould. These moulds must have been easy to use, perhaps easier to use than the everyday ones for spoons. However, as with the concave bottom side of the bowl of a spoon, there seems to have been trouble sometimes with the space just above the inclined beginning of the gnomon. This can be seen in the illustration of a Miller 4 9/16" dial in Montgomery 12-22 and is frequent on some small N M models.

We have never seen a sun-dial from the Winterthur mould; one can however turn to the new casting which is shown in Montgomery's illustration. Here indeed is a sort of model of our tradition reduced in its decoration to the simplest element, a circular band of "swizzling" or what looks to the older of us today like the practice at the Palmer Method of writing we were subjected to in our youth — simple strokes across the space between lines.

In other examples it may be continuous strokes in the shape of closed or open "V's," or cross hatching. Or bands, sometimes alternating, of dots. All of this in one or several bands, often with an elliptical band on the outside, empty or decorated as above. This is the formula of the eighteenth century, and it continues into the next (see Laughlin, Fig. 267) combining with neo-classical and "pretty" Federal elements (see Laughlin, 924). Actually with its single band, the Winterthur model looks much like some of the other smaller dials of 3½", notably those marked "N M."



Fig. 3 — Closeup view of sun-dial mould shown in Figure 2.

The Winterthur mould is apparently made up from four parts in spite of its use as a single, one-part mould. A face made of two halves, riveted together with a rim with gate and surrounding a gnomon. The surprising business of making the face in two halves may have had to do with the ease of brazing in the part of the gnomon. This division of the face must have been the norm for we observe traces of this line in other castings. It is apparent in some "N M" dials (see No. 2 on pg. 105 of Vol. 4, PCCA *Bulletin* No. 46); the "I H" 4½" dial illustrated in Fig. 4 shows it clearly; and it is visible at one end of the mould about to be discussed (Fig. 2).

If the first mould can be taken to represent a tradition at its simplest, the second stands for the same tradition at the other extreme. It belongs to the larger, 4½" size of so-called windowsill dials so that its greater center

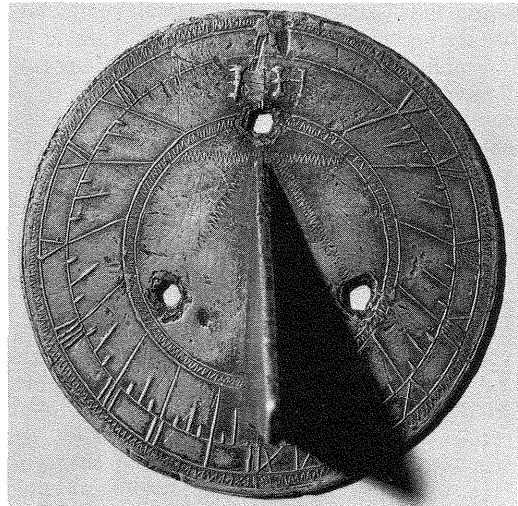


Fig. 4 — Very neat and well preserved 4½" pewter sun-dial bearing the unidentified initials or letters "I H" and showing a substantial amount of "swizzle" decoration. Author's collection.

ground not only contains the swizzled circles in their fullest extension but several other elements, if decorative, also informative. The inclusion of the "4 2" of latitude is not unusual and there are several records of dials so marked for a New England - New York location. One, of which I have seen only a tracing, seems to have a "4 5", i.e. the most Northern reach of the territory. Other sun-dials of Miller's or of "I M" give latitude 42 and this of course is clear proof that they are, if not of New England or New York State, for New England and not Old England.

If the "4 2" is not very unusual, the rest of the "effects" are. First, the strange "L" and the "D" are unexpected. If they stand for "Latitude" and "Degree" they are not the usual indications. We would expect "L 42°". The "G E" dial shown in Laughlin (923) has only "L 40." But what is still more unusual is the style of lettering. This is not familiar as mid-eighteenth century script but it is familiar as the style of lettering used for symbols astronomical, particularly zodiacal. We seem more in the world of an early orrery or a sixteenth century celestial map. Curiously there is another sun-dial which in decoration belongs definitely to our tradition, having in the same general position on the dial the letters "D H" (Fig. 5). The "D" is remarkably similar to the "D" of Miller's dial shown in Fig. 2 and 3.

In the center space of Fig. 3 (which is a closeup view of the dial shown in Fig. 2) the cherubs carry us away from the usual traditions for sun-dials to those of clocks and of other time-telling devices and in general to the field of astronomical and "philosophical" instruments. One would expect to find them on the faces of compasses which have such an affinity of arrangement to sun-dials, but a

search of the repertory of American compasses brings no result: no cherub faces.

Finally, in the Miller mould the curious configuration at the mark of noon which is to be compared to the one on the "HAGGER" dial shown in Laughlin (267), leaves a non-expert at gnomonics without much comment. Alice Morse Earle however describes the pedestal sun-dial at Frankford Arsenal... "a figure 8 loop of equidistant lines between which the image of the sun appears at local noon in some part of the loop, varying with the time of year." (*Sundials and Rose of Yesterday*, New York, 1902, pg. 50). She does not show the dial mark but it is clear that we are talking of an older traditional symbol, called I believe "analemma", which has to do with showing the true mean time at noon throughout the year. It is true that variations of shadow at noon would make a graph like the figure 8; the curious reader is referred to W. Richardson's "On the Construction of Sun-dials," an appendix to the newer edition of Mrs. Alfred Gatty's *Book of Sun-dials*, London, 1889. See particularly Plate 3.



Fig. 5 — Closeup of a portion of the 4½" sun-dial showing the strange "D H" letters referred to in the text. Dial in the collection of Abraham Brooks and formerly in that of John J. Evans, Jr.

We were fortunate in finding a dial from this elaborate mould at the Leffingwell Inn in Norwich, Connecticut (Fig. 6). It has had a hard life and is very worn. If you will turn back at this point and re-view the mould (Fig. 2), you will see that the dial's final piercing was governed by spurs in the mould which left indentations or holes at four points. The Leffingwell Inn dial has a fifth hole at about "IV" in the morning. It is easy to see that this is because the hole indicated for "V" next to it

has been worn out and here is its substitute. Indeed this situation of substitute holes is common on both the larger and smaller pewter dials, and one should note that the presence of these spurs in other moulds would explain why almost all dials of identical pattern have holes pierced in exactly the same place. The Winterthur mould seems to mark an exception.

Here is a pretty plain indication of the placement of these dials on a material other than stone. Windowsill dials? Of course one would like some day to find one affixed where it has always been affixed, to an old sill, as worn as the dial itself. Or one would like to discover an advertisement for "windowsill sun-dials". But it does seem plausible that these readily available or "pourable" objects, in the absence of expensive clocks, telling time with such an admirable approximation, could be maintained on the sill of a southern window and moved to another once the first continuity was dissolved. They fall into three classes as to size: 4½, 3½, and just under 2 inches (the latter very uncommon) and one wonders whether old sills could be so categorized. These round dials, along with a considerable array of unmarked varieties, the four models marked "N M" shown formerly in these pages (Vol. 4, pg. 105) and the brass/bronze castings which are similar, form a large homogeneous family of artifacts. There are a few square examples (see Laughlin 923) which are small enough and have holes enough for use on windowsills. Most of the square and oblong numbers which we find, however, are larger and often without piercing and seem definitely to form quite a separate class, probably intended for use on pedestals. Moreover they are stylistically different ("G E", Laughlin 923; Goldsmith Chandlee, Montgomery 12-23; etc.), leaving us with the round pierced type such as represented by our two moulds seemingly confined to New England.

Of either category I think we can say that most were made in this country. We know that Thomas Danforth I had a "dial mould" and doubtless passed it on to his descendants who dominated the pewter trade for so many years. On the other end of a period the Hagers, in the 1839's, were advertising dials so that there is a period of production of at least one hundred years. All the names we find on dials fall into the American list: Danforth, Hagger, Ellicott, Chandlee, Josiah Miller and the "N M" who seems so close to him. The only example I know to which we have no good clue is that marked "I W" and "John Liscomb" (Laughlin 924). The 4½" dial in my possession which is marked "I H" (Fig. 4) is so close to the others in design that it has to be American. For this "I H" dial there has been reported the existence of a mould, unfortunately unavailable at the moment for illustration. If the presence of our two moulds is strong evidence, the presence of a third mould in this country would certainly clinch the matter.



Fig. 6 — Pewter sun-dial from the Josiah Miller mould illustrated in Fig. 2. Dial is at the Leffingwell Inn in Norwich, Conn. *Courtesy of the Society of the Founders of Norwich, Conn.*

What is most important is that if we cast our eye again over the list of names, we find no known pewterers except Thomas Danforth I, whereas there are enumerated several names of specialists or dealers in the syndrome of "scientific," astronomical, nautical, philosophical instruments. A look at the Haggars will help us put the question. In an 1830 advertisement illustrated by Charles E. Smart (*Makers of Surveying Instruments in America*, Troy, N.Y., 1962, pg. 66), Benj. K. Haggar & Son of Baltimore list "Sun Dials" among other "Mathematical, Optical and Philosophical Instruments" including compasses, quadrants, lunar tables, almanacks, etc. These they "import" or "manufacture." This may mean

that they did no more than buy a mould, with their name writ fairly upon it, and pour the dials. Nothing very seriously difficult about pouring a dial, certainly not more difficult than pouring a spoon which was done in many households. Mr. Montgomery quotes a news item in which we find a runaway servant with a sun-dial mould, spoon moulds and "other tinker's tools" (pg. 204). So a tinker with a mould or a dealer in scientific instruments who had a mould may have poured our sun-dials. but no tinker could have made the mould. A dealer in scientific instruments could have made a mould or had it made by some professional who worked for the syndrome of such instruments. We begin to understand now a

possible reason for the cherubs on Miller's dial and for the zodiacal style. Benjamin King Hagger was one of three generations of Hagers in the business. He must have been named for Benjamin King the instrument maker who married a grand-daughter of Samuel Ballard, another. Mr. Laughlin has suggested that the John Liscomb of our list was a "distributor"; "distributor" if you like in the same sense probably as the Hagers, and as two families famous in the clock and instrument trade, the Ellicotts and the Chandlees.

As for Josiah Miller, the casual reader should not carelessly take out of context anything said here about his mould, or take Mr. Montgomery's phrase "Josiah Miller's mould for making sundials..." as meaning "the mould for making sundials used by the pewterer Josiah Miller." Nothing proves that Miller was a pewterer. What we know about him comes from mould faces. Here is what we observe: (a) it is possible the many moulds made for non-sundial objects and marked "I M" are Miller's; (b) it is more than possible the sun-dials marked "I M" are from moulds made by him, since the designs are similar; (c) it is fairly certain the sun-dials marked "I MILLER" are his; and (d) it is beyond doubt of course that he made the several 4½" round moulds which bear, not any ambiguous combinations of initials or name, but his unblushing Christian name IOSIAH MILLER in full. Taken together, this seems incontrovertible evidence that he was not a professional pewterer but a mould maker. Besides his remarkable mould which we have illustrated (Figs. 2 and 3) and discussed; there is a handsome model shown first I think in the Brooklyn Museum's brochure *American Pewter* by John Meredith Graham II, 1949, Fig. 30, also shown in Laughlin (925) and in Montgomery (12-22); a third of which I have a rubbing from Jack Weil and which apparently has a "4 5" above the full name; and a fourth, a "bronze" version with the digits "42.52" (strange precision!) from one of two lists dated Dec. 1954 by Carl Jacobs and described therein "...Josiah Miller. So marked. An unrecorded one in bronze. Latitude 42.52 impressed." What was a professional pewterer doing with so many moulds, all of similar size? Was he casting from one on Mondays, from another on Tuesdays, and so on? As of "N M", for whom we also have this many models, we must think of Josiah Miller as fitting not into the pewterer's trade but into some niche of the business of the manufacture and distribution of scientific instruments. The activity of both men was great and their output prolific and we shall certainly some day find their documents.

Finally one should remark that the sun-dial from the collection of Mr. Laughlin (Laughlin 267) which carries the Hagger name and "Baltimore" is thoroughly in the tradition of we have called New England — it is 4½",

circular, and with the decoration of bands which are absolutely characteristic. Of course this is so, for Benjamin Hagger came from New England where his father and grandfathers had worked at the instrument trade and where he is listed in the Boston City Directory in 1798 as a maker of mathematical instruments. His sun-dial then is no exception to the notion that there was a New England tradition in the eighteenth and early nineteenth centuries for the making and use of round pewter sun-dials of a specific size and decoration for windowsills. Sometimes friends from abroad ask what pewter object they can take home as peculiarly "American." The list is short; outside of the several novel and charming porringer forms devised here after the British stopped making porringers, there are the sun-dials of this study.

Editorial Note

We had hoped to include in this *Bulletin* a report of the panel discussion on mugs, pots and cans held during the Annual Meeting in Boston last May. Unfortunately difficulties have arisen both in obtaining a clear and understandable transcription of the tape used to record the proceedings and in identifying some of the mugs photographed at the session. Also, it is evident that the entire transcription will have to be revised, adjusted and completely rewritten in a more comprehensible form before it can be presented in the *Bulletin*. Some progress has been made and we feel confident that the results will be available for the next issue.

PLEASE NOTE: As articles for *Bulletin* No. 70 are being readied for the printer, it is evident that what little material is left over for another issue is *not* adequate in either number, length or interest to produce a *Bulletin* of the quality to which Club members have become accustomed. Therefore, your editor begs and implores each and every one of you to put your writing skills to work and submit to him as many articles of interest to pewter collectors as possible. If photographs of pieces are to accompany the articles, please send along vital dimensions for each piece, such as height, length, width, top or lip diameter, base diameter, etc. An editor is only as good as the material he has to work with, and this material must come from Club members, so do your best. At least give it a try.

William O. Blaney

Woodman, Cook Co. *Pint Mug*

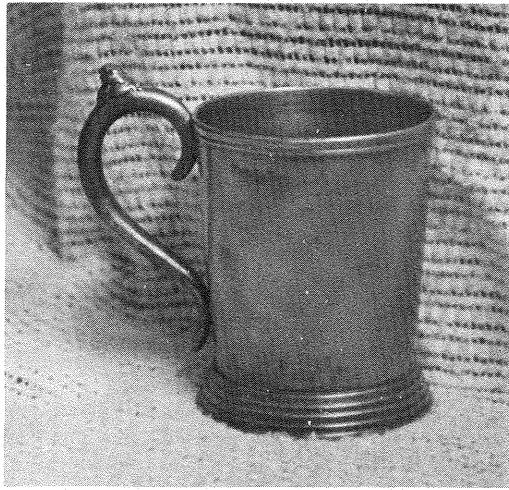


Fig. 1 — Late britannia mug of 14 U.S. fluid ounce capacity by the Portland, Maine firm of Woodman, Cook Co. Height 4 3/16", top diameter 3 1/4", base diameter 3 3/8". *Author's Collection.*

The accompanying illustrations portray a britannia mug of late form by the firm of Woodman, Cook Co. of Portland, Maine. Little is known of this firm. Kerfoot lists it as a maker but does not indicate what form or forms were produced. Laughlin dates it as "after 1830" in Volume II and limits his knowledge to the Kerfoot reference. He omits it entirely in Volume III. Carl Jacobs lists the firm as britannia makers in the 1840's whose known products are "rare," itemizing only a "pint mug, late style."

The mug illustrated may well be, and undoubtedly is the type of pint mug mentioned by Jacobs, but its "pint" size is theoretical because its actual measured capacity is only 14 ounces.

As can be seen, the mug has slightly tapered sides, with a narrow molded lip and a wider, flaring molded base, hollow underneath. The handle is of late form with a thumbrest shaped like a bunch of grapes covered by a leaf where the thumb would grip it, with this decorative portion being simply made and not too detailed.

One wonders how much britannia ware was made by Woodman, Cook Co. with only a single form known at this time — and that possibly being a unique piece. Its owner recently discovered in a book, "American Silver Flatware," 1837-1910, by Noel D. Turner, that the firm was listed as a maker of silver plate in 1905-1910, a transition in products followed by some of the later britannia manufacturers. At about the same time, he came across an award or presentation cup in



Fig. 2 — Closeup of the handle thumbrest details on the Woodman, Cook Co. mug.

an antiques shop bearing the Woodman, Cook Co. name and marked "Quadruple Plate."

The touchmarks on both mug and cup are identical, being incised capital letters of "WOODMAN, COOK CO." in large size over "PORTLAND, MAINE" in smaller size.

If the firm was continuously in business from the 1840's to at least 1910, it must have had some measure of success. Perhaps if someone took the time to research the Portland City directories, more information could be brought to light on its activities.

Michael S. Osterweil

How Do You Clean Yours?

By A. N. Onymos

Sooner or later (usually sooner) this is the question posed when pewter collectors gather. And everyone has a witch's brew guaranteed to remove scale, pest, skin and various other impedimenta to the proper enjoyment of tin and its alloys.

The British, a far older and wiser (?) civilization than ours, have given up the fight. "Let it age. Enjoy the shape and the patina." Is it better to follow their advice or to spend a week of evenings rubbing and polishing because someone is going to inspect your collection and you want everything really nice?

If you are determined to polish, here are some suggestions. Starting with the worst case, blackened pewter can be cleaned in lye. Dissolve a can of lye in a half-bucket of water (use plastic buckets — never use aluminum, which will dissolve) and put the piece in for several hours. Remove gingerly and immediately rinse your hands and the piece until the

slippery feel is gone. Rubber gloves are a good bet here if you want to play it safe and sure. All of the black stuff is gone, hopefully. If it isn't, back into the lye.

The piece will have many pits and may even have some holes after lye cleaning. Be advised therefore, that if holes will spoil the piece, do not use lye. Do not use anything, for nothing else will affect this surface. You have just joined the English!

The pits and cavities can be smoothed over with some considerable effort on your part. Rubbing with a smooth, harder metal will burnish the pewter and force the edges to fill in the cavities. A good burnisher is the back of the bowl of a stainless steel spoon. Your thumb fits into the bowl and allows you to exert pressure.

There are some cases where acid is used in place of lye. Nitric acid (gloves!) can remove silverplate but will also affect the tin. Muriatic acid is sometimes used for cleaning, rather than lye, on hard-to-work surfaces, but has to be watched as the action is continuous and will completely dissolve the piece, given enough time.

Once cleaned, the material has a gray, lifeless color, not at all like the pewter we want to show. So it must be polished. Polishes are somewhat like sandpaper. Ask a cabinet maker and he will tell you he starts with a relatively coarse sandpaper and goes to finer and finer grades to get the desired smooth feel. In the same way, on a cleaned piece there is no point spending hours with a fine polish when the same result can be yours in minutes using two or three grades of abrasives.

Pumice is an excellent starter. Because it is so fast-cutting the finer grades are preferred. This is followed by rottenstone, not quite as coarse. Diatomaceous earth is an excellent final polish. Any good hardware or paint store has pumice and rottenstone. "Noxon", "Glass-Wax" or other fine commercial polishes contain diatomaceous earth. The pumice and rottenstone should be made into pastes with soapy water. DuPont "Rubbing Compound" (from auto stores) is a combination of pumice and rouge.

Steel wool, super fine (000 grade), is for those who want a fast, satin finish, and the 3M fine grade of "Scotch-brite", while somewhat coarser, has the advantage of not crumbling and disappearing in use.

Chromium auto polish is usually silicon dioxide and is good for britannia and similar hard pewters. There are literally thousands of different polishing materials available, mostly in quantities too large for the average collector.

Polishing wears off marks, so if you want to polish and not lose the mark try covering it with 3M's "Magic Mending" tape. It will take the lye or acid treatment without coming off and polishing with the finer abrasive grades will not remove it.

Finally, to keep the polish from dulling,

periodically wipe with a very light coat of kerosene.

[EDITORIAL NOTE: While the above article contains enough merit to warrant publication, it should not be considered as expressing the opinions of the P.C.C.A., its Governors, or the BULLETIN editor. The author's name indicates a desire for anonymity, but a little detective work established his identity. Could this article start a new round of "cleaning controversies?" If so, your editor will try to give equal time to all.]

Semper Eadem

There has been much speculation in the past on who was, or who used, the gateway mark with SEMPER arched above the gate, EADEM in a straight line below the gate, and a crowned rose within the gate, but apparently no definite conclusions have ever been reached.

Some new thoughts on the subject have appeared, but before disclosing them it is thought best to obtain additional information from collectors who own, or have access to, SEMPER EADEM marked pieces.

To assist in the project, your editor would greatly appreciate receipt of the following information or details:

1. The type of piece the mark is stamped on; namely, a plate, dish, basin, etc., and the measurements of said piece.
2. The location of the mark on the piece, for example:
 - (a) if it is the only mark on the bottom of a plate, is it stamped at the center of the bottom, or above or below the center.
 - (b) if it is accompanied by another mark or touch, is it above or below, or to the right or left, of the other mark, and what are the relative positions of these marks to the center of the marked area.
3. The identity of any other mark or touch (use Laughlin or Jacobs reference numbers).
4. If convenient, a rubbing or photograph of the marks in their relative positions would be helpful, plus a note indicating where the marks are located.

This is a project that needs as much of the above information as possible, so the cooperation of *all* owners of SEMPER EADEM marked pewter, whether individuals, museums, societies, etc. is beseeched. Please send information to:

William O. Blaney
15 Rockridge Road
Wellesley Hills, MA 02181

A Modern "WB" Touch

By Stevie Young

At our Fall Meeting on Long Island last year, the attractive spoons with bird-foot handle terminal on bowl pictured in Figure 1 were seen displayed at the "Home Sweet Home" house in East Hampton, N.Y.



Fig. 1 — Semi-modern spoons on display in "Home Sweet Home" cottage in East Hampton, N. Y.

We were told by John Carl Thomas they are not old but semi-modern, probably 20th Century, as he has seen many of them in this country and abroad, some of them unmarked.

They particularly attracted our attention because we recognized the "WB" mark, a closeup of which is shown in Figure 2, as that on a dolphin-handled porringer in the John H. McMurray collection illustrated in *P.C.C.A. Bulletin* No. 31, Vol. 3, page 29. At the time the porringer was pictured, doubt was raised concerning the "WB" touch on it. The presence of the same touch on these spoons would verify without question, it seems, that this touch is "not right." In fact, it would appear to be in the same category as the spurious "IAB" touch (L.548).

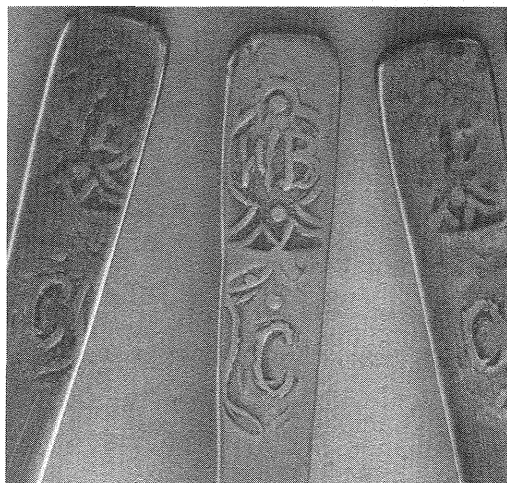


Fig. 2 — Closeup of "not right" touch mark on spoon handles illustrated in Fig. 1.

Thank You's

When a meeting such as the one in Boston last May runs very smoothly and seems to have been enjoyed by all attending members, credit where credit is due should be extended publicly. Therefore, the undersigned wishes to offer his many thanks to:

WILLIAM M. FLETCHER for his help before the meeting in ironing out so many details and during the meeting in assisting in running it. IAN D. ROBINSON for his help before, during and after the meeting, especially in photographing many of the mugs at the Friday morning session. MRS. IAN ROBINSON for her help on the registration desk. ROSAMOND BLANEY for her help on the registration desk and for her feminine touch in selecting the various dinner and luncheon menus.

"Professor" JOHN CARL THOMAS for the excellent manner in which he conducted the Friday morning "Discussion on American Mugs, Pots and Cans," and for his many fine descriptions and explanations of the details concerning the pieces on display.

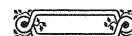
DAVID S. BROOKE, Director, and MELVIN E. WATTS, Curator, of The Currier Gallery of Art for permitting and arranging the special Exhibition of British Pewter which members were privileged to view on their trip to Manchester, New Hampshire. WINTHROP L. CARTER, JR. and (again) IAN D. ROBINSON for their part in gathering together the British pewter and in editing the fine catalogue published by the Currier Gallery for the occasion.

PROFESSOR CHARLES F. MONTGOMERY for his enlightening address on "Pewter in the Collection of the Boston Museum of Fine Arts" following the Saturday night dinner.

MERRILL C. RUEPPEL, Director, and JONATHAN FAIRBANKS, Curator of American Decorative Arts, at the Museum of Fine Arts for permitting and arranging the excellent exhibition of the Museum's collection of American Pewter as a special treat for our Club members. NANCY WEBBE, ANNE FARNHAM and other members of the Department of American Decorative Arts for their valuable assistance in cleaning and arranging the Museum pewter prior to the exhibition.

I am sure there are other individuals whose work behind the scenes helped make the meeting a success. So to all those, named or unnamed, my sincere thanks for a job well done.

William O. Blaney



The Sale of the Michaelis Collection

by Richard Munday

It is always sad seeing the collection of an old friend being dispersed. Over the years I have seen many famous collections sold by auction. Not so many years ago the late Ronald F. Michaelis and I sat side by side when the fine collection made by the late Capt. Sutherland-Graeme was being auctioned at Sothebys, London. I bought a number of the fine pieces that day. After each lot bought by me I waved my hand. Michaelis asked why I was waving. I explained, I was waving to Sutherland-Graeme, who had promised me sometime previous, he would be hovering above us watching us bid for his pewter.

On November 12th 1973 it was the turn of the famous Michaelis collection to be auctioned at Sothebys. Had Michaelis been hovering above us that day, he might have been gratified. A very large gathering assembled including many collectors and friends. They came to pay a last tribute to one who had done so much for pewter, a man of great integrity; an author of distinction; a discriminating collector.

The sale was due to start at 11:00 a.m. For more than an hour earlier crowds were milling around examining the exhibits, most just happy to see and handle pieces they could

never hope to possess. At 11:00 a.m. the auctioneer climbed onto his rostrum. There was the usual pre-sale sudden hush of expectation as the auctioneer silently gazed over the assembly, and with the words "Lot No. 1" the sale started. The collection so painstakingly made by Michaelis began dispersing. Rapidly item after item was shown first to the auctioneer, then shown around, and after spirited bidding, down came the hammer, and a piece of the Michaelis collection had changed hands, proudly owned by another collector.

To demonstrate the scope of the auction, here are some excellent illustrations. The numbers beneath the specimens are sale Lot numbers. It being impossible to comment on every piece, a representative selection has been made which should be of interest and, hopefully, informative.

The sale started with a collection of salts. A few George the Second footed cup-salts of c.1750, a 17th Century Capstan salt, plus other types. No. 5, a Bobbin salt, and No. 6, a Trencher salt, are illustrated in Figure 1. Both are extremely rare and are of the late 17th Century to Queen Anne period.

Soon after came lidded baluster wine measures. The earliest on offer had "BUD" thumbpieces. Most collectors know that English balusters were in use from the 16th Century. The thumbpieces were a great indication to the period. Those with the "BUD" thumbpiece are known to be from the late 17th Century to early 18th Century. There are of course exceptions where with certain pewterers

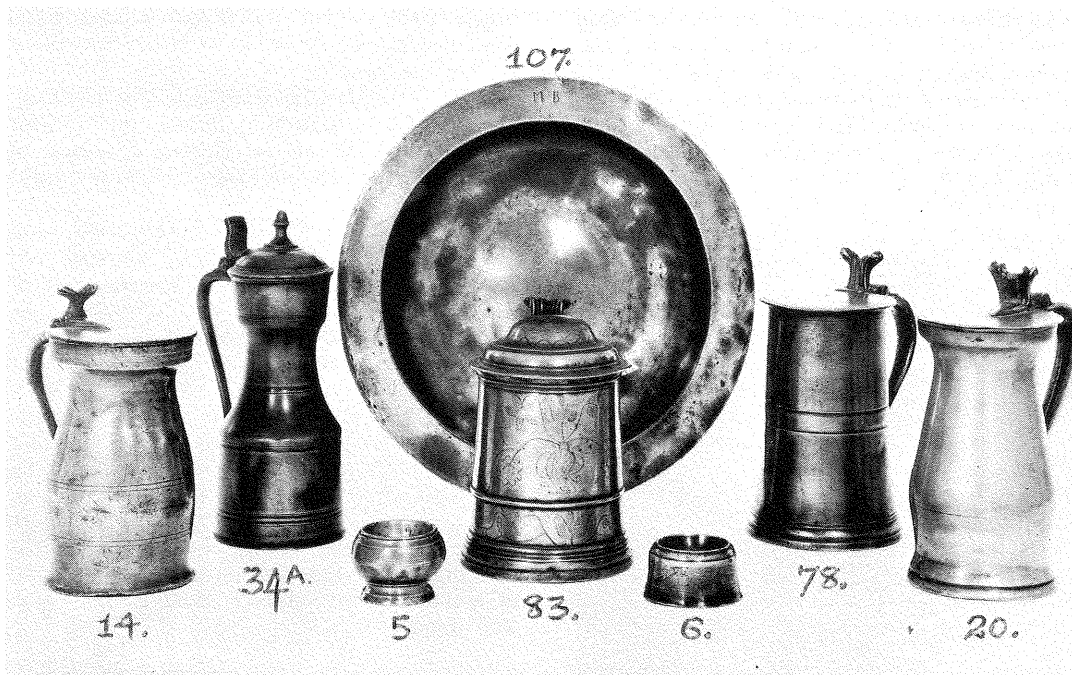


Fig. 1 — British measures, salts, a Tappit Hen, rosewater dish, tankard and flagon formerly in the collection of the late Ronald F. Michaelis.

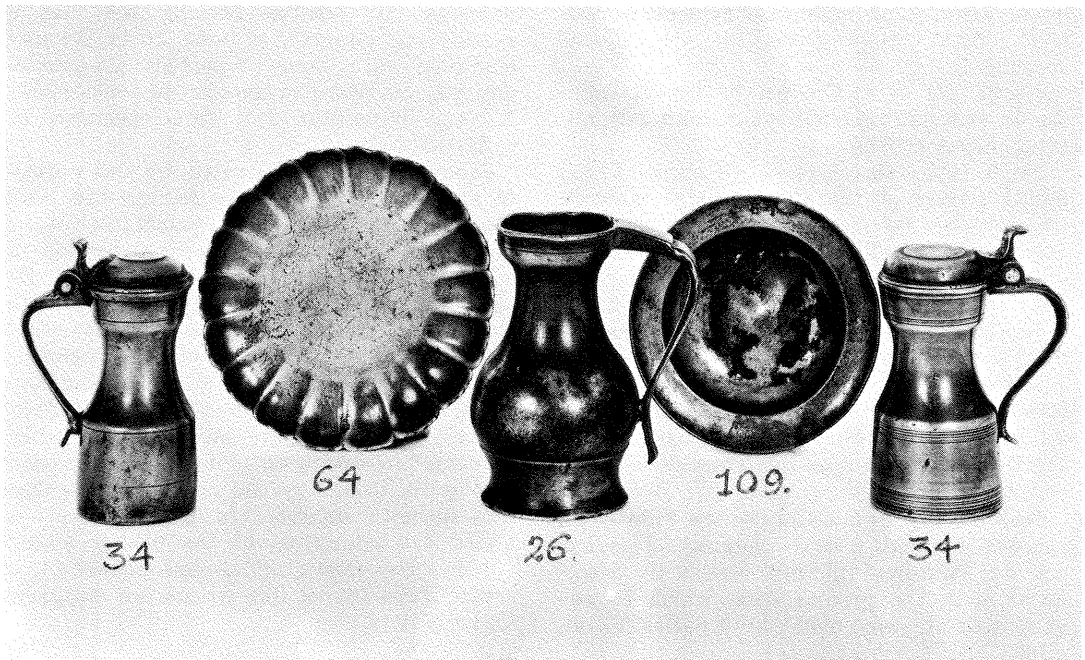


Fig. 2 — Sweetmeat dish, saucer-dish, and Scottish Tappit Hen and Pot Belly measures formerly owned by Mr. Michaelis.

a period or style overlapped. Baluster measures were made in sizes (Old English Wine Standard) from a Gallon down to a half-gill. No genuine lidded baluster smaller than the half-gill is known. No. 14 (See Fig. 1) illustrates a "BUD" quart; No. 15 (Fig. 4) a "BUD" pint. Both superb specimens, c.1720-30. The pint has an engraved date, put on later. No. 19 (Fig. 4) is a baluster with a variation of the "BUD" thumbpiece. Made in the late 18th Century, c.1780. There were a few balusters, not illustrated, with the DOUBLE-VOLUTE thumbpiece. For examples see H. H. Cotterell's: "Old Pewter - Its Makers and Marks" plate XLVI, fig. d. The double-volute thumbpiece comes after the "BUD" in the evolution of the English baluster measure. Earliest known double-volute balusters date from c.1730. The type was made into the early 19th Century. We come now to the Tappit-hen. This is one shape in pewter which is so typically Scottish, it cannot be mistaken for any other nationality. They were made by the Scots with lids, and also without lids. The first three sizes are differently named. The largest, the Scottish pint which is equivalent to three English pints, is actually named TAPPIT HEN. Second size down is called a CHOPIN. Third size down is named a MUTCHKIN. Then follows a half-mutchkin and several smaller sizes. No. 34 (Fig.2) illustrates a delightful rare half-mutchkin, a size also known as a Scot's Gill or a Two-glass. c.1800. No. 34a (Fig.1) is a CHOPIN, the lid with a knop, the knop is called a CREST. Also c.1800.

POT-BELLY MEASURES are also typically Scottish and one of the earliest known

forms of Scottish pewter. Made with or without lids, the sizes are similar to Tappit-hen sizes. Pot-belly measures, when lidded, have lids and solid thumbpieces similar to those on tappit-hens. Whereas the Tappit-hen was made well into the 19th Century, the Pot-belly measure is normally late 17th Century to early 18th Century. A famous maker of the Pot-belly was Lachlan Dallas of Inverness, c.1690-1700. No. 26 (Fig. 2) illustrates a rare unlidded specimen, c.1700.

No. 78 (Fig. 1) at first glance is taken for Scottish. Identical flagons are the Scottish lidded LAVER. Many were exported from Scotland to the U.S. in the George the Third period, some with the famous Maxwell mark of a "Ship in full sail" and "Success to ye United States of America". No. 78 however, is English, made by Richard Going of Bristol, c.1725. Many similar flagons are known to have been made by William Eddon, London, c.1690-1730. This I think proves indisputably the Scots copied an already existing English type.

No. 73 to No. 77 illustrate in Figure 3 a series of 18th Century English flagons with skirted bases and double-domed knopped covers and solid chairback thumbpieces. Nos. 73 & 74 have handles with ball terminals; No. 75 has a "Fishtail" terminal. No. 76 has the double or "broken" handle. Interesting to note that some American lidded flagons resemble this group. The English flagons are c.1730, and American specimens are appreciably later.

No. 89 (Fig. 4) is a Stuart "YORK" flagon, c.1700-1710. It has a double-domed cover with

denticulated front lip and the typical twisted-end "York" thumbpiece. A magnificent specimen.

No. 91 (Fig. 4) is a Charles the Second flagon, the lid with flat top and a solid Heart & Spray thumbpiece, c.1675.

No. 94 (Fig. 4) is a typical "BEEF-EATER" lidded flagon of the Cromwellian or early Charles the Second period. This has the extremely rare TRIPLE-CUSP thumbpiece of c.1650-60. Most known specimens have a TWIN-CUSP thumbpiece.

No. 96 (Fig. 5) is a magnificent James the First flagon, the earliest known type of the 17th Century. The popular date given to this handsome type is c.1610 (one is known to have a 1609 date in its touch-mark). It has a heavy tapering drum, knopped shallow-domed lid, and solid upright thumbpiece.

No. 109 (Fig. 2) is a Charles the First small saucer-plate with a 4½" diameter. This has some of "natures' gilding" caused by association with the ground from which it was excavated. It was made by Charles Flood, c.1635.

No. 110 (Fig. 5) is a well authenticated 16th Century plate of 10 1/8" diameter. It is stamped with Gothic initials, is c.1500-1550, and is extremely rare.

No. 113 (Fig. 4) is a Stuart, Charles the First, broad-rimmed charger of 19¾" diameter and with a 3 3/8" rim. The center is gently "bumped up". Originally from the collection of the Earl of Mount Edgumbe, it is a grand specimen of c.1630.

Finally, No. 115 (Fig. 6) is an Elizabeth the First ALMS or ROSEWATER DISH of 14¾"

diameter. Its shallow curving well has a raised ring and center boss. It is lavishly engraved with many repeated geometrical designs, and bears an unrecorded touch-mark. A very important and rare specimen of c. 1560-1600.

Many pieces not illustrated are well worthy of mention. A good cross section has been described. As mentioned in the last issue of the *Bulletin*, the famous Michaelis collection of super porringers are in Pewterers' Hall. So also is his collection of pewter spoons with Royal portraits, as well as various other Michaelis pieces. Now a number of Michaelis treasures are scattered, gracing other collections. We are all caretakers of what we collect. When inevitably our caretakership ends, others follow, and so on ad infinitum. Michaelis during his lifetime spread light on much that was hitherto obscure. In passing, he has joined the immortals of the pewter world.

It has given me a sad pleasure to write this article. It is almost like writing an obituary. Perhaps it is.

P.S. Catalogues, prices and names of buyers can be purchased from Sothebys, New Bond Street, London, W.1. Copies of the Michaelis catalogue are no doubt still available.

P.P.S. For those interested in prices paid for some of the Michaelis pieces, a list of the actual specimens discussed, converting the English Pound into U.S. Dollars at \$2.50 to the Pound, are shown below.

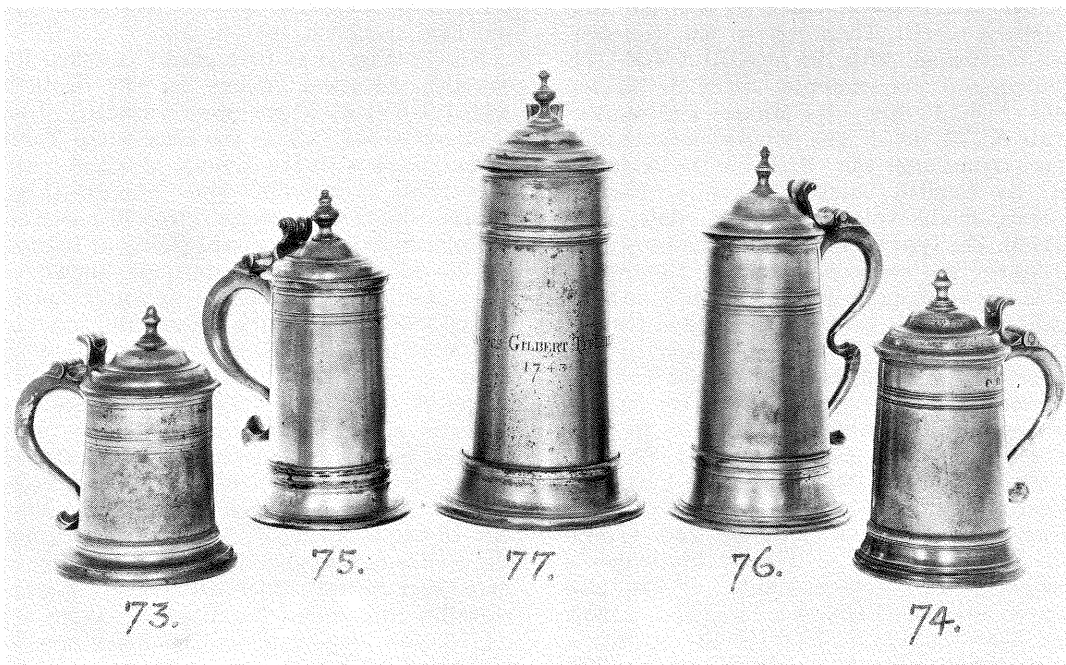
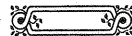


Fig. 3 — Five English 18th Century flacons of various sizes and shapes collected by the late Mr. Michaelis.

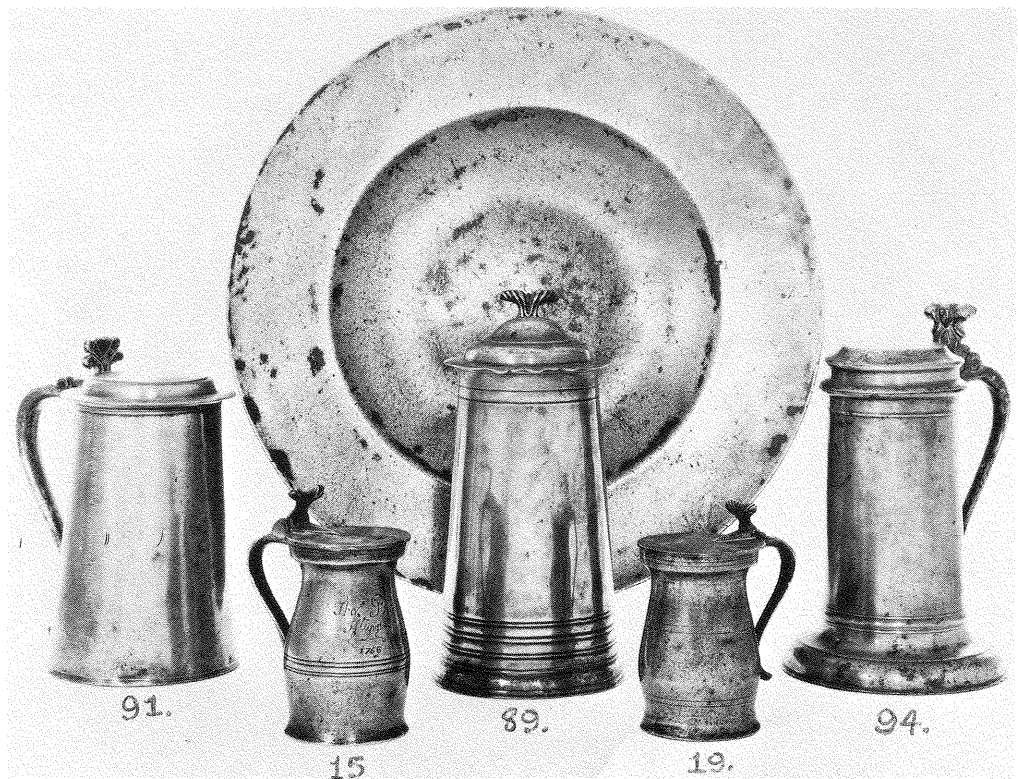


Fig. 4 — 17th and 18th Century measures, flagons and a broad-rimmed charger from the late Mr. Michaelis's collection.

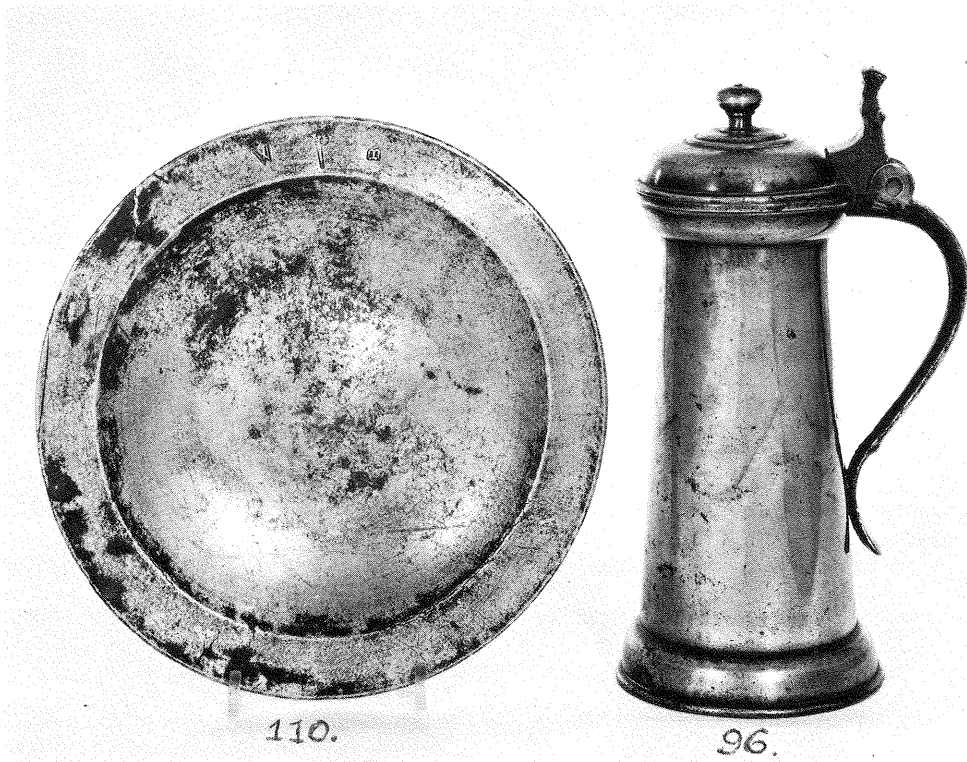


Fig. 5 — 16th Century plate and early 17th Century flagon from the Michaelis collection.

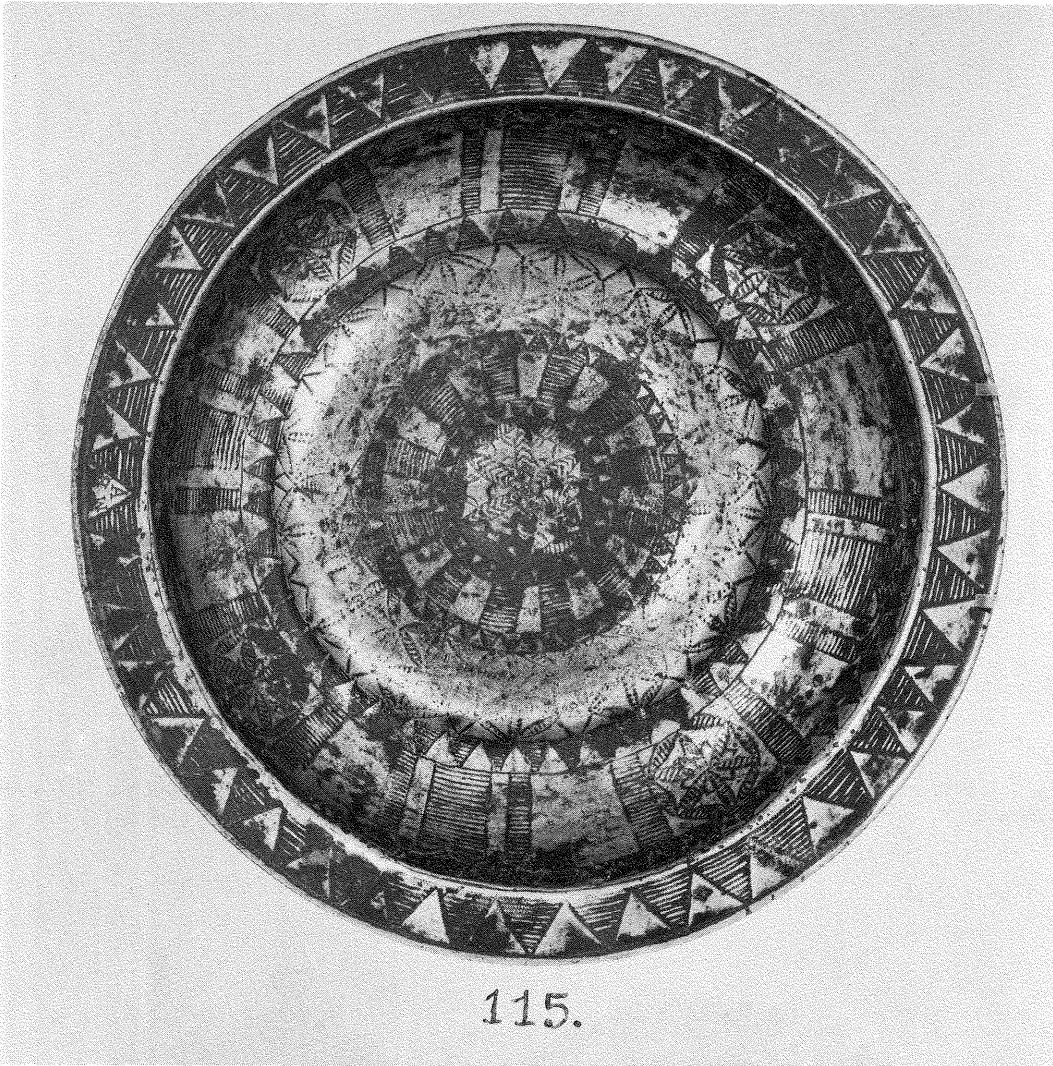


Fig. 6 — Highly decorated alms or rosewater dish of the 16th Century formerly in the Michaelis collection.

- No. 5, the Queen Anne bobbin salt, \$175.00.
- No. 6, the late 17th Cent. Trencher salt, \$145.00
- No. 14. A "BUD" lidded baluster wine measure of quart capacity, \$950.00.
- No. 15. A "BUD" lidded baluster, pint capacity (repaired) \$500.00.
- No. 19. A "BUD" of later type, a variant, also \$500.00.
- No. 34. A HALF-MUTCHKIN of Tappit-hen family, c.1800, \$725.00.
- No. 34a. A CHOPIN-SIZE of the Tappit-hen family, c.1800. \$1,000.00.
- No. 26. An unlidded "POT BELLY" Scottish measure, c.1700, \$500.00.
- No. 78. Small FLAGON by Richard Going, c. 1725, \$950.00.

- Nos. 73 to 77, Series of Flagons, c.1725 or near, averaged \$1,500.00 each.
- No. 89. A Stuart Flagon, c.1700-10, \$1,700.00.
- No. 91. A Charles 2nd Flagon, c.1675, \$1,200.00
- No. 94. A BEEF EATER Flagon, c.1660, \$1,750.00.
- No. 96. A James the 1st Flagon, c.1610, \$2,000.00.
- No. 109. A 4¼" little Charles the 1st spice plate, c.1630, \$400.00.
- No. 110. A 16th Cent. 10" plate, \$500.00.
- No. 115. An Elizabeth the First Alms Dish engraved, c.1560, \$4,250.00.

The last item was the highest priced piece. The actual sale realized approximately \$100,000.00.

British Pewterers Marks Not Previously Published

The Pewter Society of Great Britain now has under one roof the master copies of previously recorded and unrecorded touch, hall and other marks of British pewterers from the files of Cotterell, Sutherland-Graeme, Michaelis and others. Some of these have appeared in past publications, but many others, numbering in the thousands, have never appeared in print.

The Society eventually hopes to publish as complete a record as possible of all such known marks of British pewterers up to about 1900. The Society, therefore, invites, cajoles and beseeches data from all possible sightings of incomplete or unrecorded marks. These may be found on pieces in your own collections, in other private hands, in museums, churches, salesrooms and dealers' shops.

In a spirit of cooperation, all P.C.C.A. members are strongly urged to record any British marks they can find and believe (1) have not previously been published, (2) have been incompletely recorded, and (3) have been erroneously attributed to a wrong pewterer.

The following methods of recording these marks are suggested:

- (A) A rough sketch (so marked).
- (B) A rubbing.
- (C) A casting.
- (D) A photograph.
- (E) A careful drawing.

Methods (A) and (B) might be sent in first to see if the mark is wanted and whether further steps should be taken to record it more accurately.

If a photograph is to be sent, it is important that the light source should impinge obliquely from the direction of the top of the mark (otherwise an optical illusion may occur in the print in which a "relief" mark will appear as an "incuse" one.) If a print cannot be made to show the mark in its exact size, an actual rubbing should be sent with the print to confirm the size.

If a drawing (E) is to be sent, it also should be accompanied by a rubbing so the actual size of the mark can be determined. Furthermore, such drawings should be *purely factual* of what can be seen. If a portion of a mark is blurred or undecipherable because of corrosion, wear and tear, or other causes, leave that part blank. *Do not use even your most intelligent imagination.* Accuracy is most important.

With each mark sent in, please accompany it with the following:

- (1) An estimate of the age of the piece on which it is found.
- (2) A note of any other known marks found on said piece.
- (3) Your name and address.

It is recommended that your first effort be as accurate as possible, thereby avoiding future correspondence which could, assuming a substantial number of submissions, cause the Society heavy postal expenses.

And please, *do not ask for your marks to be identified.* The response from British collectors has been tremendous, resulting in near chaos between the massively congested additions and the master copies.

Cotterell, Michaelis and others did a wonderful job for our pleasure and research. Let us in return do our utmost for posterity.

There are many British pieces in American collections, some of which were made solely for the American market. So do check your pieces and act accordingly, and **DO IT AS SOON AS POSSIBLE** before it slips your mind.

All marks should be submitted to:

Mr. Christopher A. Peal
The Wold
12 Stratford Crescent
Cringelford, Norwich
NOR 68F, ENGLAND

William F. Kayhoe, Master Pewter Craftsman

Recent articles in two Richmond, Virginia newspapers give us a new insight into the life and activities of our past Club president, William F. Kayhoe, facts which should be of interest to *Bulletin* readers. As one article pointed out "he is interested in photography, woodworking, collecting and rebuilding clocks, pewter, gold and silver metal working, history and Egyptology — not necessarily in that order."

Regarding his interest in pewter, many of us know he owns a large collection of spoon molds and spinning tools, most of which were formerly used by Luther Boardman of East Haddam, Connecticut, an early American pewterer who began producing spoons and other items about 1839. To obtain the skills required to use the molds and tools, Bill took a course in pewter-making at the Eastern State Connecticut Teacher's College. He now carves his own molds so as to widen the field of pewter objects he can cast.

Last year Kayhoe taught a five-weeks course on "Pewter for the Collector" during the fall session of the adult education program sponsored by the Richmond Department of Recreation and Parks.

As a member of the Richmond Craftsmen's Guild, he has set up shop at the City Hall Mall, along with other craftsmen whose interests were pottery, spinning, weaving, macrame and trapunto (whatever the latter two may be), in an effort to "orient the public" to handicrafts and the goals of their organization.

There he displayed the tools of his craft, together with original spoons, pitchers, plates, etc. he had made.

With all his extracurricular activities, one wonders how he finds time to attend so many Pewter Club meetings, national and regional, run the construction company of which he is president, and appear at meetings of a bank's Board of Directors, a Home Builders Association, a Builders Exchange, a national general contractors' association, and the National Association of Watch and Clock Collectors. Good going, Bill, more power to you.

Reverend John Prince, Pewterer's Apprentice

By Anne O. Borntraeger

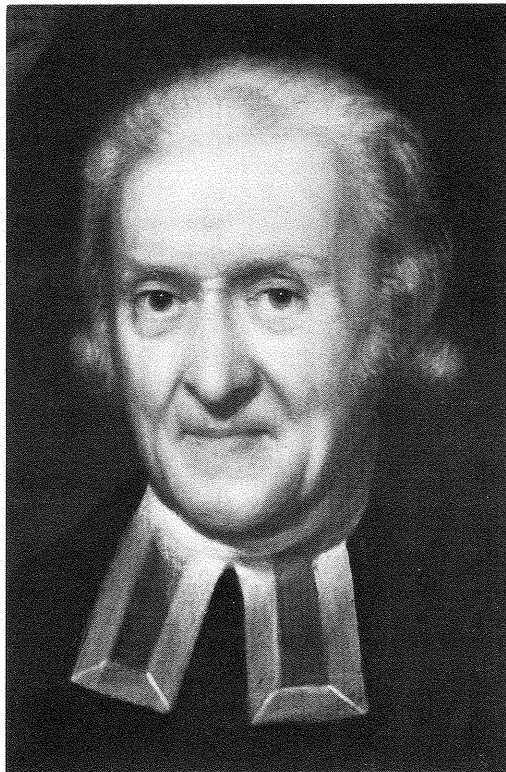
The Bicentennial has brought out many little known facts in our History. One of special interest to us as pewter collectors is that a pewterer's apprentice took part in the Boston Tea Party, December 16, 1773!

John Prince was born in Boston on July 22, 1751, the son of John and Esther Prince. His family was of Puritan descent and lived in the north part of Boston. They were prominent members of the New North Society. His father was a mechanic and bound his son out to a pewterer and tinman in Boston. Young John Prince worked conscientiously at learning the pewterers trade, but every spare minute of his leisure time was spent in reading — he had a great thirst for knowledge. In 1773 he was still an apprentice and has been definitely identified as one of the participants in the Boston Tea Party.

As soon as his apprenticeship was finished he entered Harvard and graduated at the age of twenty-five. After College he taught school, at the same time studying for the ministry. On November 10, 1779, he was ordained and became the minister of the First Church of Salem — a post he held for over fifty-seven years, until his death in 1836.

Reverend Prince was interested in everything, literature, nature, art and science as well as being a learned theologian. The skill with metals which he gained in the days of his apprenticeship carried on throughout his life. Dr. Prince had a workshop in his home where he made his own instruments and carried out experiments. At the age of thirty-two he improved the American Air Pump which was used not only in this country but also in England and Europe. Dr. Prince also improved the Lucernal microscope and the Kaleidoscope.

Perhaps his greatest scientific achievement was a stand for a telescope. A telescope must revolve smoothly in every direction, both horizontally and perpendicularly. In the early



Reverend John Prince, 1751-1836, minister of the First Church of Salem, and former pewterer's apprentice. *Courtesy, Essex Institute, Salem, Mass.*

days it was supported on a point which of course made the telescope vibrate and it could not be accurate enough for astronomers. Dr. Prince made a solid brass bed in which the telescope rests at the same time moving smoothly in every direction by the slightest touch of the finger. The following was written by Dr. Prince and published in the "American Academy" — "I made the brass work myself and finished it on my birthday — eighty years old." He died June 7, 1836 at the age of eighty-five.

In the year 1773 there were four active Pewterers in Boston — John Skinner, Edward Kneeland, Thomas Green, Sr. and Thomas Green, Jr., and in Charlestown, Nathaniel Austin. Pewterers usually combined working in all the metals, brass, copper and tin as well as with pewter in their shops. John Skinner worked only in pewter and as Dr. Prince used all the metals including brass, I doubt if he was apprenticed to him. Edward Kneeland was not a successful pewterer so I believe we can eliminate him, which leaves the two Greens, Sr. and Jr. and Nathaniel Austin.

Even though Dr. Prince was well known as a scholar and scientific inventor, throughout his long life he applied the knowledge he acquired as a lowly pewterer's apprentice to improving the world of his day and of our day, too.

New Members P.C.C.A. March 1 to October 31, 1974

Miss Patricia Ader	12058 Montgomery Rd.	Cincinnati, Ohio 45242
Mr. Robert F. Albertson	7 Beaver Drive	Locust Valley, N. Y. 11560
Mr. Robert H. Barbarin	404 San Vicente Blvd.	Santa Monica, Cal. 90402
Mr. Warren E. Barley	P. O. Box 697	Waldorf, Md. 20601
Mr. Norwood Barnes	507 Raleigh Rd.	Wilson, N. C. 27893
Mr. Irving Becker	466 Park Ave.	Rye, N. Y. 10580
Mr. Manuel Beckwith	21 Kingswood Rd.	Auburndale, Mass. 02166
Mrs. Stanley Berkson	50 Noll Terrace	Clifton, N. J. 07013
Mrs. Frank E. Bernet	3180 Epworth Ave.	Cincinnati, Ohio 45211
Dr. Morley Biesman	119 Woodcrest	Flint, Mich. 48504
Mr. William D. Coakley	Chapel Hill Drive	South Hadley, Mass. 01075
Mrs. J. M. Conoly, Jr.	318 Cape May	Corpus Christi, Texas 78412
Mr. Don Cyr	1030 Tippecanoe St.	Lafayette, Ind. 47904
Mr. Roger J. Dale	852 Camden Ave.	Cumberland, Md. 21502
Mrs. Lawton E. Deats	P.O. Box 121	Chappell Hill, Texas 77426
Mrs. Leonor Solito De Solis	332 Forest Ave., No. 23	Laguna Beach, Cal. 92651
Mr. John E. Edwards	P. O. Box 400	Cos Cob, Conn. 06807
Miss Elizabeth M. Ely	26 Red Top Road	Riverside, Conn. 06878
Mr. Richard Low Evans	5124 Timber Trail N.E.	Atlanta, Ga. 30342
Mr. Jonathan Fairbanks	Museum of Fine Arts, 465 Huntington Avenue	Boston, Mass. 02115
Mrs. Betty Bryan Finley	40 East Ave.	Norwalk, Conn. 06851
Mr. Sherwood H. K. Finley	40 East Ave.	Norwalk, Conn. 06851
Mr. Gardner A. Finley	Bolton Road	Diamond Point, N. Y. 12824
Mrs. Patricia P. Finley	Bolton Road	Diamond Point, N. Y. 12824
Mr. Albert T. Gamon	P. O. Box 104	Zieglerville, Pa. 19492
Mr. & Mrs. William G. Harkins	Clara's Point Road	Sewanee, Tenn. 37375
Dr. Paul E. Hartman	7750 S.W. 146 Road	Miami, Fla. 33143
Mrs. Truman P. Hawes	405 Brentwood Blvd.	Lafayette, La. 70501
Mrs. Margaret H. Heyd	417 Glendale Road	Wyckoff, N. J. 07481
Mr. Wayne A. Hilt	159 Forbes Street	East Hartford, Conn. 06108
Ms. Barbara D. Johnson	Box 209-22, R.D. 2	Altamont, N. Y. 12009
Ms. Patricia Keegan	283 Beacon Street	Boston, Mass. 02116
Mrs. Lawrence D. Landy	110 E. Sunrise Ave.	Coral Gables, Fla. 33133
Mr. Ivar A. Lundgaard	Merrybell Lane, R.D. 3	Kennett Square, Pa. 19348
Ms. Marjorie McDowell	5801 Annapolis	Houston, Texas 77005
Dr. Leonard M. McGuigan	2 Lindberg Ave.	Amsterdam, N. Y. 12010
Mr. Christopher Michon	8807 Stonehaven Ct.	Potomac, Md. 20854
Mrs. James C. Moyer	141 White Springs Rd.	Geneva, N. Y. 14456
Mr. Dan O'Brien	5290 Brookstrail Drive	South Bend, Ind. 46637
Mr. Michael S. Osterweil	25 Whitlock St.	Plainview, N. Y. 11803
Mr. Larry E. Reese	109 McDowell Ave.	Brunswick, Ga. 31520
Mrs. Patricia W. Roberts	820 East Lake Forest Ave.	Milwaukee, Wis. 53217
Mr. David F. P. Rosa	13 The Chine-Muswell Hill	London N10, England
Ms. Ruth Smoyer	407 Starr Street	Phoenixville, Pa. 19460

Dr. James B. Stanton	319 N. Gratiot Avenue	Mt. Clemens, Mich. 48043
Mrs. James Swinehart	1844 Gloucester Drive	Fairfield, Ohio 45104
Mrs. Fred H. Tally	312 Valley Drive	Kerrville, Texas 78028
Mr. Ronald Vaillancourt	17 Woodbury Lane	Acton, Mass. 01720
Mr. L. George Van Syckle	Broadlawn R.D. #3	Sussex, N. J. 07461
Mr. & Mrs. John T. Watkins, Jr.	4969 Ranch Lane	Bloomfield Hills, MI. 48013
Mrs. Denise Webster	1308 Oakcrest	Iowa City, Iowa 52240
Mrs. Richard K. Wellington	15 Monmouth Road	Worcester, Mass. 01609
Mr. Lewis A. Wise	23951 Craftsman Road	Calabasas, Ca. 91302

A Question of Harrison Identity

By Robert C. Werowinski

A recent acquisition of mine is the HARRISON pot illustrated in Figure 1. This should be of interest to some Club members, especially those involved in writing about and illustrating a very similar pot in Bulletin No. 63, Vol. 6, p. 105, Fig. 3, owned by Stanley Goldsmith. The handles and lid finials are of different designs, but the bodies and spouts are almost identical.

The bottoms of the two pots are both marked "1/HARRISON/737" and the style of marking is so identical that the marks on both pots must have been struck from the same set of dies. Those on my pot are shown in Figure 2.

The question raised in the previous article was, is the Goldsmith pot the work of Joseph Harrison who is known to have worked in Philadelphia from 1829 to 1852? I believe the answer is, sad to say, no. I purchased my pot in Glasgow, Scotland, and would therefore assume it is British. Nancy Goyne Evans, in her listings of britannia manufacturers in Birmingham and Sheffield, England, names four Harrisons, any one of which could have



Fig. 1 — Harrison tea or chocolate pot in author's collection.

made either or both pots. These lists appeared in Volume 6 on pages 30 and 60 respectively, and include the following:

Birmingham:

Harris, George Winter,
148 Bromsgrove St., 1850.
Harrison & Acton,
50 Bull St., 1818, 1823, 1825.
Harrison & Harris,
33 Digbeth St., 1850.

Sheffield:

Harris, George Winter,
57 Arundel St., 1845, 1861.
Harrison (John), Norfolk Works,
116 Scotland St., 1861.
Harrison, John & Co.,
Northfolk Lane, 1833, 1837 and 116
Scotland St., 1841, 1845, 1849, 1852,
1857.



Fig. 2 — Marks on bottom of Harrison pot in author's collection.

It is quite possible that only one Harrison (John) was involved in all four references, based on the facts that none of the dates conflict, that Birmingham and Sheffield are only about 75 miles apart, and that George Winter Harris listed at both locations just above the Harrison entries (and who probably was the Harris of the Harrison and Harris partnership) could have followed John from Sheffield to Birmingham and back to Sheffield again. Also, he could have been a member of the John Harrison & Co. firm.

It would seem, therefore, that both pots are of English origin, as it would be most unusual for a Philadelphia pot to wander over to

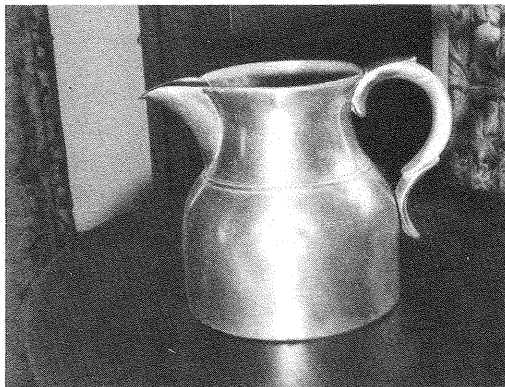
Scotland. Of course it is possible Joseph Harrison was related to John, perhaps worked in Birmingham alone or with John before removing to Philadelphia in 1829, and finally returned to England in 1852 to work in Sheffield, possibly as a partner in John Harrison & Co. If such was the case, he could have carried the dies in question with him on one or both ocean crossings and so he could have made one pot in Philadelphia and one in Sheffield or Birmingham. Stylistically, however, both pots appear to be from a period in which Joseph was in Philadelphia and therefore are more likely to be British than American.

The handle of my pot is made of metal and has a porcelain insulator at the upper strut. The lid finial is also of metal. The height of the pot is 3½" to the top of the lid, with the lid finial adding another 1¼". The maximum body diameter is 4 1/8", and the overall length from tip of spout to the outer edge of the handle is 7 5/8".

More Pewter of the English Navy

By *Bernard Esner*

The illustration accompanying this article is a photograph of a rum pitcher used in earlier times on English naval vessels, which recently was added to our collection.



Rum pitcher of the English Navy. *Esner Collection.*

When this pitcher was acquired it was examined for marks (as we all naturally do) and the following were found. On the inside bottom in relief in a serrated rectangle was the name YATES, presumably Richard Yates, London circa 1775 to 1824. On the outside to the right of the handle near the rim, also in relief was struck G IV, and on the outside bottom was stamped incuse, H.M.S. Eden, together with the numeral 25 and an X.

Inspired by the article "A Tale of Two Bowls" in *Bulletin* 68, page 285, by Harold G. Jeblick, and to whom I am indebted for the address of the National Maritime Museum in Greenwich, London, I wrote to the museum concerning the pitcher and speedily received this answer.

"H.M.S. Eden was a sixth rate of 28 guns designed by Sir W. Rule and built by Courtney of Chester in 1804. She was left submerged in the Hamoaze from November 1816 to March 1817 to test the effect of sea water on dry rot (according to J. J. Colledge in *BRITISH WARSHIPS*). In 1819 she took part in an expedition against pirates of Ras-al-Khyma in the Persian Gulf. Captain Francis Erskine Loch was her commander and the other ships taking part were the LIVERPOOL and the CURLEW. There is an account of this incident in W. Laird Clowes' *THE ROYAL NAVY, A HISTORY* (London; Sampson Low, 1900.) She was of 451 tons and carried 150 men."

How this pitcher found its way to an antique shop in Rhode Island, I shall never know. It had no history from the time it left its parent ship to the present. It must remain one of those unsolvable mysteries which so often plague the collector.

The pitcher is 8¼ inches high to the brim, the base diameter is 7¾ inches, and it holds approximately one gallon and 10 ounces (138 ozs.) U. S. Standard (*Ed. note:* This is the equivalent of the Queen Anne Old English Wine Standard of 1707. Undoubtedly the pitcher was intended to hold one gallon of rum, with the extra 10-ounce capacity being a precaution against spillage. As the British Imperial gallon of 1824 holds about 154 U.S. ounces, this pitcher must have been made prior to that date and had its official excise mark stamped on it in the early years of King George IV's reign of 1820-1830.)

Reading Catalogue

To celebrate its 50th Anniversary in 1969, the British Pewter Society held an "Exhibition of British Pewterware Through the Ages from Romano-British Times to the Present Day" at the Reading Museum and Art Gallery. A catalogue of the exhibit (reviewed in *Bulletin* No. 61 of December 1969, page 51) illustrating some, and describing all of the pieces on display was also published for the occasion.

50 copies of the catalogue are now for sale on a first-come-first-served basis at the reduced price of \$1.00 each postpaid. Any member wanting one should send a check to William O. Blaney, 15 Rockridge Road, Wellesley Hills, Mass. 02181. Hurry!

A Checklist of the Extant Pewter of Johann Christoph Heyne

By John H. Carter, Sr.

The compiler of this checklist became interested in the extant pewter of Johann Christoph Heyne in 1935 when he acquired a Heyne covered chalice and a marked 6 3/8" plate or paten. By 1940 he knew of 22 extant examples representing six forms. By 1955 there were 42 examples and seven forms. By 1965 the checklist had grown to 58 examples and eight known forms. Presently (1974) there are 84 examples and nine different forms.

BEAKERS (Five examples)

1. **Beaker**
Description: Inverted truncated cone with molded rim and base. H. 4 3/16". Base diam. 3 7/16".
Mark: Crown and large I.C.H. (Laughlin 530,531)
Date: 1754-1780
Owner: The Henry Francis du Pont Winterthur Museum (62.603)
Bibliography: In 1947 was in a private collection, per letter from Charles F. Montgomery to compiler March 28, 1947. In 1953 was exhibited at the Winterthur Museum, per Montgomery letter to compiler July 14, 1953. Illustrated in WINTERTHUR PORTFOLIO 4, page 177 and in A HISTORY OF AMERICAN PEWTER - Charles F. Montgomery, page 67.
2. **Beaker**
Description: Shaped same as No. 1. H.4"
Mark: Crown and large I.C.H. (Laughlin 530,531)
Date: 1754-1780
Owner: Name not divulged. Seen by John J. Evans, Jr. who told compiler at 1967 PCCA Princeton meeting it had never before been recorded.
- 3.-4. **Two Beakers**
Description: Shaped same as No. 1. H.4"
Mark: Small I.C.H. (Laughlin 533) on each beaker.
Date: 1754-1780
Owner: Both beakers owned by a York, Pa. church.
Bibliography: Phone conversation Charles F. Montgomery to compiler May 28, 1969.
5. **Beaker**
Description: Shaped same as No. 1
Mark: Crown and large I.C.H. (Laughlin 530,531)
Date: 1754-1780
Owner: Dr. Donald Herr, Lancaster, Pa.
Bibliography: Examined by compiler Fall of 1971

CANTEENS (Dram bottles or Flasks) (Six examples)

In PEWTER IN AMERICA Ledlie I. Laughlin informs us that "Oct. 27, 1775, John Hubley, commissioner of purchases for Lancaster County paid Christopher Heyne, Casper Fordney and Nicholas Miller for making canteens, etc. for riflemen £9, 13s,10d".

6. **Canteen**
Description: Round container with cylindrical neck and screw-cap.
Mark: Small I.C.H. (Laughlin 533) on top of screw-cap.
Date: ca.1775-1780
Owner: John J. Evans, Jr.
Bibliography: Illustrated in ANTIQUES Sept. 1931 page 145 and page 152; in PEWTER IN AMERICA - Laughlin Plate XXXIX and in EARLY AMERICAN PEWTER - John J. Evans Jr. Collection 1966, Plate XII.
7. **Canteen**
Description: Same as No. 6
Mark: Large I.C.H. Lancaster (Laughlin 531,532) on bottom of canteen.
Date: ca.1775-1780
Owner: Ex. collection George Horace Lorimer (1945); ex. collection Henry F. du Pont (1955); present owner Henry F. du Pont Winterthur Museum.
Bibliography: Letter from Charles F. Montgomery to compiler Mar. 18, 1947; Letter Henry F. du Pont to compiler Apr. 28, 1947; Illustrated in A HISTORY OF AMERICAN PEWTER - Montgomery, page 195.
8. **Canteen**
Description: Shaped same as No. 6.
H. 5 1/2". Diam. 5".
Mark: Face of flask inscribed "Col. Christ. Lauer/1776" (of Berks Co.)
Date: ca.1775-1776
Owner: William Penn Memorial Museum, Harrisburg, Pa. (31.77.3)
Bibliography: Observed by compiler in the old Pennsylvania State Museum, Harrisburg, Pa. in the late 1930's. Illustrated in WINTERTHUR PORTFOLIO 4, p. 176.
9. **Canteen**
Description: Same as No. 6.
Mark: Small I.C.H. (Laughlin 533)
Date: ca.1775-1780
Owner: John McMurray, Bound Brook, N.J.
Bibliography: Observed by compiler at Pennsylvania Regional P.C.C.A. meeting in Bound Brook Oct. 29, 1960.
10. **Canteen**
Description: Shaped same as No. 6. Purchased at a country sale for \$.30. Sold to William Snyder of Kinzer, Pa. for \$400. Snyder sold it for \$5,000.
Mark: Small I.C.H. ?
Date: ca.1775-1780
Owner: Dr. George W. Scott, Jr. Lancaster, Pa.

Bibliography: John J. Evans, Jr. reported it to compiler at the P.C.C.A. Odessa, Delaware meeting May 15, 1965. Exhibited at the William Penn Memorial Museum, Harrisburg, May 20 - July 31, 1966.

11. Canteen
Description: Same as No. 6.
Mark: Not known
Date: ca.1775-1777
Owner: Bake House Museum
Valley Forge, Pa.
Bibliography: Seen by the compiler in 1969, together with a label stating that "It was found at Valley Forge near the General Maxwell huts in 1959 by Mr. and Mrs. John H. Smith."

CHALICES (Twenty-nine known examples)

TYPE I - LAUGHLIN TYPE (Eleven examples)

Somewhat slender stem and knop. Two bands encircle stem; one above knop and one below. Midrib around bowl.

12. Chalice
Description: Double-domed lid with finial, fits inside brim. H. 8 7/8" without cover. 10 7/8" with cover. This was the first Heyne chalice discovered; also the first covered chalice known in America.
Mark: Small I.C.H. (Laughlin 533) on lid.
Date: 1754-1780
Owner: Ledlie I. Laughlin
Bibliography: Illustrated in ANTIQUES Sept. 1931 p.153 and in PEWTER IN AMERICA - Laughlin Plate XXXVI.
13. Chalice
Description: Double-domed lid with finial, fits inside brim.
Mark: None
Date: 1754-1780
Owner: Zion Lutheran Church, Manheim, Pa.
Bibliography: Illustrated in ANTIQUES Jan 1934 p.24 and in P.C.C.A. Bulletin 67 p.240.
14. Chalice
Description: Double-domed lid with finial, fits outside brim. H. 8 7/8" without lid. Diam. of brim 4 1/16". Of lid 4 1/4". Of base 4 5/16".
Mark: None
Date: 1754-1776
Owner: John H. Carter, Sr. Presented in 1776 to the Himmel's Lutheran and Reformed Church, Northumberland Co., Pa. by George Henrich Reitz.
Bibliography: Protocol of the Himmel's Church. Illustrated in WINTERTHUR PORTFOLIO 4 pages 181 & 183 and in P.C.C.A. Bulletin 59 p.211.
15. Chalice:
Description: Double-domed lid with finial, fits outside brim. H. 10 11/16".
Mark: None
Date: 1754-1780
Owner: Henry F. du Pont Winterthur

Museum. Presented by Edgar Sittig in 1953.
Bibliography: Letter from Charles F. Montgomery to compiler July 6, 1953. Illustrated in A HISTORY OF AMERICAN PEWTER - Montgomery p.74.

16. Chalice
Description: Double-domed lid with finial, fits inside brim. H. 9" without lid; Diam. of Knop 1 3/4"; Diam. of stem bands 6/8".
Mark: None
Date: 1754-1780
Owner: Hershey Museum, Hershey, Pa.
Bibliography: Illustrated in ANTIQUES Feb. 1952 and in P.C.C.A. Bulletin 59 p.215.
17. Chalice
Description: No lid.
Mark: None
Date: 1754-1780
Owner: John J. Evans, Jr.
Bibliography: Letter from John J. Evans Jr. to compiler Nov. 28, 1941. Illustrated in P.C.C.A. Bulletin 59 p.212.
18. Chalice
Description: No lid.
Mark: None
Date: 1754-1780
Owner: Henry F. du Pont Winterthur Museum.
Bibliography: Illustrated in ANTIQUES Nov. 1951 p.443.
19. Chalice
Description: No lid. Located by Eric deJonge together with a I.C.H. marked 6" plate.
Mark: ?
Date: 1754-1780
Owner: Zion Lutheran Church, Hummelstown, Pa.
Bibliography: Exhibited May 21 - July 31, 1966 at the William Penn Memorial Museum Harrisburg. Illustrated in WINTERTHUR PORTFOLIO 4 pages 179 and 183.
20. Chalice
Description: No lid.
Mark: Large I.C.H. Lancaster (Laughlin 531,532)
Date: 1754-1780
Owner: Lutheran Church, Schaefferstown, Pa.
Bibliography: Reported by Pastor Frederick Weiser to the compiler April 1969.
21. Chalice
Description: No lid. H. 8 7/8". Diam. of brim 4 1/8". Diam. of base 4 7/16".
Mark: None
Owner: Trinity Evangelical Lutheran Church, Colebrook, Pa.
Bibliography: Exhibited at the Pennsylvania Regional Meeting P.C.C.A., Lancaster, Mar. 14, 1972. Illustrated in P.C.C.A. Bulletin 67, page 239.
22. Chalice
Description: No lid.
Mark: None
Date: 1754-1780
Owner: W. Grant Kissinger, Lewisburg, Pa.
Bibliography: Reported to the compiler by Harold Mertz, Northumberland, Pa. 1971.

TYPE II - POOLE TYPE (Two examples)
 No encircling bands above or below knop. Upper and lower halves of knop resemble truncated cones. Midrib around bowl.

23. Chalice
 Description: No lid. H. 8 3/4". Diam. of brim 4". Diam. of base 4 1/2".
 Mark: Small I.C.H. and Lancaster (Laughlin 533,532)
 Date: 1754-1780
 Owner: Brooklyn Museum. Ex. collection John W. Poole, Jr.
 Bibliography: Illustrations in HANDBOOK OF AMERICAN SILVER AND PEWTER MARKS - Thorn p.263, PEWTER IN AMERICA - Laughlin Plate XXXVI, WINTERTHUR PORTFOLIO 4 p. 179 and P.C.C.A. Bulletin 59 p.216.
24. Chalice
 Description: No lid.
 Mark: Crown, small I.C.H. Lancaster (Laughlin 530,533,532)
 Date: 1754-1780
 Owner: Metropolitan Museum of Art, acquired in 1943.
 Bibliography: Letter from James Biddle, Asst. Curator, American Wing, Metropolitan Museum, to compiler Dec. 19, 1955. Illustrated in HANDBOOK OF AMERICAN SILVER AND PEWTER MARKS - Thorn, page 251.

TYPE III - EVANS TYPE (Eight examples)
 Knop larger than Type I, encircling bands above and below knop, no midband.

25. Chalice
 Description: Double-domed lid with finial, fits inside brim. H. 8 7/8" without lid.
 Mark: No touchmark. MF M ME scratched on inside of foot.
 Date: 1753-1780
 Owner: Charles V. Swain. Ex. collection John F. Ruckman who procured it from Charles F. Montgomery in 1945.
 Bibliography: John F. Ruckman letter to compiler Dec. 29, 1954. Illustrated in WINTERTHUR PORTFOLIO 4 pages 181 and 183, and on cover of P.C.C.A. Bulletin 59.
26. Chalice
 Description: Double-domed lid with finial, fits inside brim. H. 8 1/4" without lid. Diam. of bands 15/16". Diam. of knop 2".
 Mark: I.C.H. inside lid. R.K. 1753 J.E.M. inscribed on base.
 Date: 1753
 Owner: Hershey Museum, Hershey, Pa.
 Bibliography: Illustrated in ANTIQUES Feb. 1952 and in P.C.C.A. Bulletin 59 p.215.
27. Chalice
 Description: Double-domed lid with finial, fits outside brim.
 Mark: Small I.C.H. (Laughlin 533) inside lid.

- Date: 1753-1780
 Owner: Hill Church, Cleona, Pa.
 Bibliography: Illustrated in WINTERTHUR PORTFOLIO 4, pages 168, 180, 184, and in P.C.C.A. Bulletin 59, p.213.
28. Chalice
 Description: Double-domed lid made in same mold as base. Finial.
 Mark: Small I.C.H. (Laughlin 533)
 Date: 1753-1780
 Owner: Yale University
 Bibliography: Examined by compiler May 24, 1969 in the Yale University Art Gallery. Not in AMERICAN PEWTER - Garvan and other collection at Yale-Fall 1965, since it was procured after that publication, per phone conversation, Charles F. Montgomery to compiler May 28, 1969.
29. Chalice
 Description: No lid.
 Mark: None
 Date: 1753-1780
 Owner: John J. Evans, Jr.
 Bibliography: Illustrated in ANTIQUES Mar. 1966 and in P.C.C.A. Bulletin 59 p.212.
30. Chalice
 Description: No lid. H. 8 7/8". Diam. of brim 4 1/8". Diam. of base 4 7/16".
 Mark: No touchmark. Inscribed M. MILLER 1754
 Date: 1753-1754
 Owner: Bindnagel's Evangelical Lutheran Church, near Palmyra, Pa.
 Bibliography: Illustrated in P.C.C.A. Bulletin 67, p.237.
31. Chalice
 Description: No lid.
 Mark: None
 Date: 1753-1780
 Owner: First United Church of Christ, Sunbury, Pa. For many years on loan to the Reformed Church Museum, Lancaster, Pa., from the Reformed Church of Sunbury, but returned in 1960.
 Bibliography: Examined by the compiler in 1960.
32. Chalice
 Description: No lid. H. 9".
 Mark: None
 Date: 1753-1780
 Owner: Eric de Jonge
 Bibliography: Illustrated in WINTERTHUR PORTFOLIO 4, pages 178,183.

UNCLASSIFIED HEYNE CHALICES
 (Eight examples)

33. Chalice
 Description: No lid.
 Mark: None
 Date: 1753-1766? (A Heyne Flagon was presented to the church in 1766)
 Owner: St. John's Protestant Episcopal Church, Compassville, Pa.
 Bibliography: John J. Evans, Jr. letter to compiler Nov. 28, 1941.

34. Chalice
Description: No lid.
Mark: None
Date: 1753-1780
Owner: Dr. Robert Mallory III, Rye, N.Y.
Bibliography: Dr. Mallory letter to compiler Oct. 20, 1960.
35. Chalice
Description: No lid.
Mark: None
Date: 1753-1780
Owner: Donald A. Shelley, Dearborn, Mich.
Bibliography: Mr. Shelley to compiler Nov. 18, 1961.
36. Chalice
Description: Not known to compiler.
Mark: ?
Date: 1753-1780
Owner: Pequea Church, near Honeybrook, Chester Co., Pa.
Bibliography: Part of Heyne communion service owned by the Pequea Church and reported by John J. Evans, Jr. to compiler Oct. 1, 1960.
- 37.-40. Chalices
Description: Four chalices without lids, other than those above, located by Eric de Jonge but not reported to compiler.

CHURCH CANDLESTICKS (Four examples)

- 41.-44. Church Candlesticks
Description: Two pair of tall alter candlesticks. H. 22½". Definitely continental in style, with decorated three-lobed base resting on knobbed feet and supporting similar but smaller three-lobed sections, surmounted with bottle-shaped sections with ball bases and dish-shaped tops.
Date: 1756-1780
Owner: Henry F. du Pont Winterthur Museum. Originally owned by The Most Blessed Sacrament Church of Bally, Berks Co., Pa. One pair was stored in the church as late as 1930. This pair was sold at the Pennypacker Auction, Kenhorst, Reading, Pa. May 6, 1963. Later, Winterthur acquired the second pair.
Bibliography: Illustrated in Pennypacker catalogue for May 6, 1963 sale, in PEWTER IN AMERICA, VOL. III - Laughlin Plate C. and in A HISTORY OF AMERICAN PEWTER - Montgomery, p.92. Pertinent information pages 90, 91, 210.

FLAGONS (Eighteen examples)

- 45.-46. Flagons
Description: Two flagons, each with double-domed lid to which is attached a heart-shaped spout cover and a scrolled thumb-piece. Cylindrical body with flaring base and with a broad fillet to which is attached at the center a strut supporting lower end of hollow handle with bud terminal. Flagon rests on three cherub's-head feet. The bottom is a 6" plate. H. 11¾".

Mark: Crown, Large I.C.H. Lancaster (Laughlin 530,531,532) on each flagon.
Date: 1754-1762. Name of donor and 1762 inscribed on each flagon, the earliest date known to be inscribed on any Heyne flagon.
Owner: Bindnagle's Evangelical Lutheran Church near Palmyra, Pa.

Bibliography: First brought to public attention by Eric de Jonge at Doylestown Pennsylvania Regional P.C.C.A. meeting Oct. 1, 1960. Illustrated in P.C.C.A. Bulletin 67, p. 237.

- 47.-48. Flagons
Description: Two flagons with single domed flat-topped lid and ball thumbpiece. H. 12½". Brim. diam. 3½". Bottom diam. 6 1/8". Otherwise similar to flagons No. 45 and 46.
Mark: Crown, large I.C.H. Lancaster (Laughlin 530,531,532) on each.
Date: 1766 inscribed on each.
Owner: Trinity Lutheran Church, Lancaster, Pa.
Bibliography: Illustrated in ANTIQUES Sept. 1931 p. 150, also Mar. 1955 p.230; in PEWTER IN AMERICA - Laughlin Plate XXXIII; in WINTERTHUR PORTFOLIO 4 p. 170; and in P.C.C.A. Bulletin 67 p. 72.

49. Flagon
Description: Broad fillet is above strut. Otherwise similar to No. 45 and 46. Body is engraved: For/ The Peters Kirche/ in Mount Joy Township/ von John Dirr/ 1771. On base is engraved: PM D K. This was the first piece of pewter known to bear an I.C.H. touch.
Mark: Crown, large I.C.H. Lancaster (Laughlin 530, 531, 532)
Date: 1754-1771
Owner: Yale University. Ex. collection Howard Reifsnnyder.
Bibliography: Illustrated in ANTIQUES Feb. 1928, frontispiece and Sept. 1931 p.152; in AMERICAN PEWTER - Garvan and other collections at Yale no. 186 p.52.

- 50.-51. Flagons
Description: Two flagons, each with broad fillet, impinged on lower part by strut supporting handle; otherwise similar to Nos. 45 and 46. No. 50 engraved on front with initials W.H. under crown. No. 51 with initials M.H.
Mark: Crown, I.C.H. Lancaster (Laughlin 530, 531?, 532)
Date: 1754-1766. 1766 is engraved on bottom of No. 50.
Owner: Emanuel Lutheran Church, Bricker-ville, Pa.
Bibliography: Illustrated in ANTIQUES Jan. 1935 p. 23.

52. Flagon
Description: Similar to No. 45 and 46.
Mark: Not known to compiler.
Date: 1754-1766. Presented to church in 1766.
Owner: In possession of a member of the Compassville, Pa. Church.
Bibliography: Letters from John J. Evans, Jr. to compiler Nov., 1941.

53. Flagon
Description: Similar to No. 45 and 46.
Mark: Not known to compiler.
Date: 1754-1780
Owner: In 1936 John Kendig, York, Pa. In 1947 Charles K. Davis, Fairfield, Conn.
Bibliography: Letters to compiler from John Kendig Oct. 1, 1936 and from Charles K. Davis April 7, 1947.
54. Flagon
Description: Broad fillet 1/4" above strut supporting handle. H. 11 3/8". Bottom diam. 6". Otherwise similar to No. 45 & 46.
Mark: Crown, large I.C.H. Lancaster (Laughlin 530,531,532)
Date: 1754-1780
Owner: Zion Lutheran Church, Manheim, Pa.
Bibliography: Illustrated in ANTIQUES Jan. 1935 p.24 and in P.C.C.A. Bulletin 67 p.240.
55. Flagon
Description: Broad fillet directly above strut supporting handle. H. 11 1/4", otherwise similar to Nos. 45 and 46.
Mark: Not known to compiler.
Date: 1754-1780
Owner: Winterthur Museum. In 1947 owned by Henry F. du Pont. From the Ziegler's Church, York Co., Pa.
Bibliography: Letter Henry F. du Pont to compiler Apr. 28, 1947. Illustrated in A HISTORY OF AMERICAN PEWTER - Montgomery p.80.
56. Flagon
Description: Similar to No. 55. Was recovered from a Maryland trunk in 1941, where it had reposed for about twenty years.
Mark: Not known to compiler.
Date: 1754-1780
Owner: John J. Evans, Jr.
Bibliography: Letter John J. Evans, Jr. to compiler Nov. 28, 1941. Illustrated in EARLY AMERICAN PEWTER - John J. Evans, Jr. Collection Plate XI.
57. Flagon
Description: Similar to flagon No 54. H. 11 1/2". Diam. brim 3 1/2". Diam. base 6 1/8".
Mark: Small I.C.H. Lancaster (Laughlin 533,532)
Date: 1754-1780
Owner: Brooklyn Museum, Ex. collection John W. Poole, Esq.
Bibliography: Brooklyn Museum checklist No. 45-185. Illustrated in PEWTER IN AMERICA - Laughlin Plate XXXI.
- 58.-59. Flagons
Description: Two flagons, No. 58 never used. Found in original wrappings. No. 59 used. Both similar to No. 54.
Mark: Crown, large I.C.H. Lancaster (Laughlin 530,531,532)
Owner: Hill Church, Cleona, Pa.
Bibliography: Exhibited at P.C.C.A. West Chester meeting Nov. 18, 1961. Illustrated in WINTERTHUR PORTFOLIO 4 p.184 and in P.C.C.A. Bulletin 59 p.213.
60. Flagon
Description: Similar to No. 45 and 46. Part of a Heyne communion service consisting of a 6" plate or paten and a Type I chalice.
Mark: Crown I.C.H. Lancaster (Laughlin 530,531?,532)
Date: 1754-1780
Owner: Zion Lutheran Church, Hummels-town, Pa.
Bibliography: Reported to compiler by Eric de Jonge.
61. Flagon
Description: H. 11 1/8". Form similar to No. 55.
Mark: Not known to compiler.
Date: 1754-1780
Owner: Dr. Joseph H. Kler, Bound Brook, N.J. (This is not the flagon purchased by Dr. Kler from George Abraham in 1956.)
Bibliography: Exhibited in the New Jersey State Museum Aug. 1968. Illustrated in catalogue issued for that exhibition and listed as illustration No. 43.
62. Flagon
Description: Similar to No. 45 and 46.
Mark: Not known to compiler.
Date: 1754-1780
Owner: Lutheran Church, Schaefferstown, Pa.
Bibliography: Pastor Frederick Wieser to compiler April, 1969.
- NURSING BOTTLE (One example)
63. Nursing Bottle
Description: Stored at Yale University Art Gallery. *Not* the one in exhibition case and attributed to Heyne, which was seen at the New Haven P.C.C.A. Meeting May 24, 1969.
Mark: None, but attributed to Heyne by Charles F. Montgomery.
Date: 1754-1780
Owner: Yale University. Ex. collection Howard Reifsnnyder.
Bibliography: Listed in the sales catalogue of the Reifsnnyder collection. Phone conversation Charles F. Montgomery to compiler May 28, 1969.
- PLATES (Sixteen examples)
- 64.-65. Plates
Description: Both with reeded rim and 6" diameter.
Mark: I.C.H. (Laughlin 533?) on both plates.
Date: 1754-1780
Owner: Names not recalled by John J. Evans, Jr.
Bibliography: John J. Evans, Jr. letter to compiler Nov. 28, 1941.
66. Plate
Description: Reeded rim. Diam. 6".
Mark: I.C.H. (Laughlin 533?)
Date: 1754-1780

- Owner: John J. Evans, Jr.
Bibliography: John J. Evans, Jr. to compiler Nov. 28, 1941. Illustrated in EARLY AMERICAN PEWTER - Allentown Art Museum 1966. Plate XI. No. 69.
67. Plate
Description: Reeded rim. Diam. 6".
Mark: I.C.H. (Laughlin 533?)
Date: 1754-1780
Owner: Winterthur Museum. Ex. collection Henry F. du Pont. Used as a paten in the Ziegler's Church, York Co., Pa.
Bibliography: Letter Henry F. du Pont to compiler April 28, 1947.
68. Plate
Description: Reeded rim. Diam. 6".
Mark: I.C.H. (Laughlin 533?)
Date: 1754-1780
Owner: Winterthur Museum. The second Heyne 6" plate. Procured at the Morristown Antique Show.
Bibliography: Letter Charles F. Montgomery to compiler, July 14, 1953.
69. Plate
Description: Reeded rim. Diam. 6".
Mark: I.C.H. (Laughlin 533?)
Date: 1754-1780
Owner: Walter Himmelreich, Strasburg Twp., Chester Co., Pa.
Bibliography: PENNSYLVANIA DUTCHMAN Winter 1956 p.26. H.J. Kauffman to compiler Feb. 26, 1956.
70. Plate
Description: Reeded rim. Diam. 6". Used as paten.
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1780
Owner: Hill Church, Cleona, Pa.
Bibliography: Illustrated in P.C.C.A. Bulletin 59 p.213 and in WINTERTHUR PORTFOLIO 4 p.184.
71. Plate
Description: Reeded rim. Diam. 6".
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1780
Owner: Dr. Joseph H. Kler, Bound Brook, N.J. Purchased in 1958.
Bibliography: Observed by compiler in home of Dr. Kler Oct. 29, 1960.
72. Plate
Description: Reeded rim. Diam. 6". Used as paten.
Mark: I.C.H. (Laughlin 533?)
Date: 1754-1764 Presented to the church by Frederick Hummel in 1764.
Owner: Zion's Lutheran Church, Hummelstown, Pa.
Bibliography: Located by Eric de Jonge and exhibited at the William Penn Memorial Museum, Harrisburg May 21 - July 31, 1966, together with a Heyne flagon and chalice from said church.
73. Plate
Description: Reeded rim. Diam. 6". Used as paten.
- Mark: I.C.H. (Laughlin 533?)
Date: 1754-1780
Owner: Christ Lutheran Church, Elizabethtown, Pa. On permanent loan to the William Penn Memorial Museum, Harrisburg, Pa.
Bibliography: Reported by Pastor Frederick Weiser to compiler. Letter from Rev. Frederick L. Fetter, Pastor of the church, Jan. 26. 1972.
74. Plate
Description: Reeded rim. Diam. 6 3/8".
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1776
Owner: John H. Carter, Sr. Used as a communion paten in the Himmel's Lutheran and Reformed Church, Northumberland Co., Pa.
Bibliography: Discovered by the compiler and purchased from the two congregations in 1935.
75. Plate
Description: Reeded rim. Diam. 6 3/8".
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1780
Owner: Brooklyn Museum.
Bibliography: Illustrated in AMERICAN PEWTER - John Meredith Graham II, 1949 Fig. 9. BROOKLYN MUSEUM CHECK-LIST Feb. 1961, no. 46-192.
76. Plate
Description: Reeded rim. Diam. 6 3/8". Used as paten.
Mark: Small I.C.H. Lancaster (Laughlin 533,532)
Date: 1754-1780
Owner: St. Michael's Lutheran Church, Strasburg, Pa.
Bibliography: Illustrated in P.C.C.A. Bulletin 67 p.235.
77. Plate
Description: Reeded rim. Diam. 6 3/8". Used as paten.
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1780
Owner: Trinity Lutheran Church, New Holland, Pa.
Bibliography: Illustrated in P.C.C.A. Bulletin 67 p.236.
- 78.-79. Plates
Description: Two plates. Diam. of each 7 7/8".
Mark: Each with I.C.H.
Date: 1754-1780
Owner: Unknown to compiler.
Bibliography: Reported by Ledlie I. Laughlin in PEWTER IN AMERICA Vol. II p.48.
- PORRINGER (One example)
80. Porringer
Description: Not stated.
Mark: I.C.H.
Date: 1754-1780
Owner: A private collector in the Lancaster area who wished to remain anonymous.
Bibliography: Three different members of P.C.C.A. have reported that they have seen



Fig. 1 — Pewter communion service dated 1765 by Johann Christoph Heyne formerly owned by the Canadochly Lutheran Church of York County, Pennsylvania (see numbers 85, 86 and 87 in the accompanying Checklist of extant Heyne pewter). Collections of Greenfield Village and Henry Ford Museum, Dearborn, Michigan.

a Heyne porringer. Presently it is assumed that they all saw the same porringer. Those reporting were: John J. Evans, Jr. (See *ANTIQUES* Sept. 1931, p.50); Edgar Sittig to compiler July 1947; Henry J. Kauffman to compiler Sept. 27, 1949.

SUGAR BOWLS (Four examples)

81. Sugar Bowl
Description: Inverted pear-shaped. Double-domed lid with finial. Overall H. 5 3/8". Top diam. 4 1/4".
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1780
Owner: Ledlie I. Laughlin
Bibliography: Illustrated in *ANTIQUES* Sept. 1931, p.153 and in *PEWTER IN AMERICA* - Laughlin Plate XXIX no. 197.
82. Sugar Bowl
Description: Inverted pear-shaped. Without lid. H. 3 3/8".
Mark: Crown I.C.H. (Laughlin 530, 531)
Date: 1754-1780
Owner: Brooklyn Museum. Ex. collection John W. Poole. It was found in Amherst, Mass. by Prof. Reginald French.
Bibliography: Illustrated in *AMERICAN PEWTER*, Brooklyn Museum 1949 and

called an open salt. However, in the Brooklyn Museum CHECKLIST 1961, it is called a sugar bowl with lid missing.

83. Sugar Bowl
Description: Inverted pear-shape. Double-domed lid with finial. Mint condition. Used as a ciborium or pyx.
Mark: I.C.H.
Date: 1754-1780
Owner: Hill Church, Cleona, Pa.
Bibliography: Illustrated and discussed in *WINTERTHUR PORTFOLIO* 4. Frontispiece, p.184 and p.182.
84. Sugar Bowl
Description: Lidded bowl. Purchased in Lancaster ca. 1953.
Mark: I.C.H. in lid.
Date: 1754-1780
Owner: Robert Burkhardt, Kutztown, Pa.
Bibliography: Robert Burkhardt to compiler Oct., 1963.



ADDENDA

In 1971 the Greenfield Village and Henry Ford Museum of Dearborn, Michigan purchased directly from the Canadochly Lutheran Church of York County, Pennsylvania a Heyne communion service consisting of the following three pieces:

85. Chalice
Description: Type I, Laughlin type. Double-domed lid with finial; fits inside rim. Base partly caved in, resulting in a present height of only 10". Initials IGD and IGK, presumably for the original donors, engraved above fillet.
Mark: None.
Date: 1765 engraved below fillet.
Owner: Greenfield Village and Henry Ford Museum, Dearborn, Michigan. Formerly owned by the Canadochly Lutheran Church, York Co., Pa.
Bibliography: Reported to the compiler May 10, 1974 by Walter E. Simmons III, Associate Curator, Metals, Decorative Arts Department, Henry Ford Museum.
86. Flagon
Description: Double-domed lid to which is attached a heart-shaped spout cover and a scrolled thumbpiece. Cylindrical body with flaring base and hollow handle. Above the broad fillet are engraved the initials IGD and IGK. Flagon rests on three cherub's-head feet. Base is a 6" plate. H. 11¼".
Mark: Crown, large I.C.H. Lancaster (Laughlin 530, 531, 532)
Date: 1765 engraved below fillet.
Owner: Ibid. No. 85.
Bibliography: Ibid. No. 85.
87. Plate
Description: Reeded rim. Diam 6 5/16". Die-stamped (not engraved) on rim are the initials IGD and IGK.
Mark: Small I.C.H. (Laughlin 533)
Date: 1754-1780 (No date on plate as on chalice and flagon)
Owner: Ibid. No. 85.
Bibliography: Ibid. No. 85.

It may be of interest to note that of the 87 examples of Heyne's work listed herewith, 29 or 33% are church-owned; 25 or 29% are museum-owned; 27 or 31% are in private collections; 6 or 7% of the examples are owned by persons unknown to the compiler.

The compiler would appreciate hearing from anyone owning or knowing of any extant Heyne pewter not herein recorded. Any additions or corrections of items listed above would also be appreciated. Please address correspondence to: John H. Carter, Sr., 750 Market St., Trevorton, Pa. 17881.



Stolen — Help Wanted

On October 26, 1974, a pewter item of museum quality was stolen from the booth of P.C.C.A. member, Dorothy Boyce, during the antiques show at the Jackson, Michigan National Guard Armory. It is described as follows:

18th CENTURY AMERICAN
BRASS MOLD FOR MAKING
RATTAIL, ENGRAVED HANDLE
PEWTER SPOONS. IT BEARS
THE INITIALS "I M" (for JOSIAH
MILLER).

All P.C.C.A. members are asked to keep an eye out for this important mold and if located or seen report the information to either or both of the following:

Police Department
City of Jackson
216 E. Washington
Jackson, Mich. 49201
Phone (517) 784-7111

Dorothy Boyce
4709 No. 25th Road
Arlington, Va. 22207
Phone (703) 525-6376 (Collect)

The Bookshelf

PEWTER OF THE CHANNEL ISLANDS, by Stanley C. Woolmer and Charles H. Arkwright. John Bartholomew & Son Limited, 216 High Street, Bromley BR1 1PW, England. 1974.

On page 322 of *Bulletin* No. 69 we printed a "preview" of the above book based on advanced information received from the publisher but without having actually seen or read the full text. Since then we have received and studied the book and can truthfully say the preview was not overstated.

The book is the first really comprehensive research into pewter made in or used on the Channel Islands — those four tiny British Isles of Jersey, Guernsey, Stark and Alderney located just off the coast of France. It deals with the various forms of Channel Islands pewter, mainly flagons and measures, as well as their history and origin, and it gives detailed information and statistics to enable collectors and students to identify and date each type.

Channel Islands flagons and measures are most distinctive in form and have no real precedents or counterparts anywhere in the world. However, even though these islands have been and are governed by England and Britain, the pewter forms are, stylistically, closer to those of France, due undoubtedly to the proximity of the Channel Islands to the mainland of France and the resulting commercial, cultural and other ties that must naturally have followed.



Very attractive Channel Islands pewter in the form of a half-pint lidded Jersey measure and a one quart Jersey lidded flagon.

Channel Islands measures and flagons are among the most, if not the most, attractive and pleasing forms ever devised. One or more of them should be included in every collection, except possibly collections specializing on particular forms, types, makers or geographical localities.

The book is very well illustrated with many photographs and line drawings. It contains much information on the background of Channel Islands pewter, on both lidded and unlidded flagons and measures, on the makers and their marks, on capacities, on verification seals, and on much more. It ends with appendices of comparative statistics and identification charts for both Jersey and Guernsey lidded flagons. Above all, the book covers a field of pewter never previously researched, it is all original, and it is very clinically and meticulously written.

Surely this volume of over 150 pages is the result of much labor of love on the part of its authors. Consequently it should find a prominent niche in the libraries of students, collectors, museums and other institutions interested in the field of pewter. The undersigned highly recommends it.

As indicated in Bulletin 69, the book can be ordered directly from the publishers in England. Orders must be accompanied by checks

or money orders converted into Pounds Sterling. Latest cost figures from England are: Book 4.75 Pounds; Air Mail (for speedy delivery) 1.70 Pounds; or Sea Mail 0.90 Pounds.

As a convenience to Club members, the undersigned is willing to take orders for *Pewter of the Channel Islands* so that payment can be made in U.S. Dollars, thus avoiding the complications inherent in dealing with foreign exchange. As soon as a sufficient number of orders are received, the equivalent number of books will be purchased in a job lot from the publishers and will be promptly mailed to members on their arrival from England. The job lot will be shipped by Sea Mail, so it may take a few weeks before members can expect their copies. The overall cost for each book, including handling and mailing costs, will be \$12.00. Please send check with order payable to "William O. Blaney" at 15 Rockridge Road, Wellesley Hills, Mass. 02181.

W. O. B.

AMERICAN PEWTER IN THE MUSEUM OF FINE ARTS, BOSTON. Published by Museum of Fine Arts, 465 Huntington Avenue, Boston, Mass. 02115. Available by writing the Museum Bookshop and enclosing check for \$6.45 if you want the soft cover edition, or \$13.00 if you want the cloth or hard cover edition. Both prices include handling and mailing costs. If you advise the Museum you are a P.C.C.A. member, a special insert on our Club history will be included.

This is the catalogue issued by the Museum for its exhibition of American pewter during the Spring of 1974, an exhibition that was previewed by members of the P.C.C.A. as a finale to our 40th Anniversary Meeting in Boston. The catalogue is of large size (8½" x 11") and is copiously illustrated with extremely fine photographs of a substantial number of pewter pieces in the Museum's collection, a collection, incidentally, that consists mostly of pewter bequeathed to it by the late Mrs. Stephen S. FitzGerald of Weston, Massachusetts, a former long time member of our Club.

Illustrations in the catalogue cover a wide range, both in form and territory. The works of pewterers in Maine, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania and Maryland are shown, as well as some pieces by unknown or unidentified makers. The marks and touches on all illustrated pieces are pictured, and the "vital statistics" of each are given. The catalogue concludes with a complete checklist of all the 411 pieces in the collection. The front and back covers portray in full color pewter and furnishings in period settings.

Too much cannot be said about the photographic work of Daniel Farber who provided all the basics for the illustrations. Pieces are depicted so clearly and in such great detail that the catalogue must be one of the finest reference works ever published. Certainly if one owns an unmarked piece and can find a similar marked example in the catalogue, a comparison of the dimensions and details could well establish the identity of the maker of the unmarked piece, or at least determine in whose mould the piece was cast.

While we do not like to go overboard in our praise, it is our feeling the catalogue is the finest of its kind ever issued. It should be owned by every member of our Club, and we mean *every* member.

BRITISH PEWTER 1600-1850. The Currier Gallery of Art, 192 Orange Street, Manchester, New Hampshire 03104, 1974. Available postpaid, for \$2.95 by writing to The Currier, attention Ms. Elinore Adams, Bookshop Manager.

The above publication is the catalogue issued by The Currier Gallery of Art in connection with its fine exhibition of British pewter in the Spring of 1974. The catalogue is most attractively printed, contains a list of all pewter pieces in the exhibit, includes illustrations of many of the very rare and ancient pieces, as well as closeups of some of the more important details of many, and covers a wide field of the older British forms, such as flagons, tankards, ecclesiastical pewter, flatware, bowls, porringers, salts and other miscellaneous forms, with some special emphasis on British wine measures from England, Scotland and Ireland. Also included is an appendix of the liquid capacities of the wine measures and some photographs of a few British marks and touches not previously recorded in print.

The exhibition was on view during the 1974 Annual Meeting of the P.C.C.A. in Boston during which members in attendance were bused to Manchester to see it as part of the program.

Pieces on display were drawn almost entirely from private owners in New England who chose to remain anonymous. Substantial assistance in collecting the pewter pieces and in arranging for the exhibition was obtained from two of our P.C.C.A. members who are also Corresponding Members of The (British) Pewter Society, Winthrop L. Carter and Ian D. Robinson. They also devoted much time to selecting the pieces for, and preparing, the catalogue.

The exhibition was a counterpart of the Currier Gallery's 1968 show of *Pewter in America 1650-1900* which was held as a part

of, and viewed by members attending, our P.C.C.A. Fall Meeting of that year in the Concord-Manchester area.

For those interested in British pewter, the catalogue is a must. For those not so interested, it is a sure bet that they can find many a precedent of forms and features found on American pewter pieces in numerous collections in this country, and possibly in their own.

A HISTORY OF BRITISH PEWTER by John Hatcher and T. C. Barker. 1974. Longman Group Limited, London. Available in the United States from Longman Inc., 72 Fifth Avenue, New York, N. Y. 10011 for \$22.50, postage included if prepaid.

This fascinating story of the making and use of British pewter covers the entire span of years from the Romano-British era, through the long years of the Dark Ages, then through the heydays of pewter's consumption and distribution in the 16th and 17th Centuries, and finally through its subsequent decline during the 18th and 19th Centuries right down to modern times.

The book was commissioned by the Worshipful Company of Pewterers to commemorate the Five-Hundredth Anniversary of its Royal Charter in 1474. Its authors are widely known and esteemed in their respected fields. John Hatcher, who is responsible for the first 276 pages of the book's 322-page text is Lecturer in History at the University of Kent at Canterbury, while T. C. Barker, who writes what might be called "the decline and fall" of pewter, is Professor of Economic and Social History at the same University of Kent. Our Honorary Member, Christopher A. Peal, who is well acquainted with both authors, has written me that John Hatcher is also the author of *English Tin Production and Trade before 1550* (The Clarendon Press, 1973), a book which deals a lot with pewter, and as a result of his research into these subjects has become so interested in pewter that he has started his own collection.

A History of British Pewter is an exceedingly well-researched book. Just about every page of the text contains footnote references, while the Bibliography consumes some 18 pages on each of which there is an average of close to 20 reference sources.

The aim of the book is to place pewter in its rightful context in the economic and social history of Great Britain, with emphasis placed on pewter itself and not on the objects made from it. Also, it stresses the consumption and distribution of pewter and its role in the household, and follows the ups and downs of pewter usage as compared with the economic fluctuations in the country.

The price or value of pewter is compared with that of other metals and materials, such as silver, wood, pottery, glass, etc.

Pewtering is described as a profitable business but one in which "substantial resources" were required to set up shop. And a description is given on how this outlay compared with the requirements to become established in other trades, such as that of brazier and smiths of different types.

The book relates how ostentation and conspicuous expenditure was a means of raising one's position on the social ladder at times when people desired to live in a grand style, and how this desire effected the sale of pewter, silver, silver-gilt, and other wares to those whose incomes and means place them at various levels on the scale of wealth.

The costs of raw materials, moulds, tools, and other equipment are given for the various trades similar to that of pewtering.

Considerable space is devoted to the manufacturing and marketing of pewter, including the importance of fairs and markets in the sale of goods, and an indication is given that pewterers were not averse to selling merchandise made by other pewterers in addition to wares of their own.

In brief, the book outlines the various trials and tribulations of British pewterers during the many years in which they operated as artisans, and it is full of so many interesting facts and so much information it is difficult to select any one or more to emphasize.

The book ends with a bit of optimism for the British pewter industry, indicating that it is far from dead. During the 1960's a remarkable revival occurred which has resulted in the incorporation of the Association of British Pewter Craftsmen Ltd. — called APBC for short. The Worshipful Company is a prominent corporate member of this new organization, an overwhelming majority of the current thirty or more British producers have joined it, and from now on all good quality spun pewter made by members must bear the APBC mark as well as a mark of the producer. Thus, again, the Worshipful Company is back doing what it was formed for originally; namely, overseeing the making of pewter for quality, workmanship and identification.

It may be true there are some technical portions of no particular interest to a few readers, but there are many sections which should be of considerable interest to everyone. However, anyone who reads this book should end up with a greater knowledge of what pewter and pewtering is, plus an increased appreciation of the art and craft of those who produced the vast quantities of pewter pieces, many of which are still in existence, regardless of whether they were made in Great Britain or America. The price may seem a bit high, but to us the book is well worth it.

W. O. B.

Constitution of the New England Regional Group

ARTICLE I.

NAME

The name of this society shall be THE NEW ENGLAND REGIONAL GROUP of the PEWTER COLLECTORS' CLUB OF AMERICA.

ARTICLE II.

OBJECTS

The objects of the group shall be to encourage, develop and foster the study, discussion and collecting of pewter, and the art and craft of pewters in all ages and places.

ARTICLE III.

MEMBERSHIP

Section 1: All members of the Pewter Collectors Club of America in good standing shall be eligible for membership in the New England Regional Group.

Section 2: Applications for membership should be presented to the Secretary of the Regional Group.

ARTICLE IV.

OFFICERS AND ELECTIONS

Section 1: The officers shall be a President, a Vice President, a Secretary and a Treasurer, to be elected for two (2) years.

Section 2: The governing board of the group shall consist of the officers and each chairman of a standing committee. They shall supervise the affairs of the group and shall perform the functions usually performed by a Board of Directors.

Section 3: All officers shall hold office until the election of their respective successors.

ARTICLE V.

MEETINGS

Section 1: The annual meeting of the group shall be held in April of each year. The time and place of the annual meeting shall be determined by the Governing Board.

Section 2: There shall be a minimum of four meetings each year; two (2) Spring meetings and two (2) Fall meetings.

Section 3: Members of the group in good standing, other than Junior Members, may vote at any meeting of the group.

ARTICLE VI.

DUTIES OF OFFICERS

Section 1: The President shall preside at all meetings of the Group and of the Governing Board and shall appoint all committees.

Section 2: The Vice President shall, in the absence of the President, perform the duties of that office.

Section 3: The Secretary shall keep the minutes of all meetings of the Group and of the Governing Board; shall preserve such records as may be entrusted to him and shall issue notices of all meetings and attend to all correspondence of the

Group. He shall also keep a roster of the Group membership and shall be custodian of Group property.

Section 4: The Treasurer shall have charge of all Group funds, collect and receive all fees and dues, pay all bills when approved by the President or Governing Board; keep an accurate record of all receipts and disbursements, and at each annual meeting render a written report.

Section 5: The Governing Board shall

- a.) Meet at the call of the President.
- b.) Fill vacancies within itself by majority vote of the remaining members.
- c.) Approve all plans and procedures requiring the expenditures of Group money; and
- d.) Have general supervision of Group activities.

ARTICLE VII.

QUORUM

Section 1: Eight members of the Group eligible to vote and present in person at a regular or special meeting of the Group.

ARTICLE VIII.

COMMITTEES

Section 1: Standing Committee shall be a Program Committee and shall be appointed annually by the President.

Section 2: The Board of Governors shall appoint in January of each election year a Nominating Committee of at least three (3) members to serve until the next annual meeting.

Section 3: Other committees may be appointed by the President from time to time as he may deem necessary or advisable, to carry on the object and purposes of the Group.

ARTICLE IX.

DUES

Section 1: The annual dues of members of this group shall be one (\$1.00) dollar or at the discretion of the Group, payable on and as of April 1st in each year, for the twelve months next succeeding.

[*Ed. Note: This Constitution became effective as of April 12, 1958 according to information contained in Bulletin No. 40, page 11. The Group was organized in Cambridge, Mass. on February 9, 1957 and held its first regular meeting on April 6, 1957 at the home of its first President, Mr. Amory Skerry, in Barrington, R. I.*]



REGIONAL GROUP NEWS

New England - New York

A combined spring meeting of the New England and New York Regional Groups was held on June 22, 1974 at the New Haven Colony Historical Society in New Haven, Conn.

Presidents Oliver Deming and Jack Kolaian conducted brief meetings of the New England and New York Groups, respectively. Both were reported solvent.

Paul Glazier, program chairman, then presented charts of American candlestick makers together with photocopies of drawings and pictures of their works. Individual members then commented on the candlesticks, marked and unmarked, each brought to the meeting. Together with remarks from others in attendance, all agreed that much was learned about the forms and variety of candlesticks.

Farney Eilers, a former National President, representing the president, executor director and curator of the Historical Society, welcomed all and spoke briefly about the Society and its pewter.

After luncheon recess, all returned to the Society to view and handle a large number of pieces from its pewter collection. The famous Bassett teapot, pictured on the jacket of Volume III of Ledlie Laughlin's *Pewter In America* and Joseph Leddell's chalice, the frontispiece of that volume, drew the most attention.

Wendell Hilt and Jack Kolaian, with assistance from others, then commented on each displayed piece.

Thanks are due to Farney Eilers and the New Haven Colony Historical Society for the courtesies extended.

Lois Holcomb announced that the fall New York meeting would probably be held at the John Jay Homestead in early October and Paul Glazier will try for an early November New England meeting in Hartford, Conn. at the Wadsworth Antheneum and/or the Connecticut Historical Society.

Respectfully submitted,
Burton L. Zempsky, Secretary
New York Regional Group

Pennsylvania

The Pennsylvania Regional Group meeting was held in Doylestown on Saturday, April 27th, 1974. Our attendance record was broken again. This time seventy-three members and guests met at the Conti Cross Keys Inn for cocktails and a luncheon.

President Don Herr conducted a brief business meeting. Our able treasurer, Mr. Kermit L. Benfer reported that the group was financially sound. Mr. John H. Carter, Sr. was named chairman of the nominating committee. Officers will be elected at the

fall meeting to be held in the Valley Forge area on October 19th. Dr. Lola S. Reed and Mr. and Mrs. George T. Heussner will co-host the meeting. The president then thanked Bud Swain for arranging the Doylestown meeting and for hosting the group.

Mr. John Carl Thomas discussed the pewter pieces brought by members. A magnificent tall spike candlestick holder marked W & E and a Timothy Boardman & Company pint mug were present. One plate bore the Thomas Badger mark that was one of the department store reproductions of the 1920's. A pair of low Fuller and Smith candlestick holders appeared to have candlestick tops mounted on lamp bases. A tablespoon with the hallmarks of William Will generated some excitement among the members. A Cornelius Bradford smooth-rim plate was also present.

The members were then invited to the home of Mr. Charles V. Swain, Jr. to view his outstanding pewter collection. Superlatives as "fantastic", "unbelievable", and "I can't believe it" were heard from those present. It was just hard to believe that so many rare and important pieces could be gathered together into one collection. Eighteenth Century American teapots by Francis Bassett, William Will, Love, and Cornelius Bradford lined the shelves. Many creamers were noted. Several were marked or attributed to William Will, John Will and Peter Young. Numerous sugar bowls were by Will, Boyd and Thomas Danforth III. A handsome flagon and two chalices provided a backdrop for a grouping of William Will pieces in the Swain collection. Chalices by Heyne, Peter Young and Henry Will decorated the rooms. Beakers were marked or attributed to Southmayd, John Will and Frederick Bassett. Tankards seemed commonplace with examples by John, Henry and William Will, the Leddells', Peter Young and Frederick Bassett. Mr. John Carl Thomas discussed the collection and noted the many pairs of important pieces that were, as he said, "nice for balance". Highlights of the more rare English pieces in the collection and a discussion of the evolution of teapots followed.

Our heads spinning, we thanked our host Bud and his mother Mr. Charles V. Swain, Sr. and sister Martha for inviting us to Hilltop. It was a wonderful and most exciting meeting.

Don Herr

Mid-West

Because of the energy situation, our Spring meeting in Chicago was cancelled. Our last Fall meeting on September 28th and 29th at Cleveland, Ohio, was hosted by Marianne and Fritz Ehrenfried.

Friday night, early arrivals were given a reception at the Holiday Inn. Pleasantries were exchanged while members and guests eagerly looked over the Swap and Shop table. Many new faces were present to add to the pewter talk which continued until late in the night.

On Saturday morning we reconvened at the Dunham Tavern Museum. A special exhibition of pewter was displayed for members. The tavern was filled with antiques, many going back to the days



Fig. 1 — Robert E. Touzalin, P.C.C.A. Secretary, begins his talk on restoration of pewter. Table in foreground shows some tools used in repair work, plus some mended examples.

when Dunham Tavern was a roadside stop between Buffalo and Cleveland.

At 11:00, Mr. Harold M. Wiltsie gave our group a talk on the history of the tavern, its pewter collection and other collections. To the 150 members of the Society of Collectors who own and operate this museum, we are most grateful.

A special luncheon in this fine old setting was followed by a lecture on restoration of pewter by Robert E. Touzalin. This talk covered from tools used to repair pewter to an actual demonstration. It is no wonder that Bob's Philadelphia creamer turned out so well under his able hands.

A short business meeting conducted by Dr. Melvyn D. Wolf, Mid-Western Group President, followed the lecture. Discussion time was given to pewter objects brought in by members and then the meeting was concluded.

Saturday evening was spent at the charming house of Marianne and Fritz Ehrenfried. Members were treated to a fine display of pewter and other decorated American folk art. The hospitality extended was exceptional.

By the time the meeting had ended, everyone had added to their knowledge and were grateful for all the hard work and effort put in by the Ehrenfrieds. We all thank you for taking charge of this program and having an Open House.

Bette A. Wolf