

*The*  
**PEWTER COLLECTORS CLUB**  
*of AMERICA INC.*

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*Unique E. Dobeare Plate*

See article 6 page 261 Coll. Stephen Score Inc.





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## *The President's Letter*

The Henry Ford Museum in Dearborn, Michigan was the site of our fall meeting held October 15-16. Hosted by the Mid-West regional group, the meeting was full of information and was a learning experience for all of us.

Friday afternoon, we met at the Fairlane Inn for three mini-papers given by members of the host group. Mel Wolf brought in an unmarked flagon and noted parts that were found on marked examples by William Will. Similar handles, thumbpieces, a bead below the spout and a lip under the spout cover used to prevent the cover from sliding were noted. Dave McConnell searched the early Cincinnati records and included new information on the Sellevs and Henry Homan in his paper. He noted that Henry's wife Margaret continued the Homan business until about 1865. Morley Biesman gave us an edge-of-our seats lecture on protecting our collections. The subject of burglaries was discussed at length and advantages of various locks and security systems were discussed. He recommended marking pewter with an ultraviolet marking pen and noted that police often use this method of identifying confiscated objects.

We met at the Chicago Road House restaurant for cocktails and dinner that evening. A stimulating "touch and tell pewter quiz" was won by Trish Herr's husband with Bill Blaney and Bernie Hillman close behind. Walter E. Simmons III, Curator of Metals, Henry Ford Museum gave us a fine slide presentation on pewter in the museum's collection.

The next morning we were able to see many of the pewter pieces noted in Walter Simmons' lecture. A recently completed exhibit contained both pewter and silver and allowed us to note similarities among the two metals.

At our business meeting, it was reported that Shelburne Museum will be the site of our spring meeting held June 10-11. Thanks to Bob Horan, our club received continued IRS approval as a tax-exempt organization. Bill Blaney reported that the 50th Anniversary meeting will be held May 10-12, 1984 at the Museum of our National Heritage in Lexington, Mass. An ambitious exhibit and catalog has been planned. That should be an exciting meeting!

John Thomas discussed American pewter candlesticks using examples brought by

members. He had about 110 candlesticks and candlestick-base lamps to compare. Regional variations and styles were noted. Hopefully, a comprehensive article on candlesticks will be a result of this discussion.

Bill and Jane Lanphar kindly invited us to their home for dinner and to view their collections. What a treat that was! Collections of Mocha, redware, furniture and textiles complimented their fine pewter collection. Early and rare porringers, mugs, tankards and plates filled the shelves. Bill gave us a short talk about porringers which was followed by a discussion of pewter brought by members.

Our thanks to Morley and Judy Biesman and their committee Mel and Bette Wolf and Bill and Jane Lanphar for arranging a fine informative meeting.

This being my last President's letter, I sincerely thank our officers, the Board of Governors, committee members and the membership for their support these past two years. It has been a wonderful experience serving the Club. Thank you for that privilege.

Don Herr

## *New England Fall Meeting*

November 13, 1982

The New England Group gathered in Providence, R.I. to visit historic homes and tour the Museum of Art, Rhode Island School of Design and the Rhode Island Historical Society. We met at the beautifully restored 18th Century home of Mr. & Mrs. Joseph Ott for coffee and viewing of their extensive collection of R.I. pewter and other fine antiques. The heavy rain failed to deter the members' enthusiasm as 54 members and guests set off to walk down historic Benefit Street to another outstanding private home that featured an extensive early 19th century mural.

Luncheon was at Carr's Restaurant where President Paul Glazier suggested that, due to the ambitious schedule, no formal meeting be held; the members agreed. Program Chairman Charlie Adams introduced Chris Monkhouse, curator of the RISD Museum who is the son of PCCA members Dr. & Mrs. W.A. Monkhouse. Chris commented on the museum's collection and outlined the tour he had



arranged. Charlie Adams reported that the Spring meeting will be in May in Duxbury, Mass.; Ian Robinson will be the speaker.

The RISD pewter collection was excellent in its variety and good condition. Members were allowed to inspect pieces with several unusual items getting considerable attention. After the pewter, we toured the museum with its impressive art and furniture collection. Our next host was the RI Historical Society, the former John Brown mansion. Their collection of pewter and furniture, displayed in this fine house, was well worth the walk. By this time, the rain had subsided and we ended the day with a visit to another historic home for wine and cheese as the guest of Mrs. Gallagher, noted collector of fine china and other ceramics.

The club owes many thanks to Barbara and Charlie Adams for another entertaining and educational day and to the Otts, Chris Monkhouse and the others who opened their homes to share their antiques with us.

Respectfully submitted,

Ron G. Chambers  
Secretary

## *New York Fall Meeting*

The Fall 1982 meeting of the New York Regional Group of the Pewter Collectors' Club of America was held on September 25, 1982 at the home of Mr. and Mrs. Bernie B. Hillmann, 740 Highview Drive, Wyckoff, New Jersey. The group gathered for coffee and danish in the Hillmann's beautiful home, and had a chance to examine, handle and "oh" and "ah" over their extensive collection of American pewter.

Lunch was at the King's Ransom Restaurant in Waldwick, New Jersey.

After lunch the afternoon program began with the calling of the meeting to order by our President, Ada Stevens Young, who thanked the Hillmann's for opening their home to us.

The reading of the minutes of the last meeting was waived. Bernie Hillmann read the Treasurer's Report which showed a cash balance of \$1,126.64 as of September 22, 1982. The Report was accepted and a copy was ordered annexed to the minutes.

The first topic of discussion was ways to disseminate information about pewter to the general public. John Carl Thomas suggested that perhaps one or more committees could be formed to work with Historical Societies or Museums whereby the members of the committee would *identify (but not appraise)* pewter articles brought by the public. Mr. Thomas suggested that this could possibly be done at our 50th Anniversary meeting in Lexington, Massachusetts in the Spring of 1984.

In connection with the 50th Anniversary meeting, Mr. Thomas stated that preliminary plans for the meeting are under way and that members will be asked to donate items for the exhibit. Approximately 300 pieces will be in the exhibit which will tell the story of pewter from 1670 forward, including items of "English export" pewter. The tentative date for the Spring 1984 meeting is the weekend of May 11-13, 1984.

Don Herr, our National President, announced forthcoming meetings.

The meeting was then turned over to our program chairman, Albert Phiebig, who stated that the site for the Spring 1983 Regional meeting has not yet been determined and suggested as a possibility the Newark Museum in Newark, New Jersey.

Mr. Phiebig then introduced our speaker, John Carl Thomas, who led a discussion centered around the 4" or smaller porringers brought to the meeting by the members.

The meeting was adjourned at 3:40 P.M.

The Hillmann's invited all of us back to their home for cocktails, supper and another chance to see their pewter collection, and to no one's surprise (except possibly the Hillmann's) we all accepted. It was a thoroughly enjoyable day.

Respectfully submitted,

Robert Horan, Secretary

## *Future Meetings 1983*

National  
October 21-22 Philadelphia, PA.  
Independence Mall  
Hosted by the Mid-Atlantic Group.





## Comments on the Tea Caddy

Vol. 8, pp. 131-2

By Stevie Young

Note with interest that this caddy "bears no maker's mark, but there is a single letter... in the base." Single or double initials, often without a maker's mark, have been recorded over the years on British teapots and are thought to have been the mark of the engraver, possibly his initial(s). Such marks were reported most recently on the BROADHEAD & GURNEY teapot and two unmarked teapots of the same form and era in Vol. 8, p. 93. The small single letter marking only adds evidence that this caddy is also a British product, probably made in Sheffield, as well as L. 823, and L. 824, although the latter may have been made in Birmingham. Caddy, L. 823, was thoroughly discussed in Vol. 8, p.98, a Sheffield product, while caddy, L. 824, marked THOMPSON could have been made by one of three men: Joseph Thompson, c.1828, or Joseph Thompson, c.1859, both of Sheffield, or by William Thompson, Birmingham, c.1818.

## Auxiliary British Marks With Kings' Initials

Another reported by Stevie Young

The mark of Daniel Barton, C.280, with his hallmarks has been found with the C R (Charles Rex II) touch as reported in vol. 8, pg. 130.

### Editors Note:

Editor still is in need of articles for future issues.

Webster Goodwin

## The Bookshelf

*Pewter, A Handbook of selected Tudor and Stuart pieces*, compiled by the (British) Pewter Society from the Museum of London collections. Published by the Pewter Society on a cost-sharing joint venture with the Museum. (See below for cost.)

This 24 page booklet, hereinafter called *Pewter*, is very well designed and contains important information and illustrations for a number of surviving pieces of early English pewter dating roughly from c.1450 to the very early 1700's. The importance of the contents is stressed in a short preface by Charles Hall, Curator of the collections of the Worshipful Company of Pewterers in London, when he wrote "The fact that relatively little pewter has survived from the vast quantities produced for domestic use during the 16th to the 18th centuries, makes museum collections of particular importance for reference to the collector and the student of social history." R.F. Homer and S. Shemmell of the Pewter Society were instrumental in having this booklet published.

Only one or two of the items illustrated in the handbook have been pictured before, and none recently. I can, to some extent, confirm this, as I recently helped make a private list of early tavern pots in which was shown for each pot its last known location, as well as in what publications it had previously been illustrated. The six pots pictured in *Pewter* are included in the private listing, but none had prior illustration information, indicating no previous public exposure. It is assumed the same holds true for the other pieces, such as measures, porringers, dishes, plates, chargers, cups, beakers, chalices, spoons, etc. Each is well described, with pertinent measurements given, plus information concerning its provenance. Pictures are good in spite of the fact most pieces retain that darkened surface from old age, and environmental conditions where they may have rested for unknown years.

*Pewter* may be purchased from Dr. Ronald F. Homer, 326 Nine Mile Ride, Wokingham, Berks, RG11 3NJ, United Kingdom. The cost is \$6.00 via surface mail, or \$7.00 via Air Mail. And PLEASE, send U.S. dollar bills, no checks.

W.O. Blaney



# American Pewter Candleholders Of The Nineteenth Century

By Melvyn D. Wolf, M.D.

A recent undertaking of the Midwest Regional Group of the P.C.C.A. Inc. was an attempt to evaluate, catalog and help identify nineteenth century American pewter candleholders. At our meeting at the Henry Ford Museum in the fall of 1982, members brought in a large number of candleholders for discussion and these were all photographed and are herewith being presented to the entire membership. It is hoped that the photographs in the following article will aid in easier identification of unmarked examples.

While many articles lend themselves to some sort of classification that is of help to the collector, this particular topic was somewhat confusing. I have attempted to categorize the candleholders as well as possible but certainly a great deal of identification will be based on comparison of the photographs in this article. I found that many of the candleholders photographed are unmarked and have no marked counterpart.

I have categorized candleholders into seven types. This is certainly arbitrary but one that seemed most workable to me.

Type I: Trumpet-Shaped or Vase-Shaped Candleholder.

Type II: Baluster Candleholder.

Type III: Acorn Knopped Shaft Candleholder.

Type IV: Hose Nozzle Shaft or So-Called Gleason Shaft Candleholder.

Type V: Chamberstick.

Type VI: Gadrooned Candleholder.

Type VII: Miscellaneous.

This article purposely excludes the only known Eighteenth Century candleholders of American origin, being the Heyne altarsticks. Other than those Heyne examples there are no extant Eighteenth Century American candleholders.

Type I — Trumpet-Shaped or Vase-Shaped Candleholder.

Fig. 1 pictures a 10" high and 4¾" wide Henry Hopper candleholder. This vase-shaped form frequently is accompanied by tooling around the base as well as the shaft of the candleholder.



Fig. 1 10" Candleholder by Henry Hopper.



Fig. 2 12½" Candleholder marked "T.B.M. and Co. No. 1."

Fig. 2 shows one of the largest American candleholders, 12½" high and 5¼" wide at the base, marked "T.B.M. and Co. No. 1".





Fig. 3 11 $\frac{3}{4}$ " Candleholder marked "J.H. and H.H. Graves.

Fig. 3 displays another very tall marked "J.H. and H.H. Graves", 11 $\frac{3}{4}$ " high and 4 $\frac{5}{8}$ " wide. This is a type of triple spooled vase-shaped candleholder.

Fig. 4 pictures a 10" marked Graves candleholder, 9 $\frac{5}{8}$ " high and 4 $\frac{5}{8}$ " wide, of the double spooled variety. This candleholder is very similar to the one previously shown with the deletion of the additional spool.

Fig. 5 pictures a 10" high Olander and Norris candleholder. 4 $\frac{1}{2}$ " wide at the base, again double spooled and trumpet-shaped.

Fig. 6 shows an 8 $\frac{3}{4}$ " high, 4 $\frac{1}{2}$ " wide Fuller and Smith candleholder. It is a very typical form with a straight candle cup and single spool without the collar.

Fig. 7 displays a 10" pair of marked Flag and Homan candleholders. While many candleholders are described as being Flag and Homan, this type, the baluster type and the gadrooned type, to be shown later, are the only forms that are considered to be unequivocally Homan. Notice these candleholders have removable bobechees whereas the baluster forms do not. These Homan candleholders have weighted tin bases, the mark appearing on the bottom of the base, a very unusual method of fabrication in American candleholders. The next three candleholders are

shown in sequence for comparison.

Fig. 8 pictures a marked Reed and Barton candleholder, 8 $\frac{1}{4}$ " high and 4 $\frac{3}{4}$ " wide.

Fig. 9 & 10 show an 8 $\frac{3}{8}$ " high, 4 $\frac{5}{8}$ " wide Roswell Gleason candleholders. Notice the slight dissimilarities in these candleholders,



Fig. 4 9 $\frac{5}{8}$ " Candleholder by Graves — same mark as Fig. 3.



Fig. 5 10" Candleholder by Olander and Norris.





Fig. 6 8¾" Candleholder marked "Fuller and Smith".

but basically they are extremely difficult to differentiate. Only the Fig. 10 picture has the removable bobeche. Whether the others ever did possess a bobeche is conjectural, but probably were used both with and without a removable candle socket. The remainder of the trumpet-shaped or vase-shaped types are unmarked and are shown for identification purposes only as American candleholders of the Nineteenth Century, most likely from 1825-1860. As time progresses I am sure some of these unmarked varieties will be found with marks and then will be removed from this column.

Fig. 11 shows a relatively rare type of telescoping candleholder made in Meriden, Connecticut. The entire bobeche slides up and down about 1½" which changes the height of the candleholder and ejects the candle stubs.

Fig. 12 displays a New England or New York extremely tall 12¾" high candleholder which is very similar to the other vase-shaped forms with the exception of the very large tiered base. Tooling is noted around the base and the shaft of the candleholder.

Fig. 13 pictures a candleholder with a tin weighted base, standing 9¼" tall and 4½" wide. It has a very strong similarity, except for



Fig. 7 A pair of 10" marked Flagg and Homan Candleholders.



Fig. 8 8¾" Candleholder marked "Reed and Barton"

the filled base, to the Roswell Gleason and Reed and Barton type previously shown.

Fig. 14 shows an unmarked American candleholder, 9¾" high and 4¾" wide, a form made of lighter metal and probably dating into the 1840 to 1860 period. The item pictured as Fig. 15 is 9¾" high and 4½" wide.

Fig. 16 shows a 9½" high, 4½" wide, unmarked trumpet-shaped candleholder of the double spool type.

Fig. 17 pictures a 7½" high, 4¾" wide can-





dleholder with double spool.

Fig. 18 shows another kind of double spool that is  $6\frac{1}{2}$ " high and  $3\frac{7}{8}$ " wide.

Fig. 19 photographs a piece  $6\frac{1}{8}$ " high and  $3\frac{3}{4}$ " wide, missing the bobèche and with beading about the base, quite possibly of New England origin, despite the tendency to attribute beading to the Philadelphia area.

Fig. 20 shows a  $7\frac{1}{4}$ " high and 4" wide piece with beading on the lower knob of the shaft. A similar candleholder is shown in Fig. 21 which is also  $7\frac{1}{4}$ " tall with the same shaft as Fig. 20, but a different base.



Fig. 9  $8\frac{3}{8}$ " Candleholder by Roswell Gleason.

#### Type II — Baluster Candleholders.

The second type or baluster forms, is basically made up of only three forms in my presentation. The marked variety shown in Fig. 22 is a  $6\frac{1}{8}$ " high,  $3\frac{3}{8}$ " wide marked "T. B. M. and Co. No. 3". This type of candleholder is characteristic in its identification since the base and cup are cast in single pieces and the shaft, similar to the early brass forms, is cast in halves. Careful examination of the candleholder will show the seam running vertically throughout the shaft portion. The other varieties remaining in this group are of Cincinnati origin.

Fig. 23 picture while not being a candleholder is the typical shaft of the Cincinnati

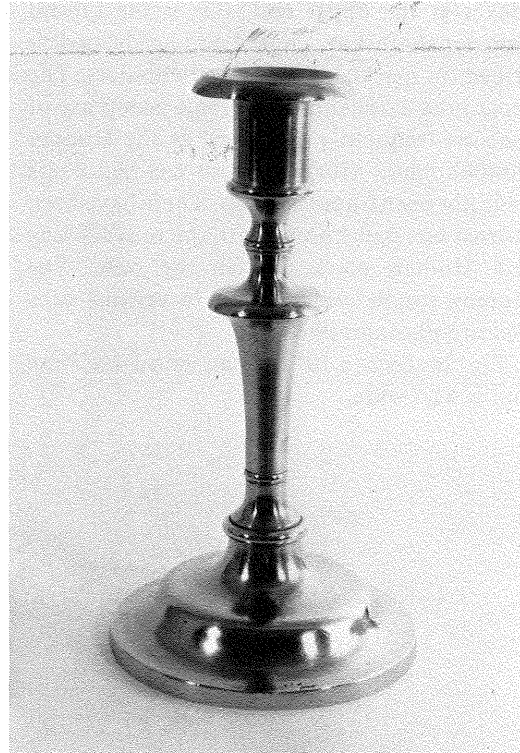


Fig. 10  $8\frac{1}{2}$ " Candleholder by Roswell Gleason.

marked Sellow variety, this piece being an oil lamp (without burner), measuring  $8\frac{3}{4}$ " high and  $4\frac{5}{8}$ " wide. With the exclusion of the scrolled handle and the addition of a candle



Fig. 11  $6\frac{1}{2}$ " to  $8\frac{1}{8}$ " Telescoping Candleholder made in Meriden, Connecticut.



socket at the upper end, this is the typical baluster shaft that is noted and has been described on marked Sellew candleholders. The remaining candleholders in this group are of the sort frequently described as the Homan candleholder. Most of these candleholders have not been found marked. There have been at least one pair known with the raised Flag and Homan mark cast in the base. The Homan candleholders come in various sizes and are photographed.

Fig. 24 shows a 10" Homan with a  $4\frac{3}{8}$ " base and is  $4\frac{3}{8}$ " wide.



Fig. 12  $12\frac{5}{8}$ " Candleholder - unmarked but of New England or New York origin.

Fig. 25 shows the 8" candleholder with a  $4\frac{1}{8}$ " wide base.

Fig. 26 shows a similar candleholder,  $5\frac{1}{4}$ " high and 3" wide.

Fig. 27 displays an even smaller one at  $4\frac{1}{2}$ " high and  $2\frac{1}{4}$ " wide.

Fig. 28 pictures a group of five beginning with the tall 13" and then the 10", 8", 6" and the 5". These candleholders are essentially always unmarked and are attributable without qualification to the Homan Company of Cincinnati. While most of these candleholders are made in the last half of the Nineteenth Century, the Homan Company did not cease



Fig. 13  $9\frac{1}{4}$ " Unmarked candleholder with weighted tin base.

to produce pewter until well on into the first quarter of the Twentieth Century. Homan candleholders are noted for having a solid, or

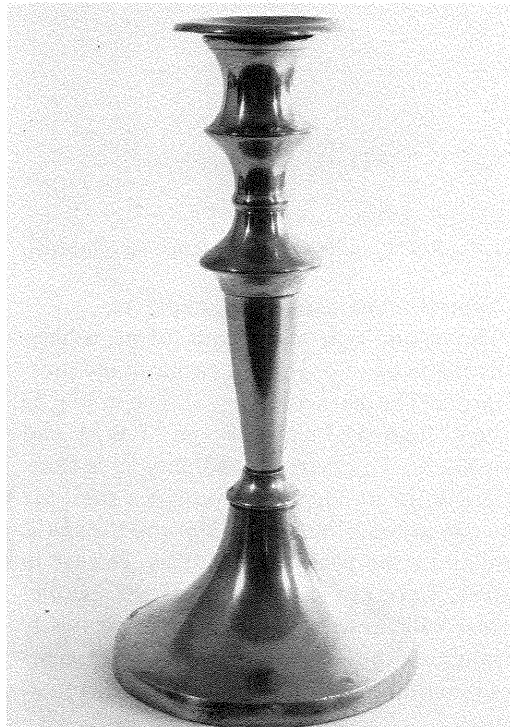


Fig. 14  $9\frac{5}{8}$ " Unmarked American Candleholder 1840-1860 period.





fixed, bobèche, this particular feature being relatively uncommon in American candleholders.



Fig. 15 9 $\frac{3}{4}$ " Unmarked American Candleholder.



Fig. 16 9 $\frac{1}{2}$ " unmarked Candleholder trumpet-shaped-double spool type.

Type III — Acorn Knopped Shaft Candleholder.

We have three marked and two unmarked varieties of these candleholders. The first marked variety shown in Fig. 29 is a "T.B.M. and Co. No. 2", 7 $\frac{7}{8}$ " high and 4 $\frac{1}{2}$ " wide. As with the smaller variety of T.B.M. & Co. candleholder, this again has the single cast base and cast candlecup, with the shaft having been cast in two halves. A seam can again be identified if one looks carefully down the shaft of the candleholder. This candleholder is seen with and without a bobèche. In this case, the bobèche is not present. A similar form with slight variation was made by James Weeks of New York and Poughkeepsie, (Fig. 30) measuring 7 $\frac{1}{2}$ " high and 4 $\frac{1}{4}$ " wide. A similar candleholder marked R. Dunham (Fig. 31) was made 6 $\frac{1}{4}$ " high and 4 $\frac{1}{8}$ " wide. The similarity between these two candleholder forms could be because Rufus Dunham probably worked for James Weeks in Poughkeepsie, New York about 1834-1835. Dunham purchased his tools in Poughkeepsie before he returned to Stevens Plains, Maine in 1837 at which time he opened his own pewter shop. It would therefore certainly seem reasonable that these two candleholder forms would be similar. An unmarked variety seen in Fig. 32, measures 7 $\frac{1}{2}$ " high and 4 $\frac{1}{4}$ " wide. It most closely resembles the Weeks type marked candleholder, but is attributed to R. Gleason.



Fig. 17 7 $\frac{1}{2}$ " Candleholder — unmarked "double spool".



Fig. 18 6½" Double spool candleholder.



Fig. 20 7¼" Candleholder with beading on lower knob of the shaft.



Fig. 19 6⅛" Candleholder—bobeche missing; -beaded base.

The last form (Fig. 33) which is 7" high and 4" wide is similar but of lighter metal and thinner construction as well as having a push-up in the shaft. This particular acorn knopped candleholder is felt to be unequivocally the manufacture of Meriden Britannia Company, circa 1850. They are not found marked but have been shown in catalogs of the Meriden Britannia Company.

Type IV — Hose Nozzle Shaft Candleholder or So-Called Gleason Shaft Candleholder.

The fourth type is the so-called hose nozzle shaft of Roswell Gleason and is demonstrated by two forms. The writer refers to an article written in "The Bulletin" Vol. 8, 3/81 Pg. 99 called the Gleason Shaft which demonstrates this general form on whale oil lamps as well as candleholders.



Fig. 21 Same as fig. 20 but with different base.





Fig. 26 5¼" Homan Candleholder.

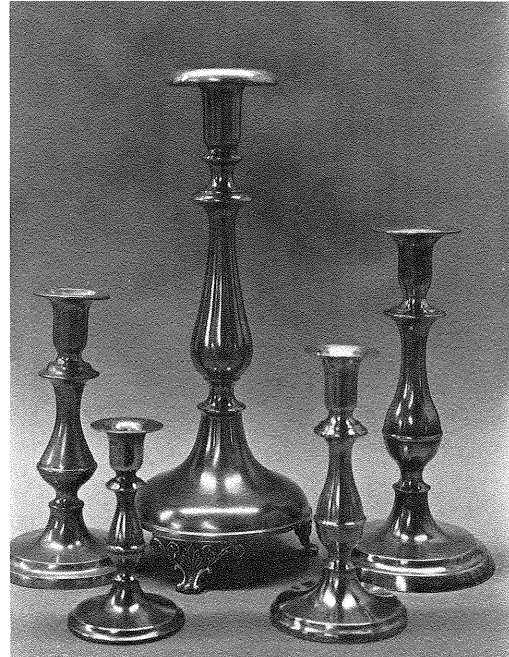


Fig. 28 Group of five Homan Candleholders  
13", 10", 8", 6", 5".



Fig. 27 4½" Homan Candleholder.



Fig. 29 7⅞" Candleholder marked "T.B.M.  
and Co. No. 2" Acorn Knopped Shaft.

York.

Fig. 37 shows a marked Roswell Gleason chamberstick measuring 5¾" high and 5¼" wide and again demonstrates the hose nozzle shaft but this time in a chamberstick. A rare form shown in Fig. 38 is a 6¾" high, 5" wide double acorn knopped chamberstick of Henry Hopper.

Fig. 39 displays a 3¾" high, 4⅛" wide marked Roswell Gleason chamberstick.

Fig. 40 pictures a marked 4½" high, 5½" wide Lewis and Cowles push-up type of chamberstick which has been seen frequently in the tin form but is relatively uncommon in the pewter form. Another Henry Hopper 5¼"





Fig. 34 shows an 8¾" high candleholder with a 4¾" base.

Fig. 35 pictures a piece 7⅞" high and 4" in width. The hose nozzle shaft is possibly characteristic of the Boston area. Hunnemann marked brass andirons of this same period have been noted to have a similar hose nozzle shaft involving the major central portion of these andirons.



Fig. 22 6⅞" Baluster Candleholder marked "T.B.M. and Co. No. 3.



Fig. 23 8¾" Sellev lamp having the typical Cincinnati-Sellev shaft appearing in their candleholders.

#### Type V — Chamberstick

Another form would be the chamberstick of which a number are shown.

Fig. 36 shows 4½" high and 5½" wide marked by Ostrander and Norris of New



Fig. 24 10" Homan Candleholder.



Fig. 25 8" Homan Candleholder.





Fig. 30 7½" Candleholder by James Weeks—  
New York and Poughkeepsie.



Fig. 32 7½" unmarked Acorn Knopped Shaft  
Candleholder attributed to Roswell Gleason.



Fig. 31 6¼" Candleholder by Rufus Dun-  
ham, Stevens Plain (Westbrook) Maine.



Fig. 33 7" Candleholder with Acorn Knopped  
Shaft unmarked but shown in catalogs of the  
Meriden Britannia Mfg. Co.

high, 5" wide chamberstick is shown in Fig. 41. This again has the baluster shaft.

Fig. 42 shows a 3¾" high, 5¾" wide Boardman short chamberstick. The upper shaft is a

cutoff segment of the typical Boardman bal-  
uster candleholder shown in Fig. 36 in Con-  
necticut Pewter and Pewterers by John Carl  
Thomas. A gadrooned type is shown in Fig.  
43 measuring 4¼" high, 4⅝" wide, attributed  
to the Meriden Britannia Manufacturing  
Company. Some of these are accompanied by



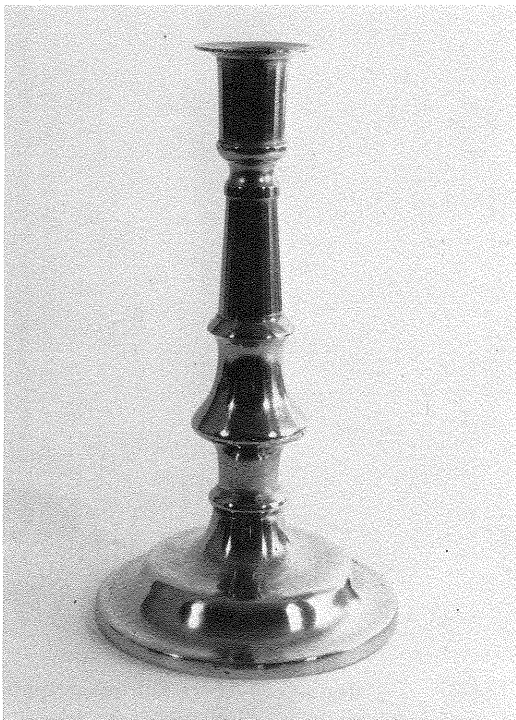


Fig. 34 8¼" Candleholder — "hose nozzle" Shaft by R. Gleason.



Fig. 35 7⅞" Candleholder — "hose nozzle" Shaft by R. Gleason.

candlesnuffers, as in this case. Others are without.

Fig. 44 pictures an unmarked 3½" high, 5" wide chamberstick.

Fig. 45 shows an unmarked example, attributed to Sellew and Company of Cincinnati,

that measures 4¼" high and 5" wide.

#### Type VI — Gadrooned Candleholder

While there are many of these forms, most can be seen in Victorian Silverplated Hollowware by Pyne Press on page 93. At our meeting only the following three forms were shown. The most interesting pair being seen in Fig. 46 which is a 10" high marked pair of Flagg and Homan candleholders.

Fig. 47 displays a 10¼" high, 4½" wide gadrooned candleholder attributed to Meriden Britannia Company. The readers are referred to Drs. James and Betty Sutherland's article, "Cincinnati Fluted Base Vase-Shaped Candlesticks," in "Bulletin" Vol. 8, 3/80, pg.



Fig. 36 4½" Chamberstick by Ostrander and Norris — New York.



Fig. 37 5¾" Chamberstick by R. Gleason with "hose nozzle" Shaft.







Fig. 38 6¾" Chamberstick — double acorn knopped by Henry Hopper.

31, concerning the ring around the collar, for the distinction between the Meriden and the Cincinnati gadrooned type of candleholders.

Fig. 48 pictures another piece attributed to the Meriden Britannia Company, an 11" high, 4½" wide gadrooned candleholder. Notice the inversion of the trumpet shaft on this candle-



Fig. 41 5¼" Chamberstick by Henry Hopper.



Fig. 39 3¾" Chamberstick by R. Gleason.



Fig. 42 3¾" Boardman short Chamberstick.



Fig. 40 4½" Chamberstick by Lewis and Cowles — push-up type.



Fig. 43 4¼" Chamberstick — gadrooned type attributable to Meriden Britannia Mfg. Co.





Fig. 44 3½" Unmarked Chamberstick.



Fig. 45 4¼" Chamberstick — Unmarked but attributed to Sellew & Co. — Cincinnati.



Fig. 46 10" Pair Gadrooned Candleholders by Flagg & Homan.

holder as compared with the two previous photographs. This particular candleholder is seen in an 8" baluster form as well as a 10"

baluster form. This is also seen in a screw type removable base which was recently reported in the "Bulletin" by Ellis W. Whitaker, "More on Meriden Candlesticks", Vol. 8, 9/80, pg. 57.



Fig. 47 10¼" Gadrooned Candleholders attributable to Meriden Britannia Mfg. Co.

#### Type VII — Miscellaneous

The last group of which there are only two in this particular article, would be the miscellaneous form. Both of these candleholders are marked.

Fig. 49 pictures a 6½" high, 3¾" marked Roswell Gleason candleholder similar to the inverted teapot molds of the mid-Nineteenth Century with the upper and lower halves of the shaft being duplications. The last photograph, Fig. 50, shows a 6" high, 3⅞" wide Freeman Porter candleholder of the mid-1800's.

As you can see from reviewing this article, it was extremely difficult to categorize the candleholders in a fashion that would make a rigid and easy interpretation possible. It is still felt, however, that if the reader can at least refer to one article and by flipping through a few pages see pictured most known Nineteenth Century candleholders, and possibly identify his candleholder, then the purpose of this article has been well served. I am sure that an article of this sort will bring forth many





Fig. 48 11" Gadrooned Candleholders attributable to Meriden Britannia Mfg. Co. — note inverted trumpet shaft.



Fig. 49 6½" Candleholder by R. Gleason.

additional candleholders, both marked and unmarked, and have no doubt that in the near future this material will need to be up-dated. I



Fig. 50 6" Candleholder by Freeman Porter.

do hope, however, that for the present time members will be able to obtain some small benefit.

## *Masters And Apprentices: Some American Pewterers*

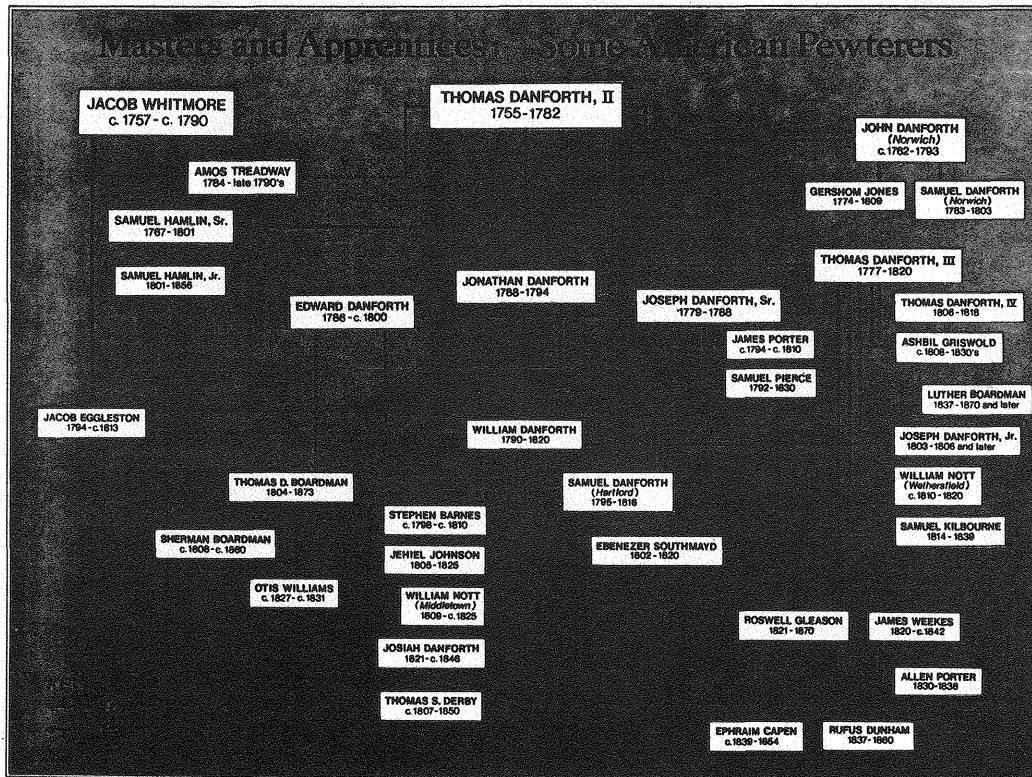
*By Jos. Wm. Russell*

As a relatively new collector of American Pewter, I have often been fascinated with the interrelationships between and among the men who fashioned the quietly understated and unobtrusively beautiful forms that we all so admire. As frequently happens with lingering fascination, mine evolved, over time, into inquiry and then into research. The accompanying chart, entitled, "Masters and Apprentices: Some American Pewterers," is the result (albeit *unfinished* result) of that research.

Based largely upon information made available to us by John Carl Thomas in his masterful and definitive work, *Connecticut Pewter and Pewterers*, I have added information gleaned from several, recent PCCA Bulletins as well as material from Charles F. Montgomery's *A History of American Pewter*. Having







done this, I recognize that there is *nothing new* in the information contained in the chart; rather, that by compiling the information made available to us through the hard-working efforts of the above-named authors and researchers, I have simply *brought together* in a relatively (I hope!) easy-to-follow format, a great deal of important information.

It is my sincere hope that this chart will prove to be of use to my fellow PCCA

members during the course of their own investigations into the origins of the pieces in their own collections. As the title reads, this is a record of the interrelationships of only "some" American Pewterers. Much more information can undoubtedly be added to the chart from sources with which I am not yet familiar. I invite fellow members to add documented information to the chart, so that we might all continue to broaden our knowledge about our marvelous pursuit.

## *Lidless Tavern Mug*

*By Peter Hornsby*

Recently an unusual lidless tavern mug was sold at Sothebys from the Peal Collection. Originally discovered by Professor French in Dunbarton, New Hampshire in 1935 it has passed through several owners in the USA until it reached the Peal Collection.

The mug is inscribed "Dunbarton" and also has the number "272" scratched on it.

The only other similar lidless tankard found in the USA is illustrated in the form of a water colour painted by Mr. Wylie in Montgomery's book opposite the title page.

There has always been some uncertainty as to its national origin. Some students have thought that it was British, other that it might well be of American manufacture.

No definitive conclusion has as yet been drawn but the arguments can be rehearsed in the hope that someone may be able to throw further light on the tankard or suggest the whereabouts of other similar examples.

The late Chris Peal naturally hoped, as a collector of British pewter, that he could ascribe it to England but as his notes indicate he had some reservations about such an attribution. Mr. Michael Boorer, the leading collector in Britain of drinking mugs, now feels that it is probably not British but on the other





hand no American student is as yet prepared to claim it as definitely American.

Mr. Peal, in his notes, said that he had never seen the same style of pot in England and commented on its light character as compared with other early English tavern pots and on its base, which is flat without a skirt.

On the other hand there is no marked American example to compare it with and there is no proof therefore that such mugs were made in the Colonies.

It is very similar in size to the example once owned by Mr. Montgomery and illustrated in his book.

Its capacity does not throw any light on its origin. It contained, Mr. Blaney once calculated, 39.06 fluid ounces which is the 1688 Customary Ale standard used both in Britain and the Colonies.

American opinion is rightly sceptical about attributions of unmarked examples and as no example can be shown to have been made in the Colonies has tended to discount the possibility of it being of American origin. This argument by example is valid where examples do exist for direct comparison, but is less persuasive with unique or one off items. There always has to be a first!

Historically there is no reason to doubt that mugs of this general form were imported from Britain or that they may well have been made locally in the USA.

There remains therefore the American provenance for the mug and its un-British features. And if the argument is that no marked American example can be found then the same can also be said from the British view point as no other similar example is known here. Indeed the existence of two such mugs in the USA and its definite American background might be of some significance.

The verdict is inevitably one of 'not proven' but it does seem to me that the odds tilt slightly in favour of it being made perhaps in New Hampshire or Massachusetts around 1700.

Can any member throw any further light on this interesting tavern mug?

## *Britain And The Growth Of The American Pewter Industry*

*By Peter Hornsby*

The traditional view of the American pewter industry is that it was held back by the high duty on the import of tin, restrictions on the import of that alloy into the Colonies, legislation which discouraged the production of pewter locally and a high level of imports from Britain which undermined local manufacture.

Laughlin, for example, writes that "By imports on raw material.....they (the British) contrived to make difficult the life of the Colonial Artisan" and Montgomery held that

the "American Merchant could import pewter plates, dishes and other vessels almost as cheaply as the pewterer could import new basic ingredients from which to fashion the pewter were he able to evade English restrictions".

It is true, as we are all aware, that very large quantities of pewter were brought into the Colonies from Britain but the other explanations for the slow development of the American pewter industry are less convincing.

For much of the eighteenth century tin



exported from Britain was subject to a 5% duty but this applied equally to all exports of tin wherever they were destined for and overall did nothing to discourage tin sales to other areas. Such a duty was a slight burden to bear and the level of tin exports to Europe continued to blossom in spite of the duty. In 1700 Britain sent abroad about 1,100 tons of tin overseas annually but by 1750, despite the duty exports were running at an annual average of over 1,700 tons and by the end of the century more than 2,300 tons were being sold abroad each year.

The duty on tin was not aimed to prevent the export to the Colonies nor was it to prevent or slow down the development of any nations pewtering industry but it was a method of raising revenue common to that levied on a wide range of other commodities.

It has been suggested that there were restrictions on the export of tin to the Colonies. I have not traced any such regulations. Indeed the London Pewterers' Company were actively campaigning to restrict the sale of tin overseas without success.

The London Company sought to have introduced high duties on the export of tin on several occasions to limit exports. They requested a level of 20/-per cent in 1661. In 1697 the Company was again contemplating trying to get the duty raised but it was reported to them that the duty "would be hard to advance" while in 1754-55 The Company was again trying, still without success to get the duty raised from 2/-per cent to 7/-per cent.

During the seventeenth and eighteenth centuries there was also a duty on the export of pewter, in 1710 at the rate of 2/-per-hundred weight.

Ranged against the pewterers in their effort to curb tin exports were the Tin Miners who throughout the eighteenth century had a surplus of tin over local demand to dispose of in the overseas markets. Cornish tin miners attempted in the 1770's to abolish the duty on tin exports but both the Bristol and London pewterers opposed this move which came to naught. Towards the end of the eighteenth century a deal was completed between the Miners and the East India Company for the sale of tin east of the Cape of Good Hope and Parliament did reduce the duty on exports to this area.

It would seem likely that had any restrictions limited the export of tin to the Colonies

that the Cornish Miners would have sought its abolition.

Even if, as appears unlikely, there were effective restrictions on the export of tin to the Colonies, local makers soon found an alternative source of raw materials; old pewter traded in by their customers when buying newly wrought ware.

There were restrictions imposed by law on certain Colonial activities such as forging of iron and hat making but there is no evidence of any limitations on pewterers in the Colonies.

Even where such restrictions did exist, as with the iron industry, they were generally very ineffective.

This is not to say that Colonial enterprise was not dampened down in general terms by Government discouragement but it is now the view of American Economic Historians that the effects of British Colonial policy and the Navigation acts (which only allowed trade between the two areas to be carried in British or American ships), can easily be exaggerated. Most commentators now feel that at the worst such restrictions as were imposed only slowed down development and until 1764 were largely ignored.

To a greater or lesser extent therefore all the traditional arguments about why the pewter industry in the USA was late to develop can be discounted.

Could it be that transport costs discouraged the import in tin? Without cheap tin or another source of raw materials, American pewterers would have found difficulty in establishing a viable industry.

The distances involved were great, the journeys by sea slow and risky and generally shipping costs were high.

However other commodities were able to withstand these high costs and still prove profitable for Colonial traders. Moreover tin, being a heavy material, would have been shipped at lower rates than lighter materials for the ships of the day needed ballast. Special low rates were available for heavy cargo for without it unprofitable stones and rocks would have had to be carried by ships. It is thus not very likely that higher shipping costs prevented tin from being brought in to the Colonies, especially as the same rates applied to pewter exports from Britain which thrived.

We are left with one possible explanation; that it was the high level of British pewter exports which strangled the local craft.





It is true that much pewter was brought into the Colonies from the seventeenth century onwards. By the mid 1700's the imports ran at more than 400 tons per year. Some idea of the level of imports can be obtained by examining just two individual orders supplied by British makers in 1763 and 1765. Porteus and Townsend shipped between them on these two occasions, 21,000 items.

But if this is the cause for the slow growth of the craft then why is it that when the American industry was at its peak around 1800 even higher levels of imports of pewter were absorbed?

Another problem with this explanation is that pewter imports from Britain provided American pewterers with a highly profitable line to sell in their shops. Many American pewterers bought and sold British imported pewter and they did this because it was profitable for them to do so.

We do not have much evidence of the prices actually charged to consumers by American pewterers for imported goods. The general evidence on prices suggests that local retailers took very considerable advantage of their ability to set prices because supply was not easy to expand. As a late seventeenth century commentator wrote "The magazines are stored with English goods but they set excessive prices on them, if they do not gain a high per cent they cry out that they are the losers."

The high prices that they could charge not only provided them with excellent profits but must have provided a shield which protected the growing local craft. It was easy to undercut the imported price with home made products if you controlled the price of British pewter.

We also know that pewter, with its short working life, was regularly traded in when new items were required. Thus the high levels of British imports in time became the main source for local makers of the raw materials needed by Colonial craftsmen.

Old damaged pewter could be bought cheaply and provided a lower cost source of tin than could have been obtained directly from England in the form of tin ingots.

Between 1717 and 1780 the price of tin in Britain never rose above 7.5d a pound and was seldom above 6.0d a pound. At the same time American pewterers were importing the finished pewter goods for as little as 10.0d a pound, a special low export price, well below the market price in Britain.

The many American pewterers who bought old pewter never offered more than half the retail value of new worked goods. Thus whilst the actual cost of their materials depended on the price they ask for new products, they were always able to maintain a margin of 100 per cent over the price of their materials.

This is much higher than the price achieved by British pewterers who bought at 6d to 7.5d a pound and sold at 10d a pound to the States.

The cost of tin, if brought into the Colony, would have been perhaps 8.25d per pound including duty and freight charges. We have little evidence of retail prices charged by local pewterers. We do know that over 30 years or more around the middle of the century second-hand pewter fit for scrap was valued for probate at an average of 10d per pound. We also know that the wholesale price of pewter in 1775 was as high as 22d per pound (based on S Danforth's invoice). The implications is that retail prices were even higher.

American pewterers would have been able to make a retail charge of only 15d a pound, giving them a fifty per cent mark up and still buy their raw materials as damaged pewter for no more than they would have had to pay for tin from Britain.

It does not seem likely therefore that by the early eighteenth century that American pewterers were seriously handicapped by British imports. Indeed it may be that they benefited by their ability to make good profits on British imports and because these imports, in time, became a source of cheap raw materials.

Why then was the American trade slow to develop?

It seems necessary to look to the economic demography of the Colonies before 1770 for a possible explanation.

The population before the middle of the eighteenth century was, almost certainly, too small to support a local viable pewtering industry.

The population had risen from perhaps 70,000 in 1660 to around 2,350,000 by 1774, but of this around 500,000 were indentured servants or slaves without the economic resources to buy pewter. Of the remaining population nearly 60% were under the age of 14, so the total adult population capable of buying goods numbered only perhaps 785,000; composed of around 400,000 families.

This number of potential customers was too small to support many local craftsmen.



Pewter was only an occasional purchase and the demand for some less frequently required items would have been very limited.

Moreover the local American craftsmen had to rely solely on home demand unlike their British counterparts who were exporting to the Colonies, Africa, the West Indies and Europe.

Many American pewterers of this period found it necessary to farm as well or to work at other trades. Simon Edgell had his general store. G. Jones sold stoneware and also worked as a brazier, D. Melville was also a plumber, Henry Will had a dry goods shop, Leddell worked as an engraver and Thomas Danforth, for example, was not above trading in onions.

Not only was the population too small to support a large scale local industry but it was widely distributed. Most people lived in small villages or hamlets. The world over, the areas of primary demand for pewter came from the towns. America was essentially rural.

Local makers also faced considerable difficulties in transporting their products to areas of potential demand. A maker in Boston for example could only hope to serve the New England area.

Thus the size and distribution of the population and its widespread rural character handicapped all industry.

There were other economic factors at work which further retarded the development of most trades.

In the Colonies there were no Guild regulations to hold back wages. Indeed the considerable shortage of skilled workers made demand more.

An artisan who came to the Colonies found too that there was a rewarding alternative to pursuing his craft. He could move to a frontier area with land grants and become a farmer. Many artisans did just this, further reducing the pool of skilled workers.

The absence of all restrictions on wage rates and these pressures meant that wages were considerably higher in the Colonies than in Britain.

The Commissioners of Trade in 1732, reported, for example, that the cost of working cloth

in the Colonies was 50% higher than in Britain. Ben Franklin writing on the Governors reports in 1768 wrote "All speak of the dear-ness of labour that makes manufacturing impossible" and another observer, Pownall said in 1765 "Nothing does at present....prevent their going into manufacture except the proportionate dearness of labour."

As a consequence of all these difficulties Colonial pewterer found it hard to expand beyond supplying a limited range of goods to their immediate area while high wages discouraged any development.

The costs of molds for objects only occasionally required would have been very high and there was therefore a tendency for colonial pewterers to concentrate on those things much in local demand such as plates, spoons and porringers and to order rarer items, like flagons from Britain.

As demand rose following the increase in the population, a more settled economic climate and improved methods of transport, local pewterers could gradually extend their markets and compete more effectively with imports.

It is ironic that at the very moments of crisis during the 1750's the local craft may well have survived because of the profits it was making from imported pewter and from the high returns they could win from their own productions made from cheap materials; the damaged pewter taken in part exchange from their customers.

It can be argued that rather than holding back the development of the Colonial pewtering industry, the high level of British imports actually established the conditions in which the local craft eventually could grow.

The thesis which has been advanced is not intended as a defense of the Colonial system. Colonial policy did retard local industry and dampen local initiative, but it is necessary to look more closely at the other economic and geographic factors at work if one is to understand the late growth of the American pewtering industry which achieved its peak more than 100 years later than its British and European counterparts.



# *How The Worshipful Company of Pewterers Pewter Collection Was Formed*

A TALK TO THE PEWTER SOCIETY, OF PEWTER COLLECTORS, at PEWTERERS  
HALL, January 15th, 1983

*by Richard Munday*

You no doubt know that the present Pewterers Hall is new. Built to replace the previous Hall on Lime Street which was demolished in 1932. For a while the Company was permitted to meet at the Hall of the Cutlers' Company, and later as guests of the Grocers' Company.

This Hall was completed and formally opened by the succeeding Lord Mayor Sir Bernard Waley Cohen on May 15th, 1961. There was one small snag. We had a brand new Pewterers Hall and no pewter collection on view.

This is a talk on how the Company's collection was formed and NOT about the actual collection except to mention some individual pieces where relevant.

Not long after the official opening of the Hall I was invited to call and was interviewed by the late Stanley Grant, past Master, and Clerk to the Company for many years. Also present was past Master Cyril Johnson. It was a happy interview, an immediate rapport. I was told that in the basement, just removed from storage, were packages and cartons containing pewter. No lists were available. No one knew what was there. Would I sort it out, make an inventory and a valuation. I readily agreed.

The next morning I arrived at the Hall wondering what I would find. Downstairs, there they were, packages, cartons, and a tea-chest. Pot luck- start on the tea-chest. The first piece pulled out was a William and Mary lidded tankard; then a crested 1630 Bun-lid flagon; followed by a James Ist Flagon c. 1610. Next from the treasure-chest I fished out an octagonal-based Candlestick c. 1690; then out came more and more rarities. I was surely dreaming. Only in dreams could this happen. It really was a dream come true. Eventually all the pewter was unpacked ready to be listed, dated, marks traced, an inventory and a valuation made. A real labour of Love. At last we were ready to summarise.

There were two important Bequests: (1) THE BLAKE-MARSH BEQUEST. Blake-Marsh was a Renter Warden when he died in

1959. He bequeathed his entire collection of sixty to seventy pieces to the Company plus a legacy to help towards future purchases. The late Cotterell valued his collection at between two and three thousand pounds!!

The most important Blake-Marsh pieces are as follows: —

6 FLAGONS: A James the First c. 1610; a Charles First c. 1630 "BUN" lid Crested; and another uncrested; a Beef-eater c. 1650; and 2 Georgian.

BALUSTER MEASURES: A "Hammer-head" ½ Pint; a "BUD" Gallon size; 4 Buds Quart to gill sizes.

5 LIDDED TANKARDS: 3 William & Mary c. 1690; 2 George the Ist c. 1720.

PORRINGERS: Three early to late 17th Century specimens.

SPOONS: 16 all early. Some with rare knops. 16th and 17th Centuries.

CHARGERS: Some large with reeded rims; some broad-rimmed, 17th Century.

PLATES: Reeded; plain; one with wriggled work engraving.

AN OCTAGONAL-BASED 17th CENTURY CANDLESTICK. etc. etc. all English.

Items not specifically mentioned were in most cases of excellent quality. All the Blake-Marsh pewter, listed and unlisted here are in the Company's Inventory.

THE SECOND BEQUEST: (2) THE CAPTAIN G. NELSON HARRIES BEQUEST, some 26 pieces.

Captain Harries was never a member of the Company. He emigrated to New Zealand in the 1920's, and being without kin to inherit his collection, he wrote to Howard Cotterell who suggested that he donate his collection to the Company. This Captain Harries did, offering it as a free gift on condition it was kept intact and none ever disposed of. The Company having agreed, in 1928 the collection was shipped from New Zealand. The Company paid £17.5.2 charges. Cotterell valued the collection at between £300 and £350!!! Collection of about 26 pieces.

IMPORTANT ITEMS AS FOLLOWS:



A BEEF-EATER FLAGON; 5 LIDDED TANKARDS, 3 of them William & Mary.

AN EMBOSSED CUP, TWO HANDLED "GOD SAVE QUEEN ANNE", c. 1702.

A SPOOL SALT; A TAZZA WITH AN OCTAGONAL FOOT, c. 1690.

A PAIR 20½" BROAD RIM CHARGERS; a 22½" REEDED CHARGER.

A WRIGGED WORK PLATE by ELIZ. BOYDON; also other plates.

AN OCTAGONAL-BASED 1690 CANDLESTICK.

The last item, the candlestick compels me to digress for a few moments to relate an extraordinary happening. In 1967 I bought two late 17th Century candlesticks, a matching pair except that each bore the mark of a different maker. Twins one might say by different fathers. One day at the Hall, casually I remarked that the Captain Harries candlestick was identical to the two I owned. Out of curiosity we examined the mark on the Harries candlestick and unbelievably it matched the mark on one of mine. You can guess what happened next. I was persuaded to part with mine to make up a pair for the Company. Both candlesticks were made c. 1690. Somehow they were parted, heaven knows when. Is it not a miracle that almost three centuries later fate caused them to be re-united, never to part.

To resume. It is 1962. There are two main bequests and some George the Fourth Coronation pewter plus a few other donated items. The Company now has the nucleus of a fine collection round which to build to widen the scope, range and balance.

To plan the future Stanley Grant, Cyril Johnson and I conferred as a team and decided to concentrate on filling gaps and acquiring necessary items whenever possible. The expenditure for every purchase had to be put to the Court by Cyril who must have been very persuasive for never did the Court refuse him.

The collection was blossoming and Cyril had his sights set now on the Company's first catalogue with lots of pictures, descriptions, all available data, and also a brief history of the Company from 1348 onwards. The late Ronald Michaelis joined the team. The driving force was Cyril. Once the Court had given the go-ahead he literally did so at full speed. Despite all our enthusiasm and efforts, without him the collection would never have grown the

way it did and the Catalogue might never have been born. It is now history that it was completed and celebrated at a gala lunch at the Hall September 2nd, 1968. (Sadly Stanley Grant suddenly died before the completion).

The first catalogue behind us we could not rest on our laurels. We were helped by events we fervently wished had not occurred. Sadly the well beloved collector, Captain Sutherland Graeme died. His collection was sold at Sothebys. Michaelis and I sat beside each other. Each time I bought a lot I waved. Mick said "Why are you waving?" I replied "I am waving to Sutherland Graeme. He told me he would be at Sothebys hovering around while the sale was on". Some fine pieces were bought for the Company that day.

The next sad event was the death in 1973 of Ronald Michaelis who was now a Freeman. A great loss to every pewter collector. The Company negotiated with his widow Margaret Michaelis, the private purchase of Mick's fine porringer collection to keep it together; also the fabulous Henricus Princep 1610 Beaker with bands of cast relief decoration; and also two cups (one minus its foot) with similar decoration. At his sale further items were acquired. Almost all the Michaelis items are in one specially built cabinet.

The third sad event was the passing away of Bert Isher of Cheltenham in 1975. He had inherited his father's hoard of rare and magnificent pewter which was kept hidden higgledy piggledy in an iron safe, or kept under floor-boards some half-covered in water, terribly uncared for. It was a huge hoard, not a collection. It is doubtful if Bert ever added to it at all. When Bert died the Company tried hard to get the whole lot kept together. It was not possible. At the auction one could see it was unbalanced. There was an enormous lot of it. A great opportunity collectors dream of, to acquire at a price, items rarely previously available, and perhaps never likely again. The Company purchased some splendid pieces including a magnificent pair of large Cromwellian c. 1650 Candlesticks; also a pair of candlesticks, octagonal based. Pairs of that date and rarity are really exceptional. Other items include a Cromwellian lidded Tankard; flagons and other treasures. Later we acquired privately the handsome pair of 1661 wriggled-work broad-rimmed plates from the Lennox family. Charles Hull, now the Company's Curator, initiated the negotiation. My valua-



tion placed on the pair was accepted, and the Court agreed the purchase. The same procedure helped to acquire the rare Tong 15th Century Spice Plate. We were riding high. The collection was at its peak, it had more than doubled.

Cyril now had his sights set on a Supplement to the 1968/9 Catalogue. The planned Supplement was to be on more ambitious lines with many more pictures plus their marks faithfully reproduced. There were to be many features not previously tackled. An estimated cost was presented to the Court which on the basis of the estimate gave the go-ahead. It was a stupendous objective involving an enormous amount of labour. Numerous visits to the publishers; many hours devoted to photography; studying and rectifying proofs where every word and comma had to be checked and re-checked. I personally spent hundreds of hours with Cyril and at home-work, Cyril spent many more on top of it. Never relaxed. He had to get it done, his urgency was extraordinary. I guessed the reason later. In the meantime costs spiralled mainly due to publishers charges. I cannot say what hypnotic influence Cyril used but instead of grinding to a halt, work proceeded and the Supplement was completed almost exactly ten years after Catalogue No. 1. The gala lunch duly took place but I doubt if any present except those intimately involved in the making of the Supplement appreciated how much labour and strain was entailed.

A little later Christopher Peal, collector and author was elected as a Freeman of the Company. It was hoped his knowledge would be available to the Company for a number of years. Sadly he became very ill and died January 1980. Pieces from his collection are in the Hall.

Cyril Johnson having ended his drive to complete the Supplement and see it printed and published (he and I had the first two copies off the press) was becoming noticeably frail. He relinquished all official positions requesting someone appreciably younger should be considered. The choice was Charles Hull who was elected the Company's Curator, a happy choice. He is erudite, knows a lot about the actual manufacture of pewter, but has definite leanings towards the modern as opposed to my penchant towards the ancient. He also appreciates the ancient. Cyril continued to come to the Hall on occasions, but when he

failed to attend a function he never missed normally, I telephoned him the next morning. He was happy to speak to me. "I am unable to use my arm" he said, "Be alright in a day or two". It was not alright. Soon after he died peacefully, August 20th, 1980.

The 1979 Supplement was his Memorial. He lived for it, perhaps he died for it. Now I understand his urgency, he must have felt the call!

Cyril left behind a splendidly detailed Bibliography on which he worked for several years, and, his main concern, a wonderful collection to grace Pewterers Hall for as long as Livery Companies exist.

Though I like to take for myself a large share of the credit, Cyril deserves the lion's share for without his influence Pewterers Hall would never have had the finest collection of British pewterware in the world representative of every phase of pewtercraft right through the ages, with only one long desired piece of Scottish pewter missing, namely a Thistle measure. If any of you here can help, it would be much appreciated.

This is the end of this talk. Thank you for listening.

## *Little Lighthouse Teapots*

*by Melvyn D. Wolf, M.D.*

While there are many varieties of 19th Century teapots, those having only one cup capacity are quite scarce. The globular or urn-shaped teapots of Boardman are fairly well known as are the tiny examples by Roswell Gleason. The one cup lighthouse teapot, however, has not been illustrated or discussed in print. Despite the relative rarity, three of these teapots are owned within our community of Flint, Michigan. It was felt that these three small teapots might make an interesting article and the following material is submitted for the review of the reader.

Figure 1 demonstrates a marked lighthouse teapot by H.B. Ward of Wallingford, Connecticut, circa 1848-1852. It measures 6¼" tall, 3⅛" diameter at the top, and 3⅝" diameter at the bottom. The mark appearing on the bottom of the teapot is shown in Figure 2.





Fig. 1



Fig. 2



Fig. 3

Figure 3 pictures a teapot signed by Simpson and Benham of New York City, circa 1845-1847. (Collection of Dr. & Mrs. Morley Biesman.) It measures 6" high, with  $2\frac{3}{4}$ " top diameter and  $3\frac{1}{2}$ " base diameter. The mark appearing on the bottom of this one cup lighthouse teapot is photographed in Figure 4.

The third one cup teapot as shown in Figure 5 (Collection of Mr. & Mrs. John Gorton) measures  $6\frac{1}{4}$ " tall, has a top diameter of  $3\frac{1}{8}$ "

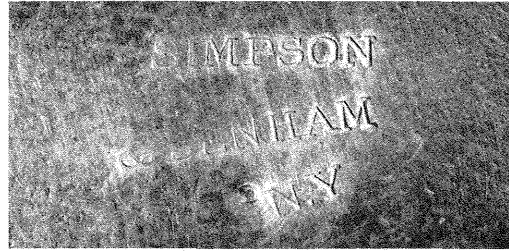


Fig. 4



Fig. 5

and a base diameter of  $3\frac{3}{8}$ ". This pot is unmarked but is attributed to Whitlock and Company of Troy, New York from 1836-1844.

All three of these teapots are fairly similar in size and height and are further compared in subsequent photographs. Figure 6 shows the smaller Ward teapot standing along side of the usual  $11\frac{1}{2}$ " marked Ward teapot. Notice the strong similarities of design in the two pieces of pewter.



Fig. 6

Figure 7 is a picture of the Simpson and Benham teapot (left) compared with a marked Simpson syrup pitcher (right). The bodies and







Fig. 7

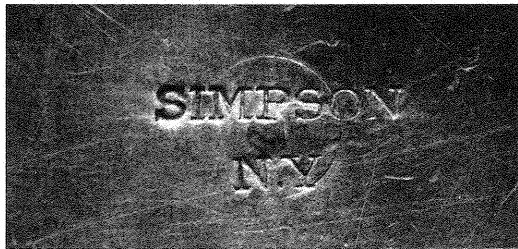


Fig. 8

lids are identical. Notice the double C handle which is in contradistinction to the scrolled handle on the marked Simpson teapot. The mark appearing on the bottom of the Simpson syrup pitcher is shown in Figure 8.



Fig. 9



Fig. 10

The photograph in Figure 9 demonstrates the marked Simpson syrup (left) compared with an unmarked Simpson syrup (right). [Collection of Dr. & Mrs. Morley Biesman.] Notice in this photograph, the reversion to the scrolled teapot handle as seen on the marked Simpson teapot in Fig. 3. It becomes apparent that there is an interchangeability of parts as has been previously written about in many other pewter articles. The unmarked and

marked Simpson syrup jugs as well as the marked Simpson teapot are of the same overall dimension.

The last photograph, Figure 10, displays all three teapots in this article showing their similarities and differences in design.

## Unique Edmund Dolbeare Plate

By John Carl Thomas

The plate illustrated on the cover of this issue of the Bulletin, and again as figure 1 accompanying these notes, is a recent discovery of unique form by an American pewterer.

Measuring only 6 15/16" diameter, the piece may be classified as a large "saucer", or a very small "plate". The terminology used by the early pewterers is somewhat imprecise as regards flatware, or "sadware", of this size.

As seen in both figures 1 and 2, the repeated ED hallmarks clearly identify the maker as

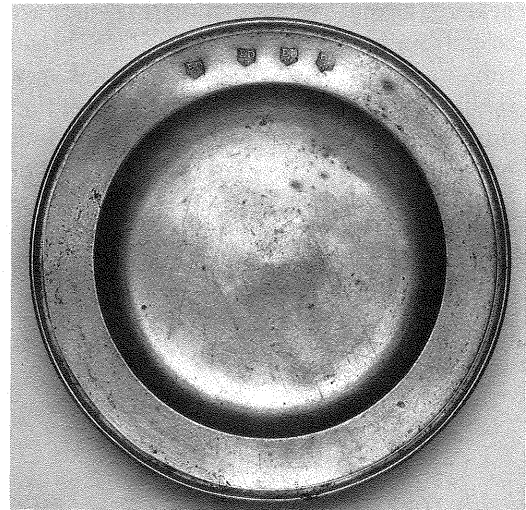


Fig. 1



Fig. 2



Edmund Dolbeare, working in Boston and Salem, Massachusetts from 1671 to about 1711.

Although Mr. Laughlin reported one plate, of 8 $\frac{3}{8}$ " diameter, in his listing of extant forms by Edmund Dolbeare, this new item is definitely the smallest known by that maker, and therefor by any pewterer of the early period.

The design of the rim is also worthy of comment. I believe it is the first American plate to be found which has a cast moulded edge, which is clearly visible in figure 2.

This particular treatment of the rim makes it difficult to place the date of manufacture within Dolbeares working period. As the moulding is somewhat reminiscent of mid-seventeenth century rim moulding found on some British examples, one wants to say that this may slightly preceed the multiple-reed rim examples, placing it in the 1675-85 period. There probably is equal justification for saying that this form may be contemporary with the multi-reed, or even slightly later, mediating between the multi-reed and single reed styles.

Whenever this little plate was actually produced by Dolbeare, it now adds a "new" form to the already impressive range of flatware bearing the repeated ED hallmarks. There are sizes from approximately 7" to 17" - broad rim, multiple reed rim, flat rim, and now moulded rim. Enough evidence to prove that our early pewterers were equipped to produce more than just a "simple" range of form or style.

We eagerly await the discovery of an ED lidded tankard - or a mug - or a porringer or.....

## The Porringer Corner

By William O. Blaney

Porringers are one of the more attractive forms of early American pewter. Basically, the body forms are of two styles, basin or bellied. It is the handles, however, that create the collectors' interest, as each main grouping may have innumerable variations, some of which are slight and barely noticeable.

A number of individuals have concentrated on porringers and built up collections of an amazing number, some totaling in the vicinity of 100 or more. Many of the more common porringers have been illustrated in publications, but many more have not, and detailed information is sketchy.

Dr. Percy E. Raymond, late past president and an early backbone of the Pewter Collectors' Club, wrote articles on porringers with crown, flowered, and Old English handles, later reprinted in the PCCA *Bulletin*, Vol. 3, pp. 144-149, and Vol. 4, pp. 1-9 and 19-25. Dr. Melvyn D. Wolf added much to our knowledge on crown handle porringers in a fine article entitled "Crown-Handled Porringers --A Method of Identification" (*Bulletin*, Vol. 7, pp. 54-65). All of these articles are good sources of information, although they still lack complete data.

In the next four pages I have tried to establish a format which will provide more vital information. Photographs will show the upper and lower surfaces of the handles, and in many cases will include portions of the bowls or bodies, all in actual life size, unless otherwise noted. Brackets also will be in actual size, but marks will be enlarged for easier examination.

Information for all porringers will be listed in the same order. Measurements will be to the nearest 32nd of an inch, but shortened for better comparison. For example: 1 $\frac{1}{8}$ " will be shown as 1-20" (for 1 20/32");  $\frac{1}{8}$ " will be 0-04"; and 5 $\frac{1}{2}$ " will be 5-16", etc.

Porringers shown on the next four pages do not bear makers' touch marks, so the spaces reserved for marks will be left blank.

The *Bulletin* editor has allowed me to photograph the porringers picture hereafter. They are in his collection.

As this article is sort of a trial run, the author and/or editor will appreciate receipt of a note or postcard indicating readers interest in having "The Porringer Corner" continued in future *Bulletins*. In other words it is like the shirt in a Chinese laundry, no response, no further articles. So it all depends on you.

William O. Blaney  
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Wellesley Hills, Mass. 02181  
Tel. (617) 235-1073



5 11/16" BASIN PORRINGER WITH SOLID HANDLE



Fig. 1A. Handle top. 100% actual size.

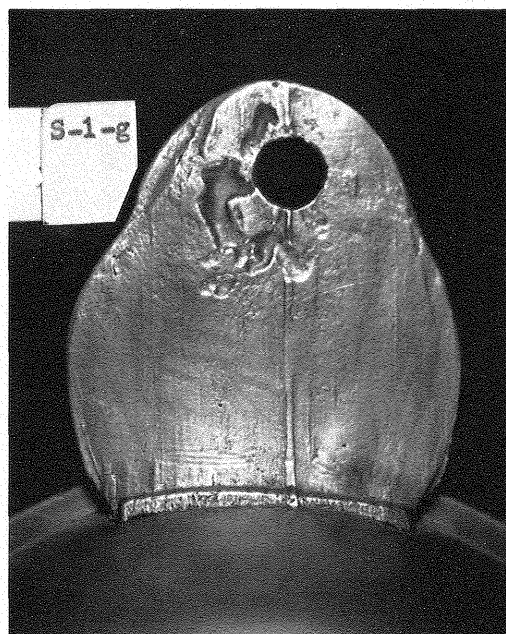


Fig. 1B. Handle bottom. 100% actual size.

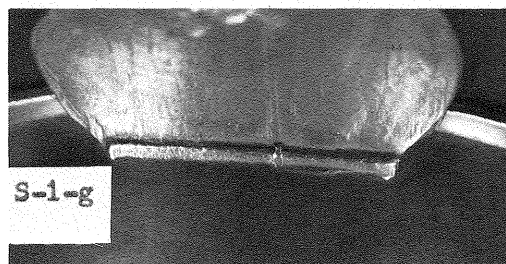


Fig. 1D. Supporting bracket, 100% actual size.

<i>I.D. NO.:</i> S-1-g	<i>BODY FORM:</i> Basin
<i>BRIM DIAMETER:</i> 5-11"	<i>OVERALL LENGTH:</i> 7-08"
<i>BODY HEIGHT:</i> 1-20"	<i>COLLAR HEIGHT:</i> no collar
<i>LINEN MARK:</i> Yes	<i>BOSS IN BOTTOM:</i> No
<i>INSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>OUTSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>MAKER:</i> Thought to be Richard Lee (Sr. or Jr.) See J.55d, p.212.	

<i>HANDLE FORM:</i> Solid (Sunburst and Wheel)	
<i>MAXIMUM HANDLE WIDTH:</i> 2-02"	<i>NO. OF OPENINGS:</i> 1 (for hanging)
<i>BRACKET FORM:</i> Short, Small rectangle	<i>MAXIMUM WIDTH:</i> 1-18"
<i>TOUCH:</i> None	<i>LOCATION:</i> --
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> --	<i>TO BRIM:</i> 15.5 oz.
<i>OWNER:</i> W. Goodwin	



4 9/16" BASIN PORRINGER WITH SOLID HANDLE

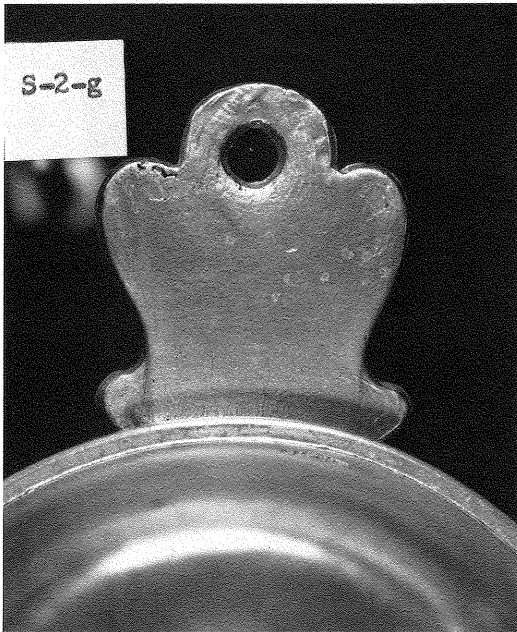


Fig. 2A. Handle top. 100% actual size.

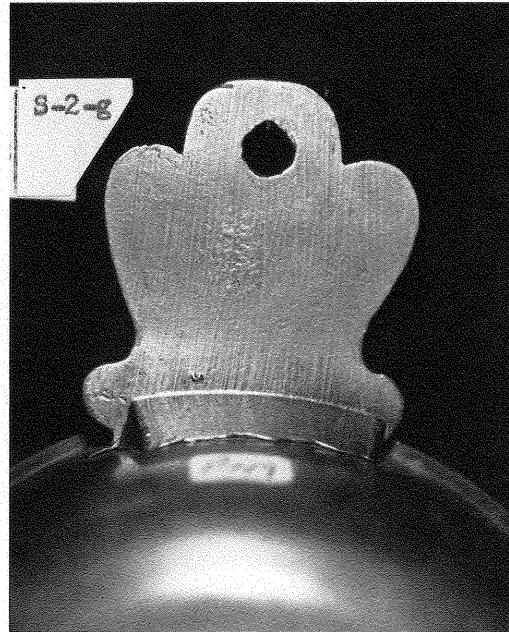


Fig. 2B. Handle bottom. 100% actual size.

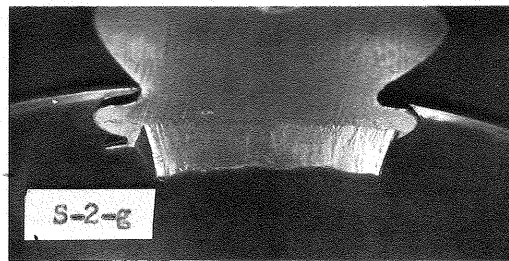


Fig. 2D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> S-2-g	<i>BODY FORM:</i> Basin
<i>BRIM DIAMETER:</i> 4-18"	<i>OVERALL LENGTH:</i> 6-08"
<i>BODY HEIGHT:</i> 1-16"	<i>COLLAR HEIGHT:</i> No collar
<i>LINEN MARK:</i> Yes	<i>BOSS IN BOTTOM:</i> No
<i>INSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>OUTSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>MAKER:</i> ? Boardmans ? Probably lower Conn. Valley	

<i>HANDLE FORM:</i> Solid (Trifid)	
<i>MAXIMUM HANDLE WIDTH:</i> 1-22"	<i>NO. OF OPENINGS:</i> 1 (hanging hole)
<i>BRACKET FORM:</i> Wedge	<i>MAXIMUM WIDTH:</i> 1-12"
<i>TOUCH:</i> None	<i>LOCATION:</i> --
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> No Neck	<i>TO BRIM:</i> 10 oz.
<i>OWNER:</i> W. Goodwin	



3 23/32" BASIN PORRINGER WITH SOLID HANDLE

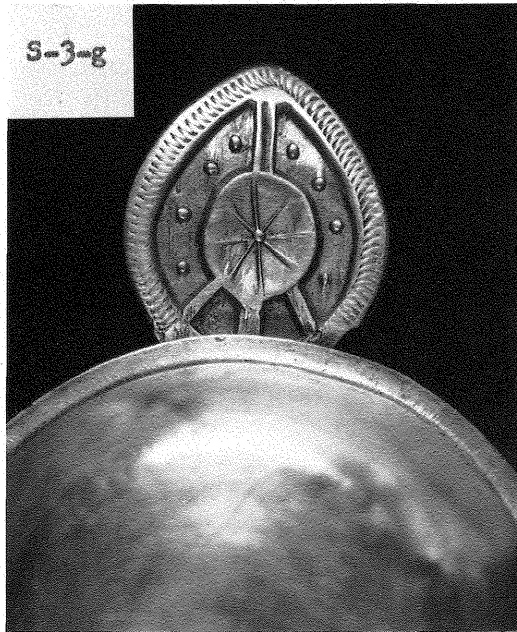


Fig. 3A. Handle top. 100% actual size.

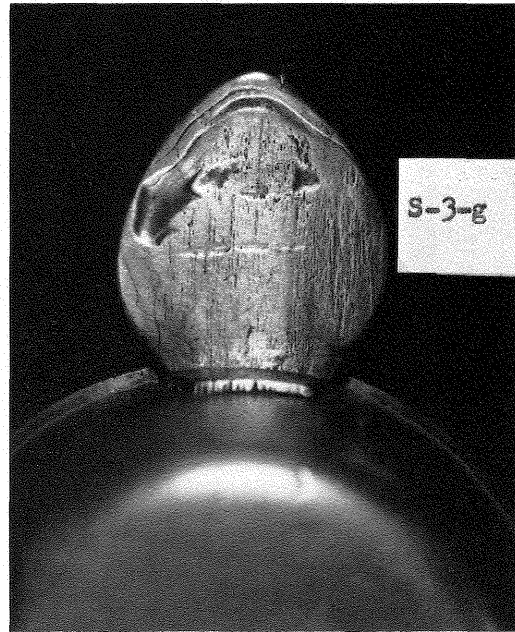


Fig. 3B. Handle bottom. 100% actual size.

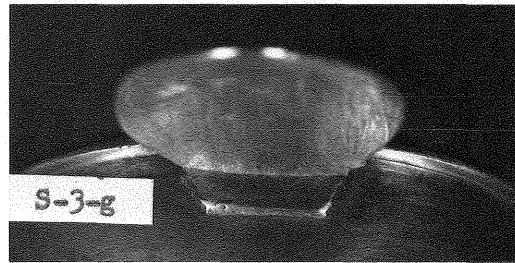


Fig. 3D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> S-3-g	<i>BODY FORM:</i> Basin
<i>BRIM DIAMETER:</i> 3-23"	<i>OVERALL LENGTH:</i> 6-08"
<i>BODY HEIGHT:</i> 1-16"	<i>COLLAR HEIGHT:</i> No collar
<i>LINEN MARK:</i> Faint	<i>BOSS IN BOTTOM:</i> No
<i>INSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>OUTSIDE GUTTER:</i> No	<i>WIDTH:</i> --
<i>MAKER:</i> Attributed to Richard Lee (Sr. or Jr.)	

<i>HANDLE FORM:</i> Solid (8-point star)	
<i>MAXIMUM HANDLE WIDTH:</i> 1-13"	<i>NO. OF OPENINGS:</i> 0
<i>BRACKET FORM:</i> Wedge	<i>MAXIMUM WIDTH:</i> 0-30"
<i>TOUCH:</i> None	<i>LOCATION:</i> --
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> No Neck	<i>TO BRIM:</i> 4.8 oz.
<i>OWNER:</i> W. Goodwin	





3 9/16" BASIN PORRINGER WITH MISCELLANEOUS HANDLE

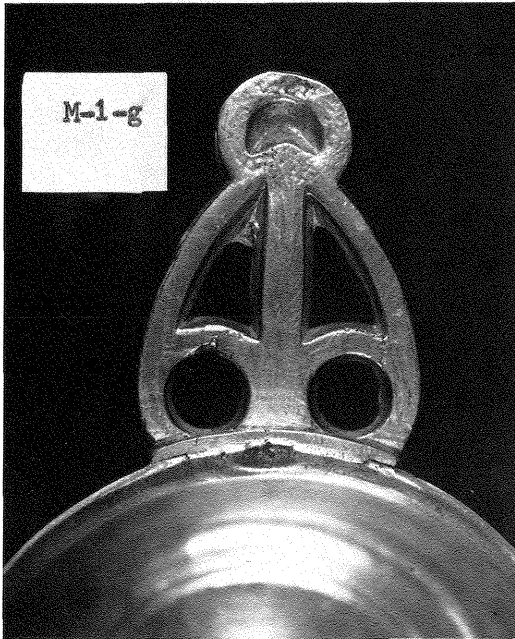


Fig. 4A. Handle top. 100% actual size.

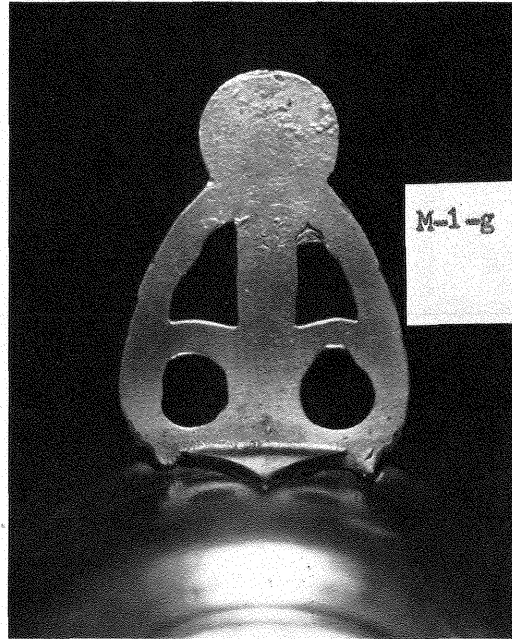


Fig. 4B. Handle bottom. 100% actual size.

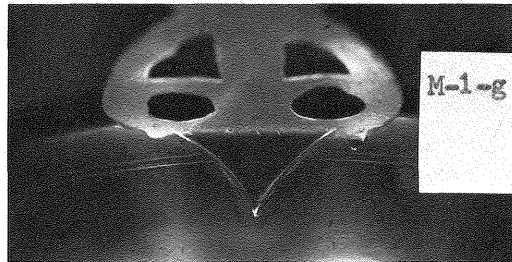


Fig. 4D. Supporting bracket. 100% actual size.

<i>I.D. NO.:</i> M-9-g	<i>BODY FORM:</i> Bowl with flared out lip
<i>BRIM DIAMETER:</i> 3-18"	<i>OVERALL LENGTH:</i> 5-15"
<i>BODY HEIGHT:</i> 1-02"	<i>COLLAR HEIGHT:</i> No collar
<i>LINEN MARK:</i> Yes	<i>BOSS IN BOTTOM:</i> Yes
<i>INSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-16"
<i>OUTSIDE GUTTER:</i> Yes	<i>WIDTH:</i> 0-16"
<i>MAKER:</i> Unknown	

<i>HANDLE FORM:</i> Miscellaneous (Bishop's hat?)	
<i>MAXIMUM HANDLE WIDTH:</i> 1-16"	<i>NO. OF OPENINGS:</i> 4
<i>BRACKET FORM:</i> Triangular w/concave sides	<i>MAXIMUM WIDTH:</i> 0-28"
<i>TOUCH:</i> None	<i>LOCATION:</i> --
<i>OTHER MARKS:</i> None	<i>LOCATION:</i> --
<i>CAPACITY-TO NECK:</i> No Neck	<i>TO BRIM:</i> 4.5 oz.
<i>OWNER:</i> W. Goodwin	

