

The
PEWTER COLLECTORS CLUB
of AMERICA INC.

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SEPTEMBER, 1979

VOL. 7, NO. 10

A QUART COMMUNION FLAGON BY WILLIAM WILL



A fine example of William Will's ingenuity and versatility in this previously unrecorded form. See article — page 424. Collection of Dr. and Mrs. Melvyn D. Wolf.



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SCHEDULE OF MEETINGS

1979 FALL MEETINGS

National Meeting

October, 19-20
Chester County Historical Society
West Chester, Pennsylvania
To be Hosted by the Pennsylvania Group

Mid-West Meeting

Early November
Date and place to be announced

New England Meeting

October 13th
The Lyman-Allen Museum
New London, Conn.

New York Meeting

September 22nd
New Canaan Historical Society
New Canaan, Conn.

1980 SPRING AND FALL MEETINGS

National Meeting (Spring)

to be held in Philadelphia, Pa.
May 1980. Date and Place to be announced

National Meeting (Fall)

September, 26-27
Old Sturbridge Village
Sturbridge, Mass.
To be Hosted by the New England Group

The President's Letter

When the combination of marvelous weather, excellent location, good friends, and last but not least an extremely interesting and informative program, all comes together at the same time — that was it — at Winterthur Museum on June 8th and 9th, 1979.

On Friday afternoon, beginning at two o'clock, there was a three part presentation, consisting of certain aspects of pewter. Mr. Don B. Heller, Associate Conservator of Glass, Ceramics and Metals, reviewed in considerable detail the restoration of a William Will teapot, replete with before and after pictures. Second was a presentation showing the curatorial versus scientific appraisal of selected pewter objects which were discussed by Ms. Janice Carlson, Museum Chemist and Mr. Donald L. Fennimore, Associate Curator. It was interesting to learn how the two methods usually came to the same conclusion. The last presentation was by Mr. Fennimore, and was on the Winterthur pewter collection study. All of the topics created considerable interest and subsequent lively discussion.

Following an excellent dinner that evening, we were officially welcomed to Winterthur by Mr. Charles Hummel, Curator, who substituted for Dr. James Morton Smith, the Director of Winterthur. The highlight of the evening was the talk given by Mr. Edward S. Cooke, Jr., a graduate student in the Winterthur program, who told us about the recent discovery of Henry Will's account book. This account book is a virtually unique document that provides an important and fascinating insight into the manufacture of 18th Century American pewter, as well as a look at the relationships in the Will family and his dealings with other pewterers. Without question an extremely important find.

On Saturday morning we reconvened at Winterthur to view the Pewter Collection. It would seem there is never enough time to thoroughly examine those items which are not cased. Before we knew it — time for lunch.

Immediately after lunch the Annual Meeting was held. Minutes of the last Meeting were read and accepted. The Treasurer's Report was accepted and various Committee Reports were presented. Five Year Membership Badges were presented to those eligible and present. New members were introduced and welcomed. The change in Article II of our Constitution was approved and our Club is now Incorporated. A discussion was held concerning the Danforth buildings in Middletown, Connecticut. Upon recommendation from your Board of Governors, it was voted not to make any financial commitment to this project. Robert Touzalin presented the slate of officers selected by the Nominating Committee, and the following were elected:

President	Bernard Cardé
First Vice President	Donald M. Herr
Second Vice President	Burton L. Zempsky
Treasurer	Merrill G. Beede
Secretary	Bernice Weir

After some discussion, the following were elected Governors-at-Large

Paul Glazier	Term expiring, Spring, 1980
Gordon Perrin	Term expiring, Spring, 1981
Clarence A. Myers	Term expiring, Spring, 1982

At this point the elusive (?) gavel was turned over by the retiring President Melvyn D. Wolf to your new President.

As your new President we will try very hard to continue the high ideals established by former Presidents. All standing committee Chairmen were reappointed to their respective office, with the exception of the Program Chairman and the Nominating Chairman. Burton Zempsky as Second Vice President will now be the Program Chairman, and a new Nominating Committee will be appointed. Our newly elected Treasurer was requested to prepare a budget for the current fiscal year to be presented to the Board of Governors for review. This ended the business part of the meeting.

A panel discussion on pewter, made by Henry Will and others, on pieces which had been brought in by Club members, was the subject matter of the afternoon session. John Thomas, Jack Kolaian and Winterthur's Ned Cooke, led the most informative discussion. As always, lively debate followed, and we certainly learned a lot concerning the peculiarities of Will, etc. It was with regret the program had to be terminated due to the lateness of the hour.

For those who stayed for cocktails and a fine dinner at the beautiful Wilmington Country Club, table talk continued about all we had heard and seen. Plaudits go to Donald Fennimore for organizing a great meeting and to all those who participated. A very special thanks to Don Herr for his efficient work in making the necessary arrangements.

Bernard Cardé, President

Regional Group News

New York (Spring)

New England (Spring)

The spring 1979 meeting of the New England Regional Group was held in Manchester, New Hampshire on Saturday, May 26, 1979. Thirty-three people assembled on the Currier Gallery of Art to hear Philip Zimmerman present an excellent and informative lecture on "The New England Meeting House and Church 1630-1850." After the lecture, the membership visited the exhibit on the subject of the lecture.

The group then assembled at the Queen City Motel for dinner and president George Heussner called the meeting to order. The reports of the secretary and the treasurer were presented and accepted. Program Chairman, Paul R. Glazier, said that the fall 1979 meeting would be held at the Lyman-Allen Museum in New London and that the spring 1980 meeting would be at Clare Ingham's home. The New England Group is to host the fall 1980 meeting to be held September 26-27, 1980 at Old Sturbridge Village.

The chairman of the nominating committee, Oliver Deming, presented the following slate of officers who were elected:

President: Paul R. Glazier
Vice-President and Program Chairman:
Clare M. Ingham
Treasurer: Wayne A. Hilt
Secretary: Michael H. Ellsworth

Considerable discussion then followed over the future of the Joseph Danforth Buildings in Middletown, Connecticut brought to our attention by Wayne Hilt. The membership voted to support further investigation into the possibility of establishing the site as a national pewter museum.

Congratulations for a "fine job" were then expressed to our out-going president George Heussner, who was made Chairman of the nominating Committee with members Oliver Deming and Wendell Hilt.

Jack Kolaian then presented an extensive, well organized, and educational lecture on the construction of pewter. A discussion of the subject followed and the meeting was adjourned at approximately 10:20 p.m. Our thanks to Mr. Melvin Watts for his help and courtesy in arranging such a fine meeting.

The following day Clare Ingham resigned as vice-president and president Paul R. Glazier appointed Mark Anderson to succeed him.

Respectfully submitted
Michael H. Ellsworth

The Spring meeting of the New York Group was held at the home of Ellen and Burt Zempsky in Woodbridge, Conn. May 19th 1979 with 44 members and guests attending.

After mid-morning refreshments we viewed Ellen and Burt's fine pewter collection along with conducting the usual chit-chat which always goes on at these meetings.

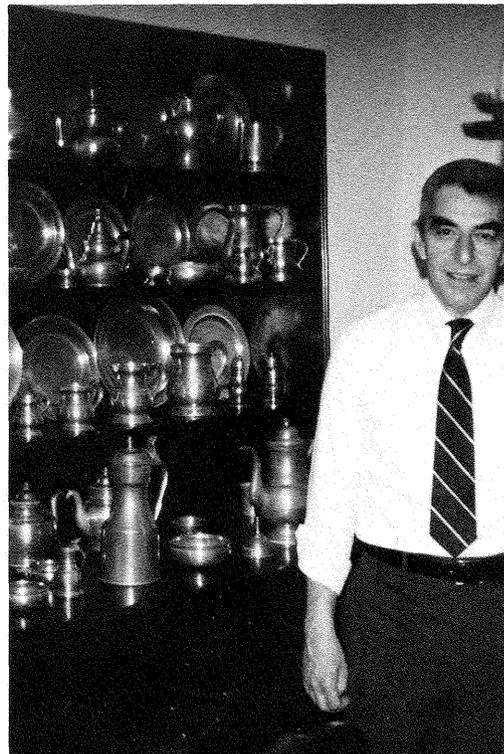
Luncheon was served at noon at the Blake St. Cafe in Westville, after which the business meeting was held with the following members elected to office for the coming year:

President Dr. Ralph Schauer
Vice-President . . . Mrs. Paul Young
Secretary Mr. Robert Horan
Treasurer Mr. Bernard Hillman

Members were requested to bring examples of measures from their collections for discussion with the result that Ben Esner had a fine selection to choose from to lead the talk, including pieces from England, Scotland, Ireland, the Channel Islands, as well as a few American ones.

Ben was his usual erudite self in conducting the discussion and we all learned from the occasion.

Robert Horan



Burt Zempsky beside the Zempsky's fine pewter collection.

A Potpourri of Sellew Pewter

by John F. Brown

This article provides a record of Sellew forms not often seen. In addition, it presents a couple of interesting rarities and, lastly, the article traces certain commonalities, if not identifying features, of much of Sellew pewter.

A UNIQUE LARD (?) LAMP

The lamp in Figure 1 is conventional in appearance and of a usual saucer base Sellew type. It is marked with the common straight line Sellew touch. It is 8½ inches high and it has a typical 5 inch saucer base. What is particularly unique about this lamp is shown in Figure 2. In addition to the normal wick holders, there is a copper tubing which goes above the wick holders where it obviously would be heated by the burning wicks and returns to join a circular copper plate in the front of the lamp. Is this a



Fig. 1. 8½" to top of burner, base 5" dia. Marked Sellew and Company.



Fig. 2. Wick holder in lamp shown in Fig. 1.



Fig. 3. Whale oil — marked Sellew and Company, 5" base, 4¾" ht. Candlestick — not marked, 5" base, 2¾" ht.

unique conversion unit for the utilization of lard in a whale-oil lamp? There is no indication or knowledge by the author of a patent on this device.

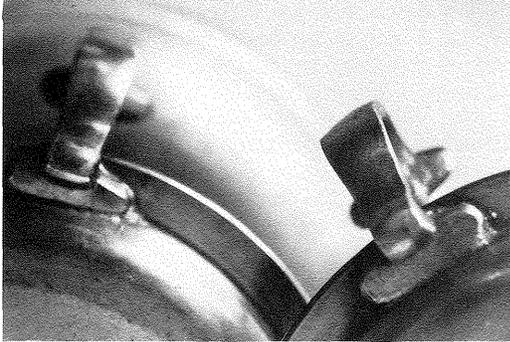


Fig. 4. Detail of the application of the handles on the lamp and chamber-stick shown in Fig. 3.

CHAMBER LIGHTS

Figure 3 shows again a typical Sellew whale-oil lamp font, this time on a saucer base but without its full height. The overall height of this lamp is 4 and $\frac{3}{4}$ inches. The base, as seems to be true with all Sellew saucer bases, is approximately 5 inches in diameter. It is marked Sellew & Company, Cincinnati in the standard straight line touch. The candlestick, which is 2 and $\frac{3}{8}$ inches high, is on a Sellew 5 inch saucer base. This chamber stick is not marked. Figure 4 shows the detail of the application of the handles and their almost exact sameness in construction and application. One feels pretty comfortable in attributing this stick to Sellew & Company. Also, it might be noted in Figure 5 that the same type of handle is used on the saucer base candlesticks. The candlesticks shown in Figure 5 also have the 5 inch saucer base and are 3 and $\frac{5}{8}$ inches in height. Both are



Fig. 5. Saucer based candlesticks marked Sellew and Company, Note reversal of the stick itself for variety of form. 5 $\frac{1}{4}$ " base dia., 3 $\frac{5}{8}$ " ht.



Fig. 6. Right marked Sellew and Company. 4 $\frac{3}{4}$ " base dia., 8 $\frac{1}{4}$ " ht.



Fig. 7. 4 $\frac{11}{16}$ " base dia., 8" ht. marked Sellew and Company.

marked with a line touch. You will note in Figure 5 the interesting reversal of the candlestick itself for a variety of form.

CANDLESTICKS

Figure 6 presents the common (?) type — try to find them in the Cincinnati area — form of Sellew sticks. They are approximately 8½ inches to the top of the bobèche. The base is another common design form on many Sellew items. The base is approximately 4 and ¾ inches in diameter. The stick on the right has the regular Sellew & Company mark while the stick on the left is unmarked and varies in form only in the treatment of the upper portion of the stick which omits the spool or reel in its design. Figure 7 presents our Sellew base again at 4 and 11/16 inches approximately, and the stick is 8 inches in height. Both sticks are marked and they are Sellew forms rarely seen in the Cincinnati area.

OTHER FORMS

Figure 8 presents a 12 inch high, 6 inch base diameter set with again the common Sellew base utilized. It has the standard straight line Sellew & Company mark. A similar caster is shown in



Fig. 8. Caster frame marked Sellew and Company. 6" base dia., 12" ht.

Melvyn Wolfe's excellent article (Vol. 7, 9/77, pp. 23, Figure 11). The only difference is the footed base. Dr. Wolfe's article notes the similarity of base forms on different items.

Figure 9 shows a 9 inch two quart Sellew marked water pitcher. It is beautiful in form, metal and workmanship. One particular unique aspect of this Sellew pitcher is the placement of the mark. Sellew & Company appears as shown in Figure 10 on the inside of the upper hinge bracket for the cover of the water pitcher.

CONCLUSION

The articles shown clearly demonstrate that Sellew & Company had many individual forms which were not duplicates of eastern pewterers, further supporting the proposition that they were not simply wholesalers of other people's pewter but were creators and manufacturers in their own right. The saucer bases on the Sellew chamber sticks and the handles have sufficient consistency in form to allow an attribution of like, but unmarked, pieces. The Sellew & Company pictured bases shown here on candlesticks, whale-oil lamps and on a caster set provide a fairly significant basis for attribution of Sellew pewter items of a similar form but not marked. For further reference to the "dome base" see the previously mentioned article by Melvyn Wolfe in Volume 7, 9/77, pp 225-227, Figures 19 and 20.



Fig. 9. Two quart water pitcher marked Sellew and Company.



Fig. 10. Mark on hinge of water pitcher shown in Fig. 9.

A New Southern Pewterer

by Nancy Goyne Evans

On October 10, 1774, Moses Farley, estate administrator, held a sale of the "Goods & Chattles of William Robertson Pewterer decd.," late resident of Orange County, North Carolina. The inventory of the sale is reproduced here through the kind permission of Alice Hanson Jones, author of the three-volume economic study *American Colonial Wealth: Documents and Methods* (New York: Arno Press, 1977). Robertson's inventory is printed in Vol. 2, pp. 1463-64. Using a copy of the original document, which Mrs. Jones provided through the Newberry Library, Chicago, I have made a few minor corrections to the previously published version of this inventory.

The range of pewterer's molds itemized as part of Robertson's personal property is particularly interesting. At the end of the inventory I have retained the names of debtors to the estate in the hope that a southern researcher will find the list useful in seeking out additional material on this pre-Revolutionary craftsman. Note at the end of the document that Moses Farley still had book accounts to settle when he presented the inventory in Court in November 1774. This information indicates that Farley had in his possession at least one volume of accounts kept by William Robertson. Ancillary estate papers frequently remained in the hands of administrators and executors and eventually wound up among the business records of their own estates. Perhaps somewhere the papers of Moses Farley lie buried in an archive and the account book of William Robertson is waiting to be discovered.

The complete inventory is as follows:

	£	s	d
Cash in hand	15	4	10½
1 pair Bason Moulds	14	13	4
1 do. [ditto] Dish ditto £8.13.4.			
1 pr. Plate ditto £2.13.4	11	6	8
1 do. Bason £2.13.4. 1 do. Bason & Candlemould Castor £2.13.4	5	6	8
1 Spoon & Salt Sellar Mould 30/. Sundrie sml. [small] articles 29/4	2	19	4
1 pr. Button Moulds & Sundries	—	11	4½
1 Bunch Wire 10 1/2d. 2 Bells 18/8. 1 Saddle 28/	2	7	6½
To Sundries files & other Utensils	—	8	—
To Sundrie pewtering Utensils	—	7	4
1 pair Tea spoon Moulds & Sundries	—	2	8
2 Bags & Sundrie Small Goods	—	12	—
1 pr. Saddle Boss Moulds	—	3	9¼
1 Hand Bellows 7/. 1 Bag 4/4. 1 Table Bitt 3/6½	—	14	10½

1 Horse £12.4 — 1 Mare £6.8.			
1 Coat 11/8. 1 Jacket 26/8	20	10	4
1 pair Shoes 10/6½. a parcel old Cloaths £2.13.10	4	4	4½
3 pr. yarn Stockings 14/. Sundrie old Cloaths 14/2½	1	8	2½
Thread 4/. 1 Hatt 24/8. 1 Great Coat 44/1½	3	12	9½
1 Jacket 4/8. Small Box & Sundries 12/8	—	17	4
1 Trunk & Some Copper 6/8. Books & Sundries 16/2½	1	2	10½
1 Spy Glass & Sundrie Small articles	—	—	10
1 Set Shoe & Knee Buckles 4/. 1 Razor & sml. articles 2/	—	6	—
1 Small Bell & Sundries 6/8. 1 Bag & Small articles 4/6	—	11	—
1 Bond pr. Hezekiah Rice	4	13	—
1 ditto pr. Robert Crocket	3	—	—
1 ditto pr. Saml. Watt	3	—	—
1 ditto pr. John Lawson	3	—	—
1 Note of hand pr. James Turner	1	16	1
1 ditto pr. George Carter	—	8	9
1 ditto pr. William Bowles	1	9	8
1 ditto pr. Capt. James Dillard	—	13	4
1 ditto pr. John Camp	—	6	—
1 ditto pr. William Neal	—	10	—
Balance on Note pr. John Armstred	—	14	8
1 Note pr. John Campbell	—	16	8
Book Accounts unsettled to be returned	£106	10	5¾

Moses Farley

Orange County Novemr. Court 1774.

1910-1979!!!

From an article on "PEWTER" in *Encyclopedia Britannica* Eleventh Edition dated 1910.

"Artistically, pewter was at its best when its makers were least conscious of the art revealed in it, thinking more of the durability and appropriateness to purpose of their wares than of their decorative qualities. . . .

"Of recent years pewter has taken its place among the articles sought by collectors, and its cost has so materially and rapidly increased that the manufacture of vessels, guaranteed of course genuinely antique, bids fair to become once more a paying industry. Unfortunately the various enactments compelling each maker to stamp his ware with a definite touchmark seem at all times to have been very generally evaded or ignored, and experience alone is therefore the only safe guide to distinguish new from old."

The underlining is mine. I wonder what the writer would think of the market and situation 70 years later!

Merrill Beede

Some SMITH & CO. Tea and Coffee Pots

by Richard L. Bowen, Jr.

During the period from 1842 to 1851 a succession of two companies in Boston turned out a variety of britannia ware stamped with the curved mark SMITH & CO (Fig. 1). There has been an unnecessary amount of confusion in establishing the date range of the wares with the SMITH & CO mark because of the change in the management of the concerns. The manufactory was started in 1841 by Thomas Smith (born in England in 1791) and David B. Morey (born in Malden, Massachusetts in 1807) under the name of Smith & Morey. They used a mark of SMITH & MOREY in a rectangle (Fig. 1).

The evidence for the ownership and chronology of these firms was discovered in the *Boston Directories* over half a century ago by Charles L. Woodside.¹ The listings from the *Directories* as shown by Woodside are as follows.

- 1841 SMITH & MOREY
(Thomas Smith & David B. Morey)
- 1842-1846 THOMAS SMITH & CO.
(Smith, Morey & Henry White)
- 1847-1848 SMITH & CO.
(Smith, White & Morey)
- 1849-1851 SMITH, OBER & CO.
(Smith, Reuben H. Ober & Morey)
- 1852-1854 MOREY & OBER
(Morey & Ober)
- 1855-1856 MOREY, OBER & CO.
(Morey, Ober & Smith)
- 1857-1864 MOREY & SMITH
(Morey & Thomas Smith)
- 1865-1885 MOREY & SMITH
(Morey & William C. Smith)

It is interesting to note that the original name Smith & Morey became reversed in the evolution of the companies to Morey & Smith.

There were four marks used by these seven companies as reported by Laughlin in 1941 (Fig. 1).² There is no problem in assigning the marks to the various companies. The SMITH & MOREY mark was used only in 1841, while the SMITH & CO mark was used from 1842 to 1851. Recently William O. Blaney has shown that the *Boston Directories* mistakenly gave the impression that there was a Thomas Smith & Co. from 1842 to 1846; actually the true name of the company during this period was Smith & Co.³ Since no mark is known reading SMITH, OBER & CO, it is apparent that the SMITH & CO mark was also used for this company. The MOREY & OBER mark was used from 1852 to 1856, while the MOREY & SMITH mark was used from 1857 onwards. In his check list of American makers published in 1941 in Vol. II of *Pewter in America* Laughlin put a star next to the names of makers for whom marked exam-

ples of their work have survived. He did not star Thomas Smith & Co., Smith, Ober & Co., or Morey, Ober & Co., presumably because there was no specific mark for these companies. However, in Vol. III he starred all but Thomas Smith & Co., indicating that he had assumed the use of the marks we have suggested here since no new marks have been reported since 1941.

The tea and coffee pots bearing the SMITH & CO mark make an interesting study group. They were made within a narrow span of ten years from 1842 to 1851 and give us a rather clear picture of the styles which were in vogue just before mid-century. Further, all examples examined have a style number in a serrated square stamped under the SMITH & CO mark. Assuming that numbers were added chronologically, they give us an interesting picture of the evolution of the changing styles popular at this time. Since Smith & Co. was a continuation of Smith & Morey after the addition of Henry White as a partner, the first wares that Smith & Co. made in 1842 must have been roughly the same as those made by Smith & Morey.

I have examined only one pot marked with SMITH & MOREY (Fig. 2); it also has a WARRANTED mark below. Coincidentally, an almost identical pot is marked with SMITH & CO and number 1 in a serrated square (Fig. 2). Only the lid is different, being slightly less domed on the Smith & Co. example. And the button finial of the Morey & Smith pot has been changed to an eight-petaled rosette which is found on all tea and coffee pots marked SMITH & CO. Both are 11" high and hold 4¾ pints to the brim. They are therefore coffee pots, holding just four ounces less than the "standard" 10 half-pints (cups) which coffee pots of the period held.⁴

SMITH & MOREY

SMITH & CO

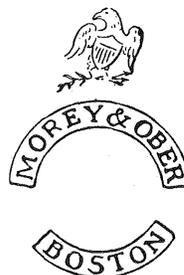


Fig. 1. Touch marks of the companies associated with Thomas Smith, David B. Morey, and Reuben H. Ober. The SMITH & MOREY mark was used in 1841. The SMITH & CO mark was used from 1842 to 1851. The MOREY & OBER/BOSTON mark was used from 1852 to 1856. The MOREY & SMITH/WARRANTED/BOSTON mark was used from 1857 onwards. An eagle is sometimes found over the last two marks.

This form of pot has often been called an "elongated pear-shaped teapot". It is not a teapot, and for simplicity it could be called the pear-shaped coffee pot since "coffee pot" implies largeness. The pear-shaped coffee pot was a popular form along with the lighthouse shape throughout the second quarter of the nineteenth century. Both shapes were derived from silver coffee pots of the late eighteenth century which lasted into the nineteenth century.⁵ Pear-shaped coffee pots with handles very similar to those of Smith & Co. were made by a number of workers in different geographical areas. We find examples by Allen Porter (1830-1838) of Westbrook, Maine,⁶ Ashbill Griswold (1805-1835) of Meriden, Connecticut,⁷ and Samuel Simpson (1835-1852) of Yalesville, Connecticut.⁸

Similar pear-shaped coffee pots with a different handle are known by a number of other britannia makers (Figs. 3 & 4). Examples of these are found by Josiah Danforth (1821-1843) of Middletown, Connecticut,⁹ Savage & Graham (1837-1838) of Middletown,¹⁰ Bailey & Putnam (1830-1835) of Malden, Massachusetts,¹¹ James H. Putnam (1836-1855) of Malden,¹² George Richardson, and Sage & Beebe (1849-1850) of St. Louis, Missouri.¹³ The form of handle used on these pots is apparently a later design than that shown in Fig. 2. The pear-shaped coffee pots made by Porter, Griswold, Simpson, Danforth, Richardson, Savage & Graham, and Sage & Beebe all have two-tier dome-shaped lids as shown in Figs. 3 & 4. The pear-shaped coffee pots by Smith & Co. differ in this detail, having a flatter modified cone-shaped lid (Fig. 2). This is the same lid, incidentally, which Smith & Co. used on almost all of their teapots.

An outline drawing of the handle of Smith & Co.'s pear-shaped coffee pot appears to be identical to that of the lighthouse coffee pot marked G. RICHARDSON/BOSTON.¹⁴ However, a careful examination and measurement of the two shows that the handles were not made from the same mould since there are many differences. But it does appear that Smith & Co. may well have used a handle from one of Richardson's lighthouse coffee pots to make their mould, even though Richardson's pot was made some twenty years earlier.

A tall teapot with a tapered bottom bears the SMITH & CO mark and number 2 in a serrated square (Fig. 5). It has the same handle as Smith & Co. No. 1, but has a spout which is octagonal in cross section. Another teapot with an identically shaped body and lid is also marked SMITH & CO with number 2 in a serrated square, but it has a reverse C handle and a spout which is *hexagonal* in cross section (Fig. 5). The spout change is somewhat perplexing since the hexagonal design looks identical to the octagonal one from the side. Both of these No. 2 teapots are 10¹/₁₆" high and hold 3¹/₄ pints to the brim.

The reverse C handle of the Smith & Co. No. 2 is apparently a crude copy of the rugged reverse C handle used by G. Richardson on a somewhat similar teapot (No. B) made when he was working for the Glennore Co. in Cranston, Rhode Island from 1839-1841,¹⁵ and possibly made until 1845 when Richardson was still working in Cranston. The teapot is 9⁷/₈" high and holds three pints and three ounces. The reverse C handle was presumably added to Smith & Co. No. 2 in the early 1840's.

Also shown in Fig. 5 is a similar teapot by Bailey & Putnam with a handle somewhat like



Fig. 2. Pear-shaped coffee pots. The one on the left is marked SMITH & MOREY/WARRANTED, while the one on the right is marked SMITH & CO/1. Both are 11" high and hold 4³/₄ pints to the brim.



Fig. 3. Pear-shaped coffee pot marked G. RICHARDSON.



Fig. 4. Pear-shaped coffee pot marked SAGE & BEEBE.

that of the earlier Smith & Co. pot. The teapot is 9 $\frac{7}{8}$ " high and holds 3 $\frac{3}{4}$ pints to the brim. If the working dates of 1830 to 1835 for Bailey & Putnam are correct, then these britannia makers have obvious priority for the introduction of the tapered bottom teapot and particularly the specific designs shown in Fig. 5. George Richardson made a number of teapots with tapered bottoms (Nos. A, B & C) when working for the Glennore Co. However, the Glennore Co. did not come into existence until 1839,¹⁶ and there is no evidence that Richardson made any teapots with tapered bottoms prior to 1839. Therefore Richardson must have based the design of his No. B. teapot on that of Bailey & Putnam shown in Fig. 5. Richardson simplified the design by taking out the bulges in the top section and the necked-in pedestal. Calder also copied one of the Boston area makers in 1844 with his No. 13, which is shorter (8 $\frac{3}{8}$ " high) and holds one ounce less than three pints.

It has been suggested that James H. Putnam and Smith & Co. may have loaned moulds or sold ready-made parts to one another.¹⁷ The ta-

pered bottom teapots by Bailey & Putnam and Smith & Co. shown in Fig. 5 give us an excellent opportunity to test this suggestion. The spout, handle, and lid of the Smith & Co. pot differ from those of the Bailey & Putnam pot drastically. The lid of the Bailey & Putnam pot appears to be very similar to that of the Smith & Morey coffee pot (Fig. 2). But looking at the photograph the bodies of the two appear to be identical, and the same is true in comparing the two pots visually: each change in contour is similar on both.

However, when measurements are made with calipers we find significant differences. The height to the brim of the Smith & Co. pot is $\frac{1}{8}$ " greater than Bailey & Putnam's (7 $\frac{13}{16}$ " vs. 7 $\frac{11}{16}$ "). But it is in the tapered section that we find the greatest variations. The length of the Smith & Co. section is $\frac{1}{8}$ " greater, while the diameter at the top of this section is $\frac{1}{16}$ " less and the diameter of the bottom of this section is $\frac{1}{8}$ " less, indicating that the angle of the taper is actually different. The minimum diameter of the



Fig. 5. Tall tapered bottom teapots. At the center and the right are teapots marked SMITH & CO/2. Both are 10 $\frac{1}{16}$ " high and hold 3 $\frac{3}{4}$ pints to the brim. At the left is a teapot marked BAILEY & PUTNAM. It is 9 $\frac{7}{8}$ " high holds 3 $\frac{3}{4}$ pints.

necked-in part of the Smith & Co. pedestal is $\frac{1}{16}$ " less, while the minimum diameter of the top part at the necked-in part is also $\frac{1}{16}$ " less, but the lower diameters of the top part and the brim diameter are $\frac{1}{16}$ " greater. These variations could not have been produced in finishing parts from the same moulds since the metal thickness is only between $\frac{1}{32}$ " and $\frac{1}{16}$ ". It is evident that the bodies of the Bailey & Putnam and the Smith & Co. teapots shown in Fig. 5 were made from different moulds. Further, it would appear that Smith & Co. copied Bailey & Putnam's tapered bottom teapot design using their own lid, handle and spout.

There is a teapot with the SMITH & CO mark along with number 1 in a serrated square.¹⁸ An almost identical teapot bears the mark MOREY & OBER/BOSTON (Fig. 1) with number 2 in a serrated square in the center of the mark (Fig. 6). This differs from the Smith & Co. pot only in having a disk finial. It is a short lighthouse or mug form with a flared top. The pot has a reverse C handle and a hexagonal spout similar to that on the No. 2 tapered bottom teapot (Fig. 5).

It is $7\frac{1}{4}$ " high and holds two ounces less than $2\frac{1}{2}$ pints. Possibly examples of this type of Smith & Co. pot exist with an earlier handle form. A larger size of this teapot design has the SMITH & CO mark and number 3 in a serrated square (Fig. 6). It has the same handle and spout as the smaller size, but it has a new lid for Smith & Co. similar to a lid introduced by Calder in 1842.¹⁹ It is $8\frac{1}{8}$ " high and holds $3\frac{1}{2}$ pints to the brim.

A small teapot has SMITH & CO struck on it with number 2 in a serrated square (Fig. 7). It is $6\frac{5}{8}$ " high and holds $2\frac{3}{4}$ pints. We have a potbellied teapot with the SMITH & CO mark and number 3 in a serrated square (Fig. 7). It is $6\frac{7}{8}$ " high and holds $2\frac{3}{4}$ pints. An example of No. 3 is also known with a four-part angular handle similar to that of the teapot marked No. 2 in Fig. 7.²⁰ The four-part angular handle shown on No. 2 in Fig. 7 was very popular in the 1820's and 1830's, so it is evident that the handle shown on No. 3 in Fig. 7 is a later design which replaced the older one. Also shown in Fig. 7 is a teapot with R. GLEASON in a rectangle



Fig. 6. Teapots of short lighthouse or mug form. The pot on the left is marked MOREY & OBER/BOSTON with 2 in the center. It is $7\frac{1}{4}$ " high and holds two pints and six ounces. The pot on the right is marked SMITH & CO/3, and is $8\frac{1}{8}$ " high holding $3\frac{1}{2}$ pints to the brim. It has a lid similar to Calder's.



Fig. 7. Potbellied and modified potbellied teapots. The modified potbellied pot at the right is marked SMITH & CO/2. It is $6\frac{5}{8}$ " high and holds $2\frac{3}{4}$ pints. The modified potbellied pot at the left is marked R. GLEASON in a rectangle. It is $7\frac{1}{8}$ " high and holds $2\frac{5}{8}$ pints. In the center is a potbellied teapot marked SMITH & CO /3. It is $6\frac{7}{8}$ " high and holds $2\frac{3}{4}$ pints. The modified potbellied design was probably derived from the plain potbellied form.

stamped on it. It is $7\frac{1}{8}$ " high and holds $2\frac{1}{2}$ pints and two ounces. It is of the general form of Smith & Co. No. 2 in Fig. 7.

This Gleason pot has a handle which even on careful examination appears identical to that of Smith & Co. No. 3 in Fig. 7. However, a minute measurement of the two handles shows that they did not come from the same mould. The lower ferrule of the Smith & Co. handle is $\frac{1}{32}$ " smaller in diameter than the Gleason ferrule, the bands at the ends of the ferrules are of different sizes and shapes, and the Smith & Co. handle is $\frac{1}{32}$ " narrower in certain areas. The Gleason handle appears to have the details more sharply defined, possibly indicating that Smith & Co. copied the handle from Gleason.

The Smith & Co. No. 2 and Gleason teapots shown in Fig. 7 appear to be derived from the potbellied form also shown in Fig. 7. Some of the curve was taken out of the sides at the maximum diameter and various mouldings and contours were added to the top and bottom sections to break up the smooth area of the plain potbellied teapot. This form of teapot could well be called a modified potbellied design. It was made by a number of other workers in addition to Gleason and Smith & Co., such as Josiah Danforth (1821-1843), Allen Porter (1830-1838), Palethorp & Connell (1839-1841) of Philadelphia, and George Richardson. The modified potbellied design today appears to be more pleasing than the plain potbellied design, but the latter apparently held its popularity with the modified form, with the two being sold side by side.

It is somewhat perplexing to find different pots with the same number on them. In the case of No. 1, one is a coffee pot and the other a teapot. Calder had No. 1 tea and coffee pots. However, the two Smith & Co. teapots with No. 2 are another matter. One is a tall tapered bottom pot holding $3\frac{1}{4}$ pints and the other is a modified potbellied design holding $2\frac{1}{4}$ pints.

They do not match so they could not have been in the same set, and it hardly seems that the smaller one could have served as a lidded creamer. The two teapots marked No. 3 are equally confusing. One is potbellied and the other is a short lighthouse.

Teapots with the SMITH & CO mark and numbers 5 and 7 in serrated squares are shown in Fig. 8. These were apparently the first Smith & Co. entries to the pigeon-breasted beauty contest inspired by Leonard, Reed & Barton's introduction in 1838 of similar designs they copied from James Dixon & Sons of Sheffield, England.²¹ The Smith & Co. designs are unique in that they do not follow any of the many Leonard, Reed & Barton patterns. Both have the same bottom sections and the same handles. The handles seem to be simplified forms of the Leonard, Reed & Barton handles (Fig. 9). The smaller one has a spout which is rounded on the front but flat on the back. The larger one has an octagonal spout which is similar to that of No. 2 tapered bottom teapot with the large end of the spout cut off. No. 5 is $7\frac{3}{4}$ " high and holds $2\frac{1}{2}$ pints to where the lid seats, while No. 7 is $8\frac{3}{4}$ " high and holds $3\frac{1}{4}$ pints to the brim.

Possibly Nos. 5 and 7 were innovations by Smith & Co. since no similar teapots seem to exist. But Smith & Co. eventually made a more or less exact copy of a Leonard, Reed & Barton design with the pigeon-breasted teapot marked SMITH & CO and number 8 in a serrated square (Fig. 9). A virtually identical teapot was also made by Gleason (Fig. 9), stamped ROSWELL GLEASON on the bottom in rather large incised letters. Both pots were inspired by Leonard, Reed & Barton No. 2800/5 in five half-pint capacity (Fig. 9).

Smith & Co. No. 8 is $9\frac{3}{8}$ " high to the top of the finial and holds three pints and six ounces to where the lid seats. Gleason's pot is only $9\frac{1}{16}$ " high to the top of the finial; but both pots are $7\frac{15}{16}$ " high to the brim. The Smith & Co. pot is



Fig. 8. Pigeon-breasted teapots. The left one is marked SMITH & CO/5 and is $7\frac{3}{4}$ " high holding $2\frac{1}{2}$ pints to where the lid seats. The right one is marked SMITH & CO/7. It is $8\frac{3}{4}$ " high and holds $3\frac{1}{4}$ pints to the brim. Possibly these were innovations by Smith & Co. since no similar teapots seem to exist.

higher because they used their modified cone lid rather than copying Leonard, Reed & Barton's flat lid as Gleason did. Gleason's pot holds three pints and one ounce to where the lid seats. While the liquid bottom of the Smith & Co. pot is only $\frac{1}{16}$ " above the table line, Gleason's liquid bottom is $1\frac{3}{8}$ " above the table line, being in the middle of the necked-in section. When turned upside down five ounces of fluid can be poured into Gleason's hollow pedestal. The Leonard, Reed & Barton prototype is $8\frac{3}{4}$ " high to the top of the finial and holds two ounces less than three pints to where the cover seats; it holds $2\frac{1}{2}$ pints $\frac{3}{4}$ " below the lid. The liquid bottom of this pot is at the top of the necked-in section, $1\frac{3}{4}$ " above the table level.

Smith & Co. No. 8 and Gleason's similar teapot are practically identical in shape. They have the same brim and pedestal heights and the same body diameters. But there are subtle differences in the contours of the bodies and the bodies are assembled differently. Outline drawings of the handles and spouts make them appear identical but minute comparisons show that they came from different moulds. The lower handle ferrule of the Smith & Co. pot is smaller in diameter and the bands at the ends of the ferrules are different sizes and shapes. The Gleason handle is wider in many places. While the Smith & Co. and Gleason handles are metal, that of the Leonard, Reed & Barton pot is made of wood. Smith & Co. probably copied Gleason in this pot design (because of the lid), and Gleason had originally copied Leonard, Reed & Barton's No. 2800/5, since Gleason's lid is like Leonard, Reed & Barton's and has a wooden rosette finial like theirs.

Between the pigeon-breasted Nos. 5 and 7 teapots we have numerically a teapot with the SMITH & CO mark and number 6 in a serrated rectangle (Fig. 10). This has the bottom of a potbellied pot with a moulded necked-in section at the top and could perhaps be called a moulded potbellied design. This form was

popular in the Boston area, examples being known by J. W. Cahill & Co. (1845) of Boston, Bailey & Putnam (1830-1835) of Malden, and James H. Putnam (1836-1855) of Malden.²² It has been suggested that the bodies of these Cahill and Putnam teapots were made in the same moulds.²³ However, this does not seem possible since the published dimensions of the bodies are significantly different. And the handles, spouts and lids are quite different. I did not find a Smith & Co. No. 6 to measure, but one Putnam example is $7\frac{15}{16}$ " high and holds exactly three pints to the brim. Similar teapots were also made by Boardman & Hart (1828-1853) of New York and Sellew & Company (1832-1860) of Cincinnati.²⁴

An interesting teapot carried the SMITH & CO mark and number 9 in a serrated square (Fig. 11). After looking at the pigeon-breasted designs and the later modifications of old body shapes and handles, this teapot strikes us as a remarkable anachronism. It has the classic body shape of the early globular teapots which were popular in the 1820's and 1830's. Teapots of this design were considered "old-fashioned" by William Calder even in the twenties and were last sold by him in the late 1830's.²⁵ The Smith & Co. teapot has a lid shaped like Calder's early lids and a three-part angular handle which Calder abandoned in the 1820's. Further, it has an external hinge which was discontinued by every maker in the 1820's (except on quart pear-shaped teapots), and it had a wooden disk finial which was not used by most later makers.

It does not seem possible that this pot was made by Smith & Co. in the 1840's; it would be about the only Smith & Co. teapot without their characteristic modified cone-shaped lid with rosette finial. But the problem is partially solved by a Boardman teapot marked TD & SB (Fig. 11). The height of the Smith & Co. pot is $7\frac{3}{4}$ " while the Boardman pot is $7\frac{7}{8}$ " high, the difference being all in the finial. Both hold exactly three pints to the brim. Careful meas-



Fig. 9. Pigeon-breasted teapots. In the center is Leonard, Reed & Barton No. 2800/5 teapot which is $8\frac{3}{4}$ " high and holds $2\frac{7}{8}$ pints. At the left is a similar teapot marked ROSWELL GLEASON in incised letters. Gleason's pot is $9\frac{1}{16}$ " high and holds three pints and one ounce to where the lid seats. At the right is a pot marked SMITH & CO/8. It is $9\frac{3}{8}$ " high to the top of the finial and holds three pints and six ounces to where the lid seats. Probably Gleason copied Leonard, Reed & Barton's No. 2800/5 because of the similarity of the lids, and then Smith & Co. copied Gleason using their own lid.

urements show that every dimension (with the exception of the height) of the two is identical and all of the parts (except the finial post) are from the same moulds. The lids are identically shaped and both have a cast $3\frac{1}{2}$ " diameter flange on the underside. It is rather remarkable that the Boardmans did not at least replace the external hinge with one flush with the brim and add a metal button finial. It is also remarkable that the Boardmans sold this pot in its original archaic form into the 1840's. But Calder sold his globular teapots at least as late as 1839. It is the only one of the teapots marked SMITH & CO where the stamp of the mark and the number can be seen clearly on the *inside* bottom. All of the other teapots had the inside of the bottoms finished after the marks were struck.

It is strange that Smith & Co. had to buy this style of teapot from the Boardmans since Smith & Morey had a very similar globular teapot with

a four-part angular handle (without an external hinge).²⁶ Perhaps they had decided it was out of style in the early 1840's and discarded the moulds only to find that its popularity still survived in the late 1840's. Or the Smith & Morey example may have also been by some other maker, such as Gleason, who also had a globular teapot very similar to the Smith & Morey one.

The Boardman teapot is very distinctive and perhaps some similar teapots with other makers' marks on them are actually Boardman pots. Such may be the case with similar pots by Otis Williams (1827-1831) of Buffalo²⁷ and Eben Smith (1814-1856) of Beverly.²⁸ However, proof of this has to wait until these can be compared with a Boardman example. From the photographs they look identical, but this can be very misleading as we have already seen.

We have another tapered bottom teapot with the SMITH & CO mark with number 10 in a serrated square (Fig. 12) The pot has the bottom section, the reverse C handle and the hexagonal spout of the No. 2 tapered bottom teapot (Fig. 5), but it has a short top part and could be called a medium height tapered bottom teapot. It is apparently a copy of George Richardson's No. C teapot made while working in Cranston from 1839-1845. Richardson's design was very well proportioned with the height of the pedestal equaling the height of the top section. The Smith & Co. design is out of proportion with the height of the pedestal being too great. It is $8\frac{9}{16}$ " high and holds two ounces less than three pints to where the lid seats.

A similar teapot was also made by Gleason (Fig. 12) and is marked simply with R. GLEASON in a rectangle on the bottom. This pot is also poorly proportioned with the pedestal here being too short. The pot is $7\frac{3}{4}$ " high and holds three ounces less than three pints. Its spout is flat on the sides but curved on the top



Fig. 10. Teapot marked SMITH & CO/6. Similar teapots were made in the Boston area by Bailey & Putnam, James H. Putnam, and J. W. Cahill & Co. (After Kerfoot.)



Fig. 11. Globular teapots. At the right is a pot marked SMITH & CO/9 and at the left is an identical one marked TD & SB for the Boardmans. The one on the right is $7\frac{3}{4}$ " high while the left one is $7\frac{7}{8}$ " high, and both hold exactly three pints to the brim. It is evident that Smith & Co. bought these teapots from the Boardmans to add to their line.

and bottom, giving the appearance of an hexagonal section. It has a reverse C handle which is very similar to the Smith & Co. handle, but not identical. There are many small differences and it is generally thinner than the Smith & Co. handle. There is also a similar teapot with the mark H. B. WARD & CO. in a rectangle (Fig. 12). The pot is $8\frac{5}{16}$ " high and holds $2\frac{3}{4}$ pints. H. B. Ward & Co. operated in Wallingford, Connecticut in 1849 and 1850 and the design of this pot appears to have been copied from Gleason, with the addition of the Connecticut "cusp" lid.

We have one last teapot with the SMITH & CO mark and number 11 in a serrated square (Fig. 13). A similar pot is marked J.W. CAHILL & CO. with a number 1 in a serrated rectangle (Fig. 13). The Smith & Co. pot is $7\frac{5}{8}$ " high and holds two ounces less than $2\frac{1}{2}$ pints. The Cahill pot is $7\frac{13}{16}$ " high and holds two ounces more than $2\frac{1}{2}$ pints. Here is another case of two teapots that *look* identical. However, the Cahill pot is a little larger in all dimensions. The brim height is $\frac{5}{16}$ " greater and the maximum diameter is almost $\frac{1}{8}$ " greater. The spout of the

Cahill pot is much larger and the handle is from a different mould even though it appears to be very similar. This form of teapot was very common with Connecticut makers and was presumably copied by either Smith & Co. or Cahill from some Connecticut worker, such as L. J. Curtis (1836-1852) of Meriden²⁹ or Charles Parker (1835-1844) of Wallingford.³⁰

In summary we see that a number of teapots made by various workers in the Boston area appear at first glance (or even on more careful examination) to have parts which might have come from the same moulds. There are similar pot bodies, spouts and handles. However, in virtually every case accurate measurements show that the parts actually came from different moulds. The one exception appears to be a Boardman globular teapot which has a SMITH & CO/9 mark on it. On the other hand, britannia makers copied each other brazenly. In some instances they apparently took a competitor's teapot apart and used the parts to make moulds of their own. Extreme caution must be used in saying that items "came from the same mould" on the basis of photographs.



Fig. 12. Medium height tapered bottom teapots. The center one is marked SMITH & CO/10 and is $8\frac{9}{16}$ " high holding $2\frac{7}{8}$ pints. At the right is a pot marked R. GLEASON in a rectangle. It is $7\frac{3}{4}$ " high and holds two pints and 13 ounces. At the left is a pot marked H. B. WARD & CO in a rectangle. It is $8\frac{5}{16}$ " high and holds $2\frac{3}{4}$ pints. Probably Ward copied Gleason adding the Connecticut "cusp" lid and the scroll handle so popular in Connecticut at the time.



Fig. 13. Connecticut type teapots. The pot on the right is marked SMITH & CO/11. It is $7\frac{5}{8}$ " high and holds $2\frac{3}{8}$ pints to the brim. The pot on the left is marked J. W. CAHILL & CO./1 and is $7\frac{13}{16}$ " high holding $2\frac{7}{8}$ pints. All of the parts for each came from different moulds.

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Howland Spoon

by James Deetz

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Spoons are among the more common artifacts found in Old Colony archaeological sites of the seventeenth century. The archaeological collections at Plimoth Plantation, recovered from

seven sites in Plymouth, Kingston and Marshfield, contain a good sample of spoons which illustrate the development of the spoon during the seventeenth century. The earlier spoons usually were made from latten, an alloy which, according to the Oxford English Dictionary, is a "mixed metal of yellow color, either identical with, or closely resembling, brass". From about the middle of the century onward, latten spoons were tin plated, which gave them a silvery appearance when new, although when excavated this plating usually has disappeared. Earlier spoons of this type had bowls which were widest toward the front, a form often called fig-shaped. As the century progressed, this shape slowly changed, approaching the shape of modern spoon bowls more closely, with the maximum width further back toward the handle end. The handles of seventeenth century latten spoons also changed as the century passed, from an earlier slender form, with a cross-section of flattened hexagonal shape, to a flatter wider form by the century's end. The ends of spoon handles were frequently ornamental, with "seal-top", apostle figure, or "trifid" decorations. There was a trend toward the splaying out of the handle end toward the end of the century, accompanying the general flattening of the entire handle.

By the end of the seventeenth century, mold-made pewter spoons seem to have made their first appearance in the Plymouth area; these are similar in their shape to the later seventeenth century latten spoons, with flat handles and with flaring ends. An extension of the handle under the bowl produced the "rat-tail" effect which gives this type of spoon one of its common names. To date, only one spoon of this type has been recovered from an archaeological site in the Plymouth area, although since it became more common as the eighteenth century progressed, the pewter mold-made spoon might be expected to occur more frequently in sites from later in that century. This spoon was excavated at the Joseph Howland site in Rocky Nook, Kingston, in 1959. It came from one of the two cellar holes on this site, and can be rather closely dated to the period between 1680 and 1710, a date based on pipe stem analysis and other closely dated artifacts, such as pottery, coins and bottles. The spoon now is stored at the Plantation with the total collection from the Joseph Howland site.

Early in 1968, Lothrop Withington visited the research department at Plimoth Plantation to compare a late seventeenth century latten spoon with one excavated at the Bradford site in Kingston. This spoon is a part of a collection of spoons and spoon molds which he and his son, Ellis Brewster Withington, have been assembling over the years. He also brought a number of other spoons for the staff to inspect, including a striking mold for a pewter spoon and some new casts made from it. This mold produced a rather ornate spoon, with elaborate scroll work

on the back of the bowl, and a portrait of an individual who is probably King William on the end of the handle. But the most interesting thing about the cast was its apparent similarity to the spoon excavated at the Joseph Howland site. The excavated spoon was produced from the collections, and upon comparing it with the one cast from Mr. Withington's mold it became obvious that indeed they might not be merely similar, but possibly identical. Further comparison of the two spoons was simple. A series of measurements was made on the distances between various points in the decorative scrolls on the bowl, and it was found that the two were identical in that respect. The numbers of dots, beads and lines in the design were compared, and also found to be identical. Furthermore, alignments between different portions of the design were the same. The extremely unlikely possibility that the only pewter rat-tail spoon ever recovered archaeologically actually was made from the mold in Mr. Withington's collection seemed in fact to be true. Further support to this incredible match came through comparing these two spoons with three others of the same

general type in Withington's collection. While the same general decorative ideas are evident on all four spoons, they vary quite considerably in detail, and none of the others even remotely matches the Howland spoon in the degree of specific resemblance shown by the spoon cast from the mold. In all the years the Howland spoon had been at the Plantation, no one had ever closely examined the handle for any design. With the fresh cast from the mold in hand, it was re-examined, and found to still bear the extremely faint traces of the same portrait as was on the cast. The mold has a minute flaw in the handle, which produces a bump on the face of the portrait. Under low microscopic examination and with proper lighting a possible remnant of this bump can be seen on the Howland spoon handle though it is not possible to be absolutely certain about this particular detail.

The mold owned by Mr. Withington was obtained in Connecticut, but it had been in a New Bedford antique shop before that. Thus it was still in the Old Colony area up until quite recently. What its history prior to that time is we do not know. However, the simple fact that after two centuries, a mold and one of the spoons which it had produced could be brought together again is truly amazing, and doubly so in view of the fact that the Howland spoon is the only one of its type ever excavated in all of the years of archaeological research in the Old Colony area.

ED. NOTE: *We are indebted to Mr. Clinton Sellew of East Providence, R.I. (Yes, one of the Sellses) for the foregoing article published in the Howland Quarterly. Mr. Sellew has been kind enough to obtain the necessary permission for us to print this interesting story. The Howland Quarterly is published by the Pilgrim John Howland Society Inc. which consists of members who are descendants of the Mayflower Pilgrim John Howland and his wife Elizabeth (Tilley) Howland. Mr. Sellew is one.*

Webster Goodwin

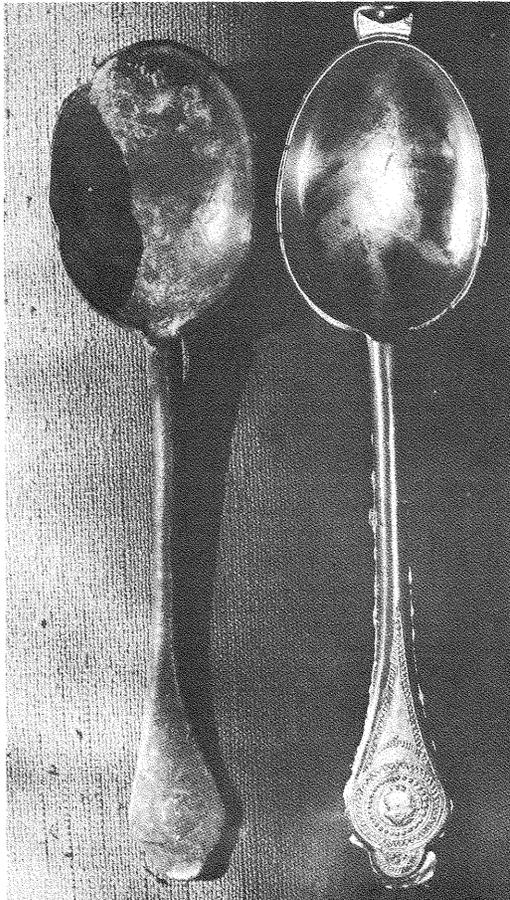


Fig. 1. Howland spoon (left) and Withington cast (right). Note portrait on handle of cast, and the extremely faint remnant of the face on the Howland spoon.

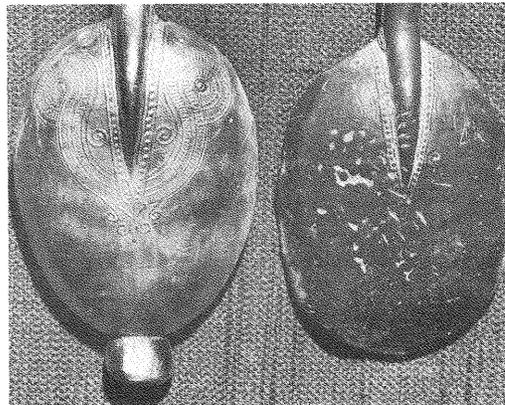


Fig. 2. Close-up of backs of Howland spoon (left) and cast from Withington mold (right). Note the extremely close correspondence between the details of design. Projection on end of cast is from the pouring hole in the mold, and would have been removed.

A Quart Communion Flagon by William Will

by Melvyn D. and Bette A. Wolf

One of the exciting things in collecting pewter is the discovery of a previously unrecorded form. We recently had the opportunity to obtain the one quart communion flagon pictured in



Fig. 1. Quart communion flagon by William Will. 8 $\frac{3}{8}$ " overall ht., 4 $\frac{1}{8}$ " top dia., 4 $\frac{3}{8}$ " bottom dia.

Figure 1. It has the mark of William Will as shown in Figure 2.

This one quart communion flagon typifies the versatility of William Will, the well know Eighteenth Century pewterer. His designs utilize many interchangeable parts which allow for great variation in the final effect. This newly acquired piece is no exception. Comparing this piece with the normal tulip-shaped tankard of William Will (Figure 3), reveals the undeniable similarity between the two pieces. The overall height of the main body is 7 $\frac{1}{2}$ " in both; the flagon being 1 $\frac{1}{8}$ " taller due to the finial. The finial is identical with that found on many other William Will teapots. The top diameter is 4 $\frac{1}{8}$ " and the bottom diameter is 4 $\frac{3}{8}$ " in both pieces.

The use of the same molds is again pictured

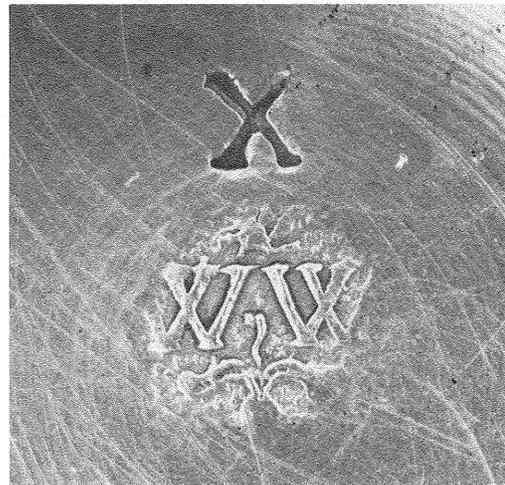


Fig. 2. William Will mark (J-288) in inside bottom of flagon.



Fig. 3. Quart flagon and quart tulip-shaped mug by William Will.



Fig. 4. Handles, hinges, hinge applications and thumbpieces of flagon and mug by William Will.



Fig. 5. Identical handle as on quart communion flagon on a tall William Will communion flagon.



Fig. 6. Cover of the spout attachment of the quart flagon by William Will.

in Figure 4, showing the identical handles, hinge applications, and thumbpieces. Figure 5 shows an identical handle, but on a tall William Will communion flagon.

Figure 6 pictures the cover of the spout attachment of the quart communion flagon and compares it with the similar arrangement of the tall William Will flagon in Figure 7 and John Will flagon in Figure 8. One notices the similarity in the fabrication process where a small perpendicular portion of the spout is affixed to the lid.

The versatility, fine design and craftsmanship of William Will are again demonstrated in this quart communion flagon.

Any further information with regard to this form would certainly be appreciated by the authors.



Fig. 7. Cover of the spout attachment of a tall William Will flagon.



Fig. 8. Cover of the spout attachment of a John Will communion flagon.

A New Pewterer

by Oliver Deming

The illustrated castor frame (Fig. 1) bears the touch of 'P. Mort —' (Fig. 2) in a neat rectangular serrated edge frame.

The last two letters of the name are not clear but it is very likely 'Morton'.

The castor frame itself is similar in styling to those made by eastern Massachusetts pewterers.

Does anyone have a piece of pewter with this complete touch?

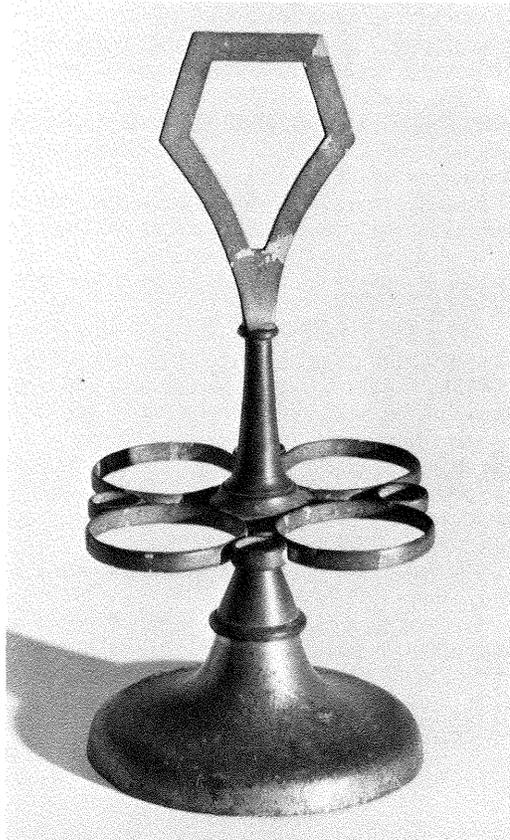


Fig. 1. Castor frame bearing mark "P MORT —" unidentified.

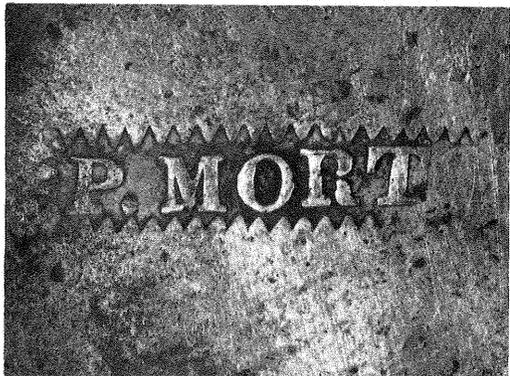


Fig. 2. "P. MORT —" mark on castor frame.

Barking Up the Wrong Family Trees

by Albert J. Phiebig

We came from Europe with very few pieces of pewter. When we started to collect more seriously, prices of American pewter were already skyrocketing.

It therefore seemed a logical choice to concentrate on continental pewter. As much as we admired the clean designs of American pewter, we found it exciting to specialize in unusual shapes and in what one could call decorated or "illustrated" pieces, pieces with engravings, embossing, scrollwork and the like.

Many years ago we found in Madeira a 12¼" plate (Fig. 1) without, or at least with no longer distinguishable marks and the interesting coat of arms shown on the illustration.

Being even less knowledgeable in the field of heraldry than in the area of pewter we inquired with all kind of authorities in Madeira, in Portugal, and elsewhere trying to identify the coat of arms.

After about four years of fruitless research der "Herolds Ausschuss der Deutschen Wappenrolle" informed us that the insignia were those of the Saxonian "Kurfuersten" electors, as used in the 18th century: on the right is the escutcheon with the "lozenges" of Saxony, on the left crossed swords and above it the headgear of German electors, indicating the noble rank of the house of Wettin.

How this plate ever came to Madeira remains a mystery.

We encountered another heraldic problem with the acquisition of an attractive water fountain (Fig 2). We found this at Bloomingdale's department store when they had a nice supply of European antiques.

Their enthusiastic sales people had labeled it as a "rare lavabo used in the private chapel

attached to a castle, probably the property of a French nobleman".

Again we could not find any touchmark and wrote to all kind of French institutions and associations trying to identify the coat of arms on the front of this piece. For many years success eluded us. Finally the figures of the two medieval mercenaries "landsquenets" induced us to try Swiss sources.

The Musee National in Zuerich promptly identified the coat of arms as that of the pewterer family Wueger in Steckborn in the canton Thurgau and informed us that in fact Andreas Wueger III who practiced in the first half of the 18th century used the same symbols as his touchmark (see Hugo Schneider: Katalog der Sammlung des Schweizer Landesmuseums, Zuerich 1970 illustrations 88,89,90 and 171).



Fig. 1. 12¼" dish, saxony, 18th century.



Fig. 2. Swiss lavabo.



Fig. 3. Can anyone identify?

We still have not solved a third more recent problem: we obtained in London a barrel shaped pint mug about four inches high (Fig. 3) with a rectangular handle and ball formed terminal (see the tables in Peal: British Pewter). It has three fleurs de lys assay marks (see Peal: More Pewter Marks no. 580ld) left of the the handle: a sword in the center and diamonds in checkerboard fields left and right. (Fig. 4)

We would be delighted if any reader could crack this riddle.

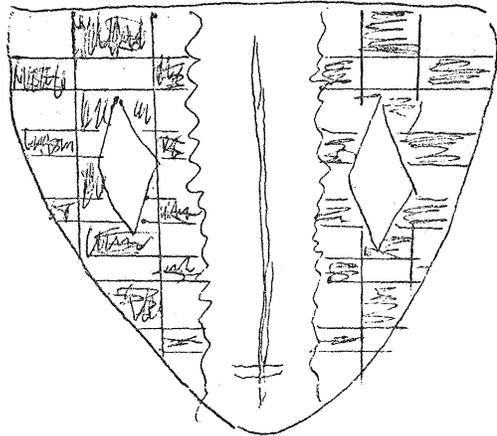


Fig. 4.

An Unrecorded American Mug

by Oliver Deming

Several years ago we acquired a William Billings quart mug with strap handle, (Fig. 1) adding another maker to the list of pewterers making mugs with this type of handle. This mug bears the 'WB' anchor touch (L-346 & J32) that Billings regularly used on porringers. (Fig. 2)

This is the first time that a Billings mug with strap handle has been definitely recorded, also illustrated. But this marked mug is no longer unique for ye editor Web Goodwin now informs me that he has recently acquired one just like it and this mug is also illustrated with this article. (Fig. 3) There are slight variations in the handle due either to the finishing, or the alteration of the mold namely a teardrop below the embossed decoration on the Deming mug (Fig. 4). Bud Swain at the Newport meeting had an identical specimen, but unmarked.

Ledlie Laughlin in Volume III of "Pewter In America" listed under Billings "one quart mug" which is the one we own. Carl Jacobs listed in his book under Billings "quart mug, unique", indicating that he had recorded only one mug by this maker. Carl regularly specified

"strap handle" whenever a mug had this feature. It came to my attention at the Spring Club meeting that Winterthur has a Billings quart mug with an unusually attractive slender hollow cast handle with bud terminal, and upon inquiry found that it must be the one listed by Carl wherein it was acquired from him. It may still be "unique".

The body of all these mugs, measuring 5 5/8" high, top diameter 4", bottom 4 13/16", presents good sturdy proportions and whether with the well wrought strap handle or the outstanding Winterthur specimen, places the Billings product among the best of American pewter mugs.

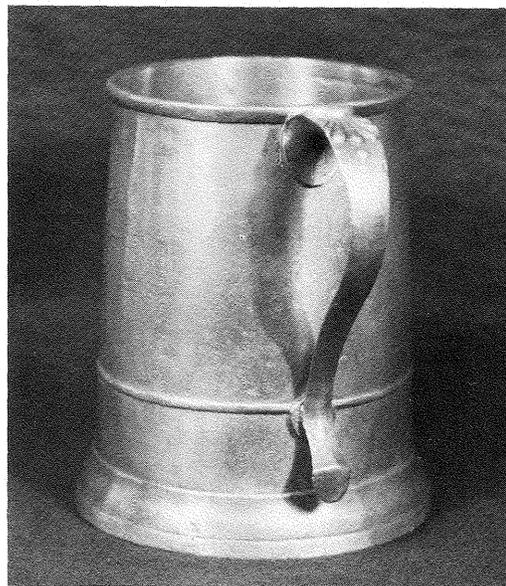


Fig. 1. Billings quart mug with strap handle. Collection of Mr. & Mrs. Oliver Deming. Photo by William O. Blaney.



Fig. 2. "W. B." mark on inside bottom of Billings quart mug. Collection of Mr. & Mrs. Oliver Deming.



Fig. 3. Billings quart mug in Collection of Webster Goodwin.

ED. NOTE: *The following is a pictorial comparison of these two fine Billings quart mugs in further detail:*

Fig. 5

While the dimensions of these mugs are the same, the base of the Goodwin specimen has four turned decorative fillets in the base.

Fig. 6

The decorative foliations at the base of the thumbpieces are identical. Either the "teardrop" on the Goodwin specimen was removed in finishing or the mold was altered at a later



Fig. 4. Decoration below the thumbpiece of Mr. & Mrs. Deming's Billings quart mug. *Photo by Wm. O. Blaney.*

date to add the "teardrop" to the Deming handle.

Fig. 7

The "W.B." with anchor Billings mark on the inside bottom of the both mugs (L-346, J-32)

Fig. 8

The most distinctive features of both mugs are the terminals, the lower juncture of the handle with the body and the lower part of the handle.

1. *Both mugs have a distinctive shield shaped terminal.*



Fig. 5. Left photo, Goodwin specimen. Right photo, Deming specimen.

2. The reinforcing discs on both mugs are off-center to the left of the handle itself and the right side of this disc on both mugs has a ridge of metal close to the handle due to an imperfection in the mold.
3. On both mugs the left side of the handle narrows below its juncture with the reinforcing disc thus giving the impres-

sion that the handle is crooked at this point (in reality it is not). This is also a distinctive feature of the mold.

It is my feeling that the foregoing features should be adequate to identify an unmarked Billings strap handled quart mug.

Does anyone other than Bud Swain have one?

Webster Goodwin, Editor



Fig. 6. Left photo, Goodwin specimen. Right photo, Deming specimen. Photo by Wm. O. Blaney.



Fig. 7. Left photo, Goodwin specimen. Right photo, Deming specimen.

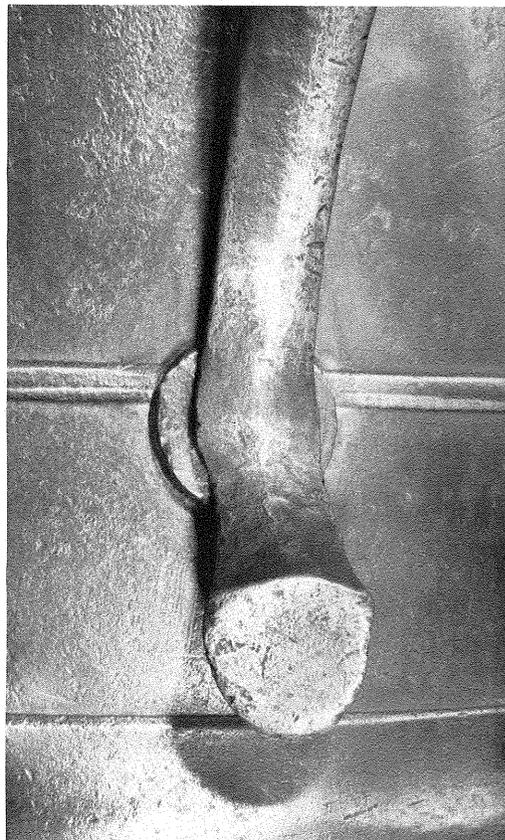
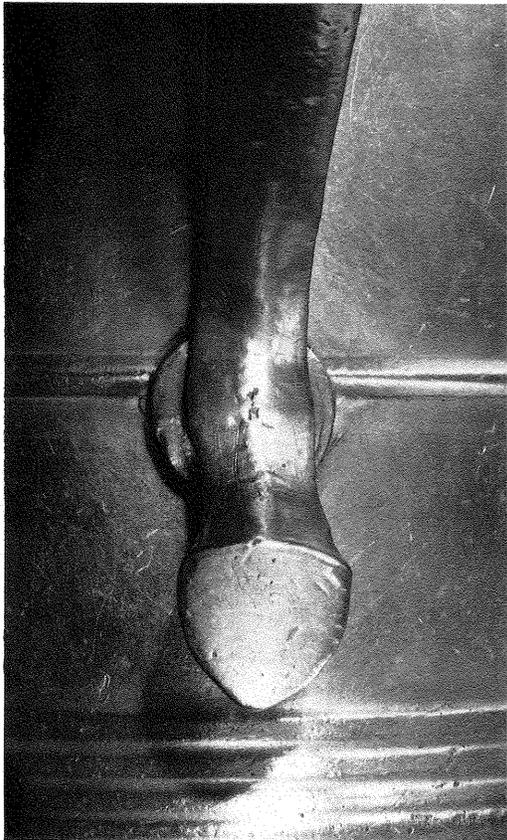


Fig. 8. Left photo, Goodwin specimen. Right photo, Deming specimen.

Otis Williams (Again)

ED NOTE: *The following is an interesting excerpt from a letter to Bob Viewegh from our member Fred McClaskey shedding more light on Otis Williams' pewter: (Ed. note - permission of Mr. McClaskey)*

Webster Goodwin

According to my knowledge your teapot is the sixth known example of O. Williams' production to be reported in about the following order and dates —

1. An 8" plate in the Ledlie Laughlin collection. First reported and showing the mark in *Antiques Magazine*, Nov. 1930, Vol. XVIII, No. 5, page 402. Also confirmed by Laughlin Vol. I, pages 103, 119, 138 & 139, published in 1940. It may still be in the Laughlin collection or it could have been included in that part of his collection that was sold shortly after his recent death.

2. A 12" Basin which we acquired in 1947 from an Antique dealer in the Hyde Park area of Chicago, Illinois. She advised us she had found

it in the area of Washington, Pa. We reported this to Mr. Laughlin in 1947. He made mention of it in his 1971 Vol. III, page 92 —

"In the past thirty-five years just two more examples of Williams' work have been reported to me, a second 8" plate, and a rare form for any maker, a 12" basin. Oddly enough one of these turned up in Illinois, the other in California". An article, with pictures of the basin and its mark, was published in 1977 PCCA Bulletin No. 75, Vol. 7, page 271.

3. An 8" plate in California as noted above. I do not know the exact location or owner's name.

4. 2-8" plates in Michigan. 2 or 3 years ago Dr. Wolf of Flint, Mich. told me he had seen these in some Museum in Michigan where they had been for some time. One plate was in rather bad condition, the other, both metal and mark, were good.

5. Your Teapot as reported in the above mentioned PCCA Bulletin.

A total of 6 pieces. 4-8" plates; 1-12" Basin; 1-Teapot.

Nineteenth Century American Chalices

by Dr. Melvyn and Bette Wolf

While many articles have been written about nineteenth century American chalices, considerable confusion remains. Since most chalices are unmarked, it has been difficult to assign a specific pewterer to many of these unequivocally American forms.

The fall, 1977 Mid-Western PCCA meeting was devoted to the discussion and identification of nineteenth century chalices. As a result of the discussion, the following article represents the current opinion as to the maker of the chalices which are photographed. The opinion is based on comparison of marked with unmarked examples and also the frequency with which unmarked examples have been found with marked flagons and marked communion plates. It is appreciated that the second method of identification is not flawless, but must suffice until a more precise method is found. Despite the attempt to identify by assigning a maker to all the photographed chalices, it will be noted that some examples could not be specifically attributed to a known pewterer.

It is hoped that this assembling of chalices will help the collector in easier identification. Unless noted, all chalices are unmarked. Dimensions given are for height, width at top, and width at base in order. For the sake of uniformity, the chalice parts will be called cup, stem, base, and the knob, which is the enlarge-

ment sometimes found in the central portion of the stem.

BOARDMAN GROUP — Figures 1-5 (1805-1873)

All Boardman chalices are characterized by an inverted bell-shaped cup. The cup is identical whether it is on the short or tall stem. There are minor differences in ring turnings in the base of the three tall chalices (Fig. 3, 4, and 5). The enlargement of the knob and stem of the chalice illustrated in Fig. 5 differs from Fig. 3 and 4. The application of handles in Fig. 2 and 5, while altering the overall appearance of the chalice, does not change the basic form.



Fig. 2. 5¼", 3¾", 3⅛"

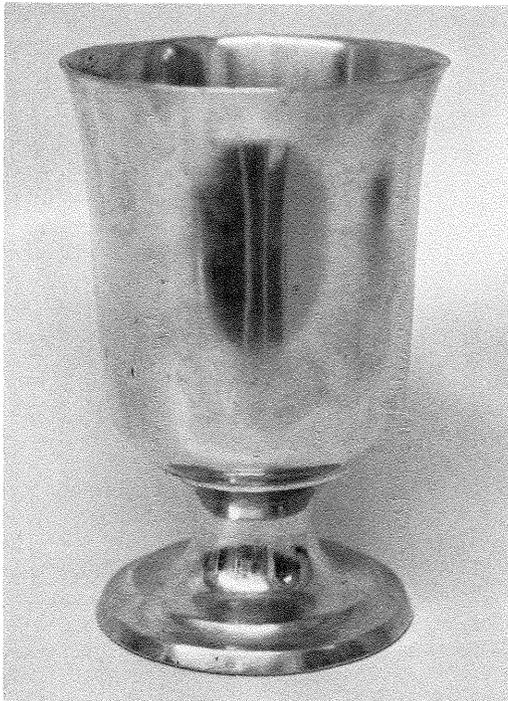


Fig. 1. 5¼", 3¾", 3⅛"



Fig. 3. 7⅛", 3⅞", 3⅝"



Fig. 4. $7\frac{1}{16}$ ", $3\frac{5}{8}$ ", $3\frac{11}{16}$ "

WILLIAM CALDER — Figures 6-8 (1817-1856)

Figure 6 shows a Calder chalice, marked on the inside cup bottom, J-68. The Calder chalice cup is basically a tulip-shaped cup. Figure 7 illustrates an unrecorded form with raised banding over the cup. Other than this embellishment, it is identical to the marked example. Fig. 8 represents a chalice which has been previously described and attributed to Calder in PCCA Bulletin, Volume 7, 8/75, Page 69, "William Calder Chalice."



Fig. 6. $6\frac{1}{6}$ ", $3\frac{1}{2}$ ", $3\frac{1}{16}$ "



Fig. 5. $7\frac{1}{4}$ ", $3\frac{5}{8}$ ", $3\frac{1}{2}$ "



Fig. 7. $6\frac{1}{8}$ ", $3\frac{1}{2}$ ", $3\frac{1}{8}$ "



Fig. 8. 6", 3¼", 3¾"



Fig. 9. 6½", 3½", 3³/₁₆"

**ROSWELL GLEASON — Figures 9-11
(1822-1871)**

The thistle-shaped cup shown in Fig. 9 is typical of Gleason and has been found frequently accompanied by marked flagons and communion plates. Fig. 10 shows a minor variation of the typical Gleason chalice having a sharp border at the bellied portion of the cup. Fig. 11 depicts another Gleason variation having a straight cup, but utilizing the same base and stem as in Fig. 9 and 10.

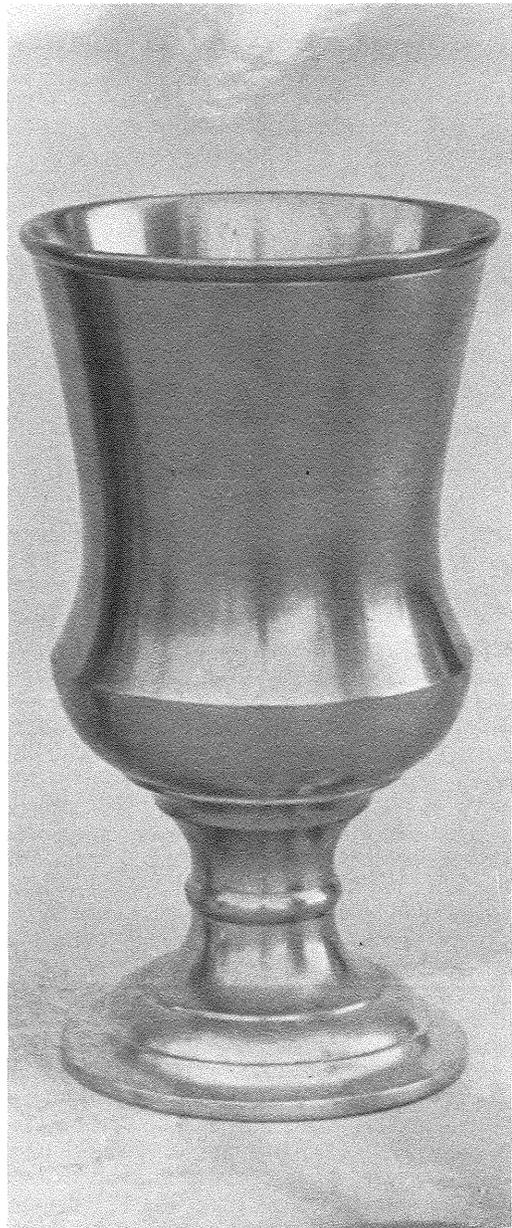


Fig. 10. 6⁵/₁₆", 3½", 3¹/₈"



Fig. 11. 5¼", 3¼", 3⅞"

LEONARD, REED & BARTON — Figures 12-23 (1835-1840) REED & BARTON (1840-present)

Of all the nineteenth century American pewter chalices produced, it appears that this group was the most prolific. Many different forms were manufactured as well as many minor variations in overall dimensions, however, utilizing the same general form. Only those with different forms are photographed, but height differences for chalices not pictured will also be given. Since Reed and Barton succeeded Leonard, Reed and Barton, molds continued in use so as to make it difficult, if not impossible, to attribute an unmarked example to one of the groups specifically. Therefore, all unmarked examples are attributed to both groups. Fig. 12 pictures a marked Leonard, Reed and Barton chalice. This form has also been found with similar dimensions of 6½" in height, 3½" width at top of cup, and 3⁷/₁₆" at base. The double concave stem is typical of their manufacture as well as the U-shaped cup. Some of the cups are noted to have a flanged upper surface or lipped upper surface. Other of the cups have a flared surface with no rolled edge. Fig. 13 demonstrates the same cup with altered base. This is also marked Leonard, Reed and Barton in-

scribed on the underside of the base which is the only known area of marking for either Leonard, Reed and Barton or Reed and Barton chalices. The same markings appear on the photograph, Fig. 14. This chalice utilizes the same cup on a shorter stem. Fig. 15 depicts a marked Reed and Barton chalice. It is a common form of the company, other marked examples having been found in heights of 7", 7¹/₆", and 7¼". Fig. 16 reveals a marked Reed and Barton chalice with the same cup, and a shorter stem, with only a single spool noted in the support portion. Fig. 17 is that of a marked Reed and Barton chalice shown primarily for interest sake. It has been silver-plated by Bancroft, Redfield and Rice, New York. Their marking disc is applied to the underside of the base as revealed in Fig. 18. An enlargement of a portion of the base, as illustrated in Fig. 19, shows "RE" of Reed and Barton appearing below the later application. Fig. 20 presents a chalice with the usual cup. This unmarked chalice has been found with marked communion flagons. The single spool-shaped stem is combined with the usual cup as shown in Fig. 21. Fig. 22 and 23 portray forms generally attributed to Reed and Barton. Note the extremely contemporary appearance of these handsome chalices. Minor differences are noted in the base as well as the width of the stem at its juncture to the cup.



Fig. 12. 6½", 3¹¹/₁₆", 3⅞"

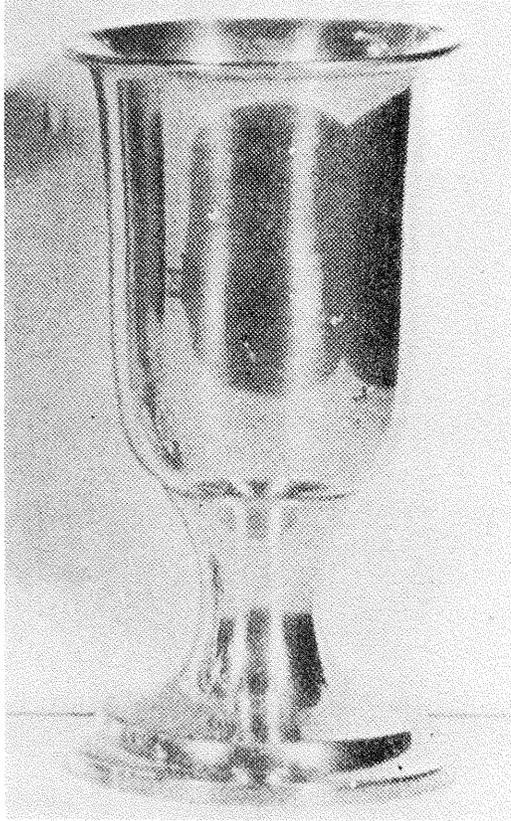


Fig. 13. $6\frac{3}{4}$ ", $3\frac{7}{8}$ ", $3\frac{3}{4}$ "

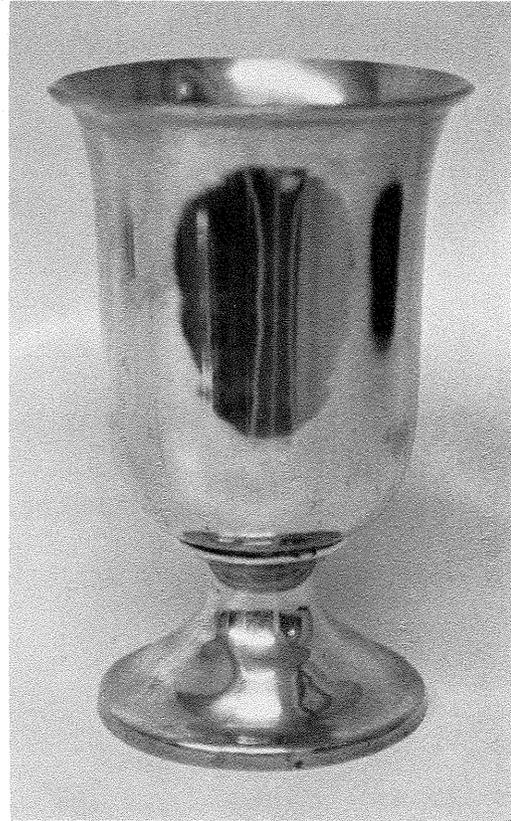


Fig. 14. 6", $3\frac{15}{16}$ ", $3\frac{1}{4}$ "



Fig. 15. $6\frac{7}{8}$ ", $3\frac{1}{4}$ ", $3\frac{5}{16}$ "



Fig. 16. $5\frac{15}{16}$ ", $3\frac{1}{4}$ ", $3\frac{1}{8}$ "



Fig. 17. 7¼", 3⅝", 3¼"



Fig. 18. Enlargement of base of Fig. 17



Fig. 19. Mark on chalice pictured in Fig. 17



Fig. 20. 5⅝", 37/16", 3⅝"



Fig. 21. 5 $\frac{5}{8}$ ", 3 $\frac{1}{8}$ ", 3 $\frac{1}{4}$ "



Fig. 22. 6 $\frac{7}{8}$ ", 3 $\frac{3}{4}$ ", 3 $\frac{1}{2}$ "



Fig. 23. 7", 3 $\frac{3}{4}$ ", 3 $\frac{1}{2}$ "

JOHN H. PALETHORPE — Figure 24 (1820-1840)

This marked piece as shown in Fig. 24 is one of the largest of nineteenth century American chalices. The knob in the stem is quite distinctive and the overall appearance of the chalice is very attractive.



Fig. 24. 7½", 4", 3¼"

ALLEN PORTER — Figures 25-28 (1830-1840)

The chalice depicted in Fig. 25 has previously been attributed to Pierce, but it is now felt to have been made by Allen Porter. Comparison of the base to a marked A. Porter fluid lamp reveals the interchangeability of parts, serving as the basis of the attribution of this chalice. Fig. 26A reveals a marked Allen Porter lamp, Fig. 26B an unmarked fluid lamp and Fig. 26C an unmarked beaker. Fig. 27 demonstrates the use of the interchangeable parts, whereby the A. Porter attribution can justifiably be made if one notices the segment of the sparking lamp incorporated in the marked large whale oil lamp. Fig. 28A illustrates the unmarked beaker atop the inverted fluid lamp. Fig. 28B shows the beaker atop 2 of the lamps. Fig. 28C depicts the assembled chalice with the center portion of the whale oil lamps removed. Comparison of the pictures in Fig. 25 and Fig. 28C demonstrates the basis for this attribution.



Fig. 25. 6½", 3½", 3"



Fig. 26A Marked Allen Porter fluid lamp

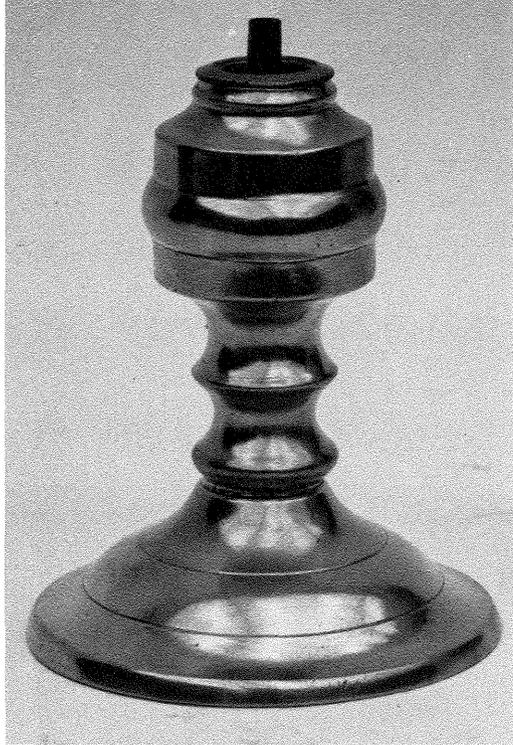


Fig. 26B Unmarked Porter fluid lamp



Fig. 26C Unmarked beaker (attributed to Porter)



Fig. 27. Interchangeability of parts on Porter pieces



Fig. 28A Porter beaker and lamp composite



Fig. 28B Porter beaker and 2 lamps composite



Fig. 28C Assembled Porter chalice

ROGERS, SMITH AND CO. — Figures 29-30
(1856-1862)

Fig. 29 illustrates a late-appearing chalice, U-shaped cup, fairly thin stem, and tooled ornamentation around the rim of bowl and base. Fig. 30 reveals the mark on this piece of pewter which appears on the undersurface of the base.



Fig. 29. $7\frac{3}{16}$ ", $3\frac{3}{8}$ ", $3\frac{3}{8}$ "

SELLEW AND COMPANY — Figure 31
(1832-1860)

The chalice in Fig. 31 appears mainly in the Midwest. It is frequently accompanied with marked Sellew flagons and thus can be attributed to the above maker. Minor variations are noted in the knop, the rounded one being illustrated here, but others with a sharp point have also been found.



Fig. 31. $6\frac{7}{16}$ ", $3\frac{3}{8}$ ", $3\frac{3}{8}$ "



Fig. 30. Illustration of mark

SHELDON AND FELTMAN — Fig. 32 (1847-1848)

This marked example as shown in Fig. 32 has a single spool-shaped stem with the mark appearing on the undersurface of the base.



Fig. 32. 6½", 3¾", 3¾"

TAUNTON BRITANNIA MANUFACTURING COMPANY — Figure 34 (1807-1856)

The concave bowl noted here and the fairly massive form of this chalice, is characteristic of T.B.M. & Co. manufacture as is demonstrated in Figure 34.



Fig. 34. 6¼", 4", 3¾"

EBEN SMITH — Figure 33 (1813-1856)

Fig. 33 represents one of the shorter chalices with the simple U-shaped cup and stem.



Fig. 33. 5½", 3¾", 3¾"

ISRAEL TRASK — Figures 35-38 (1807-1856)

The marked example shown in Fig. 35 is very similar in form to a William Calder chalice (Fig. 6), but is about ¼"-¾" shorter, and despite the fact that the chalice is smaller it is heavier in weight. The undersurface of the base serves for the mark placement, J-262. Fig. 36 demonstrates a chalice with an unusual base utilizing a teapot lid or possibly the lid of a small sugar bowl with a small U-shaped cup. The overall appearance is quite characteristic of Israel Trask. Fig. 37 is a beautiful and rare example with applied handles. The base of this chalice also utilizes a teapot lid, possibly a lighthouse form, for its base. Fig. 38 represents another rare form with beaker-shaped cup and apparently a lid cover again for the base.



Fig. 35. 5¾", 3½", 3½"



Fig. 36. 5¼", 2⅞", 3⁵/₁₆"



Fig. 37. 6¾", 3½", 4¾"



Fig. 38. 6¾", 4", 4"

YALE AND COMPANY — Figure 39 (1824-1835)

Fig. 39 illustrates a marked example, J. 296, the mark being found on the underside of the base. The large flat area of the undersurface facilitates the relatively large die strike. This chalice is certainly one of the tallest of the nineteenth century forms. It is also characterized by a thistle-shaped cup.



Fig. 39. 7½", 4", 3¹¹/₁₆"

ALBANY TYPE — Figure 40 (Mid-nineteenth century)

Fig. 40 pictures an uncommon form which has been most frequently found in the Albany area. It has a small knob in the center of the stem and appears to have been probably made in the middle 19th century.



Fig. 40. 6⁷/₈", 3¹¹/₁₆", 3¹/₈"

EASTERN PENNSYLVANIA — Figures 41-42 (First quarter nineteenth century)

Fig. 41 and 42 are pictures of chalices which are similar in form and height with minor variations in the cup, knob, and base. Fig. 41 shows beading around the base, characteristic of eighteenth and early nineteenth century Philadelphia manufacture. Both chalices have a Germanic influence. The thinner quality of the metal is characteristic of nineteenth century production while the form is eighteenth century in design.



Fig. 41. 7¾", 3¼", 3¼"



Fig. 42. 8", $37/16$ ", $311/16$ "



Fig. 43. 7", $33/4$ ", $31/8$ "



Fig. 44. $6^{13/16}$ ", $31/2$ ", $31/4$ "

UNKNOWN — Figures 43-47 (Nineteenth century)

Fig. 43, except for the '2' marked on the undersurface bottom of this chalice, is unmarked and the location of manufacture is unknown; however, one would suspect it to be of New England origin. Figures 44, 45, and 46 picture three chalices, similar in base and cup, with minor variations, probably also from the New England area. Fig. 47 shows one of the tallest nineteenth century chalices with a thistle-shaped cup. The beaker-shaped cup is longer and more attenuated at the base and distinguishes it from the Yale chalice. (Fig. 39). While the maker is unknown, it appears to have been a very successful form and is quite attractive.



Fig. 45. $6\frac{1}{16}$ ", $3\frac{1}{2}$ ", $3\frac{3}{8}$ "



Fig. 47. 8", $4\frac{1}{8}$ ", $4\frac{1}{8}$ "

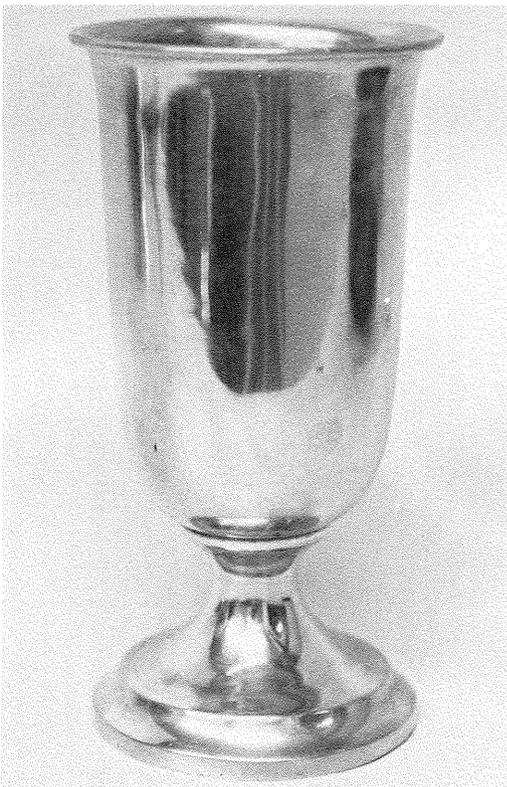


Fig. 46. $6\frac{1}{2}$ ", $3\frac{7}{16}$ ", $3\frac{3}{16}$ "

SUMMARY

The preceding has been an attempt to organize the majority of nineteenth century American chalices found to date in a manner helpful in easier identification. It is hoped that this article may serve as a stepping stone on which further studies will be built to increase our knowledge of chalices.

The authors wish to thank the members of the Midwestern PCCA who assembled the majority of the chalices presented. Without the total group participation, articles such as this could not have been written.

Another American Funnel

by Marion Deming

When the illustrated funnel turned up at an auction block, battered and apparently unmarked it still interested me because the form was similar to those made by New York pewterers.

The auctioneer, I am sure, was as amazed as the audience when his request for \$10. was not only bid but pushed much higher, due solely to an active dealer who often followed the bidding of experienced collectors. The excitement it created was reflected by the woman sitting next to me who after examining it said doubtfully, "I hope you know what you are doing!"

That evening while absently rubbing my fingers around the funnel (Fig. 1) just under the rim I felt a slight roughness. An eraser quickly exposed the circular HW touch of Henry Will (Fig 2) in very fine condition. The die for this mark was unusually shallow and possibly a smaller version of his usual HW touch (L-490/J-275).

It is interesting that all known American funnels seem to have been made in New York City. To our knowledge there is one known by Joseph Leddell, one by John Bassett and several by his son Frederick.

This was an exciting find not only because American funnels are great rarities, but that it is the first one found made by a member of the Will family.

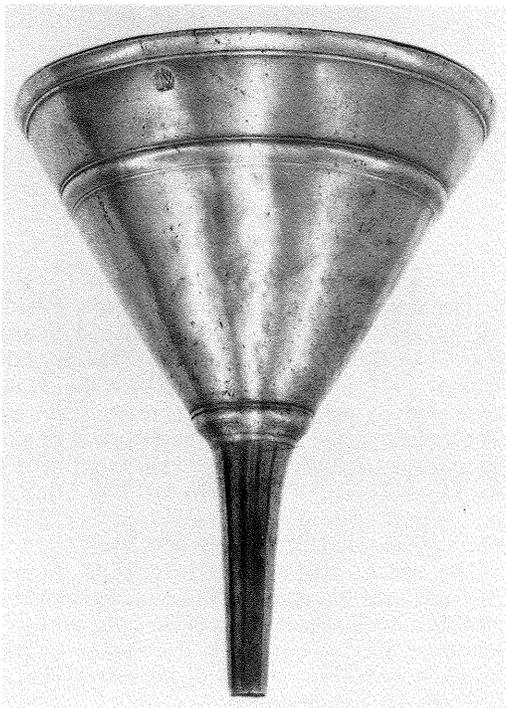


Fig. 1. New York funnel by Henry Will.



Fig. 2. Henry Will mark on funnel (L-490/J-275) enlarged.

John Bassett: A Query

by Elizabeth M. Ely

An early New York Historical Society publication, "Indentures of Apprentices 1718-1727"¹ lists an indenture to John Bassett of New York. In this contract, Elizabeth Van Vlecq agreed to serve the pewterer as of May 3, 1725 for nine years and seven months. Strangely enough, the apprentice was not to be trained in making pewter, but rather in learning the "art or mystery of a linen and woolen seamstress".²

John Bassett was baptized in 1696; in 1724 he married, and in 1732 he became a freeman.³ Possibly Elizabeth Van Vlecq was taken on in 1725 to train with Bassett's new wife who may have been a weaver herself; or possibly Bassett, who is mentioned in both this document and others as a pewterer, practiced the two trades concurrently.

Perhaps someone else may have some more information on this or could explain why a pewterer would be training an apprentice in weaving.

REFERENCES

1. *New York Historical Society Collections* "Indentures of Apprentices 1718-1727", 1909, pp. 113-199.
2. *Ibid.*, p. 177.
3. Laughlin, Ledlie, *Pewter in America: Its Makers and Their Marks*, Barre, Mass., 1969, vol II, p. 5.

WANTED Whereabouts of Stag Marked Tankard

To assist my research work on early Boston pewter holloware, I am most anxious to discover the present location of the *double-domed covered tankard* bearing the touch mark of a *stag passant*. This tankard has been mentioned in three earlier *Bulletin* articles — “More Light and Shadow on John Skinner, Boston Pewterer” by John J. Evans, Jr. in *Bulletin* 38 (July 1957), pp. 128-131, “Horse Grows Horns” by Thomas D. Williams in *Bulletin* 44 (February 1961), pp. 72-73, and “Stag Marked Porringer” by John Carl Thomas in *Bulletin* 46 (February 1962), pp. 107-108. To my knowledge, the above-mentioned *double-domed covered tankard* has never been illustrated in any antiques or pewter publication.

When the *stag passant* touch was first discovered, only the lower half of it was visible. It was originally illustrated by Ledlie I. Laughlin in *Pewter In America*, Volume II, Plate LXIX, No. 578, where it was described as “what appears to be a horse with foreleg raised.” Some twenty years later a more nearly complete touch was found (see Figure 1 below) and was illustrated in Mr. Williams’ article as well as in Mr. Laughlin’s Volume III, Plate CX, No. 578a. A similar touch was also shown in Mr. Thomas’ article.



Neither Mr. Evans nor Mr. Williams can remember (if they ever knew) who owned the *double-domed covered tankard* at the time their articles were written. As this touch has been found on several quart pots believed to be of Boston provenance, the tankard could be of great assistance in my research. Therefore, I will be most appreciative if its current owner or custodian would contact me at the address

shown below. I would like to take, or have taken, photographs of both the tankard and touch mark, as well as obtain a number of measurements and other details. Should the owner or custodian desire to remain anonymous, his or her wishes will be strictly complied with.

It is a sad commentary, but true, that requests for information in past *Bulletins* have resulted in few if any responses. Certainly there must be many Club members who could have provided the desired information in whole or in part. Shame and guilt should rest on those who have failed to respond. And for those attempting research, the negative response has been most frustrating. Of course, if those who remained silent had ideas of writing their own articles for the *Bulletin* their inaction is excusable and we all will look forward to seeing their efforts in print in the very near future. On the other hand, if their inaction is nothing more than inertia, they should realize they are holding back or delaying matters that many other Club members are anxious to have resolved. So it is hoped that future requests will receive greater cooperation and attention from those who may have the desired information.

My request above undoubtedly involves but one individual or institution. So if anyone reading this urgent request owns or knows of the present whereabouts of this particular *double-domed covered tankard* marked with the *stag passant* touch (in whole or in part), please, oh PLEASE, contact me promptly by mail or telephone *before the request is forgotten*. I will be deeply indebted to whoever answers.

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Correction to pages 111 and 140 Volume 6

The article reporting Arnie Verster’s gift to me of an old pewter spoon published in the P.C.C.A. Bulletin No. 64, Vol. 6 No. 5, dtd. August 1971 contains an error which should be corrected — perhaps, in a future Bulletin. — The legend which appears on the stem of the spoon was translated to be: “THE OLD MARKETING PLACE UNTO HAARLEM” this is not correct. The correct translation is: “THE OLD MEN (HOUSE) IN HAARLEM.”

Dr. WA.L. BEEREN, DIRECTOR, of the Boymans-van Beuningen Museum, Rotterdam, Holland, drew my attention to the error in translation at the time I gave the spoon to the museum to be re-united with the rest of Verster’s pewter collection.

John J.D. Feyko