

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

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BULLETIN NO. 76

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Charles F. Montgomery, our distinguished Honorary Member, passed away February 22, 1978. Two fine tributes to him appear on pages 245 & 246 of this Bulletin.

BULLETIN 76  
VOLUME 7  
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PUBLICATIONS

Webster Goodwin  
730 Commonwealth Avenue  
Warwick, R.I. 02886

CHANGE OF ADDRESS AND DUES

H. Hill Sandidge, Jr.  
6329 Ridgeway Road  
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MEMBERSHIP INFORMATION

Dr. R. F. Schauer  
R.D. 4 Wood Street  
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BACK ISSUES OF BULLETIN

(obtainable at \$4.00 each)  
William F. Kayhoe  
7206 Impala Drive  
Richmond, Virginia 23228

COMMITTEE ON AUTHENTICITY

Bernard R. Cardé  
Old Bull House  
Main Street  
Centerbrook, Connecticut 06409

CATALOGING COLLECTIONS

Dr. Melvin D. Wolf  
1196 Shady Hill Court  
Flint, Michigan 48504

SCHEDULE OF MEETINGS

1978 SPRING MEETINGS

*National Annual Meeting*

May 19-20  
Sheraton Islander,  
Newport, R.I.

*Mid-West*

Mid-West Group hosting the Fall National  
Meeting — No Spring Meeting

*New England*

New England Group hosting the National  
Meeting at Newport R.I. May 19-20

*New York*

June 3  
Home of Mr. and Mrs. Robert Horan  
18 Beaver Hill Road,  
Ardsley, New York

*Pennsylvania*

April 22  
Location to be announced

1978 FALL MEETINGS

*National Meeting*

October, 27-28  
Cincinnati Historical Society and Art  
Museum  
Cincinnati, Ohio

*New England*

August 4-5  
Hillsboro, N.H.

## *The President's Letter*

Albany, New York was the spot chosen by the New York Regional Group for our fall P.C.C.A. meeting held on September 16 and 17, 1977. Friday night during cocktails members viewed and discussed pewter brought in for further information, as well as demonstration of new acquisitions. This was followed by dinner, a slide presentation, and talk by Robert E. Mulligan, Jr., Associate Curator, Division of Historical Services of the New York State Museum. The topic was Albany and the Revolution.

Spontaneous enthusiasm then prompted an informal panel discussion of the pieces brought in by the members. A panel of Eric DeJonge and John Carl Thomas led the discussion. Each piece on the discussion table was delved into. With our two experts and valuable information gleaned from other members, the entire experience was of great educational benefit. Again, the writer reiterates the purpose of Pewter Club meetings, and that is the dissemination of knowledge about pewter.

On Saturday morning the Albany Institute of History and Art hosted us with a special exhibition of pewter emphasizing Albany pewter. Supplementing the Museum's collection were pieces brought in by members, most particularly Mrs. Agnes Post.

Norman Rice, Director of the Albany Institute and Mrs. Agatha Cowan were most gracious in receiving the Pewter Club including a lovely cocktail hour prior to our luncheon.

After a delicious luncheon at the Fort Orange Club, Mr. Rice made a few remarks about the Albany Museum as well as additional sights to see in the city. A short business meeting concluded the afternoon session.

Members dispersed to see sights and/or go home.

Our Club is indebted to Bert Zempsky as Program Chairman as well as all the other members who served so capably on his committee.

Hopefully, the discussion period for members' pewter will be enlarged at each subsequent meeting so eventually an entire evening can be devoted to this most informative portion of pewter collecting.

Yours very sincerely,

*Dr. Melvyn D. Wolf,*  
President



Fig. 1. Mrs. Agnes Post, whose fine Albany pieces lent much to the meeting.



Fig. 2. Lots of nice things on the table at the Albany meeting.

## Necrology

### Charles F. Montgomery

by Thomas D. Williams

Charles F. Montgomery, honorary member of the Pewter Collectors' Club of America, died on February 22 at the New Haven Hospital in New Haven, Connecticut. His loss is particularly poignant to all of us. His contagious enthusiasm and love for pewter, his status as a pioneer scholar in the subject created the proper scholarly interest that resulted in the great collections of H. F. du Pont, Charles K. Davis, Edward E. Minor and many others during the period between 1940 and 1951, when Charles was a dealer in antiques, specializing in American Pewter. His pewter lists, produced at that time, are research gems reflecting the intellectual point of view, which inspired collectors in the path of scholarship. His book *A History of American Pewter*, published in 1973, pointed out the importance of pewter in everyday life, the craft itself, connoisseurship and the extraordinary variety of forms produced. His prodigious research brought to light new knowledge in pewter. Combined with Ledlie I. Laughlin's *Pewter in America - Its Makers and Their Marks*, it reinforces the belief that the knowledge of American pewter is more comprehensive than in any other field in American decorative arts.

In his tribute to Charles, Jack Evans, a long time friend and retired Editor of the P.C.C.A. Bulletin and Honorary Librarian of the H. F. du Pont Winterthur Museum, tells us of the giant contribution to American Decorative Arts made by Charles while he was at the Winterthur Museum. Although I had known him since the late 1940's, it was not until Charles came to Yale in 1970 that I had the opportunity of observing at close hand his multi-faceted, productive contributions to American Decorative Arts during the last seven years of his career. As members of the Executive Committee of the Friends of American Arts at Yale, we developed a close relationship. In this relatively short period, as Professor of American Art History and Curator of American Decorative Arts of the Yale Art Museum, his accomplishments were incredible. The program resulting in doctorate degree in American Decorative Arts; the founding of the Friends of American Arts at Yale, a National Organization; the reorganization and new installations of the American Collections at the Art Gallery; seminars in American Decorative Arts; the Bicentennial Exhibition "American Art 1750-1800: Toward Independence," exhibited first at Yale and then at the Victoria and Albert Museum in London, were among his projects. The Bicentennial Exhibition broke all records in attendance at the Yale gallery and was acclaimed in London — the first exhibition of American Colonial art ever seen abroad. The

catalogue of this exhibition is a model of what a great catalogue should be.

As a teacher, Charles was innovative, colorful and inspiring and, as a person, magnetic and unique. He was immeasurably helped by his wife Florence, whose interests coincided with his. It was a happy combination of talent.

Surviving are his wife Florence, two sons, Charles F. Montgomery, Jr., and William P. Montgomery, both of Philadelphia, Pa.; two sisters, Martha A. Montgomery and Mrs. William B. Jones, both of Maroa, Illinois; and a granddaughter, Agnes M. Montgomery of Philadelphia, Pa.

His memberships included: The American Antiquarian Society, Fellow in American Studies of the International Council of Museums, Museums Association of Great Britain, Walpole Society, and National Trust for Historical Preservation.



Fig. 1. Prof. Montgomery at his desk at Winterthur.

### Charles F. Montgomery

by John J. Evans, Jr.

Seldom in a lifetime does one have the good fortune to know one or more of the very limited number of men who are "giants" in their chosen fields.

In the field of Decorative Arts, Charles F. Montgomery was truly a "giant."

Leaving his home in Illinois, he came when a young man to New England. Having spent some time at Harvard University, he became associated with the *New York Herald Tribune* and his work took him widely throughout the New England States. By this time, his interest in Decorative Arts had been kindled and to the great good fortune of those who enjoy pewter, that field topped Charles' list of interests.

It is said that one sure way to get to know "antique objects" is to deal in them. This Charles did, and, not being financially able to build an outstanding pewter collection of his own, he had the satisfaction of forming for others many of the finest such collections in America.

At the time Henry Francis du Pont, decided in the 1940's to give his home and collections to the world through formation of the Winterthur Museum, Joseph Downes came to Winterthur from the American Wing of the Metropolitan Museum, Charles Montgomery came from his home in Connecticut to inventory and to vet the collections and to prepare the Museum for opening to the public.

Joseph Downes had barely published his book on Queen Anne and Chippendale furniture in the collections when he died. Following Joe Downes's untimely death, Charles Montgomery became Director of the institution.

During his years of tenure, Charles instituted and developed a majority of the educational and research facilities for which Winterthur is justly famous — its Educational Department; Guide Training; Student Fellowship Program in conjunction with the University of Delaware; Collections of Manuscripts; Rare Books and Photographs; Microanalysis of woods — are just a few examples of the things he initiated.

After ten or more years of effective and constructive administration, he requested release from these responsibilities so as to give him more time for research, writing and teaching. As Senior Research Associate, Charles Montgomery wrote and published his books on Federal Furniture and Pewter.

Charles Montgomery derived great pleasure from working with young men and women. He was an inspiring teacher. The opportunity to associate with, and develop a greater number of young scholars was a factor in his decision to become Professor of American Art History and Curator of the American Collections at Yale University Art Gallery. His contributions in that position have been many in number and outstanding in importance.

Charles was a big man in all dimensions, warm, friendly, and with a ready smile. He was devoted to the interests of others, exceptionally ingenious, realistic and with a thirst for knowledge leading to an amazing desire for research in depth and accuracy. He was truly a "giant" in his chosen field.

Through his lectures, his publications and his inspired teaching, Charles F. Montgomery lives on.

## Errata

BULLETIN #75 SEPTEMBER, 1977

Page 203 Correct Vol. 7, No. 3 to read Vol. 7, No. 6

Page 234 "A Gleason Emendation"

The last three lines in the first paragraph should read as follows: "the lip in a wider flow *than* the mouth could conveniently handle, and that the vessel might *not* have been made originally for use as a mug"

Second line of the last paragraph — eliminate the word "from" to read "mug form to a customer" etc.

(Ed note - Sorry Bill)

## Errata

### Membership List

Mr. Charles Boucard, 25 Rue Du Bac, Paris VII, France. Mr. Boucard is an Honorary Member and not an "Overseas Active Member."

Mr. Jimmie C. Smith Jr.  
c/o Phillips Petroleum Co.  
Makati Rizal D-708  
Phillipine Islands

Mr. Smith is an Active Overseas Member and not an Honorary Member.

Mr. and Mrs. E. Adams should read  
Mr. and Mrs. Charles E. Adams  
15 Prospect St.  
Middleboro, Mass. 02346

Chester City Historical Society should read  
Chester County Historical Society,  
225 No. High St.

W. Chester Pa. 19380

It's *Mrs.* Stanley Paddock not Mr.

The name of

Mrs. John H. McMurray  
Middlebrook Road, R.D. 1  
Bound Brook, N.J. 08805

was omitted from the list — please add.

## New Members August 1st, 1977 to March 1st, 1978

Mr. L. M. Andrews Jr.  
200 East 62nd St. 5A  
New York City,  
N.Y. 10021

## *Members Continued*

Mr. Ronald G. Chambers  
6 Centerwood Drive  
Cromwell, Conn. 06416

Mr. Gordon Deming  
125 Wadsworth Road  
Duxbury, Mass. 02332

Mr. M. K. Dolan  
2529 South 14th Ave.  
Broadview, Ill. 60153

Mr. Sherwin Herzog  
4635 W. Brummel St.  
Skokie, Ill. 60076

Mrs. Edward A. Huling  
7604 Hackamore Drive  
Potomac, Md. 20854

Mrs. C. L. Jones  
2060 Pokeberry Court  
Valpariso, Ind. 46383

Ms. Irene McNamara  
631 N. Wagner Road  
Ann Arbor, Mich. 48103

Mr. Edward A. Morris Jr.  
1220 Wenig Road, N.E.  
Cedar Rapids, Iowa, 52402

Mr. Robert J. Morrison  
22 Soldiers Place  
Buffalo, N.Y. 14222

Ms. Maryann Ondovicsk  
47 W. 8th St.  
New York City  
N.Y. 10011

Mavis and Don Rypkema  
2301 So. Hawthorne  
Sioux Falls, S.D. 57105

Mr. E. Gordon Sanders  
2700 Sherwood Ave.  
Charlotte, N.C. 28207

Dr. and Mrs. Jack L. Scott  
822 Lynn Lee Drive  
Aberdeen, Md. 21001

Mr. Arnold B. Skromme  
2605 31st St.  
Moline, Ill. 61265

## *Address Changes August 1, 1977 to March 1, 1978*

Mr. Robert W. Brocksbank  
*Change to*  
1 Elm Road  
Princeton, N.J. 08540

Mr. and Mrs. Winthrop L. Carter Jr.  
*Change to*  
175 Market St.  
Portsmouth, N.H. 08540

Mr. Eric DeJonge  
*Change to*  
2717 Front St.  
Harrisburg, Pa. 17110

Mr. Sergio Franchi  
*Change to*  
c/o Edward Troubner  
1800 Central Park East  
Los Angeles,  
Calif. 90067

Mr. Stanley Goldsmith  
*Change to*  
603 No. Poplar St.  
Aberdeen, N.C. 28315

Col. Terrence McClain  
*Change to*  
Staff & Faculty AWC  
Box 254  
Carlisle Barracks, Pa.  
17013

Mrs. Lisa Millard  
*Change to*  
Pheasant Hill Drive  
R.D. 1  
Far Hills, N.J. 07931

Ms. Mary Louise Naparstek  
*Change to*  
2400 Pacific,  
San Francisco, Cal. 06002

Mr. Leonard F. Perkins  
*Change to*  
15 Manor Drive  
R.D. 1  
East Sandwich, Mass. 02563

Ms. Margaret L. Reeder  
*Change to*  
R.D. 6, Box 455  
Lititz, Pa. 17543

Mrs. C. P. Soderburg  
*Change to*  
3 Valley View Drive  
Bloomfield, Conn. 06002



*Resignations  
August 1, 1977  
to March 1, 1978*

Mrs. Frank Beaven  
31 Farraday Lane  
Palm Coast, Fla. 32037

Mrs. Linda B. Palmer  
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Danbury, Conn. 02810

Mrs. Jane C. Nylander  
Old Sturbridge Village  
Sturbridge, Mass. 01566

Mr. Fred A. Stainforth  
41 Buckthorn Terrace  
Winthrop, Mass. 02152

Worcester Art Museum Library  
55 Salisbury St.  
Worcester, Mass. 01608

*Correspondence returned  
as Undeliverable*

Mr. Lee E. Fitzgerald  
*Previous address*  
988 17th St. NW  
Suite 502  
Washington, D.C. 20006

Mr. Dennis Rapp  
*Previous address*  
28 Berncliffe Ave.  
Albany, N.Y. 12208

*The Bookshelf*

ADDENDA TO MORE PEWTER MARKS, compiled, produced, published and distributed by Christopher A. Peal, 12 Stratford Crescent, Cringleford, Norwich, NR4 7SF, England. Available in North America from Price Glover Inc. 57 East 57th St. New York, N.Y. 10022 for \$9.00 postpaid.

*More Pewter Marks*, by Mr. Peal was reviewed in Bulletin No. 5, 4/77, pg. 198. *Addenda to More Pewter Marks* is the result of a tremendous feed-back of information which resulted from the publication of *More Pewter Marks*. Mr. Peal states that "I had expected a good feed-back of new, additional or corrective information, probably as a steady stream, but such is the enormous interest in British pewter marks that I was inundated by a colossal surge, much of which overlapped, occasionally con-

tradictory, all had to be screened and checked very carefully. There are 180 new illustrations, 600 captions, and 36 pages. I am extremely grateful to Mr. Ian D. Robinson and Dr. A. S. Law for their contributions, and particularly to Mrs. Paul M. Young, who is positively hawk-eyed (and from whom I must have received more than 80 pages of closely packed queries, comments, and suggestions) and, of course, the many faithful members of *The Pewter Society* in the UK and overseas; also, further notes and records of the late Ron. Michaelis have come to light."

*More Pewter Marks* is not complete without this *Addenda* by Mr. Peal.

*Webster Goodwin*

LET'S COLLECT BRITISH PEWTER. Copyright 1977, printed and published in Great Britain by Jarrold & Sons Ltd. Norwich, England with text by Christopher A. Peal. Available from Jarrold & Sons Ltd. Norwich, England or Christopher A. Peal, 12 Stratford Crescent, Cringleford, Norwich, NR4 7SF, England for \$2.00 surface or \$3.00 Airmail postpaid.

This delightful little book on British Pewter is one of a series of publications by Jarrold & Sons designed to stimulate interest in the collecting of various categories of antiques.

As the title suggests, the book is aimed at the uninitiated, prospective collector of British pewter and, accordingly, Mr. Peal introduces it with a discussion of the basics of the metal itself, its history and uses. He then proceeds to take the reader through a most interesting discussion of the development of various forms, their time periods and their makers, with a section on pewter marks and markings.

The book is replete with colored photographs of the various categories of pewter discussed. These photographs, combined with Mr. Peal's excellent descriptive text, make this publication an excellent "primer" for the neophyte collector of either British or American pewter.

*Let's Collect British Pewter* is a worthy addition to any library.

*Webster Goodwin*

OLD-TIME NEW ENGLAND, Summer-Fall Issue

The collections of American pewter and britannia owned by the Society for the Preservation of New England Antiquities is described and inventoried in an article and an accompanying checklist by Elizabeth M. Ely in the Summer-Fall, 1977, issue of *Old-time New England*. The article provides an overview of the Society's holdings and includes seven illustrations. The checklist records all of the American pewter owned by the Society, namely, ninety marked examples and 126 unmarked pieces. Photographs of two previously unpublished marks are reproduced in this section

along with five britannia coffeepots representing hitherto unpublished forms of particular makers. The remainder of the issue includes three articles about architectural subjects relating to the Boston area.

Pewter Club members may purchase this issue by sending a check payable to SPNEA for

\$2.50 addressed to: Pewter, OTNE, S.P.N.E.A., 141 Cambridge Street, Boston, Mass. 02114.

*Philip D. Zimmerman,  
Assistant Editor,  
OLD-TIME NEW ENGLAND*

## *REGIONAL GROUP NEWS*

### *New England (Spring)*



Fig. 1. 1977 — New England Spring Meeting. Is it William Will?



Fig. 2. Pear shaped tea-pots at the 1977 New England Spring Meeting — 57 of them!



## *New England (Fall)*

Under beautiful sunny weather, the fall meeting of the New England Regional Group was held at the home of Marjorie and Paul Glazier in Torrington, Connecticut on October 22, 1977. We were treated to coffee, tea, and delicious homemade pastry which seemed to delight everyone. We admired and discussed the Glazier's fine and extensive pewter collection.

Luncheon for 53 people was held at the Burlington Inn and afterwards the meeting was called to order by President George Heussner. John Gotjen, our treasurer, reported that we were fortunately solvent; the minutes of the previous meeting were dispensed with. There was no old business but the new business included the following: It was decided that when a person is an honorary member of the National group he should also be an honorary member of the New England Regional Group. Paul Glazier, our vice-president, led the discussion about future meetings and it was felt by the membership that an extra summer meeting would be held in Hillsboro, New Hampshire on August 4 and 5, 1978. The group also decided that the spring meeting would be dispensed with

because the National Meeting was scheduled for the 19th and 20th of May in Newport, Rhode Island. Finally, it was moved that the decision to change the standing laws to bylaws be tabled until the next meeting.

Members were asked to bring in their lidded tankards and so many were present that several members quipped that if they had known that the lidded tankards were so common, they wouldn't have bothered to collect them! The tankards were discussed by Wayne Hilt who did an excellent job. He had some fine drawings which showed the chronological development of the tankard form. We were very impressed by the examples present including a fine Charles II flat lid tankard with a palm leaf thumb piece dating from 1670-75 and a covered tankard made by John Will. The meeting was adjourned at 4 p.m.

All of us felt that it had been a fine meeting and that we came away with a better knowledge of tankards. Our special thanks go to the Glaziers for their kindness, hospitality and allowing us to view their fine collection.

Respectfully submitted,

*Dr. Michael Ellsworth, Secretary*

Four of the many fine tankards exhibited by members at the New England Fall Meeting.



Fig. 1. William Eddon, London (1690-1733 per Michaelis). Collection of Mr. & Mrs. Paul R. Glazier. Height to lip  $5\frac{1}{4}$ ", height to dome  $6\frac{1}{2}$ " base diameter  $4\frac{13}{16}$ ", lip diameter  $4\frac{3}{8}$ ".

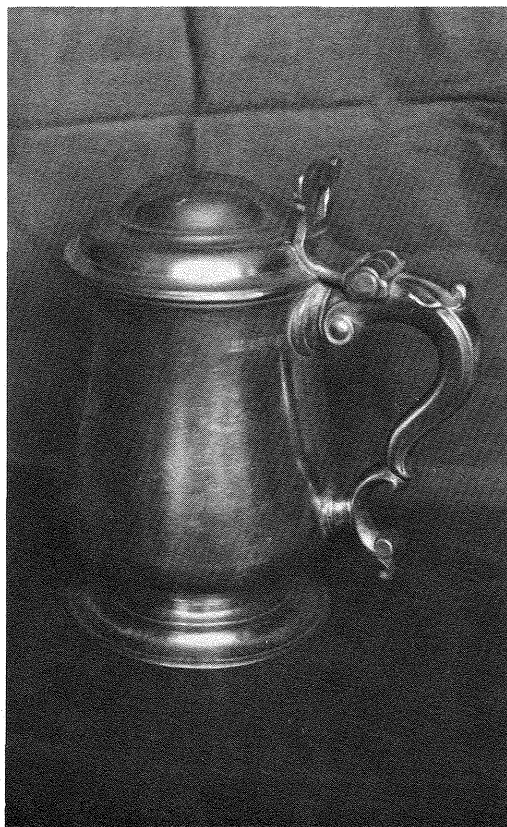


Fig. 2. John Will. Collection of Mr. Charles V. Swain. Height to lip  $5\frac{7}{8}$ ", height to dome  $7\frac{1}{8}$ ", base diameter  $4\frac{7}{16}$ ", lip diameter  $4\frac{3}{16}$ ".



Fig. 3. Cornelius Bradford, Philadelphia. Collection of Mr. Webster Goodwin. Height to lip  $5\frac{7}{16}$ " , height to dome  $6\frac{3}{8}$ " , base diameter 5" , lip diameter  $4\frac{7}{16}$ " .



Fig. 4. Pitt and Dudley, London (1781-1797 per Michaelis) (circular touch). Collection of Mr. and Mrs. Ian Robinson. Height to lip  $6\frac{9}{16}$ " , overall height  $8\frac{3}{8}$ " , base diameter  $6\frac{1}{2}$ " , lip diameter  $5\frac{1}{2}$ " . One of the largest English dome lidded tankards ( $\frac{1}{2}$  gal.).

## *Pennsylvania (Fall)*

The autumn meeting of the Pennsylvania Group of the Pewter Collectors Club of America was held on 19 November 1977 in Lancaster, Pennsylvania. Attended by 37 members, the meeting began informally over lunch at the Willow Valley Farms restaurant. After an ample, delicious and relaxing lunch, our group reconvened at the Rock Ford-Kauffman Museum, an impressively reconstructed barn on the property of Rock Ford Plantation, the home of Edward Hand, George Washington's Adjutant General. The barn serves as an attractive setting for the display of the collections assembled by Henry J. Kauffman and his late wife, Zoe. These collections consist principally of the Pennsylvania-German decorative arts including Pennsylvania-Kentucky rifles, fraktur, painted tin, carved wooden figures and kitchen utensils, painted and unpainted furniture, quilts and coverlets, copper, iron, and, of course, pewter. These collections were very graciously made available by Mr. Kauffman for the members enjoyment. In addition, Mr. Kauffman presented an entertaining and informative slide lecture on the manufacturing techniques of the eighteenth century pewterer.

A business meeting was held at which current business was discussed and the proposed amendments to the Pennsylvania Regional Group were ratified. Additionally, members were invited to bring in their newly acquired pewter objects for examination by other members. Also, brought in were objects belonging to members available for sale or trade. Notable among the former group was an extraordinary

beaker of the large squat type owned by Dr. and Mrs. Don Herr, universally associated with New York makers such as the Bassetts and John Will. This example was most unusual in that it bore the mark of Simon Edgell and had a history of early use in the Delaware Valley.

Plans were made for the next meeting to be tentatively held on April 22, 1978, at a location as yet to be decided. Members attending will be invited to bring candlesticks from their collections for examination, discussion and comparison.

*Donald L. Fennimore*



Fig. 1. Mr. Henry J. Kauffman holding a tankard from his pewter collection, part of which is visible in the background.

## Mid-West (Fall)

On October 14-15, 1977 the Mid-Western Regional Group held its meeting in Flint, Michigan. Chairpersons were Judy Biesman and Bette Wolf. The purpose of the meeting was to gain more knowledge about pewter and this was accomplished.

Hosts for Friday evening were Judy and Morley Beisman. After hors d'oeuvres and appropriate accompaniments, 40 participants from 7 states held an auction of pewter brought in by members. Many good buys were to be had as auctioneer Mel Wolf banged the gavel.

Things settled to a more serious nature when John Carl Thomas moderated the discussion of pewter objects brought in by members. The discussion table comprised of pieces which members wanted more information on or were unique that would be of interest to us all. Everything on the table was individually commented upon and it proved to be informative for both the advanced and new collector. To know that a pewter plate was not old wasn't enough for us. The content of the metal as reflected in color and the form were talked about so one would know what makes a plate old or new. The pewter plate typified the learning session that went on.

Our thanks to the Biesmans for opening their home to us for the meeting and allowing us to see their collection of American pewter and antiques. It was only because of the lateness of the hour that we reluctantly departed.

Early the next morning we reconvened at the Wolf household. Ample time was given so one could browse at their leisure. Coffee and rolls fortified us throughout the morning. Enough new acquisitions since the last meeting held here, provided interesting pewter for all to see.

At noon we drove by car caravan to a nearby restaurant for a most delicious lunch. The gourmet meal was no sooner finished than a business meeting was held by our President Ed Burns. Ellen McClaskey, our treasurer reported that we have 55 members. Tom O'Flarity gave a report about the progress made in planning the national P.C.C.A meeting in Cincinnati in October of 1978. The committee is working hard to put together a dynamic program.

At the conclusion of the business meeting, American 19th Century pewter chalices were discussed by our guest speaker John Carl Thomas. Over 50 examples had been brought in by members and yet many forms were missing. The chalices were arranged in a fashion that allowed one to see similarities and differences in shape. John interpreted all that we saw and it was fascinating. His knowledge of the subject was amazing. Because a picture is worth a thousand words, information gleaned from the dissertation along with photographs will be assembled and written up in a future Bulletin. Everyone was appreciative of John who traveled so far and imparted some of his wis-

dom upon us.

For those who spent that evening in town, an informal dinner was arranged at the Wolf's. We ate and talked pewter for the whole evening. Everyone seemed to agree that it was an informative and enjoyable meeting.

Bette Wolf

## An Interesting Hamlin Beaker

At the last New England Spring meeting, the marked Hamlin beaker from the collection of Mr. J. K. Ott, shown in Figure 1, was circulated among those present for comment on the strange eagle mark struck on its inside bottom (Fig. 2).

The general consensus was that the mark was a fake (there certainly was no fake about the tiny Hamlin name mark on the outside rim!). It would be most interesting to know whether other members have seen this mark, and if so, where.

W. Goodwin



Fig. 1. Hamlin Beaker in the collection of Mr. J. K. Ott.



Fig. 2. Unusual eagle mark on inside of marked Hamlin Beaker. Collection of Mr. J. K. Ott.

## Porringers for Export?

by William O. Blaney

In the Spring (April) 1977 issue of *The Journal* of the Pewter Society of Great Britain, an article bearing the above title suggested that the initialed porringers, with which American collectors are so familiar, might have had their origins in England. Rather than attempt to explain the details of the article, it seems best to quote it in full below.

*'In the series of articles in 1949 issues of Apollo, Michaelis states that 'cast-in' initials on the underside of porringer ears is a very rare feature. Writing from the other side of the Atlantic, Kerfoot states that porringers with this feature are frequently found in the old hinterland of Boston; he illustrates a group of such porringers bearing six different initials, and seems to infer that they are English, as they certainly look to be.*

*'I have one with cast-in' 'RG' which I understand found its way here from the States, and having in mind Bristol as the likely exporting port for articles of this kind, and the probable date of manufacture, my thoughts naturally turned to Richard Going as a possible maker. So when I found that two porringers by this maker were included in the Isher sale, I took mine along in the hope of finding some clue - positive or negative. The hope was realized. I was satisfied beyond reasonable doubt that the ears of the Isher touch-marked porringers derived from the same mould as my 'cast-in' 'RG' - there are some very marked irregularities in the design of the coronet.*

*'Could it be that 'cast-in' makers marks, which are plentiful in New England and rare here, were used in preference to stamped touch marks on items made for export, and, if so, why?*

*A. Hibbs'*

As I own, and have done some studying of, initialed porringers with crown handles (the British call them "coronet ears"), the above article was of particular interest to me, and it offered a ray of hope (1) that at least one mould (perhaps more) bearing impressions to form cast-in initials might be traced back to England (such as "RG" for Richard Going), or (2) that information might be available in England which could assist in proving (or disproving) initial-marked porringer moulds originated there. To make sure said hope was based on a solid foundation, I wrote Mr. Hibbs in an attempt to find out who purchased the two Going porringers at the April 1976 auction of the pewter collection of the late Harry Isher and his son

"Bertie." The purchaser, surprisingly, was our P.C.C.A. member, Ian D. Robinson, who is also a Corresponding Member of the Pewter Society. Mr. Robinson lives but a short distance from me, and he was kind enough to let me borrow his Going pieces long enough to make close-up pictures of their pertinent details. The results of this kindness are illustrated nearby.

While initialed porringers are not quite as "plentiful" in New England as Mr. Hibbs would have us believe, they do occasionally appear in auctions and shops. And there are enough of them in New England to make it hard to believe they were made anywhere other than here. It is also difficult to believe that so many "RG" porringers (if made by Richard Going, who worked c.1715-1765) could have survived the vicissitudes of time for well over two hundred years. The accompanying photographic evidence seems to bear this out.

Figures 1, 2 and 3 show that the Going handles are much more carefully formed and have considerably more detail than the "RG" handle, which is the crudest of all the crown handles. It is most doubtful if a master pewterer of Going's ability would permit as sloppy a job as the "RG" handle to leave his shop. The central shield on the Going handle is completely circular, with a rather narrow supporting pedestal below it, which in turn separates two quite large bosses. The "RG" shield, on the other hand, is formed more like an old keyhole cover, with malformed bosses at either side of the lower end. The "pearls" over the cirlet of the Going handle have been flattened, probably by hammering, while the "RG" handle shows no evidence of such.

Figures 4 and 5 show the very smooth finish on the underside of the Going handle as well as an exceptionally fine impression of Going's holy-lamb-with-pennant touch, while the "RG" handle is poorly finished and has incomplete cast-in initials.

Figure 6 and 7 show how entirely different are the brackets supporting the Going and "RG" handles. It is here, however, that the "RG" shows its only "improvement" over that of Going. Its bracket is almost twice as thick as Going's, and, when combined with the short spline extending out under the handle, offers much better support than the rather thin bracket on Going's.

Using the photographs as evidence, it seems quite apparent (a) that there is no relationship between the moulds of the Going and "RG" porringer handles, and (b) that the handles came from two different moulds.

As a side light, it might be mentioned that the pictures indicate the variance (perhaps at their extremes) between the "to clean" and the "not to clean" schools of thought. But this is not intended to indicate a preference for one method over the other.

In deference to Mr. Hibbs, it should be recorded that since publication of his article,

which was written hastily and under pressure from the *Journal* editor, Mr. Hibbs has discovered that a number of impressions he had been under have subsequently been found to be erroneous. And he now feels he cannot substantiate or build onto the idea that cast-in initials

	Going (Fig. 1)
Rim diameter	$4\frac{5}{16}$ "
Bowl height	$1\frac{5}{8}$ "
Collar height	$\frac{1}{4}$ " to $\frac{5}{16}$ "



Fig. 1. Crown handle on porringer made by Richard Going, Bristol, c.1715-1765, bearing "ET" owner's initials within central shield. *Courtesy of Ian D. Robinson.*



Fig. 2. Crown handle on second porringer by Going. *Courtesy of Ian D. Robinson.*



Fig. 3. Crown handle on porringer with cast-in "RG" initials on the underside. *Author's collection.*

were connected with pieces made for export.

So, until and unless evidence to the contrary is produced, it seems best to allow matters to rest as they were before being brought up.

As a footnote for those interested, measurements of the three porringers are as follows:

Going (Fig. 2)	"RG" (Fig. 3)
$4\frac{5}{16}$ "	$4\frac{3}{16}$ "
$1\frac{9}{16}$ " to $1\frac{5}{8}$ "	$1\frac{1}{2}$ "
$\frac{1}{4}$ "	$\frac{3}{16}$ "



Fig. 4. Underside of handle on the Going "ET" porringer. The very distinct touch (the actual size is about  $\frac{1}{2}$ ") is almost duplicated in clarity on the other handle. Hanging apertures on both Going porringers have been enlarged from their original size.

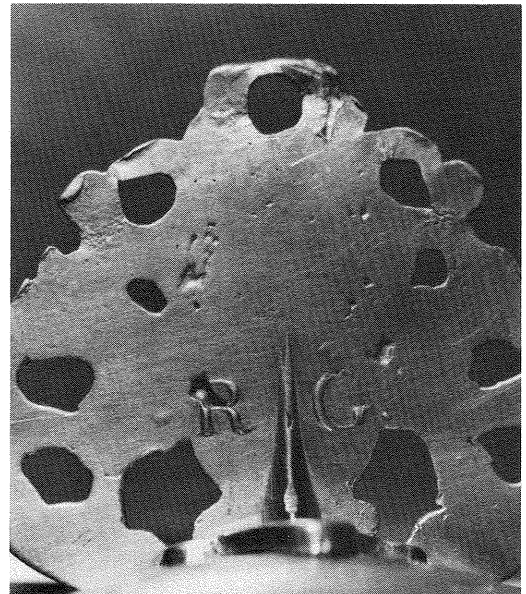


Fig. 5. Underside of "RG" handle showing incomplete initials separating a strengthening spline extending out from the supporting bracket.

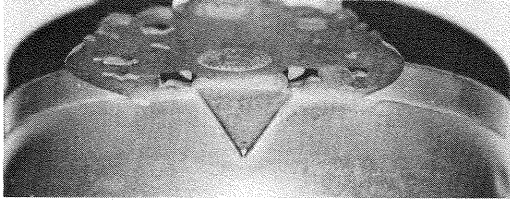


Fig. 6. Supporting bracket used on both Going porringers.

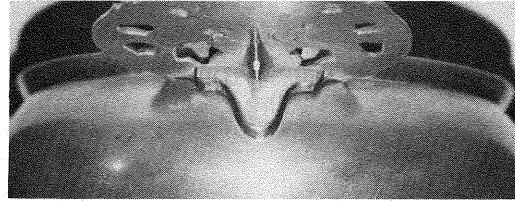


Fig. 7. Supporting bracket with spline on "RG" handle.

## *A Pear-shaped Teapot by Frederick Bassett*

*by Dr. Melvyn D. Wolf*

I recently had the opportunity of obtaining what to my knowledge appears to be a previously unrecorded form for Frederick Bassett, the prolific 18th Century New York pewterer.

Reviewing the available pewter literature reveals that examples of American pear-shaped teapots had been restricted to these eight pewterers:

Philadelphia

William Will working from 1764-1798  
"Love", working from 1750-1793

Connecticut

Thomas Danforth 11, working from 1775-1782

Edward Danforth, working from 1788-1794

Samuel Danforth, working from 1795-1816

New York

Cornelius Bradford, working from 1752-1785

William Kirby, working from 1760-1793

Peter Young, working from 1772-1800

Samuel Danforth is right on the proverbial cusp since his pear-shaped teapots are more of 19th Century variety, but may very well have been made the last few years of the 18th Century.

The pewter teapot shown in Figure #1 is approximately 7 $\frac{3}{8}$ " tall and typical of 18th Century manufacture. A photograph of the mark within the inside of the body is shown in Figure #2. The presence of a quality X mark above the F.B. fleur-de-lis has not been previously seen with regard to Frederick Bassett's usual touch marks. The mark appears to have been the I. Bassett recut die which is frequently seen on Frederick Bassett Pewter.

The presence of this teapot would appear to increase the numbers of 18th Century American pear-shaped pewter makers to nine.

This author would appreciate any information other members have with regard to either this teapot or any other 18th Century unrecorded American teapot maker.

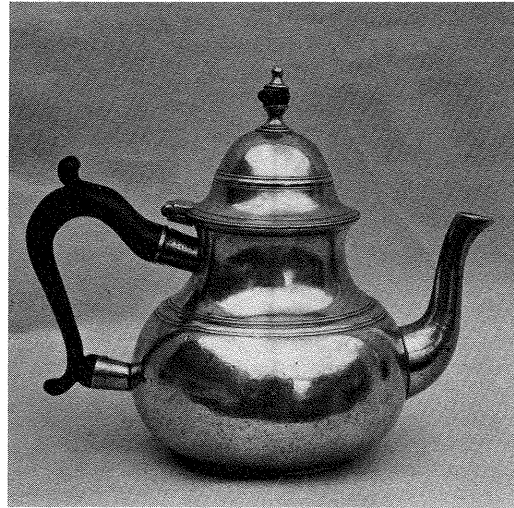


Fig. 1. A Fine Pear-Shaped teapot by Frederick Bassett.

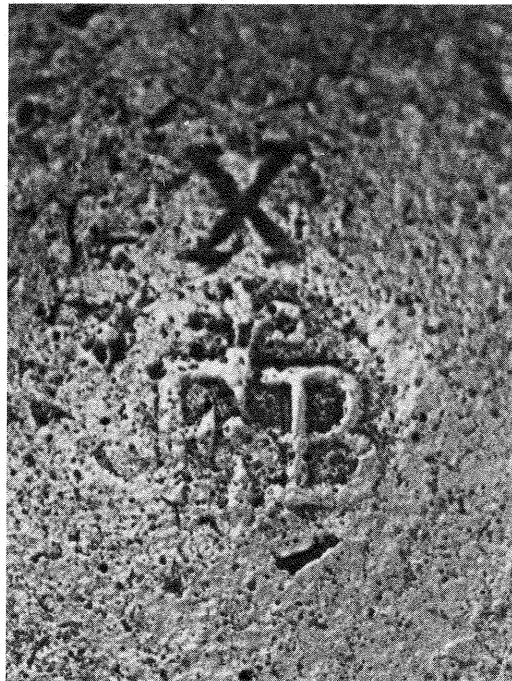


Fig. 2. The F. B. fleur-de-lis mark with the quality "X" mark on the inside of Frederick Bassett's pear-shaped teapot.

## Query (*In Reverse?*)

No, this is not an answer looking for a question, just a different kind of query. The vast majority of queries by P.C.C.A. members are directed at determining the attribution of the maker of an 'in hand' piece of old pewter. I have the reverse of this problem, no pewter, . . . only the old mould. The question then becomes, who once owned and used this ancient mould? What is the name of the Early American (or elsewhere) pewterer who crafted pewter basins from this relic of by gone manufacturing?

I make and market a small line of pewter reproductions from my basement craft shop. I try to be authentic in my technique and forms by casting and skimming my product in the old manner rather than using the newer spinning techniques. The only old moulds I have been able to find and collect until now were spoon moulds. All other old moulds are scarce.

An antique dealer from northern Virginia purchased this basin mould from a dealer in the Philadelphia area several years ago. I persuaded her to let me make some test castings to see if the mould would still work. It worked great and I yielded to temptation and bought it. I was certain that the larger collectors and museums would have a marked matching basin that would tell me who once owned this mould. To date, I have had no success and therefore, appeal to

you, the membership of the P.C.C.A., for help.

The mould is bronze with iron handles. It is well used and patched in several places, showing considerable service to its former owner (s). (Fig. 1). The general shape of a skimmed and finished basin (Fig. 2) suggests that it is not continental, but American or English. The finished basin measures  $10\frac{1}{4}$  inches in diameter. It is  $2\frac{3}{4}$  inches high, outside measurements,  $2\frac{11}{16}$  inches inside depth. Using a formula of 98% tin and 2% copper, the finished basin weighs two pounds. Filled to inside of the rim, it holds 74 ounces of water.

The  $\frac{7}{16}$  inch rim, (Fig. 3) will greatly facilitate locating and matching old pieces since it is the rarer 'cove and bead' rim. A similar 'cove and bead' rim is the bottom basin illustrated on page 143 of the 'History of American Pewter' by Charles F. Montgomery. It is a 14 inch 'Boardman Warranted' basin and has a cover. Is this then a Boardman or Philadelphia style rim?

Please help me solve some of these intriguing questions by searching your collection for a marked old basin that approximately fits the above measurements.

I will be eternally grateful,  
Quincy Scarborough  
325 Green Street  
P.O. Box 61  
Fayetteville, N.C. 28302

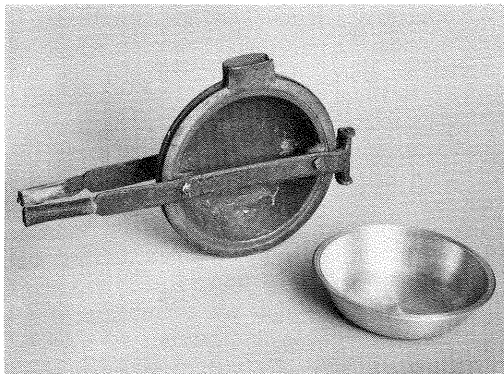


Fig. 1. Bronze basin mold in question.



Fig. 2. General shape of skimmed basin.

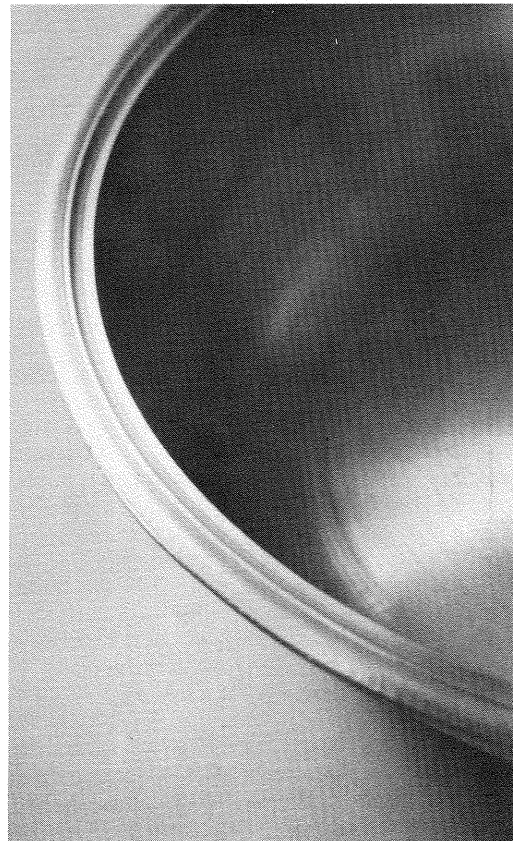


Fig. 3. Finished basin.

*Robert Bonynge*  
(pronounced Bonning),  
*Eighteenth Century*  
*Boston Pewterer*

by Richard L. Bowen, Jr.

Our knowledge of Robert Bonynge comes from Ledlie Laughlin's gleanings of the *Report of the Record Commissioners of Boston*.<sup>1</sup> The first mention is the marriage of Robert Benning (marriage intention reads Bonning, and a duplicate intention reads Bonyonge) to Sarah Henderson on December 10, 1731.<sup>2</sup> Then in 1739 the Selectmen gave John Davis permission to lease to Robert Bonning, pewterer, the chamber over his shop at No. 6 Dock Square, which Davis in turn leased from the Selectmen.<sup>3</sup> At the same time they gave Bonning permission to "raise the front part of the roof of said shop, the better to accommodate him in setting up his wheel for carrying on his said business." For over thirty years this was the extent of our knowledge of an obscure Boston pewterer who we would have to assume was named Robert Bonning.

In his latest volume Laughlin picks up the story 20 years later with two additional references.<sup>4</sup> On April 7, 1758 the Selectmen excused the members (firemen) of nine Engine Companies (water engines) from military duty during the time they belonged to the companies; a Robert Bonynge was a member of Engine No. 6.<sup>5</sup> The final mention was in 1763 when John Foye was proposed as a member of Engine No. 6 "in room of Robert Bonyne who has left it."<sup>6</sup> Strangely, Laughlin's quotation of this phrase leaves out the "it". He comments that "left" could mean that Bonynge either left Boston, or merely withdrew from the engine company. However, the "it" clearly indicates only his departure from the company.

I have found additional evidence to indicate that Robert Bonynge undoubtedly did not leave Boston, and probably made pewter for some time after 1763. From 1796 to 1813 the *Boston Directory* lists an Elizabeth Bonynge, schoolmistress, living on Tremont Street (except for 1796 when she was living on Wing's Lane). So unusual is the name Bonynge (the only one in the directory, and spelled identically the same in every directory — an exception for early directories) that one would expect that Elizabeth was related to Robert Bonynge. This appears to be confirmed by the fact that a "Mrs. Bonyng" was renting a house on Tremont Street in 1798 when the United States Direct Tax was assessed on Boston,<sup>7</sup> and it is reasonable to assume that her daughter Elizabeth was living with her.

We are extremely fortunate in being able to find the death notices of these two women, since they give an indication of their birth dates.

Mrs. Sarah Bonynge died in Boston in December 1800 at age 90,<sup>8</sup> and Elizabeth Bonynge died in Boston in March 1828 at age 88.<sup>9</sup> This would mean that Elizabeth was born about 1740, shortly after Robert moved into No. 6 Dock Square; there may well have been other children born prior to this. On the other hand, Sarah Henderson would have been born about 1710, so she was 21 when she married Robert Bonynge in 1731. If this were a typical marriage of the period, Robert would have also been 21, probably having just completed his apprenticeship (although he certainly could have been older). Since he would have been only 53 when he left the engine company in 1763, and since his wife and daughter were living alone in 1798, we can assume that Robert died sometime before 1798 and made pewter for quite a few years after 1763.<sup>10</sup>

Elizabeth Bonynge was buried in the Granary Burying Ground on Tremont Street,<sup>11</sup> probably not far from where she lived. I visited the cemetery in hopes of finding Robert Bonynge's gravestone. Elizabeth was buried in Tomb 179, which is covered with a large red sandstone slab. The inscription originally cut in this is now completely gone. The area around the tomb is devoid of any vertically set gravestones, which may have disappeared in various clean-ups. If Robert were buried there, his grave is not identifiable.

The name Bonynge is obviously of non-English origin. The tendency is to pronounce it like "sponge." However, a linguist has assured me that the name is undoubtedly Dutch, and that the "y" would be pronounced "i" and the "e" remain silent. This would give us Boning, which is exactly what the clerks wrote in 1731 and 1739: Bonning/Benning. It is undoubtedly because of this confusion that the later bearers of the name carefully spelled it for the record.

Laughlin attributed the small R B rose and crown touch mark (Fig. 1) to Robert Bonynge "by default," since there was no other qualified Bostonian with these initials, but with "very

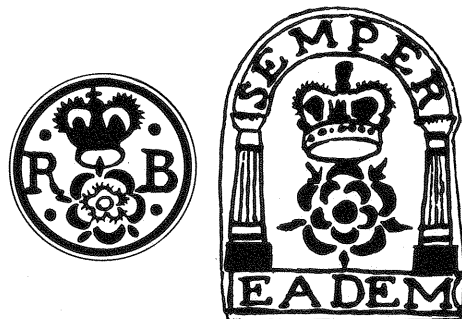


Fig. 1. Left: R B rose and crown mark attributed to Robert Bonynge. Right: Small SEMPER EADEM gateway mark used by some Boston pewterer, possibly Thomas Green. Both are enlarged 2 X. (Drawn by the author from illustrations in Laughlin and rubbings of actual marks.)



real reservations." His reservations stemmed from the fact that Bonyngé never owned property in Boston, never held public office, never advertised in the newspapers, and did not belong to the apparently elite Artillery Company to which almost all the other Boston pewterers did. However, Thomas Green did not advertise in the newspapers and did not belong to the Artillery Company either, and he was certainly one of Boston's prominent pewterers and an exact contemporary of Bonyngé.

Some of the hollow ware with the R B touch mark shows that the maker was a remarkably accomplished craftsman. His pint tulip-shaped mug is the only such form known from Boston. His church cups are possibly the finest examples of the craftsmanship of the American pewterer which have survived.<sup>12</sup> The cups with their rope bandings and gadrooned ornamentation are of early design and are identical in specific details to four English pewter posset cups (three of which are dated to 1690, the fourth to 1705).<sup>13</sup> The design was discontinued in England around 1700, and it has been stated that the R B cups are "unlike any other surviving Colonial cups."<sup>14</sup> The implication in this statement is that the user of the R B touch may have been an immigrant Englishman who worked before 1700.

Actually there are identical examples to the R B cups made in silver by New England silversmiths in the late seventeenth and early eighteenth centuries (Figs. 2, 3 and 4).<sup>15</sup> Of particular interest is the example by John Coney of Boston who worked up to 1722. There was often a lag in the introduction to America of new English designs, and sometimes such designs survived for long periods after they had been discontinued in England. As an example, porringers went out of vogue in England about 1750, but they survived in America for about one hundred years after that date. Further, in America, pewter examples in many cases survived their silver prototypes. Therefore, there is no problem with a Boston pewterer starting as late as 1731 and making cups of a design shown in Figs. 2 to 4.

If there were hollow ware specialists, Robert Bonyngé would have qualified as one of the

best. Actually, there does seem to be evidence that the hollow ware craftsman was the most qualified pewterer, and that not all pewterers were necessarily capable of making hollow ware. Most of the surviving examples of pewterer John Will who emigrated from Germany to New York in 1752 are hollow ware. In the German records Johannes Will was listed as a "pewterer" up to 1735. After that date he was listed as a *Kannengiesser* or maker of hollow ware.<sup>16</sup> *Kanne* means can, jug, or pot, as we might guess, and *Giesser* means founder or caster, so the original German hollow ware maker was a caster of mugs. In an advertisement in the August 23, 1714 *Boston News Letter* David Lyell, a silversmith from New York, advertised for a journeyman pewterer, who was a good workman in hollow ware, offering constant work and good wages.<sup>17</sup> It is evident that hollow ware craftsmanship was the ultimate accomplishment of the pewterer.

On the basis of the early design of his church cups, it has been suggested that the pewterer using the R B touch was trained in London.<sup>18</sup> If such were indeed the case, he could have brought his touch stamp with him. The R B mark with a crowned rose in a circle with lateral initials seems typically English, and further, the four pellets arranged quarterly also are a characteristic of some British marks (Fig. 1). A search was therefore made in Cotterell's *Old Pewter* for these two characteristics to see where they

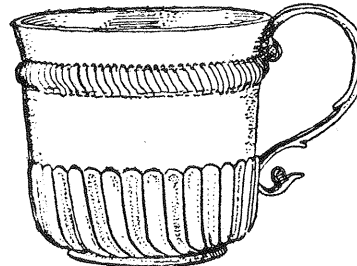


Fig. 3. Silver mug or handled cup with gadrooned decoration. New England, late seventeenth century. Height, 3¼". The body is almost identical to the bodies of the pewter cups bearing the R B touch mark. (After Wenham.)



Fig. 2. Silver mug or handled cup with gadrooned bulbous body and beaded scroll handle. Made by John Coney of Boston (1655-1722). Height, 3½". (After Wenham.)



Fig. 4. Silver caudle cup with gadrooned base and beaded scroll handles. New England, early eighteenth century. Height, 5". (After Wenham.)

were located in time and space. It is important to note that under the alphabetical list of over 5,300 pewterers whose names are known only two marks were found showing initialed crowned roses: those of W. Cowell of Preston, about 1740 and John Lovell of Bristol, working from 1725 to 1742 (Fig. 5).<sup>19</sup>

There is a good reason for the absence of the crowned rose in the primary touches of London pewterers: it was generally forbidden, and reserved as a secondary mark.<sup>20</sup> In 1564 the use of the crowned rose was entirely forbidden by the London guild as a maker's primary touch mark except by special permission, which was rarely granted. In 1690 it was ordered that no guild member should strike any other mark on his wares than that struck on the hall-plate, along with the Rose and Crown stamp, and also the letter "X" upon extraordinary wares. There are reasons for believing that the crowned rose was used as a quality mark in the late seventeenth and early eighteenth centuries. When found as a secondary mark, the design sometimes had the word LONDON incorporated.

Cotterell pointed out that the crowned rose was frequently used by the provincial pewterer as a primary touch mark,<sup>21</sup> and indeed we find three marks similar to the R B mark under Cotterell's Initialed Marks of unknown users, many assumed to be provincial pewterers (Fig. 6: Nos. 2-4). Also under the Initialed Marks were found five marks with quarterly arranged pellets or other designs (Fig. 6: Nos. 5-9), although three of these were found on London touch plates (LTP) and therefore belong to London pewterers. There were also three marks with the dates arranged quarterly, which seemed to impart the same feeling as the four pellets (Fig. 6: 10-12), and two of these had LTP numbers.

The majority of the British marks shown in Fig. 6 come from the last part of the seventeenth century. While the three initialed crowned roses fall in this period, Cowell and Lovell's marks date from the second quarter of the eighteenth century. Likewise, two of the marks with quarterly arranged pellets are dated in the first of the eighteenth century. Therefore, it seems quite probable that the R B touch was designed from a combination of British marks evident on ware exported to America. John Will, working in New York from 1752 to 1774, also adopted a small initialed crowned rose, in addition to his many other marks.<sup>22</sup> On the other hand, the R B touch may have been copied from one of the late seventeenth or early eighteenth century Boston pewterers whose work has completely disappeared, possibly Bonyng's master. The rose and crown was extremely popular in Boston in the early eighteenth century, and was used by David Cutler (1730-1765), Thomas Simpkins (1727-1766), and the users of the various SEMPER EADEM touches, as well as Boston-trained Thomas Byles (1711-1771) of Philadelphia.

There is internal evidence in the design of the

R B touch mark to indicate that it was indeed made in early eighteenth century Boston. The crown in all the marks found on British and Colonial pewter represents the Imperial Crown of England, the distinguishing ornament of the King. By the seventeenth century the Imperial Crown was characteristically shown in English heraldry by certain conventions which had been established long before. And the British die makers based their designs for touches on heraldic models. The Imperial Crown is composed of four cosses pattée (as the Maltese cross) and four fleur-de-lis, which are set alternately on a circlet.<sup>23</sup> Two arches studded with pearls arise from behind the crosses, and are surmounted by a mound on which rises another cross pattée.

In heraldic drawings the crown is shown tipped back so that we see the inside of the circlet. Crosses are placed at each end and in the center of the circlet, and two fleur-de-lis are placed between these. Two arches curve up from the ends and one rises from the center. The pearls are shown as small dots along the top edge of the arches, and the circlet is often encrusted with jewels. The English die cutters faithfully depicted many of these details in remarkable examples of engraving. However, the smaller the touch, the fewer details could be shown, and some designs are rather stylized. The Colonial die cutter undoubtedly copied marks found on British pewter, so that the crown became a degenerate representation of the original Imperial Crown. In American marks the surmounting cross is never shown pattée, but usually as a Latin cross; and sometimes it is not shown as a cross at all.

When we look at the R B mark we see a rather stylized and simplified crown surmounted by a Latin cross (Fig. 1). But one detail strikes us: the pearls on the arches are shown as a saw-tooth or serrated edge rather than the usual dots. A search was made of the hundreds of crowns shown in Cotterell, and not a single one was shown with serrated arches. The Colonial American crown marks were examined and only one was found with a similar serrated edge: the small SEMPER EADEM gateway touch mark (Fig. 1). This is an important discovery, since it undoubtedly means that the same Boston die cutter made both the touches. This is rather strong evidence that the R B touch was not brought from Britain by an

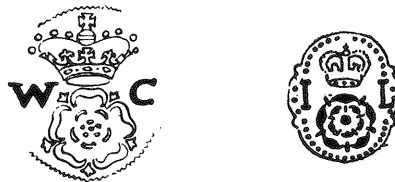


Fig. 5. British touch marks with initialed crowned roses. Left: W. Cowell of Preston, c.1740. Right: John Lovell of Bristol, working from 1725-1742. (After Cotterell.)

immigrant pewterer. It also confirms our belief that the two marks were contemporary; it has been estimated that the user of the small SEMPER EADEM touch worked from about 1740 to around 1780,<sup>24</sup> only slightly later than the working range of Robert Bonyng.



Fig. 6. The R B mark and comparative British marks, all natural size. 1. R B mark; 2. 1670-1690 (#5435B); 3. 1670 (#5548A); 4. 1690-1700 (#5424A); 5. 1730 (#5611); 6. LTP #267, 1676 (#5635); 7. LTP #656, 1708 (#5753); 8. 1625-1650 (#6001); 9. 16th century (#6018); 10. LTP #107, 1670 (#5558); 11. 1668 (#5562A); 12. LTP #58, 1670 (#5802). (The numbers in parentheses refer to Cotterell, *Old Pewter*.)

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2. *Report of the Record Commissioners of Boston* (hereafter abbreviated *RRCB*), Vol. 28: Marriages 1700-1751, p. 170.
3. *RRCB*, Vol. 15: Selectmen's Records 1736-1742, p. 209.
4. L. I. Laughlin, *Pewter in America* (Barre Publishers, 1971), Vol. III, pp. 36-38.
5. *RRCB*, Vol. 19: Selectmen's Minutes 1754-1763, pp. 78-81.
6. *Ibid.*, p. 243.
7. *Ibid.*, Vol. 22: U.S. Direct Tax of 1798 Assessed on Boston, p. 291. The house was about 30 feet by 40 feet (1218 sq. ft. on the same area of land), and there were three and four stories with 24 windows. Mrs. Bonyng possibly only moved there since Elizabeth was living on Wing's Lane in 1796.
8. *Columbia Centinel*, Dec. 10, 1800.
9. *Ibid.*, Mar. 29, 1828.

10. L. I. Laughlin, "Semper Eadem," *PCCA Bul.* #57 (Dec. 1967), p. 165 commented that we have reason to believe that the pewterer using the R B touch was working at the time of the Revolution or even later.
11. O. Codman, *Gravestone Inscriptions in the Granary Burying Ground* (Salem, 1918), p. 41.
12. Laughlin, *op. cit.*, vol. I, p. 43, pl. XXXV, 231, 232.
13. H. H. Cotterell, *Old Pewter* (London, 1929), pl. XXXIII.
14. Laughlin, *op. cit.*, vol. III, p. 36.
15. E. Wenham, *The Practical Book of American Silver* (Philadelphia, 1949), pp. 188-191. Silver caudle cups with a gadrooned base and two cast handles were also made by Jeremiah Dummer working in Boston up to 1718 (H. J. Kauffman, *The Colonial Silversmith* (New York, 1969), p. 84, and John Dixwell of Boston working up to 1725 also used a cast beaded scroll handle on his silver spout cups (*Ibid.*, p. 163). On the other hand, silver cups with gadrooned bases were made by Newport silversmith John Coddington, working up to 1743 (D. N. Casey, "R.I. Silversmiths," *R.I. Historical Society Collections*, July 1940, p. 54.).
16. L. I. Laughlin, *op. cit.*, vol. III, p. 102.
17. G. F. Dow, *Arts & Crafts in New England, 1704-1775* (Topsfield, 1927), p. 73.
18. C. Jacobs, *Guide to American Pewter* (New York, 1957), p. 25.
19. Cotterell, *op. cit.*, #1167 and 2990.
20. *Ibid.*, pp. 47-48.
21. *Ibid.*
22. Laughlin, *op. cit.*, vol. II, pl. LXI, #479.
23. E. Zieber, *Heraldry in America* (Philadelphia, 1895), p. 315.
24. Laughlin, *op. cit.*, vol. III, p. 212.

## Measures in Pewter - XII

by William O. Blaney

Very little, if anything, has been written about the various brass-rimmed measures used in England and other parts of Britain during the 19th and early 20th centuries. They probably have been neglected because prior to the last 10 or 15 years or so they were in such ample supply they were not considered "collectable." Some ten years ago, our late Honorary Member, Mr. Ronald F. Michaelis, wrote me that he was retaining all his brass-rimmed measures so that he could take good photographs of them and then write an article "on these late, but interesting, types." Apparently he never got around to this as nothing seems to have been published by him on the subject. The whereabouts of his notes are unknown, but perhaps they will surface at some future time.

Basically, brass-rimmed measures are "dry" measures used by grocers and others when selling produce such as corn, dried peas, hops, barley, various seeds, etc., and it is doubtful if they ever were made prior to 1826 when the Imperial Standard of measurement was adopted in Britain. This point is important only because said Imperial Standard used the same capacity standard for both liquid and dry measurements. Prior to that time, Britain was under a so-called dual standard, similar, but not exactly like, the dual system now being used in the U.S.A. — one for liquid, one for dry. Perhaps the following figures will better explain the situation:

Imperial Pint	= 34.68 cubic inches
(both dry and liquid)	
U.S. dry Pint	= 33.60 cubic inches
U.S. liquid Pint	= 28.875 cubic inches

The purpose of the brass rims, naturally, was to prevent excess wear and tear on the rims of vessels used to scoop the dried product out of bins, sacks, or other receptacles, the brass standing up much better under these conditions than pewter. It has to be admitted, however, that dry measures have been made with pewter rims, the latter being as thick and heavy as those of brass.

Illustrated in the accompanying picture are three forms of dry measures. The one on the left is of the tapered drum form with a double-C (or broken-C) handle and a brass rim that extends out in a convex curve which is hollow underneath. Mr. Michaelis indicated that this is "a rather rare form." This measure bears the touch mark of James Yates (1800-1840) of Birmingham. Its measurements are: height 3½", top di-

ameter 3<sup>5</sup>/<sub>16</sub>", base diameter 3<sup>1</sup>/<sub>8</sub>". Its capacity is 10 Imperial fluid ounces (9.6 U.S. fluid ounces). The measure in the center has a capacity of ¼ gill and is of the bulbous form identical to the normal English bellied tavern measures so commonly seen in this country and the British Isles ranging from the gallon down to the 1/32nd of a pint (even a 1/48th of a pint is known). The one pictured, however, does not have a handle and perhaps was made for use in a pharmacy. The right-hand measure is also of the tapered-drum form, with hollow handle ending with an "attention" terminal flush against the lower part of the body. Its rim is solid and less protruding than that of the measure on the left. It bears the stamp of J. SHIMEILD, 148 SOUTHGATE RD. N., a pewterer who is not mentioned in either Cotterell's *Old Pewter* or Peal's *More Pewter Marks*, indicating he is probably a late maker, perhaps 20th century. Measurements are: height 3½", top diameter 2¾", base diameter 3<sup>3</sup>/<sub>32</sub>".

A fourth form is known, but no photograph of it is available. It is similar to the measure on the right except that its hollow handle ends in a ball terminal.

These measures are not exclusively "dry" measures, as they can and have been used in taverns for drinking purposes (our new Treasurer can vouch for this), although perhaps not as conveniently as the regular pub pot. This also has been previously confirmed in a letter from Mr. Michaelis when he wrote "... we have the bulbous tavern measures with brass rim applied over the collar (primarily for dry measure, to protect the rim when corn, dried cereals,



Fig. 1. Three types of English brass-rimmed dry measures discussed in the accompanying article. The two larger ones are of half pint capacity. The smaller one is a quarter gill.

etc. are scooped up), and they appear in all capacities from quart, pint, ½-pint, gill, ½ and ¼ gill. . . .” The tapering cylindrical dry measures probably were made in the same sizes, with the possible exception of the ½ and ¼ gills. It will have to be agreed that most of these could be used for drinking purposes, despite their thickened rims, but the measure illustrated on the left in the accompanying picture might be a problem. Its curved lip extends out farther than those of the solid type, and anyone drinking therefrom might leave himself open to spillage down his bosom.

The above information is presented as information to those who have wondered why some of these measures have brass rims on them, and also as a background for the article immediately following.

## *Measures in Pewter XI (Addenda)*

by William O. Blaney



Fig. 1. A normal English half pint pot or measure with an extended flanged lip the purpose of which has not clearly been established. It bears the verification seal used by Birmingham City in 1878 and later.

In *Bulletin 72*, page 114, the measure shown above was discussed. It is identical to a normal English pot or measure used through much of the 19th and 20th centuries. It has a hollow

handle with “attention” lower terminal commonly found on pots and measures of this period. The exception that makes it of interest is the extended lip flaring outwards from the top of the standard rim. Close examination will disclose a small spout formed on the near side of the lip. Educated guesses were made of the purpose for which the lip was added. They were (1) to permit the “head” on beer or ale to be included within the measure, or (2) to increase the measure’s capacity to that of the “Half Bottle” measure legally in use during the 1870’s. This latter opinion came from Mr. Ronald Michaelis who said he was otherwise unable to explain why the extended collar had been added.

These opinions have since been questioned by one who believes “that this is a ‘dry measure’ for measuring hops, various seeds, barley, etc., and that the rim was added to prevent spillage, as contents were filled only to the inner rim, well below the upper edge of the flange” (or lip). This individual also has seen “several of the flanges among some other pewterer’s parts” in the shop of a London dealer.

First, let us refer to the previous article to see that the brass rims usually were added to measures used for selling dried products in order to save wear and tear on the rim caused by constant scooping. The measure illustrated above shows no such wear and tear. In fact the extended lip bears no scratches whatsoever. Of course it is possible it could have been filled by scooping dried produce from bin or sack with another scoop made of some metal more durable than pewter and then poured into the pewter measure with the flanged lip preventing spillage. But this would have made it more difficult to determine if the contents had reached the proper level. In past letters from Mr. Michaelis, he made several observations about brass rimmed dry measures. Among these were (1) “I can recall, in my youth, going to markets and buying shrimps, prawns and such like, which were scooped up in these measures and sold by the pint or quart,” and (2) “In my youth I can recall that grocers used such measures to mete out corn, dried peas, winkles and such things, sometimes scooping up the goods by hand and dropping them into the measure and then leveling off the top by a sweep of the hand.” Such a leveling off method surely could not be used with a measure bearing a flared lip extending some three-quarters of an inch above the true measuring level. The only way would be to shake, pour out, shake and so on until the contents leveled at about the desired line.

It is possible all the above opinions contain a measure of truth, but the main reason the subject has been brought up again is in hopes of determining the primary purpose of the added flanged lip. Perhaps one or more of our British fellow-collectors know of a more accurate answer to this question. If so, we certainly would like to hear from them so the solution can be disclosed in a future *Bulletin*.

## An E. D. Fisher Enigma

by William O. Blaney

Over a decade ago, Mr. & Mrs. Paul Young acquired a small ( $3\frac{1}{2}$ " tall) strap-handled beaker they attributed to Samuel Pierce because its body seemed to be identical to a handleless beaker, and the cup portion of a chalice, illustrated on page 110 (2nd and 3rd from left in bottom row) in Carl Jacobs *Guide to American Pewter*, and described therein as being from a Pierce mould. A year or so later, Mrs. Young rescinded the attribution in the article "More on Samuel Pierce" on pages 174-177 of *Bulletin 57* dated December 1967 (q.v.). Exit Mr. Pierce.

More recently, a handled beaker, very similar to that of the Young's (and to the handleless beaker and two chalices of Charles V. Swain illustrated in Mrs. Young's article) was acquired

by Dr. Donald Herr bearing a previous unrecorded touch on the outside bottom of "-D.FISH—" (See Figs. 1 and 2).

George Heussner then appeared on the scene with a similarly-marked handled beaker or cup with slightly convex sides (some call it "entasis"), the mark in this case being on the inside bottom. The Heussner beaker is so close in form and measurements to a William Calder handled beaker (also in the Heussner collection) that it seemed quite possible the two could have come from the same mould (see Fig. 3). The touch on the Heussner beaker, like that on the Herr beaker, was legible only in the central portion, leading one to believe the die from which the marks were struck was slightly bowed, making a complete strike of all letters impossible on a flat surface.

Now enter John Carter, Sr. with a bowl (thought to be a basin with its lip or rim cut off),  $10\frac{3}{4}$ " in diameter, the bottom of which bore two



Fig. 1. Beaker with strap handle bearing the touch mark "-D.FISH—." h.  $3\frac{9}{16}$ ", t.d.  $3\frac{1}{2}$ ", b.d.  $2\frac{3}{4}$ ". Courtesy of Dr. Donald M. Herr.

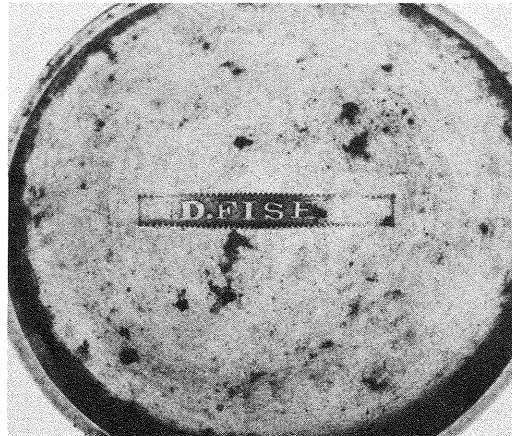


Fig. 2. Touch mark on outside bottom of beaker shown in Fig. 1.

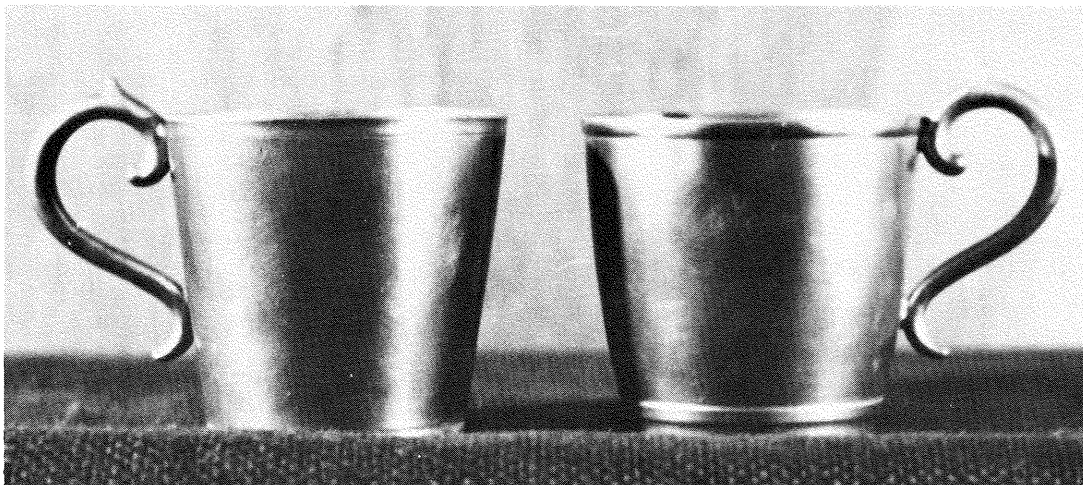


Fig. 3. Very similar handled beakers with convex sides. That on left bears the "-D.FISH—" touch on inside bottom. h.  $2\frac{7}{8}$ ", t.d.  $3\frac{1}{16}$ ", b.d.  $2\frac{5}{16}$ ". Beaker on right bears the mark of William Calder. h.  $2\frac{13}{16}$ ", t.d.  $3\frac{1}{16}$ ", b.d.  $2\frac{1}{4}$ ". Courtesy of George T. Heussner.

striking of what up to that time could be read only as “-.D.FISH—.” As the two impressions were struck from different angles, the first initial of an “E” could be seen on one of them and the last two letters of “ER” could be seen on the other, thereby making the complete touch

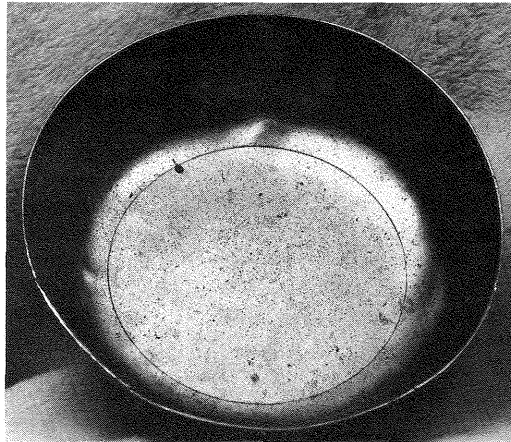


Fig. 4. 10 $\frac{3}{4}$ " basin (minus its rim) on the bottom of which the touch mark "E.D. FISHER" has been struck twice. *Courtesy of John H. Carter, Sr.*



Fig. 5. Outside bottom of rimless basin pictured in Fig. 4 showing location of the two "E.D.FISHER" touch marks.



Fig. 6. Rubbing of one mark on Mr. Carter's "E.D.FISHER"-marked basin in which the first initial of "E" shows clearly.

read "E.D.FISHER" (see Figs. 4, 5, 6 and 7).

To further confuse the issue, an article by Dr. Melvyn D. Wolf entitled "William Calder Chalice" in *Bulletin 71*, page 69, illustrated a marked handleless Calder beaker beside one of two unmarked chalices the cup portion of which is of identical convex form, height and base diameter. The only variation is at the lip where the unmarked chalices flare slightly outwards (see also Fig. 8 showing another unmarked chalice — one of a pair — with strong Calder ties).

To add more complications, look at Fig. 9 and Fig. 10 in which three different convex-sided beakers (one with handle) are illustrated. Obviously any one or all could have come from a mould used by Calder and/or Fisher. And if each had a separate mould, who could tell which beaker came from which mould.

You now have all the known facts above, many of which have been gathering dust over the past several years primarily because no one was willing, able or had the time necessary to



Fig. 7. Rubbing of the other mark on Mr. Carter's basin showing the "ER" letters at the end of Fisher's name (letters are much clearer on the actual touch mark).



Fig. 8. One of a pair of unmarked chalices almost identical to those owned by Dr. Wolf, all of which are attributed to William Calder. This chalice and its mate were part of a communion set consisting of a marked Calder flagon and two marked 10 $\frac{3}{4}$ " Calder plates (or patens) which came from Rhode Island and allegedly originated in either West Warwick or Johnston, R.I. *Courtesy of Webster Goodwin.*

combine them into a publishable article. The material finally landed (thud) in the lap of the oversigned when editor of the *Bulletin*, but devotion to those duties prevented his arranging the various pieces in their proper places. Now that this has been done, let's look at the problems they create.

Is the "E.D.FISHER" mark a legitimate touch? It has appeared only on three reported pieces, all quite different in form and seemingly from different working periods. Is the FISHER mark that of an established, but previously undiscovered, pewterer? Or was the die made to stamp unmarked pieces, perhaps to add a little resale value to them? If so, why have only these three pieces come to light? And why were two initials used before the surname instead of the more common single initial? The "bowing" of the die so that the complete name could not be stamped on a flat surface is cause for suspicion. But even if the touch is legitimate, why, again, have so few pieces so marked been discovered?

In what general locality did Fisher work (legitimately or otherwise)? Two of the Fisher-marked pieces are known to have come from homes in Maryland. But other pieces mentioned and illustrated herein, both marked and unmarked, have been found in Pennsylvania, New Hampshire, Massachusetts and elsewhere, so if any of them are by him, his distribution must have been widespread, a fact that is not helpful.

In view of the number of convex-sided beakers, with and without handles, shown or mentioned above and below, it was thought that possibly Fisher might have been a journeyman working for Calder, and who carried on after Calder retired or died and perhaps made some of his pieces using Calder's moulds. However, a search of Providence Directories by Richard

L. Bowen, Jr. revealed no Fisher (or Fischer) with E. D. initials or with any occupation close to that of a pewterer or britannia maker. Perhaps a search elsewhere might be more fruitful.

A couple of facts seem worthy of mention here. First, the beakers and chalices having bodies that taper out from their bases to flaring lips are similar enough to have been made by the same man. Second, beakers and chalices with convex sides have been decorated so differently it is possible they could have been made by more than one man. Some have a rather wide concave banding at the lip, while on others this wide banding is at the base. When the wide band is at the top, the base has either a narrow convex banding or no banding at all. And when the wide band is at the bottom, the top banding is convex and narrow. One cannot say at this point whether these differences are because the pieces were made by different makers, due to the fact we know decorative bandings or fillets on pewter mugs varied with the whim of the pewterer at the time he formed them. So that is another problem to be solved.

Naturally, all of us involved in this enigma will be most interested to hear from anyone who knows of or owns other FISHER-marked pieces, or who may have information on the identity of Fisher or his place of business. Such information should be sent to the oversigned or to the *Bulletin* editor. It will be greatly appreciated.

Listed opposite are beakers and chalices on which dimensions and other details are known. The slight differences in measurements may not be too important because they may be due to the use of different measuring devices by different individuals, because some pieces may be bent slightly from their original shapes, or because of different finishing processes.



Fig. 9. Pair of convex-sided small beakers, unmarked, but very similar to the Calder beaker shown in Fig. 3. Note wide concave bandings at the tops and the narrow convex bands at the bases. Actually, these bases were cast separately and then soldered onto the lower ends of the bodies. For measurements, see accompanying chart. Courtesy of W. O. Blaney and Bernard R. Carde, respectively.

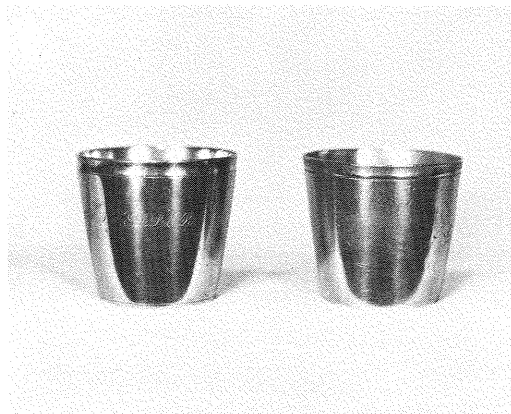


Fig. 10. Two very similar convex-sided beakers. That on the left is the same as shown (left) in Fig. 9. There is no apparent banding at the base of the righthand beaker, the sides extending down to rest on the table. The bottom was set in so its lower surface is raised slightly above table-level. (Measurements shown on chart.) Courtesy of W. O. Blaney.



ITEM	MAKER	OWNER	HEIGHT	TOP DIAMETER	BASE DIAMETER	TOP BANDING	BASE BANDING
<i>Pieces with Sides Tapering Out from Base to Flaring Lip</i>							
Handled Beakers	Fisher	Herr	3 <sup>9</sup> / <sub>16</sub> "	3 <sup>1</sup> / <sub>2</sub> "	2 <sup>3</sup> / <sub>4</sub> "	2 incised lines under	(Moulded (
	?	Young	3 <sup>1</sup> / <sub>2</sub> "	3 <sup>1</sup> / <sub>2</sub> "	2 <sup>13</sup> / <sub>16</sub> "	lip	(Moulded
Handleless Beakers	?	Swain	3 <sup>1</sup> / <sub>2</sub> "	3 <sup>1</sup> / <sub>2</sub> "	2 <sup>7</sup> / <sub>8</sub> "	None	Moulded
Chalices — Cup Portion	?	Swain	3 <sup>9</sup> / <sub>16</sub> " +	3 <sup>1</sup> / <sub>2</sub> "	2 <sup>15</sup> / <sub>16</sub> "	None	Moulded to stem
<i>Pieces with Convex Sides</i>							
Handled Beakers	Fisher	Heussner	2 <sup>7</sup> / <sub>8</sub> "	3 <sup>1</sup> / <sub>16</sub> "	2 <sup>5</sup> / <sub>16</sub> "	Concave	Convex
	Calder	Heussner	2 <sup>13</sup> / <sub>16</sub> "	3 <sup>1</sup> / <sub>16</sub> "	2 <sup>1</sup> / <sub>4</sub> "	Convex	(a)
	Calder	Davis (b)	2 <sup>13</sup> / <sub>16</sub> "	3"	2 <sup>1</sup> / <sub>4</sub> "	Convex	Concave
	?	Carde	2 <sup>13</sup> / <sub>16</sub> "	3 <sup>1</sup> / <sub>16</sub> "	2 <sup>1</sup> / <sub>4</sub> "	Concave	Convex
Handleless Beakers	Calder	Wolf	3"	3 <sup>1</sup> / <sub>8</sub> "	2 <sup>1</sup> / <sub>4</sub> "	Convex	Concave
	Calder	MFA (c)	3"	3"	2 <sup>1</sup> / <sub>4</sub> "	Convex	Concave
	?	Blaney	2 <sup>3</sup> / <sub>4</sub> "	3 <sup>3</sup> / <sub>32</sub> "	2 <sup>1</sup> / <sub>4</sub> "	Concave	Convex
	?	Blaney	2 <sup>3</sup> / <sub>4</sub> "	3 <sup>1</sup> / <sub>8</sub> "	2 <sup>1</sup> / <sub>4</sub> "	Concave	None
Chalices — Cup Portion	?	Wolf	3"	3 <sup>1</sup> / <sub>4</sub> "	2 <sup>1</sup> / <sub>4</sub> "	None — Flared lip	Moulded to stem
	?	Goodwin	3"	3 <sup>1</sup> / <sub>4</sub> "	2 <sup>1</sup> / <sub>4</sub> "	As above	As above

NOTES: (a) Raised  $\frac{1}{8}$ " flat band over  $\frac{5}{32}$ " concave foot.

(b) Winterthur Museum, gift of Charles K. Davis. See Montgomery #4-26 and Laughlin #132.

(c) Boston Museum of Fine Arts — Catalogue #207.

## *New Method of Reproducing Pewter Marks*

*by Stevie Young*

Materials: Matches, Candle, Adhesive Transparent Tape, White Paper or Cardboard.

1. Light the candle and move it around under the mark in order to cover it with a film of smoke black.
2. Apply the tape on the blackened mark, being careful not to move the tape. If the mark is worn, rub the tape with the finger nail; on

the contrary, if the mark is deep in the metal, use the finger tip. Mind: the more the mark is worn, the less one rubs the tape.

3. Pick up the tape carefully, cut it if necessary, then stick it on the paper (or cardboard). That's all. This quick method gives spectacular results and are immediately usable documents, much better than pencil rubbings.

We are grateful to Mr. Charles H. Philippe Boucard of Paris for this very useful suggestion.

ED. NOTE: *Your editor can vouch for the effectiveness of the above procedure. It is not as difficult as it would appear and it gives excellent results.*

## Kudos for Mr. Bowen

by William O. Blaney

In *Bulletin* 72 in an article entitled "John Baker, 17th Century Boston Pewterer" (pp. 86-92), Richard L. Bowen, Jr. wrote that the 1771 inventory of Thomas Byles "contains some very interesting items. There are pewter plates and basins, wrought dishes, basins and plates, and 'H' (hard metal) plates. The 'wrought' items are most interesting. . . ."

The above merely hinted at what he later elaborated on in his article "Plates, Dishes & Platters" in *Bulletin* 73 (pp. 127-128) when he stated "There is one remarkable similarity in all of the earliest Colonial platters: they show hammer marks all over, either on the face or on the back. Further, no two platters by a single pewterer seem to be the same diameter or the same design; this is well illustrated by the Edmund Dolbeare platters. It seems inconceivable that a pewterer in the seventeenth century Colonial towns would have a half a dozen huge brass moulds for casting platters. This brings up the interesting possibility that these great platters were raised (hammered up) from flat discs of metal. It would have been relatively simple to make a mould for casting a flat disc, possibly with a wide bead on one side (which would be on the back in flat-brimmed platters and on the face for reeded platters). Then the platter could have been raised very easily over a suitable anvil with a hammer; different depths would make different diameter platters. Such a technique has survived in the two fancy plates dated 1728 and 1732, the latter with a Bassett touch. They are engraved with fluted designs and have been raised from flat discs, but they are shallow with no booges. The largest surviving Colonial platter is a 19 inch monster by Simon Edgell. It is hammered all over the face, just as his 15 and 16 $\frac{3}{8}$  inch platters are."

Mr. Bowen then again refers to the "wrought dishes, basins and plates" in Thomas Byles' inventory, explaining "'Wrought' could mean simply hammered, but it more commonly meant 'worked or beaten into shape.' Certainly the plates were cast in moulds and were hammered later on the booges, and probably the same applies to the basins. But could not the largest dishes have been really wrought?" And he later added "Could we also have the origin of the word 'flatware,' a strange term when applied to basins?"

In an "Editorial Note" immediately following Mr. Bowen's article, I wrote in part "If anyone has different opinions on the subject, or can produce convincing evidence to back them up, we feel certain *Bulletin* readers would welcome the chance to see them in print in a future article." To date, no such opinion or evidence has been produced.

More often than not, it is very much worthwhile to again read important books on the sub-

ject of pewter (and on other subjects, too). Recently, for the second time I read "A History of British Pewter" by John Hatcher and T. C. Barker (reviewed in *Bulletin* 70, pp. 35-36), and came across the following apparently factual statements on page 209 under the heading "The Techniques of Manufacture:"

"Sadware (flatware) was usually cast in moulds, then hammered to provide greater strength, before being skimmed, burnished, and polished on a lathe. . . ." "In addition, a range of sadware articles, including some large chargers and certain types of basin, were sometimes wrought by hand from cast flat discs of pewter." (The italics are mine.)

So it would seem that Mr. Bowen was very much on the right track when he presented his strong arguments that the larger Colonial dishes and platters were raised or hammered up from flat discs of metal and were *not* cast in moulds. Congratulations, Richard.

P.S. As further confirmation of the perspicacity of Mr. Bowen, Illustration 47 in "Old European Pewter" by A. J. G. Verseter (English edition of Thames and Hudson, London 1958) shows a 25" dish "hammered out of a sheet of pewter." "Probably produced as a test specimen for promotion to mastership." Said dish is hammered all over except for the multiple-reeding around the outer edge.

The evidence mounts up.

W. O. B.

ED. NOTE. Both Mr. Bowen and Mr. Blaney indicate there is considerable question among authorities as to the prevalence of this practice in the production of flatware. It would be most interesting to have further comment on this controversial subject.

## Pewter Plate Mold

by H. J. Kauffman

I suppose every collector dreams about an object he would like to acquire, a rarity which would be the highlight of his collection. I had such a dream. Because I owned a few pieces of old pewter and was interested in the technology of making objects of that metal. I wanted to own molds in which pewter objects were cast. I had never seen a mold other than those for spoons, but reasoned that others must exist.

About twenty years ago my appetite was finally whetted, when I saw a small collection of molds in the Wachovia Museum at Winston-Salem, North Carolina. In one of its cases were displayed several basin and plate molds, all of which were in virtually mint condition.

Although I did not make specific efforts af-

terward to find molds, my dream came true when I discovered one for making eight inch plates in an antique shop in York, Pennsylvania (Fig. 1). This mold had been found by a Washington, D.C. dealer in Greensboro, North Carolina, who sold it to the York dealer. In that owner's mind his mold was so nearly unique that he would not part with it that day, but did agree to sell it eventually to me. After he had shown it to some of his cronies, he wrote to me instructing me to come for the mold.

It had one very unusual feature: there were five grooves on the bottom half, which would create five ridges on the bottom side of the plate. I took the mold to a meeting of THE PEWTER COLLECTORS' CLUB OF AMERICA, and found that no one had seen a plate with such ridges. All agreed that the grooves were a very unusual feature, and I started to look casually for a plate with ridges on the bottom. Such a find would be as unique as the mold, for if ridges were cast on a plate, they would probably have been removed in skimming the plate of its irregularities.

In those days it was not uncommon for dealers to have stacks of plates, priced from one to two dollars each. I never was very avid to look through these piles, but one day in New Hope, Pennsylvania I found a plate with five ridges on the bottom. The dealer did not attach any particular significance to this rarity, so I bought the plate at the "going price." After paying for my purchase, I inquired about its origin and the dealer informed me he had bought the plate in the Philadelphia area.

With little confidence that it would fit my mold, I went home to try it nevertheless (Fig. 2). The diameter of the plate was right, the ridges fitted exactly in the mold's grooves, and other irregularities quickly convinced me the plate had been made in my mold.

Needless to say, on my next trip South I visited the shops of Greensboro, only to find there were no plate molds, and little interest in the subject. However, on a subsequent trip through North Carolina I found a mold for a thirteen inch deep plate, which now has a very happy owner.

Another collection known in the South consists of a plate mold, a basin mold, a ladle mold, and sixteen spoon molds. The riddle of these discoveries in North Carolina has been explained to me. The theory is that the technology of the South lagged behind that of the North, and that all the molds had not drifted to the local junk yards. All of the molds are made of bronze or brass. When molds are found they are usually modestly priced, but one must be on the alert to find them.

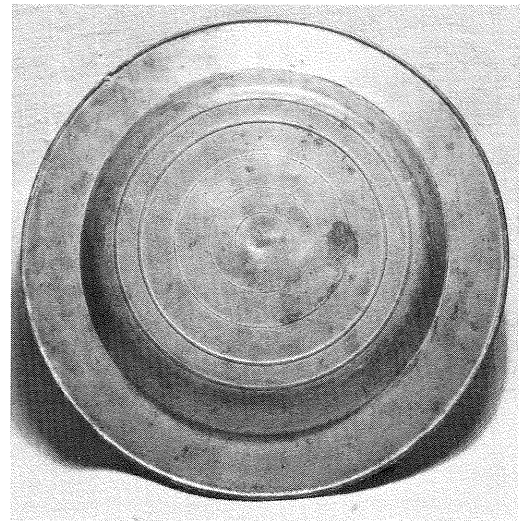


Fig. 2. Bottom of plate cast from mold in Fig. 1.

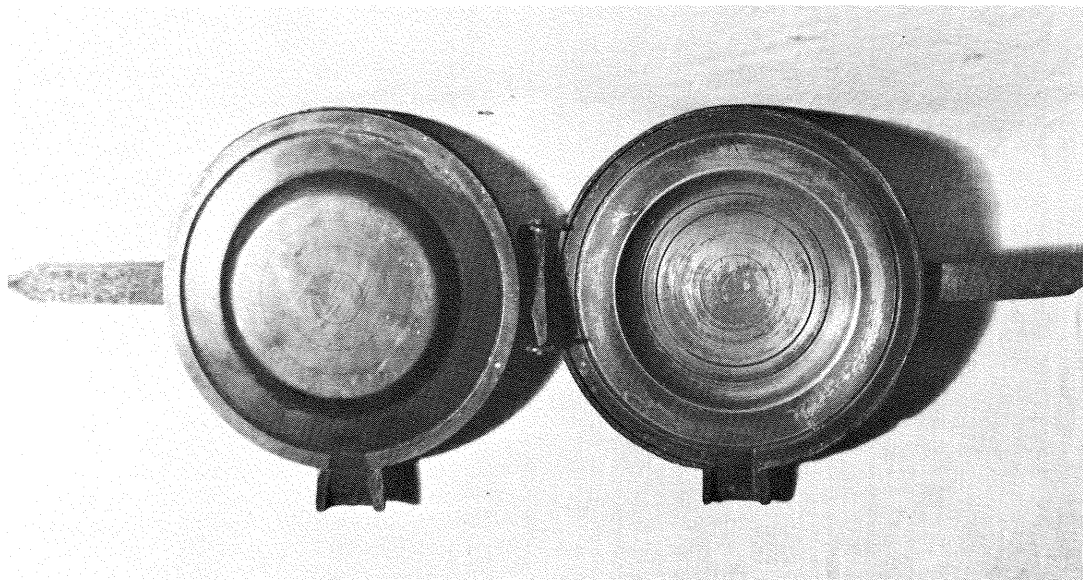


Fig. 1. Unusual plate mold with ridges on bottom.

# *The Worshipful Company of Pewterers 500th Anniversary 1474-1974*

*by Richard Munday*

Early in the 14th Century London pewterers joined forces and formed a Guild to protect their interests. The Guild, henceforth to be called the W.C.O.P. was functioning so well that in 1348 its first Ordinance was issued. From that time on the Guild became increasingly active. However, before it could be truly said to have become the governing body for the trade in Medieval England the Guild needed the Royal authority of a Charter. Well over a century after the issuance of its first Ordinance, and now a powerful and wealthy body, the Guild was granted its first Royal Charter by King Edward the Fourth in 1474. Incorporation by Royal Charter gave the W.C.O.P. tremendous prestige and of particular importance Corporate status and also legal powers to enforce its Ordinances throughout the country. Thus though the Company is over 600 years old from its inception, the year 1974 is important marking the 500th Anniversary of its first Royal Charter.

To mark this milestone in its history the Company decided on a Commemoration series. They were prefaced by a service with full choir at the very ancient Church of St. Lawrence Jewry, Guildhall, in the City of London, incumbent the Rev. Basil Watson supported by the Rev. Phillip Gilman, the address by the Lord Bishop of London. The congregation included the Lord Mayor of London, Sheriffs, Master, Wardens, Livery and Freemen of the Company.

Few people know of the Company's quiet but considerable support of aged and infirm persons with pewter connections and of others who are in difficulties; or of its provisions of scholarships to the City of London school for boys; the City of London School for girls; to Dulwich College; and of its assistance to the City and Guilds of London Institute.

In addition as part of the commemoration the Company has set up two charitable projects. One to provide £10,000 sterling a year for research into the effect of metals on the brain and nervous systems; the other to provide £5,500 a year to found a research fellowship in metallurgy in the Department of Mechanical Engineering at the City University.

The highlight of the anniversary celebrations was a magnificent banquet held at the historical Guildhall of the City of London attended by the Lord Mayor of London; the Sheriffs; Masters of many Guilds; famous people; members of the modern pewter trade; collectors of antique pewter; and every member of the W.C.O.P. It was a

memorable evening celebrating a unique occasion in the hallowed atmosphere of one of London's oldest and most famous Halls.

Another event in the celebrations was at Pewterers Hall. It was the long planned Exhibition of Pewterware with Royal Associations. It was organized entirely by Charles Grant, Clerk to the Company, and due to his efforts a unique collection of more than eighty pieces all with some form of Royal Association covering seven centuries were brought together, a few loaned by museums, some from private sources, and the remainder from the Company's own collection. They were well arranged and on Exhibition to the public free of charge (Fig. 1).

The oldest exhibit was a remarkable 14th Century Chrysmatory with relief ornamentation, including Royal Arms, c.1350, loaned by the Victoria and Albert Museum. The youngest exhibit was a modern spun pewter wine goblet engraved "ANNE, MARK, NOVEMBER 1873." The two pieces span a period of seven centuries.

Two small 16th Century spice plates, excavated at Hampton Court and covered with "Nature's Gilding," each plate stamped with the Royal Cipher of Queen Elizabeth the First, were graciously loaned by Her Majesty Queen Elizabeth the Second.

On loan from the Museum of the Royal Chelsea Hospital were several specimens each engraved with the Royal Cipher of George the Second, and made by John Carpenter, London, c.1745. From this source it had been hoped some of the original Charles the Second period pewter presented by Nell Gwynne would be available. Sadly not one piece has survived.

On view from the Company's collection were the lidded pewter tureens, plates and dishes (Fig. 2), etc. actually used at the Coronation Banquet of George the Fourth at Westminster Hall in 1821, all engraved with the Royal Cipher "G.IV.R" beneath a Royal Crown. The whole of the service was made by Thomas Alderson, a famous London pewterer, and originally comprised of thousands of pieces. This became widely dispersed due to the fact that almost at the end of the Banquet, after the King had risen and passed out of sight followed by his attendants and visiting Royalty, there was a surge forwards by guests and spectators alike resulting in unrestrained looting, the Coronation pewter and everything else portable being stolen from the tables.

Of exceptional importance were the superb large broad-rimmed 17th Century Restoration Chargers commemorating the betrothal or marriage of Charles the Second to Catherine of Braganza, lavishly ornamented with "wriggled-work" engraving, the rims with fascinating roundels, the wells completely covered with the Stuart Royal Arms with motto DIEU ET MON DROIT and around the booge the inscription "VITAT REX CAROLUS SECUNDUS, BEATI PACIFICI 1662."

Of extraordinary interest in one case were three early 17th Century pieces (Fig. 3). First to catch the eye was a beaker of unusual form with cast relief decoration above a thin protruding ridge, in the form of a thistle; a rose; and a fleur-de-lis. This beaker was no doubt made to commemorate the accession of James the First

in 1603. (Loaned by the Victoria and Albert Museum).

Next was another Royal Beaker, once in the late Michaelis collection. This one has bands of cast relief decoration, including one roundel with the Prince of Wales Feathers and a similar roundel with "ICH DIEN" in relief flanked by



Fig. 1. Some very rare English pewter.

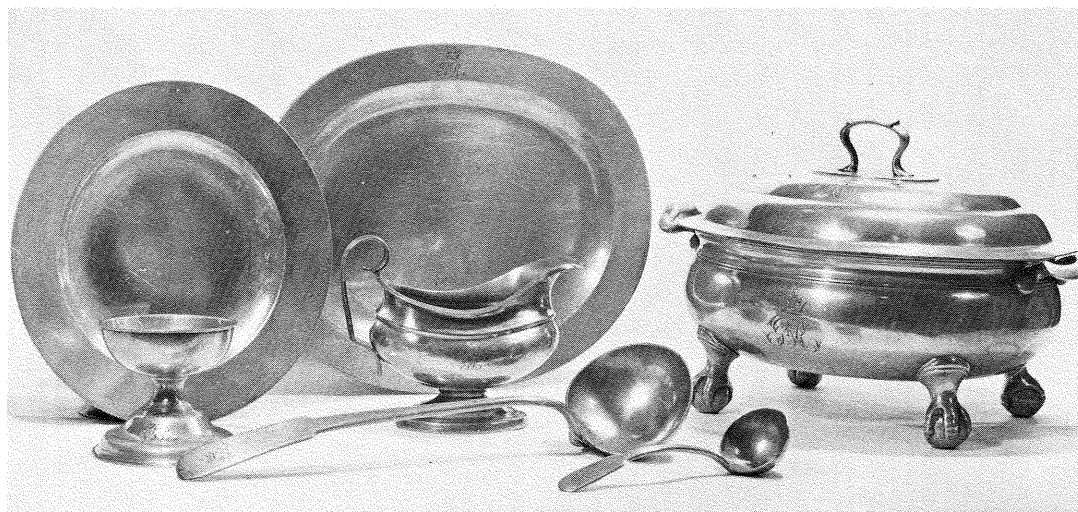


Fig. 2. Part of the actual Royal Service of pewter used at the Coronation Banquet of George the Fourth. Most of the original service was stolen. All made by THOMAS ALDERSON, London. *Courtesy of W.C.O.P.*



Fig. 3. Three Royal beakers commemorating the accession to the throne by William of Orange. On left is the wiggled work portrait of William; in the centre is William on a horse; on the right is Mary. The beakers are c.1690. Height 7 $\frac{3}{4}$ ". Munday collection.

the initials "H" and "P" for Henricus Princeps. He was the son of James the First, created Prince of Wales in 1610, died in 1612. Was this beaker actually made for and used by Henricus Princeps?

Finally a 7 $\frac{1}{4}$ " chalice (Fig. 4) which has amongst bands of cast relief decoration on the cup and foot, a roundel with a FLEUR-DE-LIS flanked by the initials "C" and "P" for CAROLUS PRINCEPS. This points to the fact that the chalice was made a little after 1612 when the first son of James the First, Henry Price of Wales died, and just before 1616 when Charles, the next son in line, was created Prince of Wales. Was this chalice made for and used by Carolus Princeps?

Another exhibit worthy of individual mention for rarity was a lidded tankard (Fig. 5), the body with a "wiggled-work" engraved inscription "GOD BLESS KING WILLIAM," of course William the Third. The unique feature is that the thumbpiece is in the form of a Royal Crown. Was this tankard made as a souvenir Coronation piece in 1690, and if so, why is no other known? Could it have been made for use in the Royal Household?

Many other pieces were on view in cases for those wandering around (Fig. 6), and the Lord Mayor and other V.I.P. visitors, were amongst the large number to express great interest and appreciation at being privileged to see such a unique collection of "Royal" pewter exhibited for the first and only time, and probably never again to be seen under one roof. Each visitor was presented with an illustrated well written descriptive catalogue worth preserving as a memento of a memorable event.



Fig. 4. Early 17th Century chalice. 7 $\frac{1}{4}$ " in height. Cast relief decoration. In top roundel a FLEUR DE LIS, flanked by "C" "P" for Carolus Princeps. This was made for *Charles the First* when he was created Prince of Wales, c.1612-1616. Extremely rare. Munday collection.



Fig. 5. COMMEMORATION TANKARD. Both sides on view. Note "GOD BLESS KING WILLIAM." Thumbpiece is a ROYAL CROWN. Made as a Coronation souvenir, or for the Royal Household. No other similar known. With Crown thumbpiece. c.1690. Munday collection.

In November of each year there is a traditional procession about a mile long with many floats lavishly decorated representing all manners of trades and professions; there are massed bands at intervals; all part of the annual Lord

Mayor's Show. The Lord Mayor and his retinue is drawn in a beautiful "golden" coach by very dignified horses. In the November 1974 procession the W.C.O.P. participated by contributing a float (Fig. 7) which contained objects appertaining to the manufacture of pewter and also examples of old and modern pewterware as its share of the popular colourful pageantry. That was the parting salute to the 500th Anniversary Celebrations.



Fig. 6. Commemorative TWO EARED PEWTER PORRINGER; ears relief cast with dolphin supporters. Bowl well has a relief figure of WILLIAM the 3rd holding a parchment with wording. Cover has relief portraits of QUEEN ANNE and PRINCE GEORGE OF DENMARK (her husband) and in a belt "GOD SAVE P. GEORGE & QUEEN ANNE." The bowl is c.1695; the cover is later c.1702. Courtesy W.C.O.P.



Fig. 7. The W.C.O.P. float participating in the Lord Mayor of London's annual procession. The "STRAKES OF TIN" on the front, looking like a Portcullis, and the Supports above, are part of the Company's ARMS. Note beneath the "1474-1974" a shelf of pewter. Courtesy W.C.O.P. and TIN RESEARCH INSTITUTE, LONDON.

## Four New Boston Pewterers

by Richard L. Bowen, Jr.

Ledlie Laughlin's extensive research on early American pewterers showed that many seventeenth and eighteenth century pewterers also "doubled" in brass, as braziers (working sheet brass, and sometimes even founding). This was particularly true in Boston, for almost every pewterer was also a brazier. Actually, in deeds and documents these pewterers were usually termed "braziers" when they did have dual occupations. The one noticeable exception in Boston was John Skinner, for he seems to have been one of the few pewterers who did not combine brass working with the manufacture of pewter. In fact, on the evidence, we could probably assume that any newly found Boston pewterer was also a brazier. On the other hand, the reverse is not necessarily true: there are many early Boston braziers who apparently never made any pewter.

Newspaper advertisements have been found relating to four Boston braziers who quite obviously were also making pewter. They all worked during the second quarter of the eighteenth century. We already know of quite a few early Boston pewterers for whom no known wares exist; these additions unfortunately simply add to this list. But they also emphasize the scarcity of American pewter made before 1750.

### THOMAS & OXENBRIDGE THATCHER (THACHER)

The earliest reference comes from the *Boston News-Letter* of Sept. 17, 1724: "A Good Set of Sundry Sorts of Braziers and Pewterers' Moulds, and other Tools, as good as New, belonging to the Estate of Mr. Thomas Thatcher, deceased, To be sold by Oxenbridge Thacher at his Shop near the Town Pump, Boston. And also all sorts of Brass, Pewter and Iron Ware, viz. Nails, Locks, Hinges, Pots, Kittles, etc. . . ." <sup>1</sup> This was followed over a decade later by a brief notice in the *Boston Gazette* of March 28, 1737: "A good set of Pewterer's Moulds to be sold either in whole or part, very cheap, by Mr. Oxenbridge Thacher." <sup>2</sup> In 1717 Oxenbridge Thatcher was located at the Sign of the Three Crowns on Marlboro Street when he advertised for a runaway slave. <sup>3</sup>

Oxenbridge, the fifth child of Thomas and Mary Thatcher, was born in Boston about 1680, and died in Milton in 1772 at age 92. <sup>4</sup> His father, Thomas, was about 74 when he died in 1724. It appears that Oxenbridge first tried to sell his father's pewterer's moulds, and then used them for some thirteen years before attempting to finally dispose of them. So we may assume that both Thomas and Oxenbridge Thatcher were pewterers as well as braziers.

### WILLIAM COFFIN

Our next reference comes from the *Boston News-Letter* of Feb. 17, 1736: "William Coffin, at the Ostrich, near the Draw-Bridge, makes and sells Mill Brasses, Chambers for Pumps, Brass Cocks of all Sizes, Knockers for Doors, Brasses for Chaises and Sadlers, Brass Doggs of all Sorts, Candlesticks, Shovel and Tongs, small Bells, and all sorts of Founders ware. Also, all sorts of Braziers and Pewterers ware, small Stills and worms, and all sorts of Plumbers work; likewise Buys old copper, Brass, Pewter, and Lead." <sup>5</sup> Here we have a brazier who was definitely a brass founder, in addition to being a pewterer and a plumber. But William Coffin will become more famous as an early manufacturer of cast brass andirons (doggs) and candlesticks. His name is missing from the lists of Colonial andiron makers.

### STEPHEN APTHROPE

Our final reference comes from the *Boston News-Letter* of May 31, 1750: "To be sold at Publick Vendue this Afternoon, at 3 o'Clock, at the House of the late Mr. Stephen Apthrope, Brazier, deceas'd, Codlines, Match, Warming-Pans, Frying-Pans, Kettle-Potts, Brass-Kettles, Pewter Plates, Dishes, Spoons, etc., Locks of several Sorts, Jacks, Knives of several sorts, Hinges of Several sorts, Snuff Boxes, Buttons, Trowells, Shod Shovels, Fire Shovel and Tongs, Lanthorn Leaves, Brass Candlesticks, Chaffin-Dishes, Horn-Combs and Wire with a great Variety of other Articles." <sup>6</sup> It is possible that Stephen Apthrope was making a few pewter plates, dishes, spoons, and other items along with his conventional brass items. But it is also apparent that he was selling certain other "hardware" items which he did not manufacture.

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There is also a previously unnoticed reference to a known pewterer in the *Boston Gazette* of April 7, 1760: "A Sett of Pewterer's Tools to be Sold. Enquire of the Printers hereof." <sup>7</sup> We can assume with a fair degree of certainty that these were the tools of Jonas Clark, whose estate administration papers were filed on Jan. 4, 1760. While he had no pewter in his inventory, he did have "One Pewterer's Wheel and Appurtenances" and shop tools. <sup>8</sup> Clark is a good example of the Boston brazier/pewterer. In the records he is referred to consistently as a "brazier." It is *only* from his inventory that we find evidence that he was also a pewterer.

### REFERENCES

1. G. F. Dow, *Arts & Crafts in New England, 1704-1775* (Topsfield, 1927), p. 74.
2. *Ibid.*, p. 75. an identical notice was run on April 11, 1737, as reported in *PCCA Bul.* #50, March 1964, Vol. 5, 18.
3. Annie H. Thwing, *The Crooked and Narrow Streets of Boston, 1630-1822* (Boston,



1922). This reference was kindly supplied by William O. Blaney with an aim for completeness.

4. *Report of the Record Commissioners of Boston*, Vol. 9: Births, Deaths & Marriages, 1630-1699; Vol. 24: Births, 1700-1800; Vol. 28: Marriages, 1700-1751; *Index of Obituaries in Boston Newspapers, 1704-1795* (Boston, 1968).
5. G. F. Dow, *op. cit.*, p. 226.
6. *Ibid.*, p. 228.
7. *Ibid.*, p. 78.
8. L. I. Laughlin, *Pewter in America* (Barre Publishers, 1969), Vol. I, p. 61.

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## A Simon Edgell Beaker

by Dr. Donald M. Herr

Simon Edgell's pewter is among the earliest and rarest of surviving American pewter. Edgell was working in Philadelphia as early as 1713. He died there in 1742. Perhaps ten pieces have survived. His superb large dishes that are hammered all over are most likely the finest survivals of American flatware. Three large dishes, the largest being 19" in diameter but hammered only on its booge, two nine inch smooth-brim plates, one eight inch plate, two tankards and a beaker are all that presently have come to light. A hot water plate is listed in Carl Jacobs' *Guide To American Pewter* but its present whereabouts is unknown.

The beaker illustrated in figure 1 may quite possibly be the earliest surviving American pewter beaker. Edgell was working in Philadelphia seven years before John Bassett of New York City (w. 1720-1761) whose beakers had previously been considered among the earliest of surviving American beakers. Edgell died nearly two decades before Bassett.

The beaker is very substantial in size. It is 4 $\frac{3}{8}$ " high and has top and bottom diameters of 3 $\frac{1}{2}$ " and 3 $\frac{3}{16}$ " respectively. It is nearly straight sided. Solitary incised bands are present on the outside lip and inside bottom. The mark (Laughlin fig. 526) is on the inside bottom of the beaker. It is illustrated in figure 2.

Simon Edgell is listed as a yeoman in London in 1709 (Cotterell #1515) and working in the English tradition, his beaker is similar in form to beakers made by a contemporary pewterer in London, William Eddon.

*Photographs by Dr. Melvyn D. Wolf.*

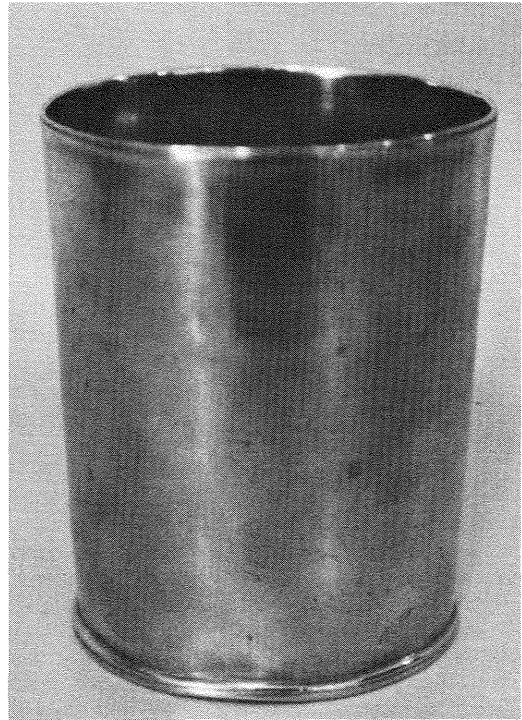


Fig. 1. Beaker by Simon Edgell, Philadelphia, Pa. 1713-1742. Collection of the author.



Fig. 2. Mark on inside bottom of beaker.

# Rockwell's Sliding Socket Candlesticks

by Richard L. Bowen, Jr.

Information has been requested about a pair of unique two section britannia candlesticks owned by the late R. F. Hall. (*PCCA Bul.* #67, Dec. 1972, p. 262.) These candlesticks were without doubt patented by Francis A. Rockwell of Ridgefield, Connecticut, on December 16, 1851 (U.S. Pat. No. 8,594), and the details are clearly shown in the patent drawings (Figs. 1 & 2). In Fig. 2 a piece of cork D (or other elastic material) is secured between two metallic plates E by means of a bolt or rod F. The plates have projecting rims, the rim of the bottom plate fitting snugly over the top of the hollow standard B and being soldered to it, thereby fixing the cork to the standard. The top part, or "sliding socket" C, fits over the cork and can move down to a point where the top plate projects from the top end of the socket. The top plate with its rim thus serves as a receptacle for the candle when it is nearly consumed and the sliding socket has been moved all the way down. It is maintained that the candle may be entirely consumed without any waste, which was seldom the case with other candlesticks.

The specification indicates that this design was an improvement of another similar design, for it is stated that the cork is held in a permanent position, "which is not the case in the other device for a similar purpose." In the old design the cork is movable and causes a great deal of trouble since it gets stuck at the top of the sliding socket rendering it very disagreeable to use and manage on account of the grease, etc., since it would necessarily require the cork to be pushed down before a candle can be inserted which makes it as troublesome to manage as the ordinary candlestick with a snifting (*sic* — "snifting" used twice in the patent) slide.

Rockwell's invention supposedly obviates all these difficulties. The cork is always stationary and the grease is prevented from running down the sides of the candlestick. Further, the candle may be entirely consumed as the sliding socket is gradually lowered. The inventor does not claim the sliding socket, but only the employment of an elastic packing attached to the standard in a sliding socket candlestick.

These candlesticks were sold (and presumably manufactured) by the Meriden Britannia Company of West Meriden, Connecticut, since they are illustrated in their 1855 catalog (Fig. 3). We may assume that Rockwell sold his patent rights to Meriden Britannia, although he may have sold it to one of the predecessor companies prior to the organization of the company in December 1852. Two models are shown in the 1855 catalog: one a straight design 6 inches high (No. 200), the other 5 inches high with a saucer base (No. 100). There

is an 1853 Meriden Britannia price list (without illustrations) which lists, in addition to Nos. 100 and 200, "Rockwell's patent Fancy No. 400" and "Fancy No. 300."

Mr. Hall's candlesticks are not No. 200, since his hollow standard appears to be a couple of inches longer (the assembled sticks are 7 $\frac{3}{8}$ " high). But his sliding sockets appear to be identical to those shown on Nos. 100 and 200. There seems to be a good possibility that they are either No. 300 or 400. The sliding socket candlestick does not seem to have been as practical as the inventor thought, since Meriden Britannia discontinued half of the four models between 1853 and 1855, and the remaining two were dropped before the 1867 catalog appeared.

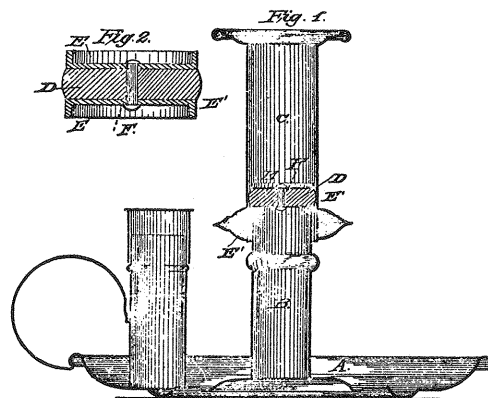
Mr. Hall's candlesticks are now in the collection of Wayne A. Hilt, while a taller candlestick with a gadrooned base is in the collection of H. Hill Sandidge. Both were exhibited by the Connecticut Historical Society in their October 1976 exhibit of Connecticut pewter. It seems likely that the one with the gadrooned base is either "Fancy" No. 300 or 400, since the base design is typical of Meriden Britannia Company designs.

F. A. ROCKWELL.

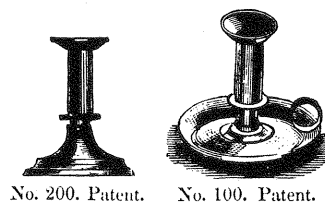
Candlestick.

No. 8,594.

Patented Dec. 16, 1851.



Figs. 1 & 2. Patent drawings showing the details of Francis Rockwell's sliding socket candlestick. The patentable feature is the fixing of cork D to the top of the candlestick standard B.



Rockwell's Patent, 6 inch. high, No. 200, per dozen, \$4.62 $\frac{1}{2}$   
 " 5 " " 100 " 4.37 $\frac{1}{2}$

Fig. 3. Rockwell's sliding socket candlesticks shown in the 1855 Meriden Britannia Company catalog. They were made of britannia. (Reproduced from catalog owned by International Silver Company.)

## Of General Interest

Since publication of the September 1977 Bulletin your Editor has received a letter from Past President Bill Kayhoe regarding Club property, from which the following is an excerpt:

*"In reviewing my files and 'listening' to conversations at the meetings, it becomes apparent to me that a great number of the members have no idea of what is in the 'archives' and/or files of the Club. It seems to me a part of this might be noted from time to time in the Bulletins) as being 'available' to the membership on loan. Admittedly I do not want to become a 'librarian' - being responsible for checking in and checking out of this material what with my other duties and 'handling' the Bulletins - but some arrangements could be made and as necessary."*

To take up Mr. Kayhoe's suggestion, the following is a list of books and booklets presently belonging to the Club in his possession. We can well understand Mr. Kayhoe's reluctance to become a "librarian" but we are sure that Bill would take care of a few requests (if there are any). Should the demand turn out to be substantial other arrangements will have to be made.

### BOOKS

- 1 *British Pewter*  
Roland F. Michaelis
- 2 *A short history of The Worshipful Company of Pewterers of London and a catalogue of pewterware in its possession'*  
Court of Assistants
- 1 *Furniture and Decorative Arts of the Period 1636-1836*  
Graduates of Robinson Hall,  
School of Architecture  
Cambridge, Massachusetts
- 2 *A Short History of Pewter*  
Elsie Englefield
- 3 *A Treatise on Pewter*  
Elsie Englefield
- 1 *A Century of Silver 1847-1947*  
Earl Chapin May
- 1 *Old Pewter its Makers and Marks*  
Howard Herschel Cotterell
- 1 *History of the Pewterers' Company Vol. I and Vol. II*  
Charles Welch
- 2 *American Pewter*  
J. B. Kerfoot
- 1 *Antique Pewter of the British Isles*  
Ronald F. Michaelis
- 1 *Rhode Island Pewterers and Their Work*  
Charles A. Calder
- 1 *Chats on Old Pewter*  
H. J. L. J. Masse
- 1 *Pewter Measure for Measure*  
W. Gill Wylie

- 1 *Pewter in America Its Makers and Their Marks Vol. I and Vol. II*  
Ledlie J. Laughlin
- 1 *Pewterers Hall*  
Captain A. V. Sutherland-Graeme, President, Society of Pewter Collectors

### BOOKLETS

- 1 *Some Additional Notes on Rhode Island Pewterers*  
Charles A. Calder
- 1 *Early Ohio Silversmiths and Pewterers 1787-1847*  
Rhea Mansfield Knittle
- 3 *Wigan and Liverpool Pewterers*  
Roland J. A. Shelley
- 1 *Albany Pewter and Its Makers*  
Albany Institute of  
History and Art
- 1 *Pewter on Exhibition (Article)*  
Edna T. Franklin

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## George Youle, Pewter Mug Maker

by Richard L. Bowen, Jr.

In a number of notices in New York City newspapers from 1793 to 1795 George Youle advertised himself as a "plumber and pewterer."<sup>1</sup> He executed all sorts of ship and house plumbing, and his advertised pewter products consisted of only distilling worms, candle moulds, and spoons. On the basis of this it had been suggested that George Youle never made any plates, mugs, or the other stock shapes on which one would hope to find a touch-mark bearing his name.<sup>2</sup> After this was written, Carl Jacobs reported a 14½" pewter ladle with the mark G. YOULE in a serrated rectangle, much like one of George Coldwell's marks.<sup>3</sup> We also have a previously unnoticed newspaper advertisement from January 1800 which indicates that George Youle made at least one form of hollow ware. He now advertises "pint and quart porter pots" in addition to the candle moulds, distilling worms, and spoons.<sup>4</sup>

### REFERENCES

1. R. S. Gottesman, *Arts and Crafts in New York 1777-1799* (New York, 1954), p. 107.
2. L. I. Laughlin, *Pewter in America* (Barre, Mass., 1969) Vol. II, p. 27.
3. C. Jacobs, *Guide to American Pewter* (New York, 1957)
4. R. S. Gottesman, *Arts and Crafts in New York, 1800-1804* (New York, 1965), p. 220.

# George Putnam's Condiment Shaker

by Richard L. Bowen, Jr.

Information has been requested on G. W. Putnam and the use of his patented shaker shown in an old *Bulletin*.<sup>1</sup> The device illustrated there was patented (No. 70,613) on November 5, 1867 by George W. Putnam of Peterboro, N.Y. as an improved dredging, spice, or pepper box. The patent drawing shows a glass caster and what is probably a metal vessel. The patent specification explains that the purpose of the invention was to facilitate the discharge or sprinkling of spice, salt, pepper, flour, or any other condiment, simply by the provision of lateral perforations in *one side only* of the covering of the vessel. It was maintained that when the holes were on the top (as usual) the material to be sprinkled more or less clogged in and above the holes, this being caused by the weight of material thrown on the perforations when the vessel was inverted. With the invention there was virtually no weight of material over the holes when the shaker was held on its side or tipped slightly down. However, the problem does not seem to have been as serious as the inventor considered, since the orientation obviously did not gain wide acceptance. Further, the device probably should not have received patent protection, since it was commonly used on eighteenth century English and American silver casters (with the lateral perforations running all around the top).

There is a remote possibility that George W. Putnam was related to James H. (for Hervey) Putnam, britannia manufacturer of Malden, Massachusetts, who worked from about 1830 until his death in 1855 at age 52; however, he was not a son of James. James H. Putnam married Mary Hill of Malden in June of 1826. They had 10 children between 1827 and 1849. Their fourth child, born in 1833, was named George, but he died 8 months later. The seventh child, born in 1839, was named George Francis Putnam.<sup>2</sup>

Peterboro, N.Y. is 20 miles east of Syracuse, and there were apparently no britannia manufacturers in that area in 1867. It is logical to suppose that George Putnam sold his patent to one of the large britannia manufacturers such as Meriden Britannia or Cincinnati Britannia, or even to one of the glass makers.

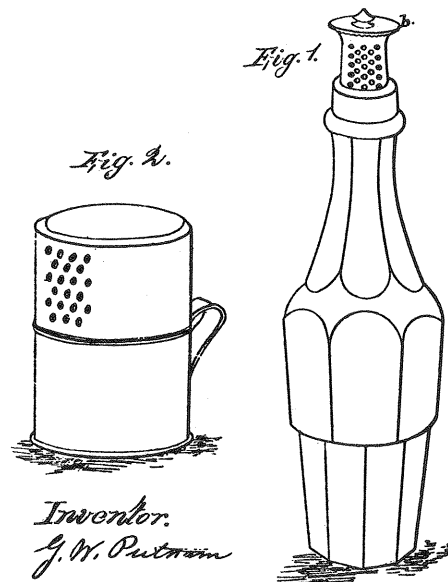
Certain of the terms used in the patent may seem strange to some of us today. But "to dredge" is still used in American kitchens and means "to sprinkle with flour or the like." On the other hand, "box" seems a strange word to apply to cylindrical containers. Today's definition of a "box" is "a receptacle of firm material with, typically, four sides, a bottom, and a cover."<sup>3</sup> However, an 1839 American dictionary gives a more general definition of a box as

"a case made of wood or other matter, to hold anything."<sup>4</sup> And while a 1753 English dictionary does not list "box", it defines a "dredger" as a "flour-box."<sup>5</sup> Therefore, in old usage, "box" also had the meaning of a shaker as well as a container.

## REFERENCES

1. *PCCA Bulletin* No. 59, Vol. 5, Dec. 1968, p. 228.
2. D. P. Corey, *Births, Marriages, and Deaths in Malden, Mass., 1649-1850* (Cambridge, 1903).
3. First of 13 definitions of "box" in *Webster's New Collegiate Dictionary* (1953).
4. *A Critical Pronouncing Dictionary* (New London, 1839).
5. N. Bailey, *A Universal Etymological Dictionary* (London, 1753).

*G. W. Putnam,  
Spice Box,  
No. 70,613, Patented Nov. 5, 1867.*



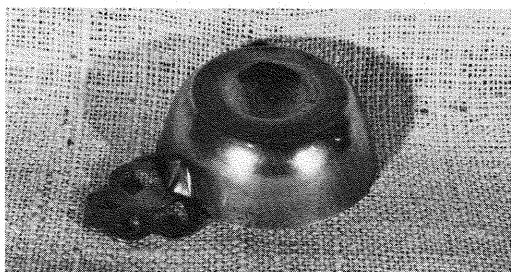
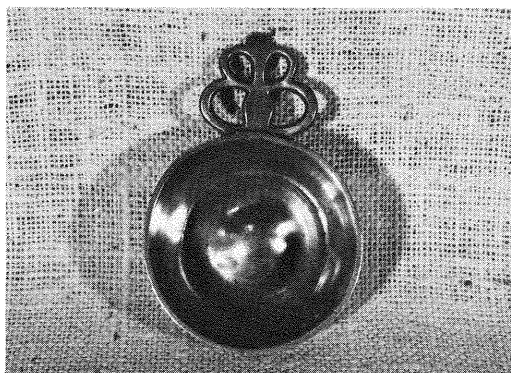
Drawing accompanying patent papers for George W. Putnam's condiment shaker.

*Is This an  
American Porringer?*

by Garland Pass

The porringer pictured in the accompanying photographs is at least uncommon if not rare. The author knows of the existence of only two

others, one of which apparently came from the same mold. All three are unsigned. If other members have one in their collection, please write the editor giving dimensions and any other information that may be of help in determining its origin. Dimensions of the one pictured are: Diameter of bowl,  $3\frac{1}{4}$ "; Dimension across bowl to tip of handle,  $4\frac{3}{4}$ "; and Height of bowl,  $1\frac{3}{16}$ ".



The bowl is a basin type with a center boss. There is no rim or molding at the top edge of the bowl. Skimming marks are present on the bottom within the boss area. The handle is attached to the bowl with a half-elliptical bracket, somewhat thicker in the center than at the edge. The body design is similar to Type IVb in the Michaelis articles on English porringers (see Bulletin Nos. 72 and 73) except that the boss area appears smaller in the Michaelis illustration than it is on this porringer.

The handle design, which the author has dubbed "Quartrafoil" for lack of a better description, is unlike any known American design. But the same could be said of many of the Richard Lee handles. It is also unlike any of the English handle designs illustrated in the Michaelis' articles. An interesting feature is that it appears to be the only design with apertures that does not have a terminal aperture in the center spline, i.e., there is no hole for hanging. Hung from one of the main loops, the hang will always be crooked and this may have contributed to its unpopularity and scarcity.

The simplicity of the handle design seems more related to the trefoil tab handle of American origin than the more elaborate "Crown", "Flowered", or "Old English" types of English parentage. While it may turn out that this is a hitherto unpublished English or Continental type, if it isn't American, it should have been.

## Another Philadelphia Mark Used By William Will

by Dr. Donald M. Herr

The number of known marks used by William Will has been increased to twelve with the addition of the straight-line PHILADELPHIA mark shown in figure 1. This mark is found with his so-called crowned X (actually an X with five dots or lines above it) on the inside bottom of the drum-shaped teapot shown in figure 2. This teapot is similar in form to other marked teapots by William Will. It is  $6\frac{3}{16}$ " high and has top and bottom diameters of  $4\frac{3}{8}$ " and  $4\frac{3}{4}$ ". The diameter of the lid is  $3\frac{1}{4}$ ". Beading is present around its base, top of the body, lid and finial.

The mark is relatively large. It is  $1\frac{3}{16}$ " in length and has straight sides and ovoid ends.

The mark remnant in the marvelous engraved mug now at Winterthur Museum is very likely this same touch. The touch and mug are illustrated in Laughlin's *Pewter In America*, figures 590 and 118 and also in Montgomery's *A History of American Pewter*, 3-1. The form, the quality of metal and the fine engraving on this mug are further enhanced by the identification of its maker — Colonel William Will.



Fig. 1. Philadelphia and quality marks used by William Will. Photo by Dr. George B. Nyland.



Fig. 2. Drum-shaped teapot by William Will, Philadelphia, c.1785-98. Collection of Dr. and Mrs. Donald M. Herr. Photo by Dr. George B. Nyland.

## Danforth Mentioned in Early Diary

Mrs. Frederick R. Martin has sent in the following with the comment that she feels the entries relate to Thomas Danforth I, and may shed some light on his working years:

(1746) april 1 . . . I pd . . . to Mr. Danforth 22s for 3 basons & 1 grt pot yet to come. I found pewter &c.

\*\*\*

(1750) June . . . Mond 4 . . . I went to Madm Winthrops . . . & Dined there & assisted Madm in Selling her Large Copper to Thos Danforth of Norwich for 14s 6d p lb to be pd 3 months. . . .

— Diary of Joshua Hempstead (1711-1758). Reprinted 1970, New London County Historical Society.

This information was also forwarded to Mr. John Carl Thomas, who stated in "Connecticut Pewter and Pewterers" that he felt Thomas Danforth I was a very minor factor in the pewter trade. Mr. Thomas makes the following reply:

*The April 1746 entry mentions 3 basons and a "great pot," but does not specify the material from which these pieces were fashioned. The price seems a bit stiff for pewter, and the term "great pot" does not conform to any pewter items as we presently know them. The statement "I found pewter &c" which immediately follows would also make me think that the items mentioned earlier were of some other material.*

*The 1750 entry does not mention pewter at all, but refers to the selling to Danforth of some copper — probably a large kettle. ("to be pd in 3 months" — it seems that Danforth was never long on cash).*

*In short — these entries seem to me to confirm that which we already suspected — that Danforth was a general manufacturer of base metal wares — and that he did make some pewter. I cannot draw any conclusion from these pieces of data which would contradict my earlier opinions.*

## A Samuel Campbell Small Beaker

by William Wirt Harrison Jr.

On a number of occasions, I have been urged

to place in the Bulletin a photograph of this beaker, since it is apparently the only one known of record by this maker. According to Carl Jacobs' book, and conversation some years ago with Tom Williams, the only other known items are a few plates, possibly a half dozen. Jacobs placed Samuel Campbell in Connecticut, early 1800s. A later list published by Nancy Goyne Evans (PCCA 58/199) put him in Baltimore, 1815-1818. This item is probably attributable to his Baltimore period, since it was found in a shop at Alexandria, Virginia. There it was classed as "unmarked" American pewter. The mark — J/69 (Fig. 2), on the inside bottom — became very visible when the beaker was cleaned up. Are any other pieces by this maker known to PCCA members?

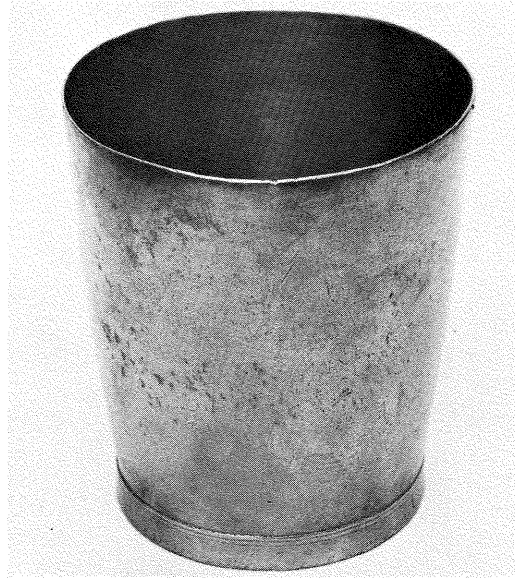


Fig. 1. A small beaker by Samuel Campbell, Baltimore, Maryland. Height is  $3\frac{1}{8}$ ", top diameter is  $3\frac{1}{8}$ ", base diameter is  $2\frac{5}{16}$ ".



Fig. 2. Mark on inside bottom of Samuel Campbell beaker.