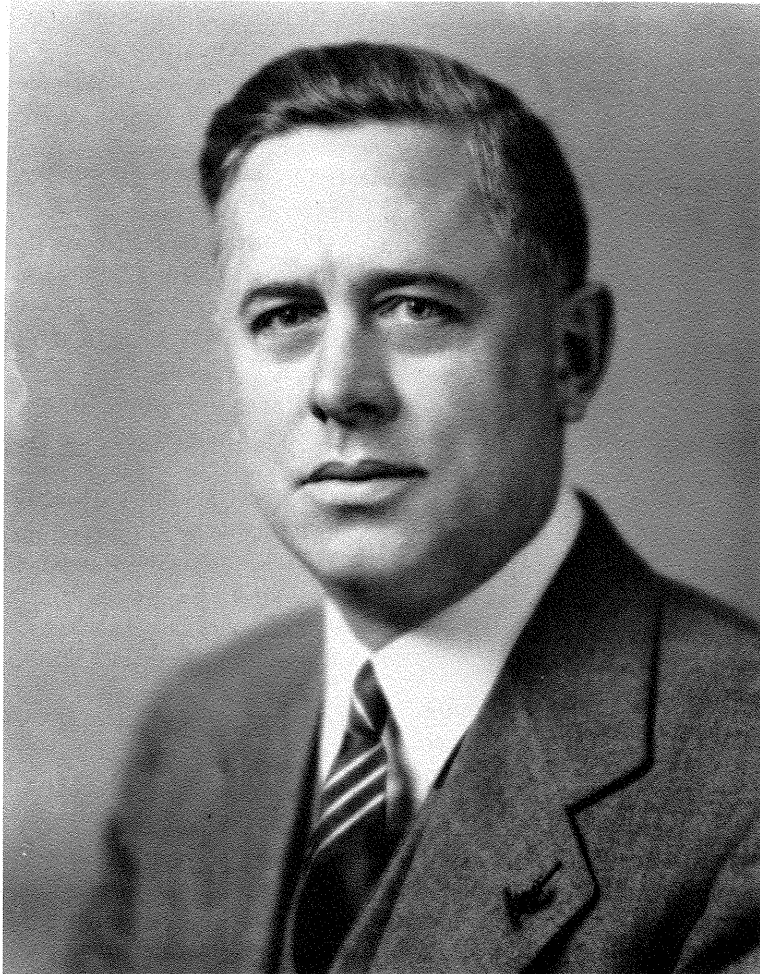


The
PEWTER COLLECTORS CLUB
of AMERICA INC.

BULLETIN NO. 84

MARCH 1982

VOL. 8, NO. 5



John Paul Remensnyder, Honorary Member, Past President, and staunch supporter of the Pewter Collector's Club of America passed away September 30, 1981. A fine tribute to him appears on page 167 of this Bulletin.

BULLETIN 84
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NUMBER 5



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The President's Letter

The Metropolitan Museum of Art in New York City is a wonderful place. It is more wonderful when you are allowed to see and handle their fine collection of pewter. More than one hundred of our members did just that when they attended our Fall Meeting held October 23-24 at the Ramada Inn in Elmsford, N.Y.

Members came from as far away as California, Florida and the United Kingdom. Favorable membership and financial reports were given and plans for our 50th Anniversary meeting were discussed. Through the efforts of Reginald French, the engraved pewter gaval of the first president of our club, Percy E. Raymond, is now in the hands of our president.

Mr. Morrison H. Heckscher, Curator Department of Decorative Arts, The Metropolitan Museum of Art gave us a delightful *Introduction to the New American Wing* address with slides. Miss Clare Vincent, Associate Curator, Department of European Sculpture and Decorative Arts, spoke briefly about the British and Continental pewter in the collection.

Saturday morning, after a short trip by bus, we arrived at the Metropolitan Museum of Art, met in The American Wing and proceeded upstairs to the private display of pewter on the West Balcony. And what a display it was! It was a thrill to be able to handle so many rarities, such as a William Will footed teapot, a Heyne chalice, a Leddell basin and covered box, a case full of marked American tankards, a Peter Young creamer (a recent addition to the collection), and cases of British and Continental pewter. Courteous staff members were available to open cases and remove individual items for examination as requested. The remainder of the day was spent in the American Wing or the rest of the museum.

Saturday evening, Paul Young gave us a slide presentation of American tankards. His presentation included tankards from museums and private collections. Of special note was a pint tankard with fish tail handle terminal by John Bassett from the Smithsonian. Tracings of crenate lip designs were distributed among the members.

John Carl Thomas and Dr. Melvyn Wolf enjoyed discussing the 34 tankards assembled for the meeting. They noted the apparent succession of banded body molds from Love to Boyd and later the Paethorps. They noted the fine condition of a Cornelius Bradford quart tankard and the chisel-decorated bands on the lid of a William Will straight-sided tankard. Rare pint tankards were present by Cornelius Bradford and Robert Bonyng. A British tankard contained the TS mark. Allen Dinnerstein told us of his find, a six inch plate by Heyne that he found in a box at a flea market, proof that fine pieces can still be found for the avid collector.

It was a wonderful meeting thanks to the careful planning of our host, the New York regional group. A special thanks to chairman Albert Phiebig and his committee Joel and Henrietta Hillman, Bob and Barb Horan, Marianne Phiebig, Ralph and Gwen Schauer, George and Bernice Weir and especially Paul and Stevie Young. It was a delightful meeting.

Don Herr, President

Editor's Note — It should be noted that Paul Young's presentation at this meeting was dedicated to Bob Viewegh and Jack Remensnyder.

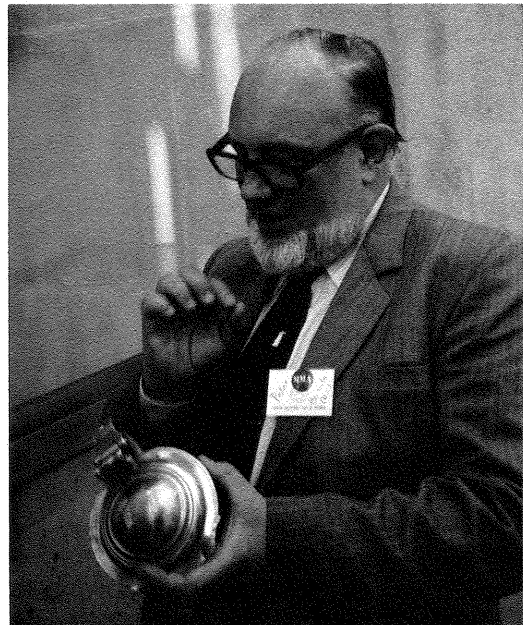


Photo by William F. Kayhoe

Peter Hornsby tells it like it is!



A portion of the tankards displayed by members at the New York Meeting.

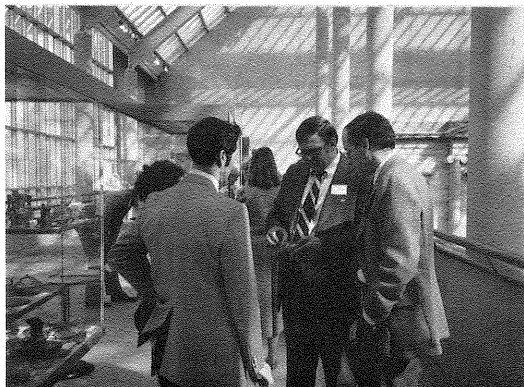


Photo by William F. Kayhoe

John Carl Thomas leads a discussion on a porringer at the New York Meeting.



John Carl discusses some more!

Thanks For Tankard Data Supplied

As host of the national fall meeting, 24 October, the New York Regional Group wishes to express its deep appreciation for information submitted for the tankard review. The immediate and gracious response from individuals, as well as museums and Christie's, was a tremendous support of the efforts put into the study required.

The thirty-four tankards which graced the tables for review and discussion after the slide presentation were a sight long to be remembered. Due to the informal post-review discussion, we only regret that we failed to pick up, as planned, the prepared Tankard Data Forms in the tankards on display.

Thank you again for your tremendous response to this subject and the request for information to develop it.

Mrs. Paul M. Young
President, NY-PCCA

Regional Group News New England (Fall)

The fall meeting was held at the Manufacturing Plant of Reed and Barton in Taunton, Mass. Members gathered at 10:00 a.m., Saturday, November 14, 1981 for coffee at the Company's display room of antique pewter and silver. Our host was Alan E. Voll, Corporate Historian, who conducted us on a tour of the historic plant, much of which dates from the early 19th century. Members were given a demonstration of the various arts and skills involved in the manufacture of pewter and silver.

Luncheon was at the Red Coach Grill in nearby Middleboro; the food was excellent and quickly served. Program Chairman, Charlie Adams, got the proceedings underway and turned the meeting over to President Paul Glazier. Minutes of the spring meeting were read. A proposal to allow more than two successive terms for Treasurer and Secretary was approved by the members present. Offices of the President and Vice President to continue with a two term limit. A recommendation that only New England people be allowed to hold office in the New England Regional Group was not acted on. President Glazier reported that the Governor's meeting held in New York produced nothing of great significance other than plans for the 50th Anniversary meeting to be held at the Museum of our National Heritage, Lexington, Massachusetts in the spring of 1984.

Charlie Adams announced plans to hold the 1982 New England spring meeting at the Museum of Fine Arts in Boston; the speaker will be Ian Robinson and the fall meeting at the R.I. School of Design, Providence, Dr. Monkhouse will be our host. The meeting adjourned and Charlie Adams introduced Alan Voll who gave an interesting history of Reed and Barton and other Taunton pewter manufacturers, noting that the well known names of Danforth and Lee originated from that area. Members had brought a good representation of Taunton pewter and at the end of his talk, Alan Voll joined John Carl Thomas in a discussion of the various pieces; many interesting points were brought out. Mr. Voll presented members with a listing of

Reed and Barton's date marks dating from the 1920's to recent years; this will help to identify reproductions made during that period.

Once again the New England group has another fine day of learning along with the traditional social success; Alan Voll and Charlie Adams were applauded for the excellent program. Our thanks to the Management of Reed and Barton for their hospitality.

Ron Chambers
Secretary

Pewter in Bermuda — Corrections

Looking recently through a back number of the PCCA Bulletin, that I had some time ago put aside, I found I had left it open at page 26 with a note "Write to Mr. Goodwin".

I refer to BULLETIN No. 80, MARCH 1980, Vol. 8, No. 1, page 26. Bottom of the page is a picture of Pewterware at St. George's Society and Museum, Bermuda.

It has taken two years to write to you about it, but better late than never. The reason for writing is that the description needs correcting. Starting from the left:

The large *measure* missing its lid, is a HALF-GALLON, "Old English Wine Standard", which originally had a lid with a DOUBLE-VOLUTE THUMBPIECE. Note the turned-up handle terminal, with a "diamond" against which the handle is fixed. Its date is c.1740-60. English.

The Tulip-shaped tankard with double-scroll handle, and double-domed lid and open thumbpiece, is a quart capacity. English, c.1780.

The funnel also is English, c.1780.

The small inkwell is English, late Victorian.

The small baluster shaped *measure* is probably a quarter-gill Imperial seems to have lost its handle. Also late Victorian.

Finally the end *measure*, is a Baluster Wine Measure, Old English Wine Standard, judging by its shape, its lid had a "BUD" thumbpiece. Pint capacity. Date c.1700-1730.

Necrology

John Paul Remensnyder
November 11, 1897 — September 30, 1981

It is with both warm memories and great sadness that we mark the passing of our longtime friend and fellow collector, John Paul Remensnyder, who died at his home in Saugerties, New York on September 30, 1981. His reassuring presence, enthusiasm, and contagious good humor will be recalled and sorely missed by all of us in the Pewter Collectors Club of America, which he served as President from 1959 to 1961, Vice President from 1957 to 1959, and Treasurer from 1961 to 1972.

"Jack" as he was known with genuine affection, gave great strength to the PCCA at a time when leadership and inspiration were much needed, and is one of those responsible for our present active, and growing, organization. Throughout his various terms of office, one could readily sense the qualities and abilities which had earned him the positions of Director, President, and Chairman of the Board of the Heyden Chemical Corporation.

Starting as a young man, "Jack" systematically built major collections of early American pewter, stoneware, iron, brass and copper, and was widely recognized as an authority in these fields. Individual pieces from his collections have been pictured and described in every major book written on these subjects in the last several decades. Portions of his collections have been exhibited in the Whitney Museum of American Art; the Museum of American Folk Art; the Museum of the City of New York; the Brooklyn Museum; the New Jersey State Museum; the New York Museum; the Yale University Art Gallery; the Roberson Center for Arts and Sciences in Binghamton, New York; the Albany Institute, van Cortlandt Manor House; and the Ulster County Historical Society. Major collections of stoneware, copper and brass were donated to the Smithsonian Institute in Washington, D.C., and the Remensnyder collection of early American stoneware was placed on public exhibit during the years 1979 to 1980.

As a part of his avid and knowledgeable interest in the early American period, the Hudson River Valley in particular, John Remensnyder in 1947 bought and restored the

historic Mynderse house in Saugerties in New York, where he lived until his death. Originally constructed by German Palatinate settlers in 1690, and completed in 1743, the Mynderse house was considered to be the oldest house in Saugerties.

During his years in Saugerties, John Remensnyder was active in various historical societies. He was a member of the Board of Directors of the Albany Institute, Albany, New York; Board of Trustees of the Senate House, Kingston, New York; Treasurer and President of the Pewter Collector's Club of America; and Treasurer and President of Ulster County Historical Society. He was instrumental in recreating an authentic early Dutch Hudson River kitchen in the Bevier House in Marbletown, New York.

Born in West Farms, Bronx, New York, on November 11, 1897, the eldest son of Emilia Schmitz and John Louis Riemenschneider, he attended the Peter Stuyvesant class school through ninth grade, then worked in a shipyard in Philadelphia, and went to sea in 1919 on the S.S. Casey, the last ship he helped to build. In 1922, he married the former Katherine Brown Goodrich, of Ossining, New York. In 1920, he joined the Heyden Chemical Corporation as a laborer at their Ford's New Jersey plant, rising to become a Corporate Director and sales Vice President in 1944, President in 1950 and Chairman of the Board in 1952. Described by Forbes Business Magazine as "a genius at administration and having a reputation for the best raconteur in the chemical industry", John Remensnyder spearheaded an active period of reorganization and rapid expansion for Heyden, which has since become a component of Tenneco Corporation. During his business years he belonged to the Chemist's Club of New York City, the Union League Club, and the Twenty Knotty Piners. In addition, he was a Director of the New York Board of Trade, and Governor and Treasurer of the Drug and Chemical Club in New York City.

One of the most memorable of all PCCA meetings was held at the Remensnyder home on May 6, 1961, and in his report to the membership in Bulletin 45, President Charles F. Edgecomb ended his description by saying: "It was with regret that we finally said goodbye to our gracious hosts, leaving behind us an unforgettable day. We took with us, from this experience, inspiration to achieve a little more

in the way of peace and beauty, in our own homes and lives." Those thoughts apply not only to that single day, but to our entire association with this fine gentleman whose contributions and memory remain with us.

We extend our sincere sympathy to his family; a son John Paul Remensnyder, Jr., a daughter, Doris Remensnyder Ballantyne, one grandson, and three granddaughters, and to two sisters, Mrs. Martha Rebros and Mrs. William Larsen who survive him.

John Carl Thomas

Courtesy of Stevie Young, it is sad to report the passing of Mrs. John Knickerbocker, 51 Chapman Street, Balston Spa, New York in mid-December, 1981. Mrs. Knickerbocker was a former member of PCCA and a sister of our member Agnes Post.

Also Malcolm Spann, 1869 Van Buren Circle, Mountain View, California. Mr. Spann was killed in a helicopter crash a few days before Thanksgiving, 1981.

Our sympathy to their families.

Editor

COLDWELL Again

by Stevie Young

Subsequent to the publication of PRODUCTS BY COLDWELL (see pp. 95-98), we asked the New York Historical Society what touch was on their teapot. The rubbing they sent agrees with the rubbings illustrated in the article, Figs. 2 and 4, which we believe to be the mark of the Sheffield man. The teapot is a typical Sheffield shape and shows Sheffield-type workmanship.

Corrections for AUXILIARY BRITISH MARKS WITH KINGS' INITIALS, p. 131: We regret that printer's errors — or in this case omissions were in this correctly typed article, as follows:

1) Please place an arrow in the space after 6) P.5888a pointing at P.5435b.

2) Please complete the last line in left column; it should read: MARKS BY C.A. PEAL.

Thank you,
Stevie Young

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Membership Statistics of Interest as of 3/31/82 — 26 new members since last Annual Meeting, 642 total members at present, 368 individual memberships, 128 family memberships, 8 resignations and 5 deaths.

Mid-Atlantic PCCA Group Speaks Up

By Robert E. Asher

The Mid-Atlantic Regional Group of the PCCA has recently been enlarged to include not only PCCA members in Delaware, New Jersey, and Pennsylvania, but also those in the District of Columbia, Maryland, Virginia, and West Virginia. What do they want the group to do and what are they willing to do for the group? In response to a questionnaire mailed early in September 1981, some fifty members have shed a bright light on these questions. Their replies may be of interest also to PCCA members in other regions.

The aim of the questionnaire was to give members a stronger sense of participation in PCCA affairs and a chance to express their personal preferences regarding:

Frequency, duration, and location of regional meetings;

Subjects for meetings and for pewter displays;

Ideas for activities other than meetings;

Preferences with respect to travel and lodging;

Committees they would be willing to join and other services that they would voluntarily perform.

Comments of a more general nature were also invited. The responses show a lively, informed interest in what the Mid-Atlantic Group *is* doing and *can* do, and a welcome willingness to help it realize its full potential. PCCA members are genuinely interested in antique pewter and willing to work harder than heretofore in order to become more knowledgeable. A husband-and-wife team included a comment that typifies what many members seemed to be saying:

"We belong to the Club to learn — as we believe most members do — and we would therefore appreciate more structured meetings that would disseminate information in an organized manner designed to enable the collector to match mark, shape, construction, etc. to determine authenticity and period."

More than 80 percent of the respondents favor two regional meetings per year. Some added qualifications concerning their desires for longer advance notice of meeting dates, for a respectable interval (a month or more) between regional and national meetings, and

for holding the meetings close to centers of population unless, as one member put it, "a fabulous collection lurks in some hidden hollow." Virtually everyone voted in favor of alternating meetings between the northern and southern sections of the region (i.e., a meeting in Delaware, New Jersey or Pennsylvania to be followed by one in the District of Columbia, Maryland, Virginia or West Virginia, and vice-versa).

Of those voting for one-day regional meetings, a heavy majority (73 percent) want those meetings to be somewhat more demanding and solid than they have sometimes been and, in that event, would be willing to spend 6-to-8 hours with the group rather than 4-to-5. More than 20 percent would gladly attend a two-day regional meeting if doing so would enable them to probe more deeply into a subject of interest to them. General suggestions for making meetings more informative ranged from thoroughly modest to truly elaborate. Examples of the former: "Even the 4-to-5 hour gatherings should allow time for a planned talk on pewter after lunch;" "provide some expert commentary on the pewter available for viewing, whether in a private collection or in a museum;" and "more mini-papers, please." The most elaborate proposal was for a comprehensive "three-year study program on Pennsylvania pewter."

On subjects for future meetings and future displays of pewter, enough good suggestions were received to keep us busy for more years than most of us have left on this earth. Grouping the 50 or 60 proposals into the following categories does not do justice to the originality of some of the proposals but does permit a summarization:

Pewter of specific areas (states and regions of the United States, pewter of Britain and of other named countries);

Pewter of particular time periods (17th century pewter, the britannia period, etc.);

Aspects of pewter production, care and repair (including the evolution of metal mixes, shapes and molds, and reasons for changes therein);

Comparative analyses (silver, copper, brass and bronze work similar in design to pewter; pewterers and silversmiths — who learned what from whom; pewter of the same time period from different countries, states or regions);

"None of the above" (the rise and fall of wrigglework and pewter engraving; specific collections worth visiting or devoting a meeting to; collecting a library on pewter; and a discussion of contemporary pewter).

Well over half of the respondents would like the regional group to help museums, historic buildings and universities in the region put on exhibits of antique pewter. More than half of the respondents favor the issuance of a modest newsletter, and 40 percent advocate a more systematic survey of the region for pewter-collectors and dealers who are not members of the PCCA but should be invited to join.

One of my more cynical expectations was that practically everyone would vote in favor of frequent meetings, carefully prepared, and lots of new activities, but that almost no one would volunteer to do the necessary work. I was dead wrong. There were impressive numbers of volunteers for each of the activities mentioned as well as for other services. The largest contingent consisted of volunteers to help organize museum exhibits. Next in terms of numbers of volunteers were those offering: to house fellow-members for one or two-night stands; to help get out a newsletter; to serve on a committee on fakes; and to serve on a program and membership committee. There was even a spontaneous offer to help address envelopes and get out mailings.

Our questionnaire also brought in useful information on preferred days of the week for one and two-day meetings, distances members would normally be willing to travel in order to participate in a regional meeting, preferences with respect to motel accommodations versus staying at the homes of fellow PCCA members, and advice on how to come to terms with the fact that some of our members are highly knowledgeable in matters pertaining to pewter while others are novices. A comprehensive analysis of the replies has been prepared for the officers of the Mid-Atlantic Regional Group.

The Bookshelf

GUIDE TO THE PEWTER COLLECTION & ROYAL CHARTERS AT PEWTERERS HALL, by Richard Munday, 1981, published by The Worshipful Company of Pewterers. Copies available by writing The Clerk, The Worshipful Company of Pewterers, Pewterers Hall, Oat Lane, London, EC2V 7DE, England. Cost postpaid, \$2.00.

This little booklet, measuring 4-1/16" x 5-7/8", is sort of a verbal tour of Pewterers Hall during which the several rooms, showcases, and the pewter contained therein are described in detail.

Inserted in the center of the booklet's sixteen pages are four additional pages (printed in blue ink to contrast with the black ink printing of the other pages) outlining the origin, charters, arms, hall, past history, and an account of current activities of The Worshipful Company.

Mr. Munday's descriptions of the pewter are nicely detailed and delightfully presented, but the booklet's greatest value would seem to be as an aide while taking a *walking* tour through Pewterers Hall. It also presents somewhat of a sales pitch for the two catalogues issued by The Company in 1969 and 1979 of the pewter on display in the Hall. Both are well illustrated, with the latter containing many pictures of marks on pieces shown in the earlier edition. One or both can still be obtained by writing The Clerk at address shown above.

The 1969 catalogue is entitled "A Short History of The Worshipful Company of Pewterers of London and a catalogue of pewterware in its possession." This book was reviewed in *Bulletin 59*, page 225. The cost is \$12.50 for the book, plus \$10.00 for air mail — total cost \$22.50.

The 1979 catalogue is entitled "The Worshipful Company of Pewterers of London Supplementary Catalogue of Pewterware 1979." This was reviewed in *Bulletin 81*, page 44. Its cost is \$30.00 for the book, plus \$20.00 for air mail — total cost \$50.00

William O. Blaney

X Quality Marks Of The Wills

by Charles V. Swain

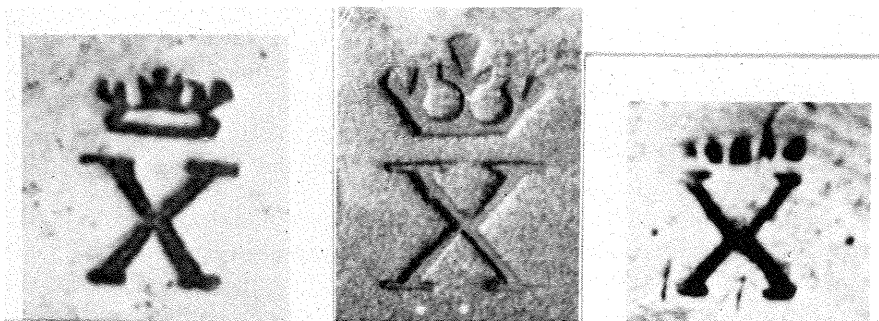


Fig. 1. Crowned X touches, left to right, of John Will, Henry Will and William Will.

Seldom did American pewterers mark their wares with X quality touches as did the English, who in the early days reserved it exclusively to denote extraordinary quality of the metal.¹ Among those who did use the secondary incised crowned X were John Will and two of his sons, Henry and William, Peter Young, the Danforths, "Love" and Simon Edgell.² Included in those who used the X without crown were Cornelius Bradford, Samuel Danforth and the Boardmans. Usually we give very little thought, if any, to this touch but when it appears alone on a pewter object, without an accompanying name touch which we have previously seen used with it, it can be very revealing as to who the maker was.

For example, John, Henry and William Will each had his own individually designed crown over X as can be seen illustrated in Figure 1. Most collectors are aware of William's "crown" dotted X, but few are familiar with the distinctive crowns of John and Henry which are a bit more difficult to discern as they more closely resemble the English style. However, if one has a pewter object bearing no other touch but one of the above mentioned crowned X's and its style and shape appear to be correct for something the Wills might have made, one can certainly feel more confident about attributing the piece to one of these men than if it had no mark at all. Examples of the quality marks used with the name touches are illustrated in Figures 2, 3 and 4.

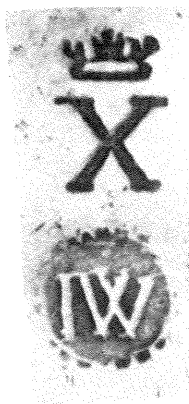


Fig. 2. Crowned X mark of John Will used with his initial touch. Laughlin 484, on a beaker. *Courtesy of Dean F. Failey of Christie's.*

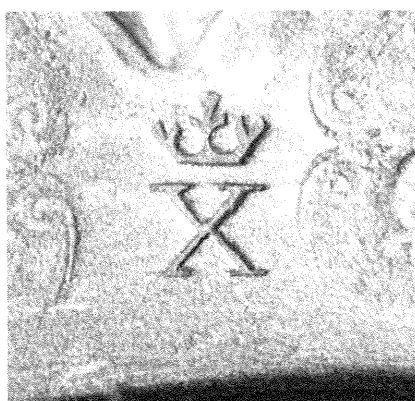


Fig. 3. Crowned X mark of Henry Will used with his name and crowned rose touch. Laughlin 492, on a baptismal bowl. *Collection of the author.*

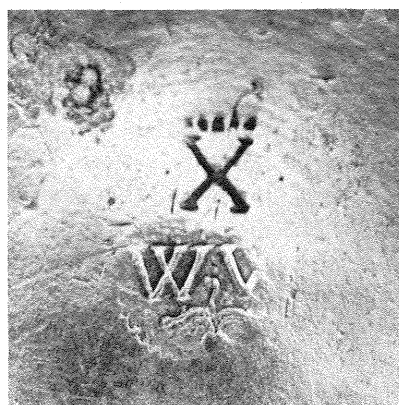


Fig. 4. Dotted X mark of William Will used with his initial touch. Laughlin 541a, on a tulip shape quart tankard. *Collection of Donald M. Herr.*



Fig. 5. Crowned X mark of Henry Will used with his initial touch. *Collection of the Henry Francis DuPont Winterthur Museum.*

As we all know, there seem to be exceptions to every rule and in this instance a few are known concerning the Wills. For example, on a flagon by Philip, he has used his brother Henry's crowned X.

A second exception concerns John. The writer has one example of a marked Peter Young chalice bearing the crowned X of John Will on the inside bottom of the cup. This is, in all probability, explainable because of the business dealings Peter had with the Wills in New York City.³ When John died in 1774, Peter Young, in all likelihood, acquired that crowned X touch thereafter and used it when he entered business in 1775.

Another exception concerns the assignment of marks illustrated in Figure 1. At least one tankard bearing John Will's initial touch also bears the X and crown attributed to Henry Will in Figure 1 leading to the assumption that Henry acquired the die from his father and probably early in his career.

Henry Will had another crowned X which has seldom been encountered, rather resembling either a swamp symbol as used on maps, or a crude sunburst.⁴ There is also one example of a John Will flagon bearing an X with no crown which in all probability was used for a very short time upon his arrival in this country.⁵

References

1. *Old Pewter, Its Makers and Marks* by H.H. Cotterell, p. 49.
2. *A History of American Pewter* by Charles F. Montgomery, p. 28.
3. The journals of Peter Young at the Henry Francis DuPont Winterthur Museum.
4. This information was supplied to the writer by J. H. Thomas. At least two flagons are known to have had this mark. Refer to *Some Notes on American Pewter* by Louis Guerneau Myers. It is illustrated in the photograph opposite page 69. It may also be seen in *American and British Pewter*, edited by John C. Thomas, Main Street/Universe Books, New York 1976.
5. Thomas, op. cit., p. 92. Also Three Flagons attributed to John Will by Charles V. Swain, *Antiques* magazine, May 1972, p. 853.

An Urn-Est Request

by Robert Dalluge

Pictured here is a Leonard, Reed & Barton coffee urn which I have in my collection. Figure 1.

In his book "American Pewter", Mr. Charles Montgomery states, "Approximately a dozen

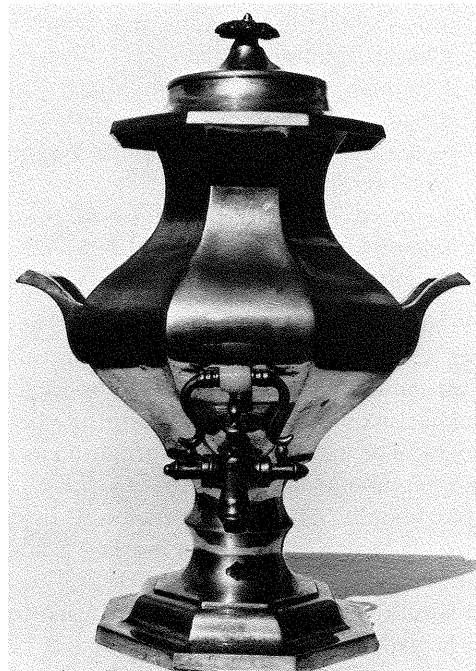


Figure 1. Leonard, Reed & Barton Coffee Urn

surviving britannia coffee urns are about evenly divided between Roswell Gleason, the Taunton Britannia Mfg. Co. and Leonard, Reed & Barton."

By doing some research, I have located ten other existing coffee urns. These are listed below, showing maker, location and source of information.

1. Roswell Gleason Boston Museum of Fine Arts("American Pewter in the Museum of Fine Arts, Boston" catalog of a 1974 exhibit)
2. Roswell Gleason Brooklyn Museum(Collecting American Pewter" by Katherine Ebert)
3. Roswell Gleason Location unknown ("American Pewter" by J.B. Kerfoot)
4. Roswell Gleason L.I. Laughlin Collection ("Pewter in America", Part II, by L.I. Laughlin)
5. Taunton Britannia Mfg. Co. Wm. P. Shelton Collection ("Pewter in America", Part III, by L.I. Laughlin)
6. Maker unknown Dutton House, Shelburne Museum ("The Antiques Treasury of Furniture & Other Decorative Arts" by Alice Winchester and the Staff of "Antiques")
7. Maker unknown Location unknown (Shown in an ad by Maurice E. Reid in April 1981 issue of "Ohio Antiques Review")
8. Leonard, Reed & Barton T.D. Williams Collection ("American Pewter" by Charles Montgomery)
9. Leonard, Reed & Barton H.H. Sandidge, Jr. Collection ("American Pewter" a catalog of a loan exhibition at Virginia Museum in 1976)
10. Leonard, Reed & Barton Location unknown (Jacobs' Spring 1970 Pewter For Sale list)

Where is that elusive twelfth coffee urn? And, how many others are there in collections or museums? I wonder if our fellow PCCA members would send in pictures of the ones they have or would submit information as to the whereabouts of others.

Incidentally, Mr. Kerfoot mentions in his book, "I have also seen one marked Boardman & Hall." Has anyone else?

I would be interested in what information can be gathered on coffee urns, not to test Mr. Montgomery's statement, but to see what the others look like and who made them.

Cancellation of British Verification Seals

by William O. Blaney

It is well known that for a long time verification seals have been stamped on British weights and measures after they have been tested and found to conform to the standards for which they were made. These seals are for the benefit of consumers, who can tell by them that the weights and measures on which they have been impressed are of correct weight and capacity.

Many and varied are these seals, as it was the custom for each town, city, county, borough, or other subdivision, to have its own verification stamp, designed and lettered in such a fashion that its location could immediately be identified.

Past complications occurred when the standard of weights, or of measures, was changed by royal enactment, especially when the new standard was substantially different from the old. Under such circumstances, the old weights and measures might be overstamped to indicate how they compared to the new standard. For example, if the capacity of a pint measure under the old standard was twenty percent less than under the new standard, the old pint might be overstamped to indicate its capacity was equal to four-fifths of the new pint. Then, if the locality in which the measure was being used had obtained a new verification seal to authenticate measures complying to the new standard, some method must have been used to void the verification seal applying to the old standard.

In an article entitled "Two Small Scottish Measures," published in *Bulletin 83*, 137-138, I illustrated in Figure 2 a six-pointed star-like mark, at the time thought to be a "cancellation" mark, which had been stamped over a previously applied verification seal on the rim of one of the quarter-gill measures. The reason for the thought was that the measure gave every evidence of having been altered from its original form and original capacity.

In the past, when unverified facts are mentioned in an article (even when the author requests confirmation or contradiction), a response is most unusual. However, in this particular case, four individuals have replied, three from Great Britain, and one, even from Brazil! But none from the great U.S.A.!!

The first came from Ronald F. Homer, a past president of the (British) Pewter Society. He confirmed that the six-pointed star was indeed a cancellation mark, and enclosed a rubbing of a withdrawn William IV eight ounce weight which had been cancelled by that mark being struck five times on it (see Fig. 1). He also wrote "Normally a 'cancelled' piece would have been withdrawn as illegal and destroyed — survivals are therefore rare," thus explaining not only why the six-pointed star has been found so infrequently, but also why it is known by so few people today.

The second response came from Mr. W. D. Bradbury of Manchester, England, a Pewter Society Corresponding Member. He owns a quart pre-Imperial pot (or lid-less tankard) on which the verification seals have been cancelled by six-pointed star marks. He had visited the Weights & Measures Inspectorate where they showed him "the official chapter and verse" for the cancellation mark "with an example of the obliteration."

Another Corresponding Member of the Society, Mr. Arthur Muir, was kind enough to send me a photocopy of an article entitled "Interesting Marks on Weights" from the booklet *Weights and Measures, A Guide to Collecting*, on which he marked the last paragraph which read: "A six-pointed star anywhere on a weight means that the weight has been found unsuitable for future use."

The immediate past president of the Pewter Society, Mr. John A. Douglas, also wrote and referred me to his article "An Introduction to Verification Marks" in the Autumn 1977 issue of the Pewter Society's *Journal*. In it he wrote "If a previously verified measure was found to be unacceptable the old mark was obliterated by a six armed cross." (A "six-armed cross" would seem to more accurately describe the cancellation mark than "asterisk" or "six-pointed star," but as the latter has been used much more often, I have stayed with it.)

Apparently the six-pointed star was not the only method of cancelling previously applied verification seals. Ian Robinson, a PCCA member, owns a small bellied tavern measure with a number of verification seals around its collar which someone, perhaps an inspector, had cancelled by stamping an "X" over each and every one (see Fig. 2).

So it now appears that a six-armed cross or a six-pointed star is an official British cancellation mark, and that use of a plain "X" stamp can accomplish the same result. But without much doubt, the most effective way to eliminate non-conforming weights and measures was via the "withdrawal and destruction" method, which I imagine is *not* greatly appreciated by collectors of unusual and odd unlicensed tankards, mugs, pots, measures, and other similar items.

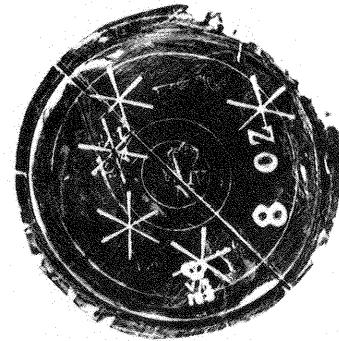


Fig. 1. Five six-pointed stars (or six-armed crosses) cancelling the legality of a William IV eight ounce weight as shown in a rubbing. Courtesy of Dr. Ronald F. Homer.



Fig. 2. Hand-held approximate quarter-gill measure of the bulbous form showing some of the many plain "X" marks stamped on the measure's collar cancelling numerous verifications seals and indicating that the measure no longer complies with the legal standard capacity. Courtesy of Ian D. Robinson.

UNITED — What? — An Answer

In *Bulletin 82*, I illustrated and discussed a pre-Imperial British quart pot bearing on its inside bottom an elliptical mark with “UNITED” curved over the top, two clasped hands in the center, and with the balance worn beyond the point of identification (see sketch in Fig. 1). A similar article also appeared in the *Journal* of the (British) Pewter Society.



Fig. 1. Sketch of mark in well of quart pot shown on page 87 of *Bulletin 82*, belongs to the author.

The pot was compared with another which may well have been cast in the same set of moulds, and which bore the touch and hall marks undoubtedly used by Richard Yates, London, 1772-1824.

It was suggested that the “UNITED/Clasped Hands” mark might have been an attempt by a British pewterer to gain favor with customers in the newly independent American colonies by marking pewter with a label somewhat like those used by Stephen Maxwell and Graham & Wardrop. I also suggested the possibility of patriotic labels such as “UNITED KINGDOM” or “UNITED WE STAND” to celebrate the 1801 establishment of the “United Kingdom of Great Britain and Ireland.” Well, so much for a wild bunch of guesses.

Last January, I received a letter from Dr. E. R. Roberts, M.A., M.B., B. Chir. (Cantab), the newly elected president of the (British) Pewter Society, who seemingly has the answer to my puzzle. He owns a quart pot (see Figs. 2 and 3) which is struck in the base with what must be the same mark as in mine. His mark, too, is incompletely struck, but shows most of what was missing from mine. In other words, his elliptical mark with clasped hands in the center had “—TED” at the top, and

“—CTUALLERS” at the bottom, and he surmised the missing letters amounted to “UNITED VICTUALLERS.” When he read my article, he was convinced his guess was correct. (A sketch made from a rubbing by Dr. Roberts can be seen in Fig. 4. The sketch was made because I doubted if Dr. Robert’s rubbing would reproduce well. Both sketches are larger than life size and extend more laterally than the true shape of the mark; and as can be seen, they are not of the same enlargement.)

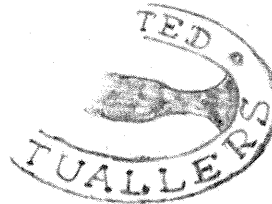


Fig. 4. Sketch of mark in well of Dr. Roberts quart pot which, when combined with that in Fig. 1, provides an answer to the question raised in my *Bulletin 82* article.

My 1961 edition of *Webster’s New Collegiate Dictionary* gives the following definition:

“VICTUALER, VICTUALLER, *n.* 1. One who furnishes victuals or provisions; specific.: (a) One who supplies an army with provisions, a sutler. (b) A tavernkeeper, innkeeper. 2. A provision ship.”

We can surmise that the UNITED VICTUALLERS was a guild or a society of tavernkeepers or innkeepers, and that the pots they used when gathered together were all marked with the organization’s own label, even though their pots were of different styles and by different makers.

Dr. Robert’s pot has a plain body, an “attention” handle, the upper end of which was mounted on an escutcheon, bears a verification of ^{SBM}₁₈₂₆ for St. Marylebone (a borough of London), plus what is believed to be a Crowned WR verification seal. On the front of the body, opposite the handle, is an oblong cartouche bearing the following inscription:

J. WHITE
DUKE O YORK
PORTLAND TN

The cartouche, as can be seen in Fig. 3, is surrounded by a wriggle-work border. Dr. Roberts says the "TN" is short for "TOWN." He has taken the pot to a "vetting" session of the Pewter Society where no one recognised the elliptical mark or could help in locating "Portland Town." All agreed, however, that the pot dated about 1800-1810.

The pot has a height of 5-18/32", a rim diameter of 4-8/32", and a base diameter of 4-24/32". No maker's mark can be found thereon.



Fig. 2. Side view of quart pot belonging to Dr. E. R. Roberts bearing the UNITED VICTUALLERS label on its inside bottom.



Fig. 3. Front view of Dr. Robert's quart pot showing the cartouche "J. WHITE" / "DUKE O YORK" / "PORTLAND TN" engraved on its body.

That is about all I can report on the subject. At least we have what seems to be the answer to "UNITED What?" However, I would be interested in finding out if there was a guild or social organization called "United Victuallers," and where it was located. While it is likely keepers of taverns and inns joined together for one reason or another and probably represented those establishments situated in London, we undoubtedly should stop surmising, settle back, and await more exact information, if such is available.

William O. Blaney

More On B.G.S. & Co.

by Robert Dalluge

When I acquired the teapot pictured here, I was happy to have added another handsome American pewter teapot to my collection. Information available at the time, while not definite, implied American roots. With more information currently available, we know differently. Now I have just another handsome pewter teapot (with all due respect to our English friends).

This oval-shaped teapot is 3 3/8" high (bottom of ball feet to top of finial) and 11" O.L. Engravings again are nicely done. Figure 1. The oval engraving in the center is done on both sides, this side also having what apparently are the initials of the original owner. The touch mark is 1/8" high. Above the touch is a figure "4" and below it the letters "WG."

While this teapot may not add anything more to what is already known about B.G.S. & Co., thought our members would enjoy seeing another handsome product of this firm.

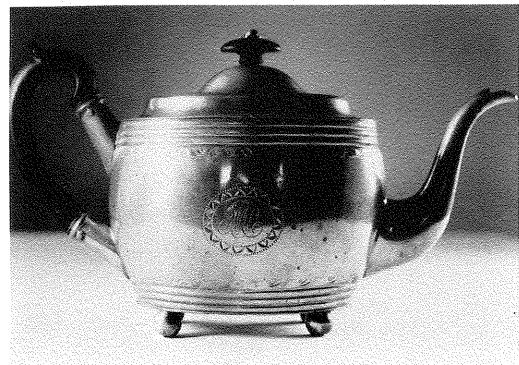


Figure 1. Oval Teapot by B.G.S. & Co.

Johann Philip Alberti

Bette A. and Melvyn D. Wolf, M.D.

Before *Pewter in America* by Ledlie Laughlin was first published in 1940, the name Johann Philip Alberti was unknown among American pewterers. It was Mr. Laughlin's research that brought to the forefront what information is known concerning this pewterer. Alberti arrived in Philadelphia in December of 1754 from his native Hamburg, Germany. He opened his pewter shop initially in partnership with Christian Horan and they worked together for approximately ten years. In June of 1764 the partnership with Horan was dissolved. Alberti continued as a pewterer in Philadelphia from 1768 until 1779, dying in 1780. Based on the taxes paid by Alberti, his business was not very successful and it is understandable that little of his pewter has been found.

At the time of the writing of *Pewter in America* there were no known pieces of pewter having been found by this maker. Carl Jacobs' book, *A Guide to American Pewter*

listed Johann Philip Alberti as a Philadelphia pewterer from 1754 to 1780 with no known examples extant. When Volume 3 of *Pewter in America* by Laughlin was published in 1971, the only additional note concerning Mr. Alberti was his approximate date of birth felt to be 1722. So that as late as 1971 there were no known pieces of pewter having been found ascribed to this pewterer.

With this minimal amount of knowledge, it is only fortuitous that any of the pewterer's work has become known. The following article concerns the recent discovery of three pieces of pewter with a mark now attributed to Alberti.

The footed, pear-shaped teapot, 7¼" tall in Figures 1A and 1B, has on the inside bottom the mark shown in Figure 2. The mark itself is that of a lamb and flag surrounded by the name Philip Alberti. The PHI:ALBER can be seen without great difficulty. The remaining "T" and "I" are not visible in the mark at all.



Fig. 1A and 1B. Philip Alberti pear-shaped footed teapot in the Wolf Collection.



Fig. 1. Authors Collection



Fig. 2. Alberti mark inside teapot.

A similar piece of pewter is shown in Figure 3 and 3A and has the same mark on the inside bottom. The mark is shown in Figure 4. The mark shown in Figure 5 appears in the bottom of a six-inch basin. It is noted to be the same as the two previously shown marks.

It is apparent, therefore, that a die owned by Johann Philip Alberti did indeed exist, and at least three pieces of pewter have been found that have this mark.

Construction of the pear-shaped teapots is consistent with Philadelphia manufacture, being footed, and creates a most interesting constellation when compared with the following photographs.

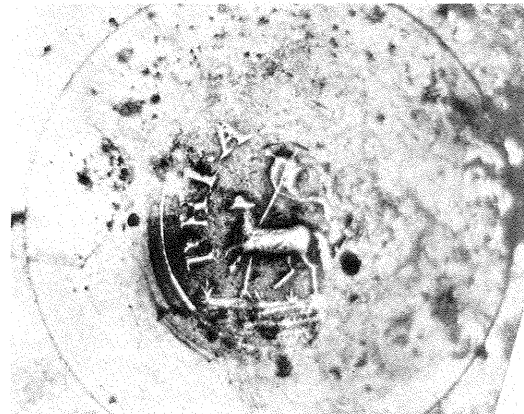


Fig. 4. Mark on Alberti teapot in the Kauffman-Rockford Museum. Courtesy—Henry J. Kauffman



Fig. 3. Alberti teapot in the Kauffman-Rockford Museum. Courtesy—Henry J. Kauffman



Fig. 3A. Courtesy—Henry J. Kauffman



Fig. 5. Mark on 6" Basin in Mercer Museum.

Courtesy—Mercer Museum



Fig. 7. Footed Queen Anne Teapot by Cornelius Bradford.

Courtesy—The Henry Francis du Pont Winterthur Museum"



Fig. 6. Footed Queen Anne teapot marked "Love"

Courtesy—"William Penn Memorial Museum
Pennsylvania Historical & Museum Commission



Fig. 8. Unmarked Footed Queen Anne Teapot, Collection of Dr. and Mrs. Donald M. Herr

Courtesy of Dr. & Mrs. Donald M. Herr

Figure 6 is a footed, pear-shaped Queen Anne teapot marked "Love" with the same identical form as the teapot shown in Figure 1. Figure 7 is a similar teapot marked by Cornelius Bradford. The final teapot — shown in Figure 8 is an unmarked example of the same type. It is, however, identical in shape and form to the three previously-described, although marked, teapots. The hoof-type foot is extremely characteristic of only this type of teapot and is shown in Figure 9. It does not appear readily confused with any of the other eighteenth century footed teapots which to our knowledge existed only in the manufacture of William Will and were of the ball and claw foot variety. If attention is given to the hinge of this teapot (Figure 10), a thick, broad-

ened hinge form is noted which also does not appear to be common to any of the other known eighteenth century American Queen Anne teapots. Also, the small finial above the wooden button appears to be characteristic of this teapot. (Figure 11)

It is obvious that all four of these teapots — the Alberti, "Love", and Bradford marked teapots, as well as the unmarked Herr teapot — were made in the same mold and most probably were made in the same location. This raises a great deal of interest and many possibilities as to how the exact teapot from the exact mold has been found marked by three relatively contemporary pewterers.

There has always been a great deal of discussion concerning the so-called "Love" pew-



Fig. 9. Close up of the Hoof-type foot on the previously pictured teapot.

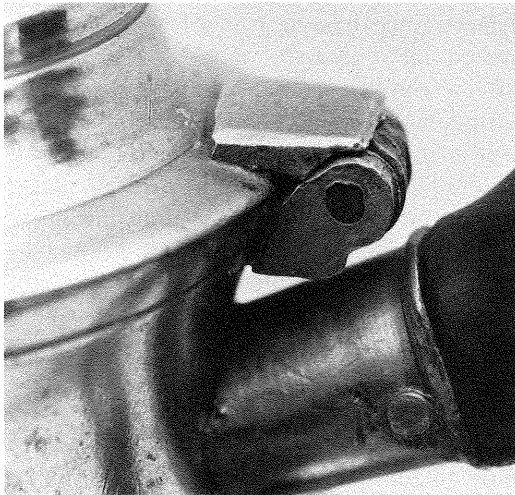


Fig. 10. Close-up of the hinge of these teapots.



Fig. 11. Close-up of wood-button finial on these teapots.

terer. It has been felt by many writers, Ledlie Laughlin in particular, that rather than a single pewterer the "Love" marked pewter represents a succession of pewterers. Based primarily on the research of Laughlin, the previously accepted scenario is as follows. Johann Christopher Heyne and Abraham Hasselberg probably settled in Bethlehem, Pennsylvania some time between 1742 and 1746. Both having been of Moravian background it is likely that the lovebird die-strike, a Moravian motif, was probably created in this community initially, and used by both pewterers while plying their trade in this community. In 1750 Johann Christopher Heyne moved to Lancaster, Pennsylvania whereupon he engaged in pewtering in his own right with his own mark and ceased to be an active part of the lovebird story. Abraham Hasselberg, on the other hand, worked in Bethlehem for a period of time and then moved to Wilmington, Delaware in 1759, finally concluding his pewtering efforts in Philadelphia, moving there in 1762. He probably carried the lovebird die with him through his travels or possibly had a new die of the same style made. During the latter part of his working period in Philadelphia the records reveal that Adam Koehler worked for him as a pewterer. In 1780, a year after the death of Abraham Hasselberg, Adam Koehler married the widow Hasselberg and presumably continued in the pewtering industry. In 1783, land which had been leased to Koehler, then passed to John Andrew Brunstrom who at this time entered the lovebird sequence by marrying the stepdaughter of Adam Koehler, the daughter of Abraham Hasselberg.

This would very well establish the lineage that most people consider to be the lovebird sequence; that is, Hasselberg, Koehler, and Brunstrom as users of the lovebird mark. Continuing along in the same vein, it is also noted in Laughlin's text that when Johann Philip Alberti died in 1780, it was Adam Koehler and Christian Horan who appraised the inventory of his shop. It would, therefore, be very convenient to suggest a strong relationship with Alberti and other "Love" pewterers and possibly at some time even working as one of the lovebird pewterers.

It is also of great interest that between the year 1753 and 1770 Cornelius Bradford who had worked in New York returned to Philadelphia as an active pewterer and may possi-

bly have been employed by the lovebird group during this period of time. This theory would allow us to establish that the mold for the aforementioned teapots stayed in one location or pewtering shop and was used by a succession of pewterers as they passed through the employment in the lovebird group. They could then use their own diestrike upon the completed product. This would obviously require the inclusion of Alberti and Bradford as employees or part of the lovebird pewtering industry.

Supporting evidence may also be found in reviewing the Philadelphia directories. For many of the years in the late eighteenth century, certain areas and neighborhoods seem to be prevalent for the pewtering industry. It is known that Cornelius Bradford worked on North Second Street at an address number which is unknown. Christian Horan worked at 170 North Second Street. John Brunstrom was listed as working at 133 North Second Street in the year 1791 and 153 North Second Street in 1793. In fact, William Will worked at 147 North Second Street during the same period of time. Further reviewing the inventories revealed that in 1797 Parks Boyd was listed at 35 North Elfriths Alley but not as a pewterer. In the year 1798, however, he was listed at 89 North Second Street at which time he was listed as a pewterer. It is difficult to note whether the street numbers were as they are in the twentieth century or whether they were only loosely used. Possibly many of the pewterers which we feel today worked in different areas may indeed have been fairly closely affiliated one with the other. The proximity of the pewterers to each other on North Second Street also supports the third possibility to be discussed later, in that borrowing of molds or buying of finished products from one another was also convenient because of the nearness of the many pewterers.

Another possibility which certainly should be entertained is that Cornelius Bradford when he returned to Philadelphia from New York either brought with him a pear-shaped teapot mold or had one made for him in Philadelphia, this being for use in manufacturing the teapot described in this article. It is more likely that he had the mold made for him in Philadelphia since the only other known pear-shaped eighteenth century teapots with feet were created by William Will, also of Phila-

delphia. The remaining pewterers known to have created pear-shaped teapots include Edward Danforth, Thomas Danforth II, and Samuel Danforth, although Samuel Danforth may possibly have made his teapot in the first part of the nineteenth century. These pewterers were all from Connecticut. New York pewterers, including William Kirby, Peter Young, and Frederick Bassett also were known to make eighteenth century pear-shaped teapots. All of these men, however, created teapots without feet.

Prior to this article the only known footed pear-shaped teapot makers included William Will, making the ball and claw foot type, "Love", and Cornelius Bradford making the type which is described in this article. It is also likely that when Cornelius Bradford returned to New York he may have sold the mold to Alberti since the style probably was not anticipated to be successful in New York. Alberti, after a relatively unsuccessful attempt at pewtering, may well have had the teapot mold as well as other pewtering equipment bought by Adam Koehler, since Adam Koehler was one of the pewterers who appraised the inventory following the death of Alberti in 1780. This would allow for the teapot mold to be brought into the lovebird sequence and when Adam Koehler ceased to be active, John Brunstrom then became the owner of the mold. This would allow for passage of the same mold to a succession of pewterers who indeed did have basically individual shops.

Another possibility which should be mentioned is that one of these pewterers actually made all of the teapots and sold the finished product to the other two, who then with his die struck the pieces and sold them. This has been a method that has been reasonably well accepted for nineteenth century pewterers but does not appear to have been done significantly in the eighteenth century, certainly not by a relatively obscure pewterer such as Johann Philip Alberti. It is known that New York pewterers of the eighteenth century such as Henry Will and Frederick Bassett did exchange finished products, allowing the purchaser to stamp his own diestrike on pewter that was indeed made by the other man. Available records demonstrate that Henry Will sold bedpans to Frederick Bassett and indeed Frederick Bassett sold funnels to Henry Will. Each of these forms has been found with

the other maker's mark which would be in keeping with the striking of the finished product by the purchaser rather than the maker.

In summary then, three pieces of pewter have been shown, all carrying the same lamb and flag mark surrounded by the name Philip Alberti. Prior to this article this pewterer's mark was not known nor were any pieces attributed to him.

Three possibilities are given for the methods by which the described teapots — "Love", Bradford, and Alberti — could have been made. Arguments for and against each of these methods have been described.

(1) A mold which remained in the location allowing a succession of pewterers to pass through, whereby each one made the piece from the same mold and struck his own mark.

(2) A mold which passed through a succession of individual pewterers, allowing each to act independently, striking his own mark.

(3) One maker who manufactured all of the teapots and sold his product to the other two pewterers.

There is no definite evidence as to which, if any, of these postulates is correct and only with future study will it become apparent.

It is hoped that this interesting new discovery will aid the collector in his quest for further knowledge about early American pewterers and it is hoped that this new information will excite other pewter collectors as much as it has excited the writers.

American Pewter, Hard To Find But Still Around

By Frank V. Hyatt

The auction notice didn't seem too exciting, but my wife and I decided to go because some "early toys" were said to be there. When we arrived at the auction, the small country household was in a chaotic condition. The things left behind seemed to be of little consequence. The toys were quite poor; but, there was a pewter communion service that my wife saw in a corner! So, we stayed.

The paten is of particular interest. It, like the flagon, bears the New York touchmarks of Boardman and Hart (Jacobs 39 and 47). The chalices were unmarked. A study of our

books and bulletins did not give us information on the paten pictured here. Fig. 1.



Fig. 1. Footed Boardman & Hart Paten



Fig. 2. Footed Boardman & Hart paten upside down to show marks.

In a letter to Mr. Goodwin, I was able to find out that at least three similar examples were known to another authority on pewter. However, it does appear that all of the patens are somewhat different.

The mounted paten has no touchmarks on the pedestal. On the bottom of the $9\frac{3}{8}$ " semi-deep plate there are four touchmarks. Fig. 2. These are located within $\frac{1}{4}$ " from the pedestal and are evenly spaced about it. The eagle marks are opposite one another and the two marks of Jacobs 47 are similarly positioned. All touchmarks are good to fine. The plate is supported by the pedestal that is $1\frac{3}{4}$ " in height.

This has been our second stroke of luck at a small country auction. Several years ago we obtained a covered sugar that was later attributed to W. Will not too far away from where

we found the communion pieces. (Unfortunately, I disposed of the sugar before I had thoroughly researched it.)

We have had more good fortune at the small auctions than at the better advertised ones. There is still some fine American pewter available for the auction goer who appreciates fine pewter.

An Interesting English Porringer

by Peter Hornsby

I recently acquired a porringer with an old English type ear (Fig. 1) with rounded boogie and central boss with the makers mark LS, (Fig. 2) an unrecorded touch. From its form the porringer dates to about 1680-1700. On the top of the ear is the single initial "E", but interestingly on the back are the initials IG (Fig. 3) stamped into the ear.



Fig. 1. English Porringer with Old English type "ear".

The form of the initials and their place reminded me of the series of porringers found in the United States with various initials cast into the ears including the Crown Porringer series with SG.

It is possible that these initials are those of an owner but it did occur to me that they might have the same function as the cast initials.

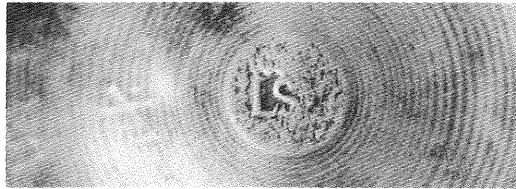


Fig. 2. Unrecorded "LS" touchmark on base of an English Porringer.

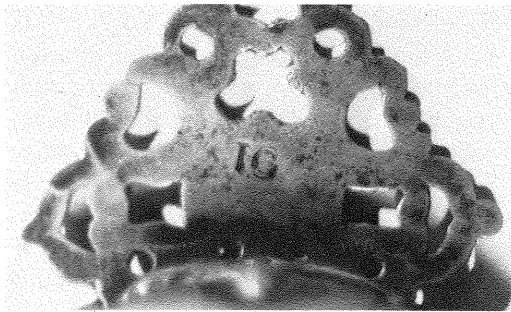


Fig. 3. "IG" initials stamped on reverse of "ear".

There has, I understand, been some debate as to whether these cast initials are makers marks, owners marks, or some indication of the importer, if imported they were. This example which does not have cast initials could give some indications to support the idea that they were batch marks or buyers marks, in which the initials were stamped rather than cast.

We do know that a substantial number of porringers were exported from Britain to the USA and one one occasion only have I come across a porringer with cast initials in the form we are discussing here; an example with the initials IC but no other makers mark. It would seem that if the cast marks are on British porringers, they would appear here in more numbers if they were buyers marks or batch marks, so that if they are British it does seem likely that they are on porringers made for export. However, it is equally possible that such porringers were made in the USA and that this stamped example is a red herring.

Editor's Note — Discussion with several American collectors and dealers reveal that the opinion here is that the porringers with cast initials on handles were, in fact, made in this country — not imported.

Bush, Perkins, Edgar, and Curtis: Bristol Pewterers

by Richard L. Bowen, Jr.

Robert Bush of Bristol, England, along with his associated companies of Bush & Perkins and Robert Bush & Co. are listed in Cotterell.¹ R. & W. Bush is also listed,² but there is no evidence that this was associated with Robert Bush. The published information is a chronological hodgepodge of the working ranges of the various manufacturers. In an attempt to shed some light on this problem I wrote Mr. Geoffrey Langley, BA, FLA, County Reference Librarian of the Central Library in Bristol. He was kind enough to provide the following entries from the *Bristol Directories* (for the years omitted either no directories were published or they have not survived).

- 1775 — **Bush, Perkins, and Co.**, pewterers and coppersmiths, 20 High street
- 1783 & 1785 — **Robert Bush**, Pewterer, High street
- 1787 — **Robert Bush and Co.**, Pewterers, Brass, and Copper Manufacturers, 20 High street and 97 Thomas street
- 1792 — **Robert Bush and Co.**, Pewterers, 20 High street
- 1793 — **Robert Bush and Co.**, Pewterers, Brass and Coppersmiths, 20 High street — **Robert Bush and Co.**, Coppersmiths, Thomas street (a second entry)
- 1795 — **Robert Bush and Co.**, Coppersmiths, Thomas street
- 1797-1800 — **Robert Bush and Son**, Pewterers, Coppersmiths, and Worm-makers, High street
- 1801 — **Robert and William Bush**, Pewterers, Coppersmiths, & Worm-makers, High street
- 1803 — **Robert & William Bush**, Pewterers, Coppersmiths, & Worm-makers, High street and Thomas street
- 1805-1816 — **Robert & William Bush**, Pewterers, Coppersmiths & Worm-makers, 19 High street & Thomas street

There are no entries for pewterers or coppersmiths named Bush after 1816. With this outline and the facts presented by Cotterell a fairly accurate chronology of Robert Bush and his associates may be prepared.

Robert Bush was apprenticed to Thomas Lanyon and his wife of Bristol in June 1748 for £50.³ This indicates that he was born about 1734, and he should have completed his apprenticeship in 1755. This is indeed substantiated by the fact that he was elected to the Freedom in June 1755,⁴ at which time he either became a journeyman or started on his own. As the last mention of Thomas Lanyon (born c. 1693) is in 1755,⁵ Bush may have taken over his pewter business.

In July and August of 1765 Bush placed the following advertisement in *Felix Farley's Journal*.⁶

“Patent oval pewter dishes, by his Majesty’s Letters Patent bearing date 5 December 1764.”

“Joseph Spackman, late of Fenchurch Street, but now of Cornhill, London, pewterer, having invented a method entirely new, of turning ovals in pewter, English China, and other earth enware, has obtained letters patent as above for the term of 14 years within the kingdom of England and the dominion of Wales, town of Berwick-upon-Tweed and the plantations abroad, by virtue whereof he is now making and is ready to serve merchants and others with oval pewter dishes of superior fine hard metal far superior both in beauty and strength to anything performed in the oval way.”

“The above are the silver fashioned egg oval and are sold by ROBERT BUSH, pewterer, brazier, and brass founder in High Street, Bristol, who is the only authorized person in that city to sell them, and who will render them at 25 percent under the old price.”

In the same journal the following notice appeared in September 1765.⁷ “Last night died...Mrs. Robert Bush, pewterer, in High Street.” It is interesting that Bush’s wife was considered a pewterer. Robert Bush apparently worked alone without partners until 1771 using the touches shown by Cotterell’s No. 737 (Fig. 1).

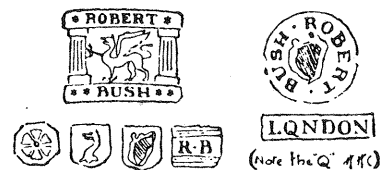


Fig. 1. Marks of Robert Bush of Bristol, England. These were probably used by Bush when he worked alone from 1755-1771 and from 1782-1786. (After Cotterell, OP.)

In 1764 Richard Perkins was apprenticed to Robert Bush and his wife for £40.⁸ Perkins was probably born about 1750 and would have completed his apprenticeship in 1771. Presumably Perkins joined Bush in a partnership shortly afterwards, as the first *Bristol Directory*, that of 1775, lists Bush, Perkins, and Co. However, prior to 1775 the concern may have been known as Bush & Perkins inasmuch as a rectangular and a round touch are known with simply BUSH & PERKINS



Fig. 2. Marks of Bush & Perkins and Bush, Perkins & Co. used from about 1771-1781. Those with BUSH & PERKINS are possibly earlier than those with BUSH, PERKINS & CO. (After Cotterell, OP.)

(Fig. 2).⁹ The oval touch with BUSH PERKINS & CO. would belong to the later period. That this is later is also born out by the fact that oval touches are later than the rectangular ones. The B & P hallmarks undoubtedly originated in the earlier period but were used in the later period too. The “and Co.” added to Bush and Perkins by 1775 indicates that another person had probably joined the original partnership.

The next two *Bristol Directories*, those of 1783 and 1785, indicate that the Bush, Perkins & Co. partnership had terminated as Robert Bush is now found alone and no Richard Perkins is listed. It will be arbitrarily assumed that the company was dissolved in 1781. A touch mark and hallmarks are known for Richard Perkins (Fig. 3).¹⁰ However, as he is not found in the *Bristol Directories* from 1775 to 1835 he must have established himself at some place other than Bristol. Bush worked alone again until about 1786, presumably using his original touches (Fig. 1).

In 1771, the year that Richard Perkin’s apprenticeship ended, Robert Bush and wife



Fig. 3. Marks of Richard Perkins used after 1781 when Perkins ended his association with Bush, Perkins & Co. (After Cotterell, OP.)

Ann bound Thomas Hale as an apprentice for £150.¹¹ Some time after his apprenticeship was ended in 1778 he became associated with Richard Hale, as Richard & Thomas Hale are listed in the 1783 *Bristol Directory*.

The next directory, that of 1787, lists Robert Bush and Co. of High and Thomas Streets. A notice of the dissolution of the partnership of this concern in the July 30, 1793 *London Gazette* shows that the other partners were Preston Edgar and James Curtis, also of Bristol.¹² The Thomas Street shop was acquired at the time of the formation of Robert Bush & Co. (in addition to Bush’s original High Street shop) as it is first listed in the 1787 *Directory*. Although the partnership was dissolved in 1793, Bush apparently continued to use the name Robert Bush & Co, for a few years, as it is still found in the 1795 *Directory*. A number of Robert Bush & Co. touches were used from 1786 to about 1796 (Fig. 4).¹³



Fig. 4. Marks of Robert Bush & Co. The majority feature a seated Britannia. These were used from about 1787-1795. (After Cotterell, OP.)

Robert Bush's son, Robert Junior, was elected to the Freedom in 1796 by patrimony,¹⁴ presumably after completing his apprenticeship under his father. He was probably born in 1775. His father had taken him in as a partner by 1797 as the *Directories* list Robert Bush and Son from 1797 to 1800. The concern of Robert Bush and Son has never before been reported. Since both of the partners were named Robert Bush, it was probably at this time that the incised line touch of R. BUSH and the two elaborately scrolled R B oval touches were introduced (Fig. 5).¹⁵ Peal assigns the R. BUSH mark to Robert Bush Jr. (Cotterell No. 738); however, there is no evidence that Robert Bush Jr. ever worked alone. Peak assigns the R B scrolls to Robert Bush & Co., but he did not realize that Robert Bush & Son (1796-1800) existed.

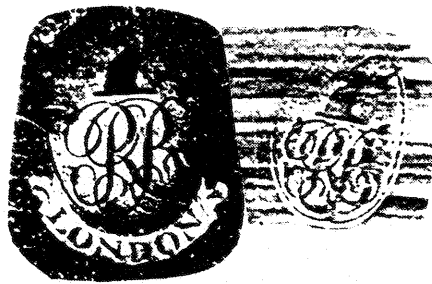


Fig.5. Later marks, possibly of Robert Bush & Son (1796-1800) or Robert & William Bush (1801-1816). (After Peal, *More Pewter Marks.*)

In the 1801 *Directory* there is again a change in the Bush organization: we now find Robert and William Bush listed at High Street. In 1803 they are listed at High and Thomas Streets, indicating that this Robert Bush must be either Robert Senior or Junior. Robert Bush Senior had a son William who was apprenticed to him in 1792.¹⁶ His apprenticeship would have been finished in 1799, when he presumably joined his father and brother in Robert Bush and Son. The name of the concern in 1801, Robert and William Bush, indicates that Robert Senior had retired at this time and turned the business over to his two sons, the oldest of whom had been working as a pewterer for five years. If this had not been the case, the firm name

would have been changed to simply Robert Bush and Sons. Robert Bush Senior would have been 67 in 1801, a reasonable age to retire; or he may have died. As we have no specific marks for Robert and William Bush, who worked from 1801 to 1816, they must have continued to use the late Robert Bush and Son marks.

When the partnership of Robert Bush, Preston Edgar, and James Curtis in Robert Bush & Co. was dissolved in 1793, Edgar and Curtis immediately started operating under the name Edgar, Curtis & Co. In fact Edgar, Curtis & Co. and Robert Bush and Co. are both listed in the 1793 *Bristol Directory*: Cotterell listed Edgar, Curtis & Co. but there is no indication of how long the association lasted, or what James Curtis did before or after.¹⁷ An examination of the *Bristol Directories* clears up the confusion. The following listings for James Curtis were kindly furnished by Mr. Geoffrey Langley.

- 1791 — Curtis [no christian name given], Bush's Copper Manufact.
- 1795-1809 — James Curtis, Tower street, Great gardens.
- 1810-1811 — James Curtis, Coppersmith, Worm-maker, &c., 20 Temple-street, and Tower-street, Great gardens.
- 1812-1819 — James Curtis, Coppersmith, Worm-maker, &c., 20 & 21 Temple st.
- 1820 — James Curtis, Coppersmith, Worm-maker, &c., 21 Temple st.
- 1821-1830 — James Curtis, Coppersmith, Worm-maker, and Pewterer, &c. 21 Temple street.

The following entries for Edgar, Curtis & Co. and the later Edgar & Son were also furnished by Mr. Langley.

- 1793 & 1795 — Edgar, Curtis and Co., Pewterers, Worm-makers and Coppersmiths, Temple street
- 1797-1805 — Edgar, Curtis & Co., as above.
- 1806-1809 — Edgar, Curtis & Co., description as above, 20 Temple street
- 1810-1811 — Preston Edgar & Son, Pewterers, &c., 22 Temple street
- 1812-1819 — Edgar & Son, Coppersmiths, Worm-makers, Pewterers & Brass Founders, Bath street
- 1820-1822 — Edgar and Son, Coppersmiths, Worm-makers, Pewterers, Brass Founders, and Candel mould makers, Bath street

- 1823-1828 — **Edgar and Son**, description as
1820, Bath street, and 101 Thomas street
(late Messrs. Hale)
1829-1833 — **Edgar and Son**, description as
1820, Bath street, and 101 Thomas street
1834-1836 — **Edgar & Son**, as 1829
1837-1841 — **Edgar & Son**, description as
1820, 1 Temple street, opposite Bath
street
1842-1855 — **Edgar & Son**, description as
1820, 16 Temple street

The individual entries for Preston Edgar follow.

- 1792 — **Preston Edgar**, Pewterer, Park
1793-1797 — **Preston Edgar**, 13 Park
1798-1800 — **Preston Edgar**, Temple street
1801-1809 — **Preston Edgar**, 22 Temple street
1810-1818 — Not listed
1819-1822 — **Preston Edgar, sen.**, 11 Redcliff
crescent, Harford's bridge
1823-1833 — **Preston Edgar, sen.**, 101 Tho-
mas street
1823 — **Preston Edgar, jun.**, Bath street
1824-1835 — **Preston Edgar, jun.**, Bath street
Copper manufactory
1834-1835 — **Preston Edgar, sen.**, Stroud's
buildings, Coronation road
1836-1837 — **Mrs. Preston Edgar**, Ashton
terrace, Coronation road
1836-1841 — **Preston Edgar**, Bath street
Copper manufactory
1842-1855 — **Preston Edgar**, Temple street
Copper manufactory
1856-1861 — **Preston Edgar**, 5 Clifton vale
1862-1865 — **Miss Edgar**, 5 Clifton vale

These listings solve most of our chronolog-
ical problems. Edgar, Curtis & Co. is last
listed in the 1809 *Directory*, and Edgar & Son
is found in the 1810 *Directory*. This shows
that Edgar, Curtis & Co. operated from 1793-
1809; they used a circular touch with Neptune
and a dolphin with EDGAR CURTIS & CO
around the outside (Fig. 6).¹⁸ The Neptune
and dolphin motif was based on a statue of
Neptune which at the time was near the Tem-
ple Church, but has since been moved to Vic-
toria Street.¹⁹

Edgar & Son were in existence from 1810-
1855, using a number of touches, two of which
also featured Neptune and a dolphin (Fig.
7).²⁰ Among these are set of four hallmarks,



Fig. 6. Mark of Edgar, Curtis & Co. used from 1793-1809. (After Peal, *More Pewter Marks*.)

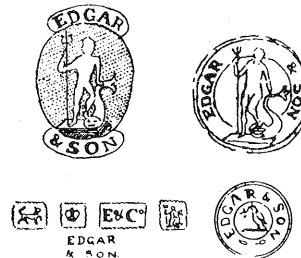


Fig. 7. Marks of Edgar & Son used from 1810-1855. (After Cotterell, *OP.*)

one of which has E & Co. Probably on the
basis of this Cotterell listed an Edgar & Co.,²¹
however, there is no *Directory* evidence for
such a company. Possibly the hallmarks be-
longed to Edgar, Curtis & Co. If they were
found associated with another mark bearing
the name Edgar & Son, they may have been
inherited from Edgar, Curtis & Co. E & Co
probably represented an abbreviation of Edgar,
Curtis & Co.; that the "E" is undoubtedly
Edgar is shown by the fact that one of the
hallmarks has Neptune and a dolphin.

The first listings of Edgar & Son in 1810
and 1811 actually give Preston Edgar & Son,
but from 1812-1819 and from 1834-1855 the
company is listed simply as Edgar & Son
(from 1820-1833 it is Edgar and Son). The
classified section in the *Bristol Directories*
starts in 1820. The firm was listed under
"Brass Founders", "Coppersmiths", and "Pew-
terers"; in the latter "Candle Mould Makers"
was usually added to the firm name. Strangely,
over the years the firm is almost always
found in the classified section as P. Edgar &
Son, even though in the main alphabetical
section it is listed as Edgar & Son. Cotterell
indicated that there were two companies,
Edgar & Son²² and a later P. Edgar & Son.²³

The *Bristol Directories* show that there was only one company, Edgar & Son, but occasionally this may have been listed as P. Edgar & Son. All of the Edgar & Son marks are without a "P".

The *Directory* listings of Edgar, Curtis & Co. and Edgar & Son make those of James Curtis intelligible. In 1791 he was working for "Bush's Copper Manufactory" (i.e., Robert Bush & Co). He is not found in the 1793 *Directory*, but from 1795-1809 he is listed without occupation at Tower Street, Great Gardens. That this was his home address is clearly shown by the 1810 entry: James Curtis, Copper-smith, Worm maker, etc., 20 Temple street and Tower-street, Great gardens. James Curtis was associated with Edgar, Curtis & Co. from 1793-1809. From 1810-1830 he was on his own, using a circular touch with Neptune and a dolphin with JAMES CURTIS around the outside, very similar to the Edgar, Curtis & Co. mark (Fig. 8).²⁴ James Curtis is not listed after 1830.



Fig. 8. Mark of James Curtis used from 1810-1830 when he was working alone after the termination of Edgar, Curtis & Co. (After Cotterell, OP.)

There is no vital information available for James Curtis, so it is not apparent what the basis of Cotterell's working dates of c. 1770-1793 are based on. For some reason he apparently assumed that Curtis worked before the formation of Edgar, Curtis & Co. The *Directory* information refutes this assumption, and clearly indicates that James Curtis worked alone and used his circular touch *after* Edgar, Curtis & Co. was dissolved, from 1810 to 1830. Cotterell lists a Curtis & Co. and shows a mark.²⁵ However, the mark is that of Edgar, Curtis & Co., so No. 1266A should be deleted from any lists.²⁶

Edgar, Curtis & Co. were located on Temple Street from the first, but it was not until 1806 that the location was pin-pointed at 20 Temple Street. The first working address of

James Curtis in 1810 was at 20 Temple Street, indicating that he remained in the working quarters of Edgar, Curtis & Co., and that Edgar moved. This is indeed confirmed by the fact that the first address of Edgar & Son in 1810 was 22 Temple Street. James Curtis apparently expanded into Nos. 20 & 21 Temple Street from 1812-1819 and then consolidated in 21 Temple Street from 1821-1830. Edgar & Son, on the other hand, stayed only two years at 22 Temple Street, and then moved their quarters to Bath Street. In 1823 Edgar & Son apparently acquired the assets of the Hales at 101 Thomas Street, as the *Directories* have "late Messrs. hale" after this address from 1823-1828. They operated two shops, one on Bath Street and one at 101 Thomas Street, until 1837 when they moved both to 1 Temple Street, opposite Bath Street. They later moved to 16 Temple Street.

Preston Edgar Senior was apprenticed to James and Mary Powell in 1769, and was elected to the Freedom in the Bristol Company in 1776.²⁷ He would have been born about 1755, so he was some 21 years younger than the older Robert Bush. What he did from 1776 to about 1787 when he joined Robert Bush & Co. at age 32 is not apparent. Preston Edgar Junior was apprenticed to his father and mother, Rebecca, in 1795. He was not elected to the Freedom until 1806, an eleven year apprenticeship. It could be assumed that he was 21 in 1802, and worked for Edgar, Curtis & Co. until Edgar & Son was formed in 1810.

Certain other facts become evident about Preston Edgar Senior from an examination of the individual listings in the *Bristol Directories*. In 1792 Edgar was working for Robert Bush & Co., so the Park Street listing is his home address, a location continued until 1797. In 1798 he was at Temple Street, and from 1801-1809, at 22 Temple Street. Since from 1806-1809 the address of Edgar, Curtis & Co. is 20 Temple Street, Edgar may have moved his home to 22 Temple Street to be near his work. When Edgar & Son was organized in 1810 it was probably started in his home as the first address was 22 Temple Street. By 1819 he had moved his home to 11 Redcliff Crescent, where he was lited until 1822.

In 1823 Preston Senior was listed at 101 Thomas Street, and Preston Junior at Bath Street. These are obviously business addresses, and indicate that the father ran the Thomas street shop and the son the Bath street shop. From 1834-1835 Preston Senior is listed at Coronation Road. Then in 1836 Preston Senior is not listed, but we find Mrs. Preston Edgar at Coronation Road. Presumably Preston Senior died in 1835 or 1836 at age 80. After the death of the senior Preston Edgar the firm continued for another 20 years as Edgar & Son. This may mean that Preston Junior had a son who joined him. If Preston Junior had married in 1806 and had a son in 1807 the son would have been 29 in 1836. Preston Edgar Junior apparently retired in 1856 (Edgar & Son is not listed after 1855) and spent his last days at 5 Clifton Vale, which Mr. Langley informs me was (and still is) a pleasant and fashionable residential district. Preston Junior apparently died in 1861 at age 80, since after that date only a Miss Edgar (possibly his daughter) is listed at 5 Clifton Vale.

In summary we have the following.

1755-1771 Robert Bush working alone
 1771-1773 Bush & Perkins
 1774-1781 Bush, Perkins & Co.
 1782-1786 Robert Bush working alone
 1787-1795 Robert Bush & Co.
 1796-1800 Robert Bush and Son
 1801-1816 Robert & William Bush
 1793-1809 Edgar, Curtis & Co.
 1810-1855 Edgar & Son
 1810-1830 James Curtis

REFERENCES

1. H.H. Cotterell, *Old Pewter* (London, 1929), p. 2. pp. 172-3, Nos. 737-740. Abbreviated *OP* in subsequent references.
2. *Ibid.*, No. 740A.
3. *Ibid.*, p. 172.
4. *Ibid.*
5. *Ibid.*, p. 253.
6. H. H. Cotterell, *Bristol and West-County Pewterers* (Bristol Museum, 1918), p. 4.
7. *Ibid.*
8. Cotterell, *OP*, p. 282.
9. *Ibid.*, p. 173, No. 740.
10. *Ibid.*, p. 282, No. 3617.
11. *Ibid.*, p. 223.
12. *Ibid.*, p. 173.
13. *Ibid.*, No. 739.
14. *Ibid.*, p. 172.
15. C. A. Peal, *More Pewter Marks* (Suffolk, 1976), Nos. 738 & 739.
16. Cotterell, *OP*, p. 173.
17. *Ibid.*, pp. 193, 201.
18. Cotterell, *OP*, p. 201, No. 1508, but the mark is shown in Peal, *op. cit.*
19. Cotterell, *OP*, p. 202.
20. *Ibid.*, p. 202, 1510.
21. *Ibid.*, No. 1509.
22. *Ibid.*, No. 1510.
23. *Ibid.*, No. 1511.
24. *Ibid.*, p. 193, No. 1260.
25. *Ibid.*, p. 193, No. 1266A.
26. C. A. Peal, *Addenda to More Pewter Marks* (Suffolk, 1977), pp. 8-9, Nos. 1266A & 1508.
27. Cotterell, *OP*, p. 201.

An Early Pewter Salvaged Flagon

by Richard Munday

Whilst skin-diving in the deep waters of the Solent near Portsmouth, last year two intrepid young men located the remains of an old wreck. They made several descents and rummaging around in the murky depths discovered two pewter flagons which they salvaged. One was complete with cover and thumb-piece, the other was in a very distressed condition, minus lid and thumbpiece and full of holes.

As required by law they reported their find to the Port of Portsmouth Authorities who eventually decided the divers were the rightful owners and entitled to the full value of the flagons which were temporarily in the care of the Portsmouth Museum.

The value had to be assessed by an acknowledged pewter specialist. The Museum then had the right to purchase the flagons at the evaluation or to return them to the rightful owners. I was requested to make the valuation and to supply provenence. Apparently the valuation was beyond the financial resources of the Museum, consequently the flagons were returned to the two young skin-divers. They promptly took them to Christies Auction Rooms in London. At the Sale I successfully outbid rivals and acquired the better of the two flagons.

The picture here shows the flagon has a pure baluster-shaped body with a single-domed lid and a *Wedge and Palmette Thumb-piece*. (Fig. 1) The heavy handle terminal is flush to the body. On the back of the handle there is a maker's mark in a small beaded circle similar to marks seen on 16th Century or earlier spoons. (Fig. 2)

As is obvious by the picture, the flagon is almost completely covered with barnacles, yet despite its immersion for several centuries in sea water its condition is remarkably good, the metal robust and unharmed except for a tiny hole near the base. (Fig. 3)



Fig. 1. 15th to early 16th century pewter lidded Flagon.



Fig. 2. Marks on back of handle of the salvaged flagon.

The height is $7\frac{3}{4}$ " to the lip; overall height $9\frac{1}{2}$ ". The diameter at the top is $4\text{-}5\frac{1}{16}$ " and the diameter at the base is 6". The capacity is about $3\frac{3}{4}$ pints. Incised lines on the body and lid are partly hidden by barnacles.

It has proven difficult to state with certainty the origin of the flagon. Despite searching all our available records no precedent has been found to go by.

There are illustrations of many very early specimens with a similar baluster-shaped body and domed cover, plus a heavy handle with its terminal fixed flush to the body, but none with the *Wedge and Plumette Thumbpiece*, which apparently in all illustrations appears only on non-baluster shaped types of 16th

Century or earlier flagons. Perhaps someone somewhere has seen an illustration of a flagon identical to the one illustrated here. It would be good to learn about it. To conclude, the origin of the flagon is left open. It is decidedly European, possibly Dutch or French or even Scottish. There is an affinity to the Scottish Pot-belly flagon. (See "National Types of Old Pewter", the revised and expanded edition, page 119, fig. 241/2.) One day we may know more about the flagon, suffice to say it is a grand specimen of 16th Century or earlier pewter craftsmanship.



Fig. 3. Another view of the Hansaetic pewter lidded flagon. It shows part of the lid and top of the body free of barnacles. On this picture incised lines not visible on the other picture, plain to see on the belly of the body and on the cover.

The Hales of Bristol, England

by Richard L. Bowen, Jr.

Pewter, both in flatware and hollow ware, occasionally turns up with the marks of HALE AND SONS. Cotterell assigned this to Hale & Sons of Bristol, 1852-1870.¹ However, the touch mark and the hallmarks are typically eighteenth century English (Fig. 1). An examination of the few wares extant indicates that they would probably date to the end of the eighteenth century or the first of the nine-

teenth, but *never* in the third quarter of the nineteenth century. In an effort to resolve this problem a search of the *Bristol Directories*



Fig. 1. Marks of HALE & SONS. These can probably be attributed to William Hale and his sons Richard and Thomas of Bristol, England. (After Cotterell, *Old Pewter*.)

was made. I am indebted to Mr. Geoffrey Langley, BA, FLA, County Reference Librarian of the Central Library in Bristol for the *Directory* summaries which follow. There were no directories issued (or preserved) for the missing dates.

1775 — William Hale and Son, copper-smiths and braziers, 2 Charlotte-street, Queen-square, their warehouse, 32 Welsh-back.

1783 — Richard and Thomas Hale, Copper-smiths, Pewterers, and Brassfounders, Back.

1785 — Richard and Thomas Hale, Braziers and Pewterers, Bristol-back.

1787 — Richard and Thomas Hale, Copper-smiths, Pewterers and Brassfounders, Back.

1792 — No Entry

1793 — Richard and Thomas Hale, Braziers and Pewterers, Back.

1795-1805 — Richard and Thomas Hale, Copper-smiths, Pewterers, &c., 1795: Back; 1797-1805: Back and 1 and 2 Charlotte-street.

1806-1809 — Richard & Thomas Hale, Copper-smiths, Pewterers, &c., Back and 1 Charlotte-street.

1810-1815 — R. & T. Hale, Copper-smiths, Pewterers, &c., 1810-1811: Back and 1 Charlotte-street 1812-1815: 33 Back and 3 Charlotte-street, and manufactory Baldwin street.

1816-1822 — **R. T. and W. Hale**, Copper-smiths, Pewterers, &c. 1816: 33 Back and 3 Charlotte street, manufactory 9 Baldwin street; 1817-1818: 34 Back and 3 Charlotte street, Manufactory Thomas street; 1819: 3 Charlotte street, Manufactory Thomas street; 1820-1822: Thomas street

Strangely, between 1783 and 1819 there are individual entries for Richard and Thomas Hale only for the year 1795: they are both listed at Mansion House Avenue. From 1820 to 1822 only Thomas is listed, at 2 Kingsdown Parade. These entries prove that the Back and Charlotte Street addresses given for the companies from 1775 to 1822 were not residences but shops. From 1823 to 1848 no Hale companies were listed. In 1851 a Thomas Hale & Sons was listed, but this cannot be the HALE AND SONS found on pewter as they did not make any pewter (or britannia). The identity of the HALE AND SONS can be deduced from the above listings.

The first *Directory*, in 1775, lists William Hale and Son as copper-smiths and braziers. The next *Directory*, in 1783, lists Richard and Thomas Hale as copper-smiths, pewterers, and brass founders. As the 1797 entry gives the same addresses (2 Charlotte and Back) as the 1775 listing, we can be confident that Richard and Thomas were sons of William and had taken over the business. Thomas Hale was apprenticed to Robert Bush and his wife Ann for £150 in 1771.² Under normal conditions Hale would have begun his apprenticeship at age 14 and finished when he attained his majority (age 21) in 1778. He undoubtedly joined his father in 1778, and the firm became Hale and Sons; they made pewter which was introduced by Thomas. William must have died before 1783, for by that year the firm was then Richard and Thomas Hale.

The firm of Hale and Sons (William with sons Richard and Thomas) would have operated from 1778 until about 1782, and the HALE AND SONS mark would be assigned to this five year period. No *Directories* were issued (or preserved) during this period. Richard and Thomas Hale and later R. T. & W. Hale made pewter, according to the *Directories*, from 1783 until 1822. In 1823 the Hales sold

their copper-smith and pewter business to Edgar and Son, as in the 1823 *Directory* Edgar and Son added a Thomas Street shop and noted that it was "late Messrs. Hale", a notation which continued until 1828. Possibly the HALE AND SONS touch was used for some years after 1782, as no mark is known for Richard and Thomas Hale. There is an incised HALE mark which was undoubtedly used sometime during the period from 1783 to 1822; one is recorded on a pear-shaped teapot. This mark would compare with the late incised R. BUSH mark.

After 1822 there are individual listings in some years for two Thomases and one William, but always without an occupation. These may be summarized as follows up to 1842.

1823-1830 — **Thomas Hale**, Gent., 2 (in 1830 No. 1) Kingsdown parade.

1825 — **Thomas Hale**, 1 Hanover street

1826 — **Thomas Hale**, 9 Prichard street

1830-1835 — **Thomas Hale**, 3 Caroline row, King's square

1831-1835 — **Mrs. Martha Hale**, 1 Kingsdown parade

1831 — **Mrs. Hale**, 9 Pritchard street

1840-1842 — **Thomas Hale**, 9 Ashley place

1824-1825 — **William Hale**, 20 College street

1830-1835 — **Rev. William Hale**, 2 Kingsdown parade.

The fact that in 1823 Thomas Hale's individual listing is followed by "Gentleman" indicates that he had clearly retired from business. Then in 1825 and 1826 there are two Thomases listed, the second evidently being the elder Thomas' son. The senior Thomas apparently died in 1831 since in that year only a Mrs. Martha Hale is listed at 1 Kingsdown Parade. A second Mrs. Hale is listed in 1831, living at the same address the second Thomas lived at a few years earlier. Her relationship to the male Hales is not apparent.

In 1816 the firm name R. & T. Hale was changed to R. T. and W. Hale. The "W" evidently stood for William, who is listed in 1824. In 1830 we find "Rev." in front of his name, possibly indicating that he joined the ministry. After 1842 an occupation is sometimes listed for Thomas Hale. The later entries may be summarized as follows. These are included to give an idea of what Thomas

Hale & Sons listed from 1851-1875 manufactured.

1843-1846 — **Thomas Hale**, brass founder, Narrow Wine street — residence 9 Ashley place

1847 — **Thomas Hale**, 9 Ashley place

1848-1849 — **Thomas Hale**, Elton villa, Elton terrace, Cheltenham road. (In 1849 **Thomas Hale and Co.**, 3 Narrow Wine street, is listed under 'Brass Founders and Braziers' in the classified section.)

1850 — **Thomas Hale**, Elton villa, Elton terrace, Cheltenham road; **Thomas Hale & Co.**, brassfounders, copper merchants, coppersmiths, gas lamp and apparatus manufacturers and fitters, 2 and 3 Narrow Wine street.

1851-1862 — **Thomas Hale & Sons**, brass and patent cock founders, copper merchants, coppersmiths, house, turret, and church clock makers, plumbers, brass-founders, gasfitters, and manufacturers of chandeliers and fittings of all descriptions for gas, oil, or candle, picture rods, brass and zinc door-plates, window fronts, &c., 3 Narrow Wine street — established 1726.

1863 — **Thomas Hale and Sons**, brass and bell founders, coppersmiths, gas engineers, turret, and church clock makers, manufacturers of patent steam valves, and general brass and iron metal fittings, for steam machinery, etc., 3 Narrow Wine street — established 1726.

1864-1869 — Not checked

1870-1875 — **Thomas Hale and Sons**, brass and bell founders, 3 Narrow Wine street.

In 1858 Thomas Hale is not listed individually, but Mrs. Thomas Hale is found at Elton Villa, indicating that Thomas had died in 1857 or 1858. In 1870 Thomas Fred. Hale is listed at his mother's address, so it is evident that Thomas III was carrying on the business. The concern is not listed after 1875. The significance of the 20 year hiatus between the end of R. T. and W. Hale in 1822 and the first mention of Thomas Hale as a brass founder in 1843 is not apparent. Presumably the latter Thomas Hale was the son of the first one.

REFERENCES

1. H. H. Cotterell, *Old Pewter* (London, 1929), p. 223, No. 2070.
2. *Ibid.*, No. 2074.

Marked American Beakers

by Donald M. Herr

The purpose of this survey was to include as many different marked American beakers and makers together in one article as an aid in identification of unmarked examples. As the project evolved, the succession of forms, and probably moulds from pewterer to pewterer, the similarity of forms made during the same time period and even a few regional characteristics became apparent.

A beaker is a flared cylindrical drinking vessel having a body that tapers out toward the top.^{1, 2} Its top diameter is usually larger than its base diameter. The reverse, the base being larger than the top, is called a mug. Handles may be found on mugs or beakers.

Beakers were made in two parts. The open, tapered body and base were cast separately and then soldered together. Oliver and Israel Trask used sheets of pewter to form the bodies of their beakers instead of the usual cast bodies. The taper of the body, the base moulding and sometimes the flare of the lip were determined by the moulds themselves. However, during the skimming process, a pewterer could easily change the diameter and design of the base, add decorative incised lines and give even more flare to the lip. The beaker could be shortened by removing a portion of the body as was done by Samuel Danforth, Joseph Danforth and the Boardmans among others.

Beakers were a form made by American pewterers since the early 1700's.³ Perhaps the earliest marked example was made by Simon Edgell who was working in Philadelphia as early as 1713. Although most eighteenth century hollow-ware makers made beakers, relatively few have survived. By contrast, numerous nineteenth century pewterers made beakers and large numbers, often unmarked, can be found in collections and museums today.

Marked American beakers range in height from the towering 6¾" beakers by John Bassett to the 2⅝" beakers by Thomas Wildes. Eighteenth century beakers were usually taller, of a larger capacity and made from heavier metal than the smaller, light, thin-walled beakers of the following century.

In general, pewterers working solely in the eighteenth century marked their beakers on the inside bottom. Such is the case with beakers by the Bassetts, Bonyng, Edward, Joseph and Thomas Danforth II, Edgell, William Kirby, Whitmore and the Wills. Heyne, that Pennsylvania German, being an exception. Most nineteenth century makers marked their beakers on the outside bottom. A few, however, did use the inside bottom i.e., Samuel Campbell, Kilbourn, Lafetra, Palethorps and the Trasks. William Calder sometimes marked his beakers on the inside and other times the outside bottom. Samuel E. Hamlin and occasionally the Boardmans marked their beakers near the lip. Knowledge of the usual location of the mark as well as forms made by a specific maker can be of great value in determining if the mark in question has been recently applied to an old piece of pewter. For example, I would have serious reservations about the authenticity of a Smith & Company mark found on the inside bottom of a beaker when that company was known to have marked their peices on the outside bottom.

Beakers have been known by other names. When used in communion services they are sometimes called cups as was the example by William Will. The Meriden Britannia Company price lists in the 1860's illustrate tumblers and beer mugs in quarter, half and one pint sizes and collapsion cups.⁴

Approximate working dates and touchmarks are from Laughlin's *Pewter in America* unless modified by more recent information. This three-volume work has been reprinted in one book in 1981 and is currently available. All beaker dimensions are given in inches. Height means height to the lip of the beaker and does not include the handle if present. Top and bottom diameters are also listed. The beakers are generally listed chronologically by earliest working date although the piece may not necessarily have been made early in a pewterers career.

The format of a photograph accompanied by information about the maker, location, working period, dimensions, mark and a short discussion should be an aid to identifying unmarked examples.

Editor's Note:

All photographs in this article have been reduced or enlarged so that the subject scales 75% of the dimensions stated.



Fig. 1. Simon Edgell, Philadelphia, Pa., worked 1713-42, Height $4\frac{3}{8}$ ", Top Diameter $3\frac{1}{2}$ ", Base Diameter $3\text{-}3/16$ ", Laughlin fig. 526 inside bottom, Collection of Dr. & Mrs. Donald M. Herr.

This rare beaker is probably the earliest of surviving marked American beakers. Edgell was working in Philadelphia seven years before John Bassett of New York City and died nearly two decades before Bassett. This is the only beaker of perhaps ten pieces of Edgell pewter that have survived.⁵ It was once used as a communion cup in the Bowmansville (Pa.) Memmonite Church.



Fig. 2. John Bassett, New York, N.Y., 1720-61, H 6¾", TD 4", BD 3¾", L 458 inside, Private Collection.

This monumental beaker, one of a pair, is among the tallest and finest of marked American beakers. Nearly seven inches high, its large size and shape approximate Dutch beakers of the previous century. A seam is not visible inside the body of the beaker. The body appears to have been cast in one piece.



Fig. 3. John Bassett, New York, N.Y., 1720-61, H 4½", TD 3½", BD 3¾" L 458 inside, Collection of Dr. & Mrs. Donald M. Herr.

John Bassett also used three sets of incised line decoration on this abbreviated version of the beaker illustrated in Figure 2. Note the different base moulding treatment of the two beakers even though they probably came from the same mould.

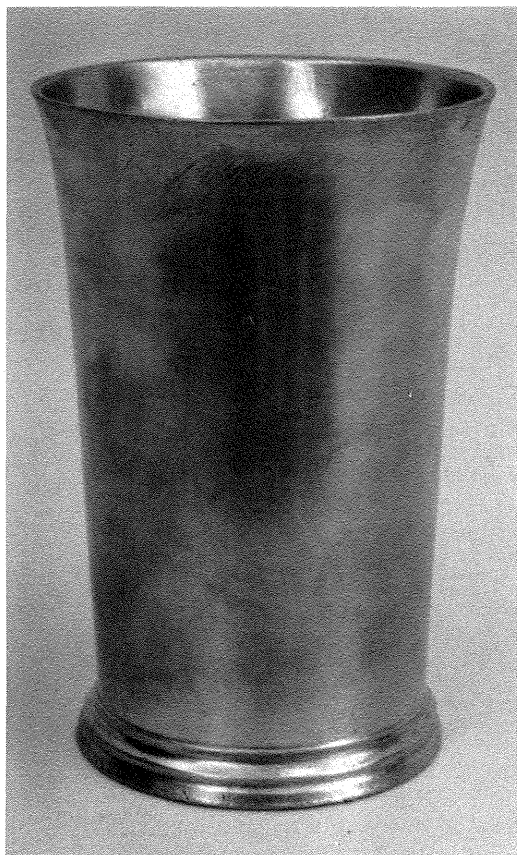


Fig. 4. Robert Bonyng, Boston, Mass., 1731-63, H 5¼", TD 3½", BD 3", L 292 inside, Collection of Dr. & Mrs. Melvyn D. Wolf.

Tall beakers in the 5¼" range were later made by the Danforths and Boardmans well into the nineteenth century. Slightly higher and heavier base turnings, as in this example, have been found on a few Bonyng beakers. Others by this maker have the usual low and flat base moulding.

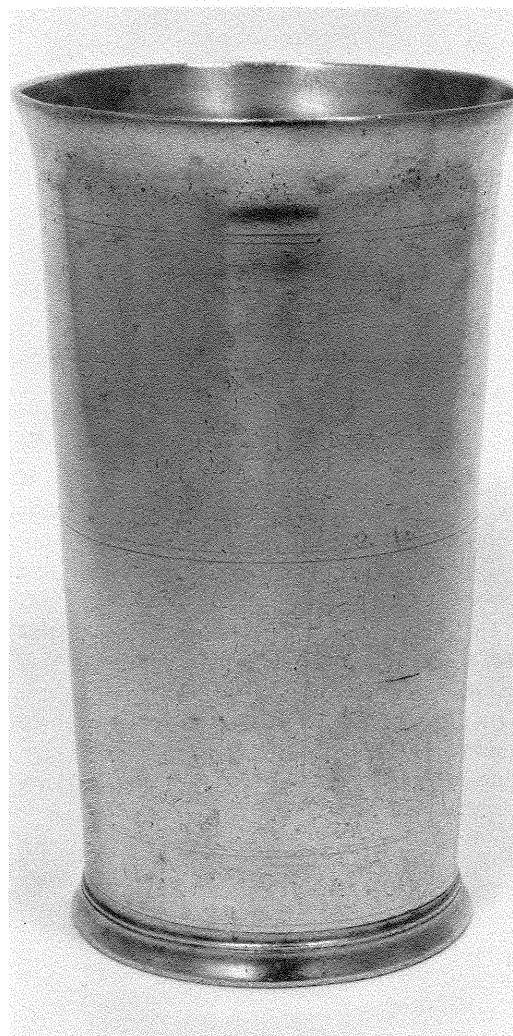


Fig. 5. John Will, New York, N.Y., 1752-74, H 6-7/16", TD 3-16/17", BD 3⅞", L 482 and X inside, Courtesy, The Henry Francis du Pont Winterthur Museum.

This fine tall beaker is second in height only to those by John Bassett illustrated in Figure 2. John Will also made beakers in the five inch range. Examples of these shorter specimens can be found in The Brooklyn Museum and The Currier Gallery of Art.



Fig. 6. John Will, New York, N.Y., 1752-74, H 4¾", TD 3¾", BD 3-13/16", L 484 inside, Yale University Art Gallery, Given in memory of Thomas D. Williams, BA, 1931, by his family and friends.

The quarter-round base greatly enhances this very successful beaker design. His son Henry Will and later Peter Young also used this form suggesting a direct transfer of design and possibly mould from father to son and to successor. The dimensions of marked beakers by these three makers are essentially identical.



Fig. 7. Johann Christoph Heyne, Lancaster, Pa., 1752-81, H 4-3/16", TD 3-7/16", BD 2-5/8", L 532 outside, Collection of Dr. & Mrs. Donald M. Herr.

The small base and sharp taper to the sides of Heyne's beakers are characteristic of eighteenth century Dutch and German beakers. Several pairs of beakers have survived in rural churches of southeastern Pennsylvania where they were used as and called communion cups. His Germanic design differed notably from the English tradition in which the great majority of American pewterers were trained.



Fig. 8. Thomas Danforth II, Middletown, Conn., 1755-82, H 5¼", TD, 3¾", BD 2⅞", L 369 inside, Collection of Charles V. Swain.

Thomas Danforth II, patriarch of the Danforth and Boardman families made tall 5¼" beakers. Another beaker has survived with more flare to the lip, a variation easily made in the finishing process.⁶



Fig. 9. Jacob Whitmore, Middletown, Conn., 1758-90, H $3\frac{1}{2}$ ", TD $3\frac{1}{2}$ ", BD $2\frac{15}{16}$ ", L 382 inside, Courtesy, The Henry Francis du Pont Winterthur Museum.

Jacob Whitmore and Joseph Danforth Sr. made short beakers of similar proportions. Working in Middletown in the same time period they may well have shared designs. It is probably that these short beakers were made from the top portions of standard $5\frac{1}{4}$ " beaker bodies for they both have the usual $3\frac{1}{2}$ " top diameter. See Figure 15.

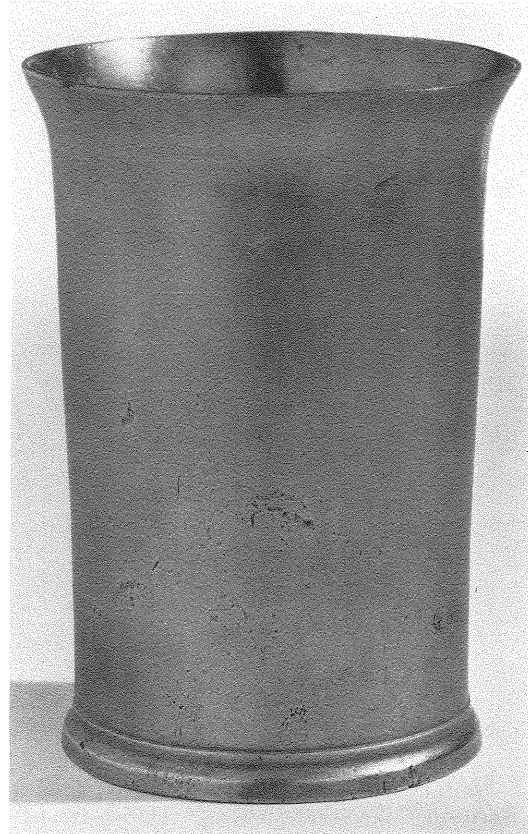


Fig. 10. William Kirby, New York, N.Y., 1760-93, H $5\frac{3}{8}$ ", TD $3\frac{7}{8}$ ", BD $3\frac{5}{16}$ ", L 503 inside, Courtesy, The Henry Francis du Pont Winterthur Museum.

This rare, tall beaker is exceeded in height only by those made by John Bassett and John Will.

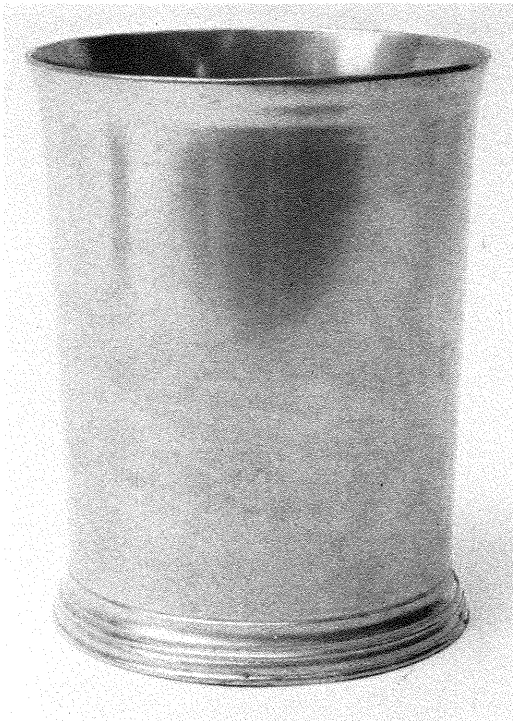


Fig. 11. Frederick Bassett, New York, N.Y. & Hartford, Conn., 1761-80, H $4\frac{5}{8}$ ", TD $3\frac{7}{16}$ ", BD $3\frac{11}{16}$ ", L 465 inside, Collection of Mr. & Mrs. George Weir.

Frederick Bassett produced a pleasing form by adding a stepped turning to the base and a slight flare to the lip of this beaker. On other beakers, he varied this form by adding incised line decoration near the lip, changing the flare to the lip and diminishing the base moulding.

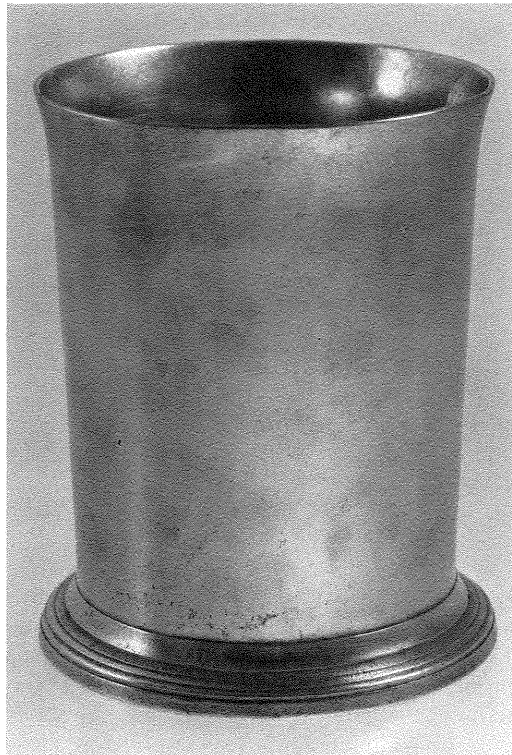


Fig. 12. Frederick Bassett, New York, N.Y. & Hartford, Conn., 1761-80, H $4\frac{11}{16}$ ", TD $3\frac{11}{16}$ ", BD $3\frac{13}{16}$ ", L 465 inside, Courtesy, The Henry Francis du Pont Winterthur Museum.

The foot or base moulding of this beaker is distinctly larger than the more commonly used foot Frederick Bassett used illustrated in Figure 11. Its design is not nearly as successful as in the preceding illustration.



Fig. 13. Henry Will, New York & Albany, N.Y., 1761-93, H 4 $\frac{3}{4}$ ", TD 4", BD 3 $\frac{3}{4}$ ", L 490 inside, Collection of Dr. Joseph H. Kler, photo Courtesy Smithsonian Institution, Washington, D.C.

Henry Will's handsome beakers are very similar in form to a design used by his father John Will (Fig. 6). Henry may have used the same mould as did another Albany pewterer, Peter Young.

Although Henry Will's Account Book and Index does not mention any purchase of beakers from his father, it is possible that Henry purchased and then marked his fathers pieces. Henry bought funnels from Frederick Bassett and teaspoons from George Coldwell suggesting that there was a great deal of movement of finished pieces as well as moulds among contemporary pewterers.

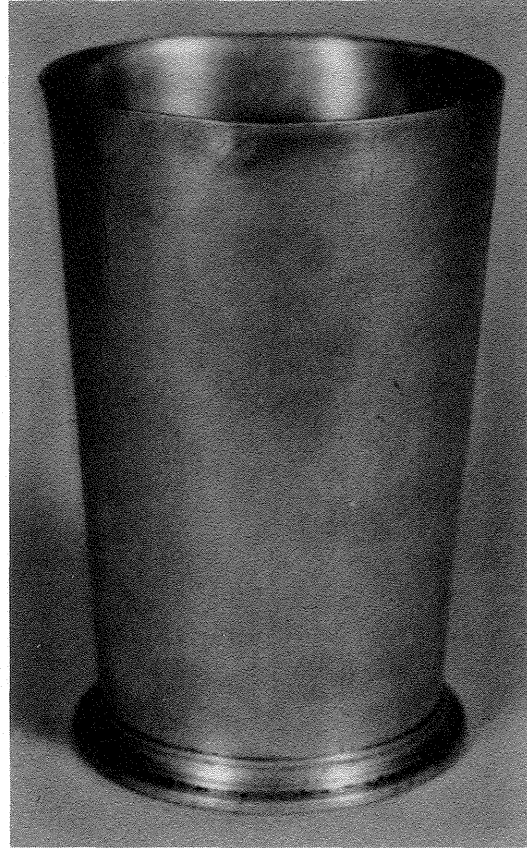


Fig. 14. William Will, Philadelphia, Pa., 1764-98, H 5 $\frac{1}{2}$ ", TD 3-5/8", BD 3-5/16", L 539 & X inside, Mennonite Heritage Center.

This is the only marked beaker by William Will known to the author. With the exception of the absence of a flared lip, it is similar in form and dimensions to John Will beakers in the Brooklyn Museum and Currier Gallery of Art. William may have obtained the mould from his father for it appears to be a shortened version of the John Will beaker shown in Figure 5. The beaker, or cup as it was known to the congregation, was used in the Lexington Mennonite Meeting House, New Britain Township, Bucks County, Pennsylvania.



Fig. 15. Joseph Danforth Sr., Middletown, Conn., 1780-88, H 3½", TD 3⅞", BD 2-15/16", L 378 inside, Collection of Dr. & Mrs. Melvyn D. Wolf.

This rare short beaker has a distinct wide decorative band that has not been seen on other eighteenth century American beakers. Jacob Whitmore made similar beakers that lack this band. Joseph Danforth Sr. also made tall beakers in the 5¼" range.



Fig. 16. Edward Danforth, Hartford, Conn., 1786-95, H 5⅝", TD 3½", BD 2-13/16", L 389 inside, Courtesy of The Brooklyn Museum.

Tall beakers by Edward Danforth are found with and without incised lines at their lips. All four Edward Danforth beakers known to the author are in The Brooklyn Museum.



Fig. 17. Samuel Danforth, Hartford, Conn., 1795-1816, H 5-3/16", TD 3-7/16", BD 2-13/16", L 401 outside, Yale University Art Gallery, The Mable Brady Garvan Collection.

Samuel Danforth's pewter is usually composed of thick, heavy and good-quality metal. This beaker is no exception. The thickness and heavy turnings of its lip and foot are better than on most of his beakers. Many tall beakers by this maker exist, surpassed in numbers only by the output of the Boardmans.



Fig. 18. Samuel Danforth, Hartford, Conn., 1795-1816, H 3", TD 2 $\frac{1}{8}$ ", BD 2 $\frac{3}{8}$ ", L 399 & X outside, Collection of Charles V. Swain.

This short beaker by Samuel Danforth was probably made using the bottom portion of his tall beaker body mould. The base has been skimmed down and incised lines added to the body.



Fig. 20. Samuel Pierce, Greenfield, Mass. 1807-31, H 4 $\frac{1}{2}$ ", TD 3 $\frac{3}{4}$ ", BD 3 $\frac{1}{4}$ ", L 407 inside, Courtesy, The Henry Francis du Pont Winterthur Museum.

Made of fine, heavy metal, Samuel Pierce embellished his ample beaker by flaring the lip and adding decorative lines.



Fig. 19. Ebenezer Southmayd, Castleton, Vt., 1802-20, H 4 $\frac{3}{8}$ ", TD 3-11/16", BD 3 $\frac{3}{8}$ ", L 416 inside, Courtesy, The Henry Francis du Pont Winterthur Museum.

The large-capacity beakers made by many eighteenth century pewterers continued to be made into the nineteenth century by pewterers such as Ebenezer Southmayd. This generous beaker is decorated with three pairs of incised lines.

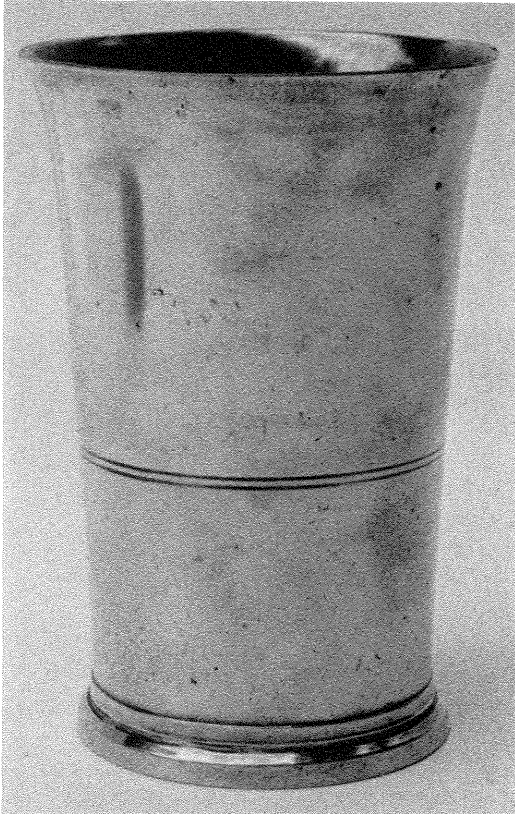


Fig. 21. Boardman Group, Hartford, Conn., 1804-73, H 5¼", TD 3½", BD 2¾", L 428 & X outside, Collection of Dr. & Mrs. Donald M. Herr.

Thomas Danforth Boardman, his brother Sherman and their various partners produced tremendous quantities of pewter over a nearly seventy year period. Over thirty dies were used during the life of the business and some (such as the TD & SB line mark) must have been used for many years for it is found on flagons of early design as well as late teapots having copper bottoms.⁷ This beaker bears the TD & SB mark. Boardman beakers are probably the most commonly found marked American beaker suggesting that they were a form made in large numbers and over a period of many years.



Fig. 22. Boardman Group, Hartford, Conn., 1804-73, H 4¼", TD 3-9/16", BD 2-5/16", L 428 outside, Collection of Dr. & Mrs. Melvyn D. Wolf.

The Boardmans produced a shorter version of their tall beaker by removing approximately an inch from the bottom of the body.⁸



Fig. 23. Boardman Group, Hartford, Conn., 1804-73, H 3¼", TD 3", BD 2½", L 432 outside, Collection of Dr. & Mrs. Melvyn D. Wolf.

Beakers in the three inch range were made by the Boardman group. Slight differences in the number of turnings on the body and foot have been seen in other Boardman beakers having similar measurements.⁹ This size has been found with the style handle shown in Figure 24.



Fig. 24. Boardman Group, Hartford, Conn., 1804-73, H 3-3/16", TD 2 7/8", Bd 2-5/16", L v. 2, p. 97 on body near lip, Collection of Mr. & Mrs. Merrill G. Beede.

This Boardman beaker is about the same height but lacks the flare of the preceding beaker. It is marked on the lip. Samuel E. Hamlin also marked his beakers at this location.



Fig. 26. Boardman Group, Hartford, Conn., 1804-73, H 3 7/8", TD 2 7/8", BD 2 7/8", L 437-438 outside, Collection of Charles V. Swain.

This example shows another handle style used on the same body design as in the preceding beaker. The addition of a second handle to the body opposite the first handle results in a particularly handsome double-handled church cup.



Fig. 25. Boardman Group, Hartford, Conn., 1804-73, H 4 3/8", TD 3 3/8", BD 3 1/2", L 437, 438 outside, Collection of Charles V. Swain.

This pleasing form has been enhanced by the raised bands on its body and base. The Boardmans varied this form by occasionally shortening the body and sometimes adding a handle, as in this example. The following example as well as this example are marked Boardman & Hart, N. York.



Fig. 27. Moses Lafetra, New York, N.Y., 1812-16, H 3 3/8", TD 2 7/8", BD 2 1/2", L 511 inside, Collection of Mr. & Mrs. Paul R. Glazier.

Only a few of these New York beakers are known, probably due to the few years that Moses Lafetra maintained an establishment of his own.

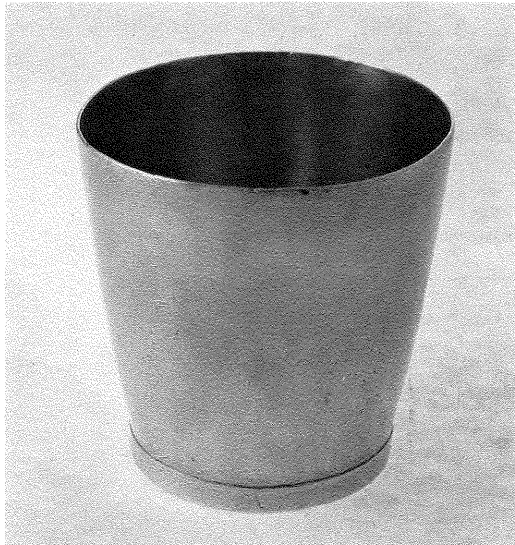


Fig. 28. Samuel Campbell, Baltimore, Md., 1814-18, H 3 $\frac{1}{8}$ ", TD 3 $\frac{1}{8}$ ", BD 2-15/16", L 453 inside, Private Collection.

This is possibly the only known beaker by Samuel Campbell. It is illustrated in the *Bulletin* v.7, p. 279. A few plates and this beaker have been found by this maker.



Fig. 30. Samuel E. Hamlin, Providence, R.I., 1801-56, H 3-3/16", TD 3", BD 2 $\frac{3}{8}$ ", L 335 on body under lip, Collection of Mr. & Mrs. Paul R. Glazier.

Samuel Hamlin, the younger, marked his beakers on the outside of the body just under the lip.¹⁰ Similarly marked beakers in the Metropolitan Museum of Art and The Currier Gallery lack the raised bands present on this beaker.



Fig. 29. Samuel Kilbourn, Baltimore, Md., 1814-39, H 3 $\frac{1}{2}$ ", Td 3", BD 2 $\frac{1}{2}$ ", L 569, inside, Collection of Dr. & Mrs. Melvyn D. Wolf.

Kilbourn's beakers have a gentle flare to their bodies. A raised band near the base enhances their design.



Fig. 31. William Calder, Providence, R.I., 1817-56, H 3", TD 3 $\frac{1}{8}$ ", BD 2 $\frac{1}{4}$ ", L 351 inside. Collection of Dr. & Mrs. Melvyn D. Wolf.

Calder beakers have a gentle convex curve to their bodies. They have been found with both round and strap handles.^{11, 12} Calder is one of the few pewterers who marked their beakers either in the inside or the outside bottom.



Fig. 32. Ashbil Griswold, Meriden, Conn., 1807-35, H 3", TD 3", BD 2¼", L 421 outside, Collection of Mr. & Mrs. Paul R. Glazier.

Quite a few Griswold beakers have survived. He must have enjoyed a large business based on sheer numbers that are found today. The quality of metal that was used appears to be inferior to that of his contemporaries for many AG beakers show pitting and other signs of deterioration.

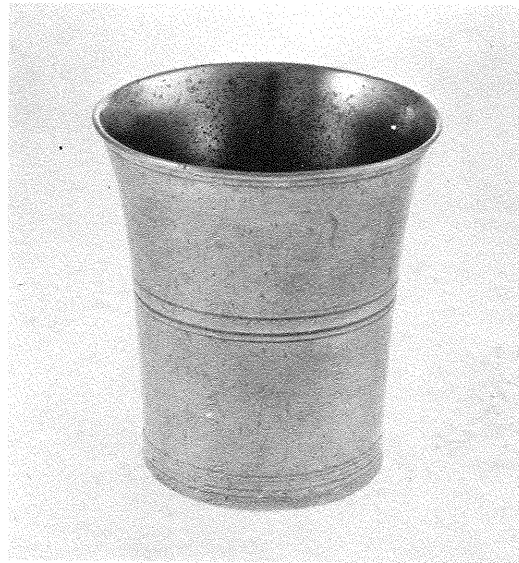


Fig. 34. James Weekes, New York, Brooklyn and Poughkeepsie, N.Y., 1820-43, H 3-3/16", TD 2-15/16", BD 2½", L v.II, p. 115 outside, Collection of Mr. & Mrs. Merrill G. Beede.

Based on the large numbers of beakers available today, James Weekes must have enjoyed an active market for his pewter beakers. This is the body style most commonly found by this maker.



Fig. 33. Robert & J.H. Palethorp, Philadelphia, Pa., 1820-30 and later, H 3½", TD 2⅞", BD 2", L v.II, p. 108. inside, Collection of Charles V. Swain.

Note the deeply incised banding on this beaker marked Palethorps Philada. Otherwise the beaker is similar in form to those made by makers in the 1820-40 time period, namely Weekes, Woodbury, Yale and Griswold.



Fig. 35. James Weekes, New York, Brooklyn and Poughkeepsie, N.Y., 1820-43, H 3⅜", TD 3¼", BD 2⅞", L v.II, p. 115 outside, Collection of Dr. & Mrs. Melvyn D. Wolf.

A larger body than the previous example, a heavier base and the addition of a handle are seen in this beaker form also made by Weekes.



Fig. 36. James Weekes, New York, Brooklyn and Poughkeepsie, N.Y., 1820-43, H 3½", TD 2-15/16", BD 1-15/16", L v.II, p. 115 outside, Courtesy, The Henry Francis du Pont Winterthur Museum.

Another beaker style made by Weekes is this bell-shaped example. Its graceful lines are a relief from the standard flared beaker of the period as in the four preceding examples.



Fig. 37. Israel Trask, Beverly, Mass., 1813-56, H 4-1/16", TD 3½", BD 2¼", L v.II, p. 114 inside, Collection of Charles V. Swain.

Israel Trask and his brother Oliver fabricated much of their pewter from sheets of the alloy and then soldered the sheets together. Their beakers are no exception. The seam is visible on the right side of the body in this photograph. Oliver Trask also marked beakers having this form.



Fig. 38. Oliver Trask, Beverly, Mass., 1832-39, H 5¼", TD 3¼", BD 2¾", L v.II, p. 115 inside, The Metropolitan Museum of Art, Gift of Mrs. J. Insley Blair, 1940, in memory of J. Insley Blair. (40.184.21)

Tall, nearly straight-sided beakers made by the Trask brothers are fabricated from sheets of pewter and due to the thinness of the metal are light in weight. Beakers of this form are sometimes marked with the touch of Israel Trask. Similar engraved bands have been found on unmarked chalices whose components are those of the Beverly group, Oliver & Israel Trask and Eben Smith.



Fig. 39. Josiah Danforth, Middletown, Conn., 1821-46, H 3¼", TD 2⅝", BD 2-1/16", L 395 outside, Collection of The Connecticut Historical Society.

Similar in style to those by Griswold, Yale and Woodbury, Josiah Danforth decorated this beaker in the manner of the Palethorp's example in Figure 33.



Fig. 40. Hiram & Charles Yale, Wallingford, Conn., 1824-35, H. 3", TD 3", BD 2½", Thomas fig. 179c outside, Collection of Charles V. Swain.

The Yales made a beaker in a form popular in the 1820-30's. This one bears the Yale Britannia mark. Cornelius B. de Riemer & Co., Aubur, N.Y. made similar beaker. The Yales also made a beaker with another body form having a larger foot and a handle similar to one used by the Boardmans as in Figure 25.¹³



Fig. 41. Thomas Wildes, New York, N.Y., 1833-40, H 2 $\frac{5}{8}$ " , TD 2 $\frac{3}{4}$ " , BD 2 $\frac{1}{4}$ " , L v.II, p. 117 outside, Collection of Dr. & Mrs. Melvyn D. Wolf.

Thomas Wildes used his straight-line mark on this small handled beaker.



Fig. 43. J.B. Woodbury, Probably Beverly, Mass., 1830-35, H 3-1/16" , TD 3" , BD 2 $\frac{1}{4}$ " , L v.II, p. 118 outside, Collection of Charles V. Swain.

Marked Woodbury beakers have been found with strap handles.¹⁴ A relatively thick base and often the presence of incised bands are characteristics of many Woodbury beakers.

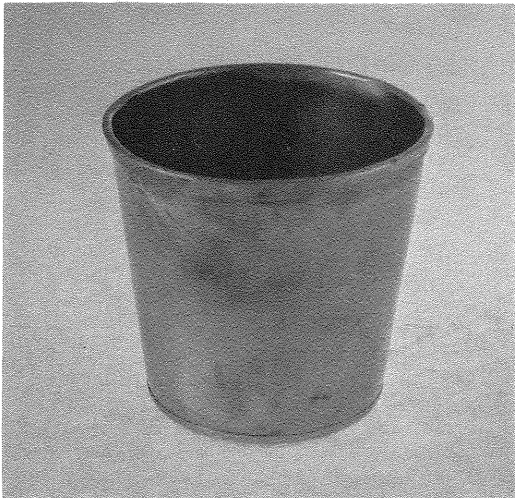


Fig. 42. Thomas Wildes, New York, N.Y., 1833-40, H 2 $\frac{5}{8}$ " , TD 2 $\frac{7}{8}$ " , BD 2 $\frac{1}{2}$ " , L v.II, p. 117 outside, Collection of Mr. & Mrs. Merrill G. Beede.

Among the smallest of marked American beakers, this example has the straight line mark as does the other Wildes example.



Fig. 44. Roswell Gleason, Dorchester, Mass., 1821-71, H 4 $\frac{3}{8}$ " , TD 3 $\frac{3}{8}$ " , BD 3 $\frac{3}{8}$ " , L v.II, p. 102 topline touch, outside, Courtesy Museum of Fine Arts, Boston. Bequest of Mrs. Stephen S. Fitzgerald.

Relates stylistically to handled beakers marked Hall and Cotton, Boardman and Hart and Morey and Ober, this beaker may well have been made in the same time period, probably the 1840-50's. Courtesy, Museum of Fine Arts, Boston.



Fig. 45. Rufus Dunham, Westbrook, Maine, 1837-60, H 3½", TD 2¾", BD 2¾", L v.II, p. 100 incised, outside, Collection of Dr. & Mrs. Donald Herr.

The handle on this beaker seems a bit small for the size of the body. Occasionally engraving denoting gifts or awards has been found on beakers from this period. Rufus Dunham worked with Allen Porter, James Weekes and Roswell Gleason.¹⁵ The body style of this beaker is similar to those by Gleason. Dunham may have taken this design with him to Maine or perhaps it was just popular at that time.



Fig. 46. Hall & Cotton, Middlefield, Conn., 1840-45, H 4-5/16", TD 3¾", BD 3¾", L v.II, p. 104 outside, Collection of Charles V. Swain.

Nelson Hall and his partner made well-designed beakers in the middle of the nineteenth century. Note the similar if not identical handle design on the example marked Boardman and Hart (Fig. 26).



Fig. 47. Morey & Ober, Boston, Mass., 1852-55, H 3-7/16", TD 2¾", BD 2-13/16", L v.II, p. 107 outside, Collection of Charles V. Swain.

The partnership of David B. Morey and R.H. Ober produced this handled beaker with a handle design similar to others of this period.



Fig. 48. Smith & Company, Boston, Mass., 1847-49, H 4-5/16", TD 3-3/16", BD 3-1/16", L v.II, p. 113 outside, Collection of Mr. & Mrs. Fred McClaskey.

The principals in the firm of Smith & Company, Thomas Smith, D.B. Morey and Henry White produced this handled pint beaker. The beaker and its mark were illustrated on the cover of *Bulletin* v.7, p. 123. Smith & Company made a half-pint beaker with another style of hand and foot.¹⁶



Fig. 49. Homan & Company, Cincinnati, Ohio, 1847-90 and later, H 3 1/8", TD 2-13/16", BD 2 1/4", Straight line Homan & Co., Cincinnati outside, Collection of Dr. & Mrs. Melvyn D. Wolf.

Henry Homan in partnership with Asa F. Flagg made this Cincinnati beaker of late design, possibly in the 1860's or 70's.



Fig. 50. N.G. Wood & Sons, Boston, Mass., 1882 and later, H 4", TD 3", BD 2-7/16", N.G. Wood & Sons in circle outside, Collection of Dr. & Mrs. John R. Hunter Jr.

Using the U.S. Custom's 100-year-old rule for classification as an antique, this beaker just might fit into that category. This engraved beaker is made of thin, spun metal.

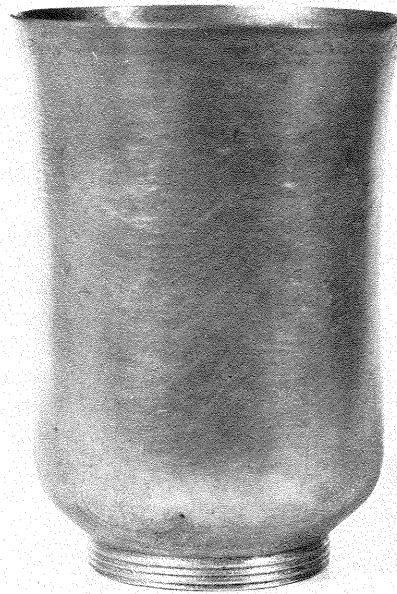


Fig. 51. N.G. Wood & Sons, Boston, Mass., 1882 and later, H 4 1/8", TD 2 3/4", BD 1 3/4", N.G. Wood and Sons straight line mark outside, Collection of Joseph K. Ott.

This tulip-shaped beaker was previously illustrated in the *Bulletin* v.4, pp. 89-90. Listed in the Boston directory as jewelers, the firm advertised themselves as specialists in small presentation pieces.¹⁷

Other marked American beakers illustrated in Laughlin's *Pewter in America* are those by Peter Young (L 225 & 227) having the same dimensions as beakers by John and Henry Will; George Coldwell's japanned ovoid beaker (L 160), Babbitt & Crossman (L 151), Cornelius B. de Riemer & Co. (L 153) and Eben Smith (L 133).

Beakers marked E.D. Fisher resemble those by Calder¹⁸ or those attributed to Allen Porter. Kerfoot's *American Pewter* (Fig. 207) illustrates a vase or beaker marked Henry S. Boardman. Other beakers marked Woodman, Cook Co. have been illustrated in the *Bulletin*.^{19, 20} Beakers by T.S. Derby and Hersey could not be located for inclusion.

Unmarked beakers that can be attributed to American pewterers with confidence based on interchangeable parts found on marked pieces are by Allen Porter²¹ and the Trasks^{22, 23}

The author has heard of but has not seen or handled questionable pieces bearing the marks of Smith & Co., I. Trask, Allen Porter, the Lees and the Boardmans.

Summary

Beakers were made by American pewterers over a long period of time. They were an item made from the early 1700's through the widespread use of pewter in the first quarter of the nineteenth century until the decline of the use of pewter in the last half of that century.

John Will had two styles of beakers, one of which was used by his son Henry and also Peter Young and another style used by another son William. A regional characteristic noted was the lack of flare to the lips of beakers by Pennsylvania makers Edgell, Heyne and William Will.

The first short beakers were probably the cut-down tall beakers of Joseph Danforth Sr. and Samuel Danforth of Hartford. The small 3-inch beakers popular in the 1820-30's, such as those by Griswold and Weekes, gave way to the larger, handled beakers of the 1840-50's as were made by Hall & Cotton and Morey & Ober.

It is hoped that by compiling nearly all marked American beaker forms and their makers into one article the reader will be able to note stylistic changes of height, capacity, body and handle designs and possibly identify unmarked examples in their collection.

References

1. Ledlie I. Laughlin, *Pewter in America, Its Makers and Their Marks* (Barre, Mass., 1969) v. I, p. 36.
2. John Carl Thomas, "Pewter Mugs, Pots or Cans", *P.C.C.A. Bulletin* v. 7, p. 44.
3. Henry Shrimpton's inventory in 1666 lists beakers. Until a beaker marked by him surfaces, we will have to assume that he followed the practice of many eighteenth century pewterers and also had imported wares for his shop. Laughlin, op. cit.
4. John Carl Thomas, *Connecticut Pewter and Pewterers*, Conn. Hist. Soc., (Hartford, Conn. 1976) p. 44, fig. 42.
5. Laughlin, v. III, p. 121.
6. Charles F. Montgomery, "Important Early American Pewter", *Antiques*, September 1939.
7. Thomas, *Connecticut Pewter and Pewterers*, p. 126.
8. Bette and Melvyn Wolf, "New Boardman Forms", *P.C.C.A. Bulletin* v. 8, p. 99.
9. Laughlin, v. I, fig. 154.
10. W. Goodwin, "An Interesting Hamlin Beaker", *P.C.C.A. Bulletin* v. 7, p. 252.
11. Charles F. Montgomery, *A History of American Pewter*, (Praeger, N.Y. 1973) Fig. 4-26, p. 71.
12. Frederick R. Brandt, *American Pewter*, A loan exhibit at the Virginia Museum of Fine Arts (Richmond, Va. 1976) Fig. 41.
13. Thomas, Fig. 185, p. 170.
14. Sotheby Parke Bernet Inc. Auction catalogue 4211, #139.
15. Richard L. Bowen Jr., "Some of Roswell Gleasons Early Workers", *P.C.C.A. Bulletin* v. 8, p. 152.
16. William O. Blaney, "Smith & Co., Revisited", *P.C.C.A. Bulletin* v. 7, p. 165.
17. Elizabeth M. Ely, "N.G. Wood — More Information", *P.C.C.A. Bulletin* v. 7, p. 235.
18. William O. Blaney, "An E.D. Fisher Enigma", *P.C.C.A., Bulletin* v. 7, p. 263.
19. Hill Sandidge, "Woodman Cook Co. Again", *P.C.C.A. Bulletin* v. 7, p. 200.j
20. Michael S. Osterweil, "Woodman Cook Co. Pint Mug", *P.C.C.A. Bulletin* v. 7, p. 13.
21. Dr. Melvyn & Bette Wolf, "Nineteenth Century American Chalices", *P.C.C.A. Bulletin* v. 7, p. 439.
22. Frederick R. Brandt, op. cit. Fig. 175.
23. *Pewter in America 1650-1900, An Exhibition*, The Currier Gallery of Art (Manchester, N.H. 1968) Fig. 116.

