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PEWTER COLLECTORS CLUB
of AMERICA INC.

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WILLIAM KIRBY TEAPOT



Extremely rare William Kirby Teapot (Wolf Coll.)
See Article page 105





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President's Letter

At the Spring 1987 meeting in Hartford, Connecticut, members of the PCCA enjoyed a series of presentations on the Danforth family and other pewterers of the Connecticut River Valley. John Thomas, Don Herr, and Wayne Hilt led us from a discussion of the Danforth family history to consideration of the work of the Connecticut Valley pewterers, and Mel Wolf discussed with us several comparisons of Forms and new observations on Connecticut Valley pewter. Background for the sessions on pewter was provided by William Hosley, the enthusiastic Curator of American Decorative Arts at the Wadsworth Atheneum, who entertained all of us on Friday night with his slide presentation on the Connecticut Valley and its society, industry, and art. Mr. Hosley also led our tour of the Atheneum on Saturday afternoon, through the galleries dedicated to a superb collection of American decorative arts into the basement storage rooms where pewter (not to mention other items that caught the eyes of some of our members) was out on the table and stacked on the shelves for our dusty enjoyment. Our thanks to all those who contributed to making this such a pleasant and educational meeting.

At this meeting, the membership voted to return to the national meeting format that had been in use until 1984: henceforth, there will be two national meetings each year. The principal meeting will be held in the spring, while the fall meeting will be held in association with the regularly-scheduled meeting of one of the regional groups. With this format, the Board of Governors will be able to meet sufficiently regularly to maintain more consistent control over the activities of the Club, and we all will have the opportunity to discuss pewter with each other more frequently.

There are other important changes in our organization. As I announced in my letter in the Newsletter, Jack Kolaian has agreed to assume the editorship of the Bulletin with this, his inaugural issue. He succeeds to a venerable tradition in replacing Webster Goodwin, who steps down after 10 years as Bulletin editor. The PCCA owes a great deal to Web for his work to maintain the traditions, publishing standards, and scholarly quality of the Bulletin. We extend to Web our appreciation and heartfelt thanks.

Jack will be assisted during his editorship by an Editorial Board consisting of John Thomas, Mel Wolf, Bud Swain and Stevie Young. The PCCA can confidently expect that the tradition of quality established over the years will be upheld by our new editor and his editorial board.

Another vote of sincere thanks is due Bob Asher, who retired this past spring as editor of the Newsletter. Bob introduced the PCCA to the idea of a newsletter, and has been assiduous in his pursuit of tidbits to fill its newsy pages. David McConnell has agreed to assume responsibility for the editorship of future issues of the Newsletter. Send your scholarly articles to Jack, and your ephemera to Dave.

We haven't let Bob Asher get away, however. He has agreed to chair a committee that has been charged with the responsibility of proposing to the membership a long-range goal statement for the PCCA. Our Constitution states, "The objects of the Club shall be to encourage, develop and foster the study, discussion, and collecting of pewter, and to study, discuss and disseminate knowledge and information relating to the making and marking of pewter, and the art and craft of pewterers in all places and ages, for educational and antiquarian purposes; and for such purposes to acquire realty and personalty by title, lease or rent, by gift, grant or purchase." This is a broad statement of purpose, but it sets forth several clear directives: for example, that we are to serve both educational and antiquarian purposes. Your Board of Governors has in recent years found itself dealing with a variety of very specific questions - for example, how to handle the library of books, back Bulletin issues, and other printed materials that we own - without any real guidance from the membership as to what objectives it believes can best express our purpose as an organization. With agreement as to what those objectives are, we will be better able to address specific issues as they arise, and to make decisions that contribute to a unified and consistent course of action.

I believe that the work of this committee is critically important. A group of PCCA members representing different constituencies, but all with a historical and practical understanding of the PCCA, have agreed to work with Bob to prepare a set of recommendations for consideration by the membership next spring and for action at a future date. The committee members, in addition to Bob, are Merrill Beede, Don Herr, Gene SeEVERS, and Bette Wolf. We look forward to the opportunity to consider their proposal.

Finally, it is my pleasure to announce that Vincent Davies has agreed to join the Board of Governors to complete the unexpired term of Allen Dinerstein, who was elected First Vice President at last spring's meeting.

And that brings us full circle to next spring's meeting. As you know, it will be held at the Brooklyn Museum in New York City. Barbara Horan and Allen Dinerstein are developing the program for the meeting, which will be designed along the lines that worked so well before when the group met in New York - we'll stay at a hotel in lower Westchester, and will be bused to the Museum. Stay tuned for details. I look forward to seeing all of you there.

ELLEN O'FLAHERTY



Samuel Danforth on a Rampage

by George Heussner

All these years, I was under the impression that Samuel Danforth was a mild mannered and hard working pewterer.

About 6 years ago, when assisting Ms. Elizabeth Johnston, Curator, Fairfield, Connecticut Historical Society in cataloging some of the Historical Society's pewter, I came across a Samuel Danforth 7 15/16" plate. It was marked unlike any American pewter plate I personally had ever seen. As can be seen from the illustration, the back of



the plate has been struck four times with Samuel Danforth's touch (Laughlin 402, Jacobs 107). This plate was donated with other American pewter to the Fairfield Historical Society a number of years ago by the late Charles K. Davis, a well known collector.

I have spoken to and shown the photograph to a number of members of the Pewter Collectors Club and none could recall previously seeing any American plate bearing four strikes of a touch.

Why did Samuel Danforth strike his mark four times? Any answer is probably pure

speculation. Was he annoyed because he was going to be late for dinner; perhaps he had just received the die from the sinker and was trying it out. Possibly the chore of striking the touch was given to an apprentice who was practicing or simply liked the appearance of four eagles on the back of a plate.

Has anyone seen another American plate that bears four impressions of the same touch? Check your American plates, perhaps the practice was more common than I think.

Mary Willey An Eighteenth Century Pewterer

by Jack H. Kolaian

The finding of a pair of finely made 9½" bead rim plates with the clearly struck mark of Mary Willey caused me much curiosity and resulted in the following interesting survey. Mary Willey, ?? Sure enough, reference to Cotterell shows listing No. 5163: "Willey, Mary, London, touch 988 L.T.P. which she obtained leave to strike on 25 September 1760, but one does not find her name in the membership lists". On my pair of plates the mark of 5 fleur-de-lis in a shield surmounted by her name is struck once, centered, back of plate, accompanied by 4 fleur-de-lis hallmarks struck below which are not shown in Cotterell. Also, Cotterell shows the central element in the shield as a small rose which is in error, for it is in fact another fleur-de-lis.

Who was Mary Willey; how long did she ply the pewterers trade and why wasn't her name "in the membership lists"? I suppose we will never know. The fact that there were women pewterers is fairly well known, any perusal of Cotterell will indicate quite a few listings. Examination of the listings however leads to the question of how many women were pewterers in their own right as opposed to a family association, eg. via patrimony or as a widow carrying on the business perhaps with the help of journeyman employees.



In order to determine the number and circumstances of the women indicated as being in the trade, the listings in Cotterell were examined and 5 categories of circumstance became evident:

1. The surname is similar to others within a reasonable time span.
2. With the name entry, is an indication that freedom to practice the trade was granted.
3. The entry is indicated as a widow carrying on the husband's trade. Where no definite indication is made, in many cases it can be surmised from the dates

in the listing. In other cases where only the possibility exists, a question mark is used in the survey chart.

4. The entry is indicated as being free by patrimony. This was the case with many of the extended multi-member pewtering families of London, eg. Cleeve, Dadley, Joseph, Leapidge, Spackman etc. As with category 3, where the definite statement or corresponding dates are not obvious, a question mark is used.
5. The entry is associated with a recorded touch mark.

A few names were omitted from the survey such as listings from the 15th C. indicating contribution by the named toward a set of feast vessels for the Company (867, 1443, 1609).

Cotterell No.	Name Entry	Location	Dates	Category				
				1	2	3	4	5
39A	Mary Alderson	London	1817	X				
140	Sarah Attersley	London	1854	X	X			
191	Sophia Bailey	London	1809	X		X		
219	Mrs. William Ballantyne	Edinburg	1780-86	X		X		
269	Mrs. Henry Barrett	London	1574	X		X		
478	Anne Bone	London	1755		X			
558	Mary Bravell	London	1712	X	X	?	?	
575	Ann Bright & Company	Bristol	1765	X		X		
611C	Jane Brough	Newcastle	1752	X		X		
629	Mrs. John Brown(e)	Edinburg	1780-93	X		X		
713	Mrs. Ralph Burns	London	1457		X			
805B	Elizabeth Carpenter	London	c1750	X		X		
871	Mrs. Roderick Chalmers	Edinburg	1786-93	X		X		
961A	Ann Cleeve	London	1740	X		?	?	
965	Elizabeth Cleeve	London	1742	X	X		?	
968	Mary Cleeve	London	1742	X	X		?	
1132	Mary Cotterell	Bewdley	-1840	X		?		
1192	Mrs. Cox	London	c1800	X		?		
1280	Elizabeth Dadley	London	1829-38	X	X	X		
1281	Mary Dadley	London	1815-78	X	X		?	
1464	Mary Ann Dunch	London	1724		X			
1703A	Martha Fly	London	c1685	X		X		X
1715A	Ann Ford & Son	Manchester	1801	X		X		
1773	Mrs. French	London	c1685					
1850	Elizabeth Gibson	London	1762		X	X		
2015	Elizabeth Griffen	London	1749		X			
2203	Mrs. Hassell	London	1569	X		X		
2331A	Sarah Hinde	London	1801	X		X		
2386	Mary Elizabeth Holmes	London	1751	X	X	?		
2496	Elizabeth Gray Hux	London	1763	X	X			
2544	Ann Ireland	London	1690		X			
2644	Mrs. Johnson	London	1666	?				
2666	Mary Jones	London	1719	?	X			
2689	Sarah Joseph	London	1780	X	X		?	
2692	Elizabeth Jupe	London	1781	X	X	X		



Cotterell No.	Name Entry	Location	Dates	Category				
				1	2	3	4	5
2804	Catherine Lamb(e)	London	1737	X	X		?	
2808	Penelope Lamb(e)	London	1734	X	X		?	
2892A	Anne Leapidge	London	1728	X	X		X	X
2947	Ann Little	London	1765	X	X	?	?	
2968	Jane Loftas	York	1684	X	X		?	
3168	Ann McNally	Dublin	1788					
3281	Mrs. Sicely Moore	London	1679		X			
3318	Mrs. M'Queen	Edinburg	1774					
3668	Lydia Pickering	London	1750	X	X			
3779	Mrs. Prier	London	1562	X		X		
3853	Elizabeth Rayne	London	1724		X			
3856	Elizabeth Read(e)	London	1713	X		X		
3879	Mary Redshaw	London	1733	X	X		X	
3977	Obedience Robins	London	1675-86	X	X		?	X
3978	Obedience Robins	London	1743	X	X			
4051A	Sarah Rowley	Birmingham	1793					
4054	Elizabeth Royden (Boyden)	?	c1720	X		?	?	X
4109A	Mary Sandys	London	1718	X		X		
4147A	Elizabeth Scott	Exeter	1793					
4186	Lucy Sellers (Sellars)	London	c1720					
4315	Mrs. Slacke	London	1565	X		?		
4337	Ann Smith(e)	London	1762	?	X			
4337A	Ann SMith(e)	London	1817	?				
4444	Mary Spackman	London	1799	X	X		X	
4481	Lucy Stanton	London	1847	X	X			
4504	Elizabeth Stevens	London	1724-42	X	X		?	
4739	Ann Tidmarsh	London	1728	X	X		X	X
4798	Mary Townsend	London	1774	X	X		?	
4897	Janne Waid	York	1684-99	X	X	?	?	
4957	Mrs. Watkin Ward(e)	London	1457		X			
4964	Elizabeth Warham	London	1799-1840		X			
5071	Katherine We(e)twood	London	1633	X	X		X	
5163	Mary Willey	London	1760		X			X
5246	Elinor Witter	London	1712	X	X		X	
5247	Elizabeth Witter	London	1712	X	X		X	
5247A	Elizabeth Witter	London	1691	X	X	?	?	X
5248	Mary Witter	London	1712	X	X		X	
5343	Louisa Yates	London	1838	X	X	?	?	
5357	Alice York(e)	London	1847	X	X			

In summary then we have:

- 74 Total entries
- 57 With surname association
- 45 Granted freedom to practice the trade
- 29 Stated or the distinct possibility of widows continuing husband's business
- 25 Stated or the distinct possibility of freedom via patrimony
- 7 With recorded touchmarks
- 11 With no surname association, but granted freedom to practice the trade. Of these 11, only 1 with a recorded touchmark, Mary Willey.

As an interesting final note, Mary Willey's touchmark is very similar to that of George Holmes (2383), except for the substitution of a fleur-de-lis for the rose as the central element in the shield. Entry No. 2386 is Mary Elizabeth Holmes, granted freedom in 1751, eight years after George Holmes, and possibly his widow. Basis the similarity of the touchmarks, could Mary Elizabeth Holmes have taken our Mary Willey (free in 1760) as her apprentice?



Pewter Moulds

by Henry J. Kauffman

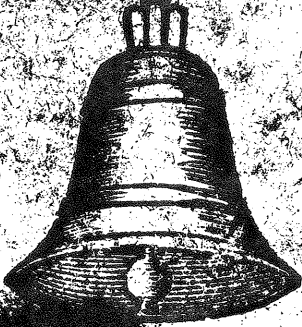
There are a sizeable number of pewter collections in America today. However, little attention has been given to the collecting of moulds which were used for casting pewter objects before 1820. There must have been hundreds of them since each pewterer owned at least a few, and some craftsmen owned a dozen or more. It is difficult to explain what has happened to them because most have mysteriously disappeared. Certainly less than a dozen or two (excluding spoon moulds) are found in American collections today.

A few moulds, mostly foreign ones, were made of cast iron. However, most of the

American examples were made of brass or bronze, which seem to be the most suitable metals. At least one American brass founder named James Smith advertised the making of spoon moulds in the PENNSYLVANIA GAZETTE of May 3, 1753. Figure 1 illustrates a typical advertisement of 1819.

To the writer's knowledge, only one mould has been made in recent times in the old tradition of craftsmanship, and from it some beautiful plates have been cast. The maker's wife threatened to divorce the maker for spending so much time making the mould, however, she forgave him when she saw the beauty of the products.

Due to the advanced technology of Great Britain in the eighteenth century, one would expect to find a large number of old moulds




HEDELEY & RILAND,
Bell and Brass Founders, Smiths, &c.
NO. 134, S. FIFTH STREET, PHILADELPHIA,
Cast and hang Church, Ship, and House Bells, of any weight. Stair Rods, Andirons, and all kinds of brass work in general, made and repaired. Fan Sashes and Brackets made.
 *Pewterers' moulds made at the shortest notice.*

Fig. 1. Advertisement for for pewterer's moulds. From PAXTON'S (Philadelphia) TRADE DIRECTORY, 1819. (Private Collection)



surviving there today. However, an informal survey of the situation in 1957 did not reveal a single one in private hands, although a number of them exist in commercial firms. The disappearance of these moulds is attributed to the high scrap value of brass and bronze. Interestingly, most of the surviving moulds in America have turned up in the South. It might also be noted that not one mould is illustrated in Cotterell.

Although some basin and plate moulds

have survived in America (Figures 2 and 3), this is not true of objects requiring multiple mould parts. The scarcity of these multiple moulds might be attributed to the fact that some pewterers shared the use of one set of moulds. This is thought to be the case with Cornelius Bradford and Johann Alberti who shared a multiple part mould for the manufacture of a Queen Anne teapot in Philadelphia in the 1750's.

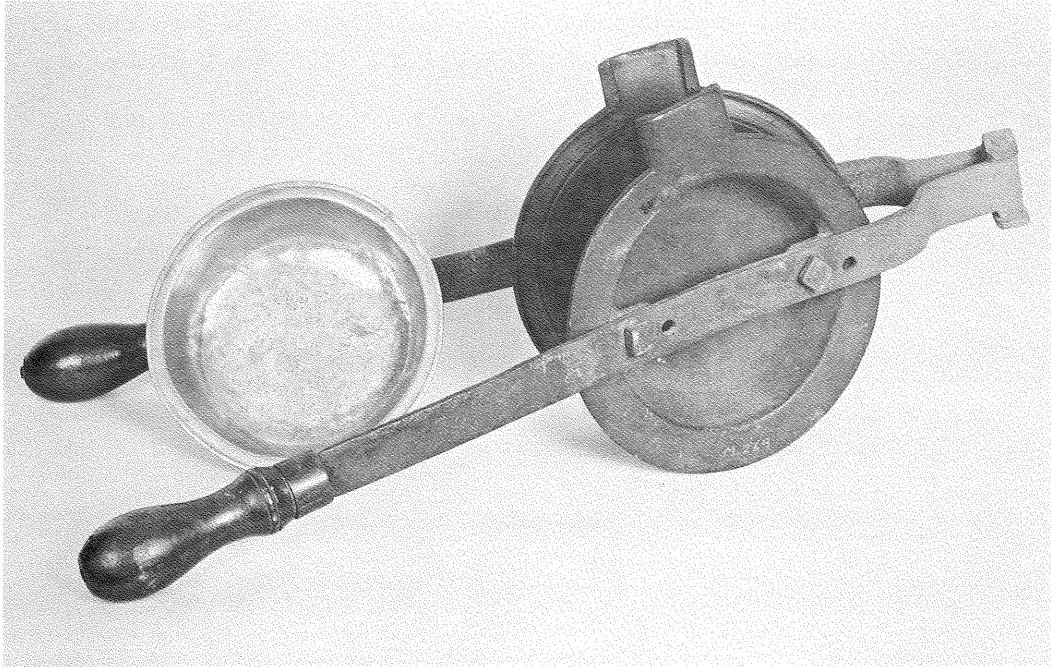


Fig. 2. Bronze basin mould with pewter basin which was cast in it. (Courtesy, Old Salem Restoration, Winston-Salem, N.C.)

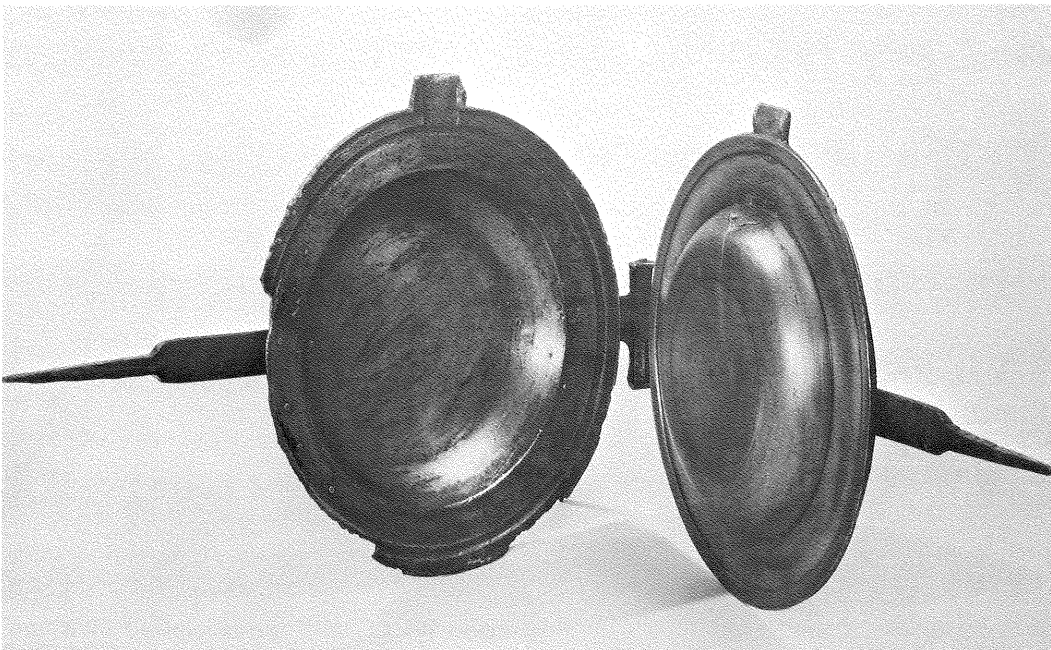


Fig. 3. Thirteen inch deep-plate mould for casting pewter plates. (Courtesy Colonial Williamsburg).



The easiest mould to use is the button mould, which consists of three parts, a back plate and two attached plates, (Figure 4). The entire unit is brought together by pressing the wooden handles which closes the mould and forms a trough into which the molten pewter is poured. In time, a little more than a minute, the pewter cools and solidifies and the button can be removed. The buttons are cast complete and all that is needed is to remove them from the sprue and to finish file and polish. The apparent scarcity of pewter buttons can be attributed to the fact that they were commonly covered with fabric similar to the garment on which they were used, and as a result go unnoticed. The only old buttons seen by the writer were on a pair of knee breeches located in a Shelburne Museum display. Some button moulds have letters or other designs engraved on them and these buttons would not be covered with fabric. The demand for button moulds is very acute for they are wanted not only by pewter collectors but also by button collectors.

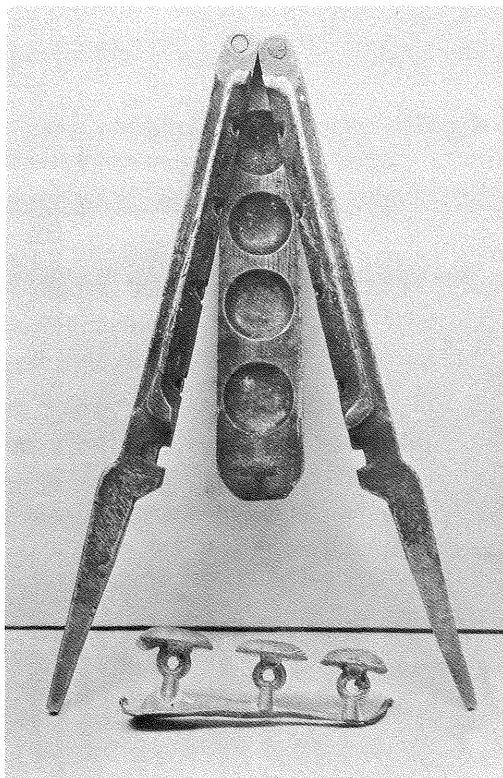


Fig. 4 Brass button mould for casting pewter buttons. One button is missing in the casting. (Kauffman collection).

Of all the moulds extant in America today, spoon moulds are the most plentiful. Their scarcity in Great Britain and plentiful supply here suggests that most of the surviving examples were made in America.

A typical spoon mould of the early eighteenth century is illustrated in Figure 5. The later examples of spoons of course have more pointed bowls and by the time this style was popular, spoons were also made of other materials. Only a few moulds have been found which have initials and dates to identify their period.

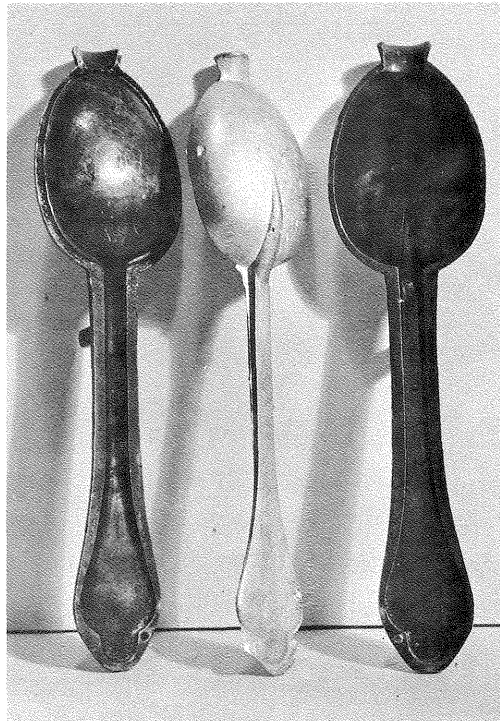


Fig. 5. Bronze mould for casting pewter spoons. (Rockford-Kauffman Museum).

It is considerable fun to cast spoons in old moulds. One method of holding the mould is to mount the parts on a slanted platform, depending on gravity to hold the parts together. A word of advice here to the prospective buyer of a spoon mould that is to be used, the joined mould should be held to a light to see if the two parts fit properly. There is little that can be done about a damaged mould that leaks or for some other reason does not fit as it originally did.



Another procedure is to fasten each half to the jaws of a blacksmith's tongs (Figure 6).

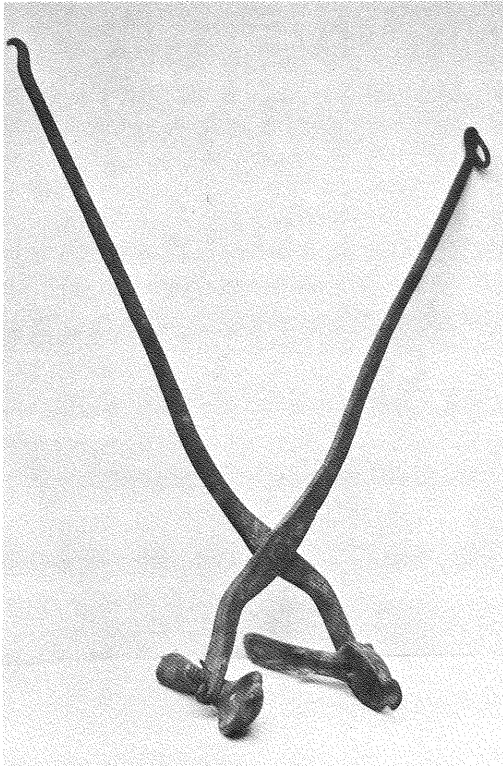


Fig. 6. A spoon mould mounted on a pair of blacksmith's tongs. (Private collection).

Two such examples have been found in old houses in Lancaster County, Pennsylvania suggesting that the procedure must have been fairly common. The finding of two such moulds focuses attention on who might have been the users. Certainly, pewterers used them and they must have supplied a reasonable amount of work for the apprentices. Some were used by tinkers who traveled the countryside and others by individual owners who, it is speculated, cast spoons not only for themselves, but for others in the immediate neighborhood. The ease with which spoons can be cast makes this a very plausible speculation. The life span of pewter spoons was probably quite short requiring frequent recasting. The writer's procedure for casting spoons in old moulds is to fasten the handle part in a vise and a small c clamp at the bowl. This assures a tight fit, and if the heat is constantly controlled, spoons can be cast for a long period of time. Success also depends on the type of metal which is used. There should not be any problems if old pewter or new casting

alloy is used. There always remains a flashing around the edges of the casting which is easily cut away and smoothed with a file. The balance of the spoon can be smoothed and polished with abrasives. It is not known what was used before the advent of modern abrasives, perhaps powdered pumice. The problem is made more difficult if there are engraved designs on the mould, however a modern motorized buffer makes the job reasonably easy.

The thirteen inch deep-plate mould owned by Colonial Williamsburg (Figure 3) presents the normal problems involved in casting plates and other flatware. After covering the interior surfaces with smoke from a candle, the mould is heated until it melts ordinary 50/50 solder. After preheating, the mould is tightly closed by placing inward pressure on the wooden handles which are missing from the illustrated mould. The molten pewter is then poured into the funnel-like opening at the top of the mould. This procedure is illustrated in the drawing from the *DIDEROT ENCYCLOPEDIA* where the worker at the lower left is casting a plate and has a double pile of plates already cast behind him (Figure 7).

Unlike spoons and buttons, plates and other flatware were finished after casting by turning on a special lathe where they were scraped, smoothed and the edges dressed. When finished, the plates were as bright as silver.

Casting basins involves problems similar to those met in casting plates. Again, the mould must be preheated, with a uniform temperature throughout, but with basins, there is a much greater chance of cool spots in the mould and as a result, openings in the casting. Lathe finishing procedures for basins are similar to the procedures used with plates. Although a sizeable number of plate moulds have survived, only three basin moulds are known to the writer.

Finally, it is most unfortunate to report that no complete multi-part moulds have survived in America.



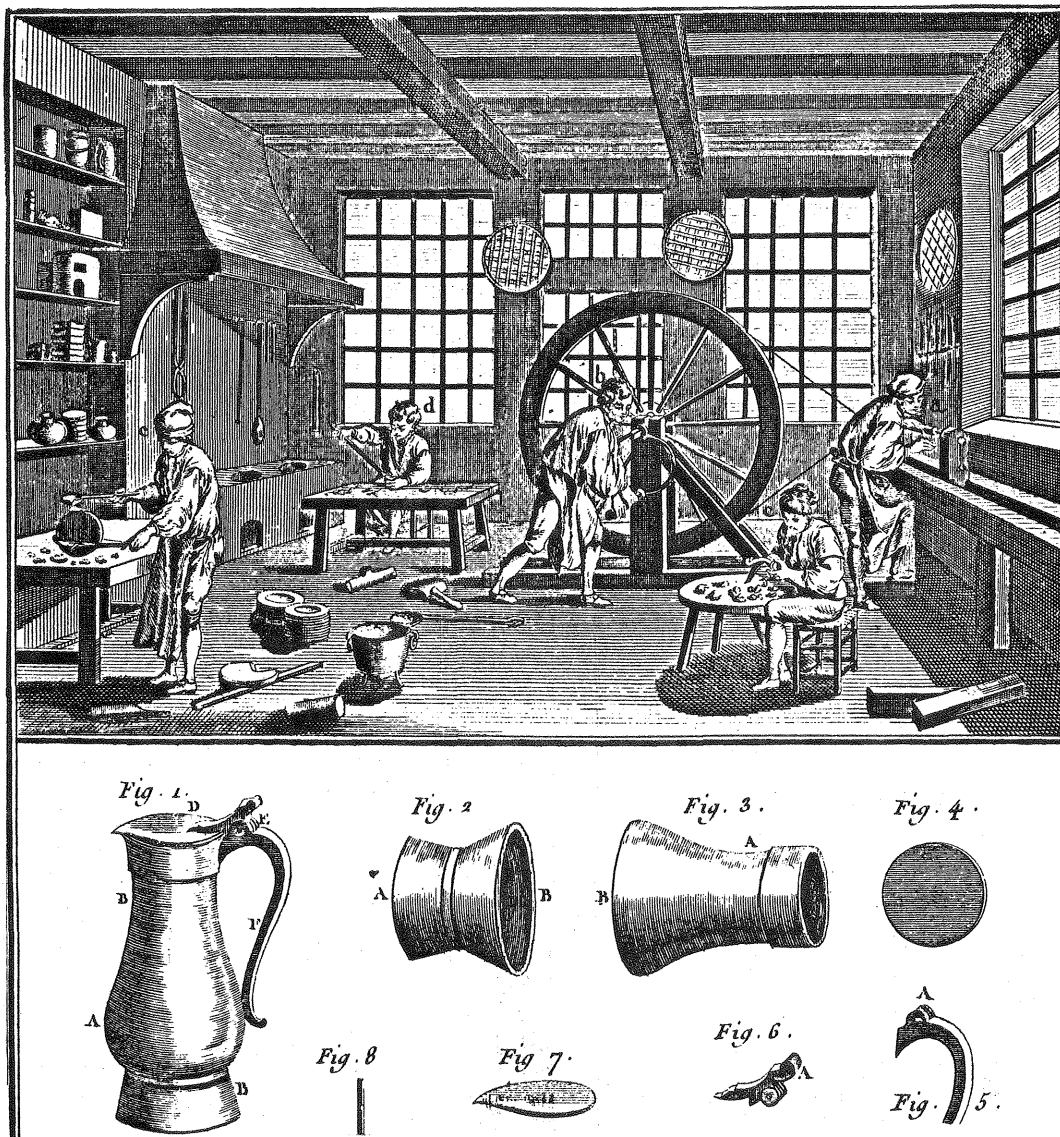


Fig. 7 Interior view of a pewterer's workshop from the DIDEROT ENCYCLOPEDIA, Paris, 1762-1777. The Diderot Encyclopedia was a published compendium of the mechanic arts practiced in France in the 18th Century. (Authors collection).

Secondary Marks in the Identification of American Pewter

by Melvyn D. Wolf, M.D.

Meticulous attention to detail is sometimes necessary in studying and identifying American pewter. Secondary marks can be used as means of satisfactory assignment of manufacture to a specific pewterer. Secondary marks are those which might be associated with a pewterers usual touchmarks, but are occasionally seen alone.

Pieces of pewter so marked may be identified if one pays careful attention to these marks. This is demonstrated in the article by Charles V. Swain describing the "X" marks of the Wills (Vol. 8 3/82, pg. 171-172).

It can be argued that a crowned "X" is only a partial mark and cannot be unequivocally reserved to a specific pewterer. It is no different, however, than a complete touch, since that mark cannot with assuredness be appropriated for a single pewterer (eg; "Love", Joseph Danforth, etc.).

Some pieces of pewter are never marked with any touches other than the secondary crowned "X" marks (eg; William Will creamers).



Having been stimulated by Swain's article and a recent acquisition, I submit this report to the membership.

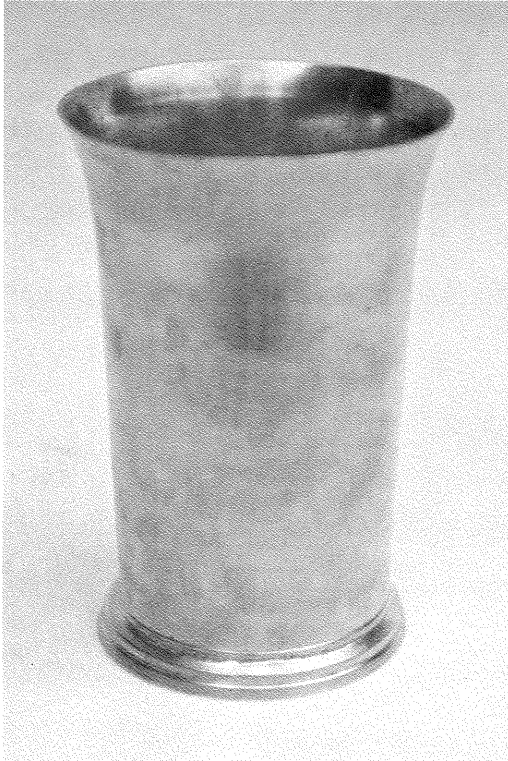


Fig. 1. 5" Beaker by Robert Bonnynge

The 5" breaker shown in Fig. 1, recently came into my possession along with three similar ones. All four have as their only mark the crowned "X" as pictured in Fig. 2 & 3. The complete mark is better shown utilizing two photographs. The die-strike

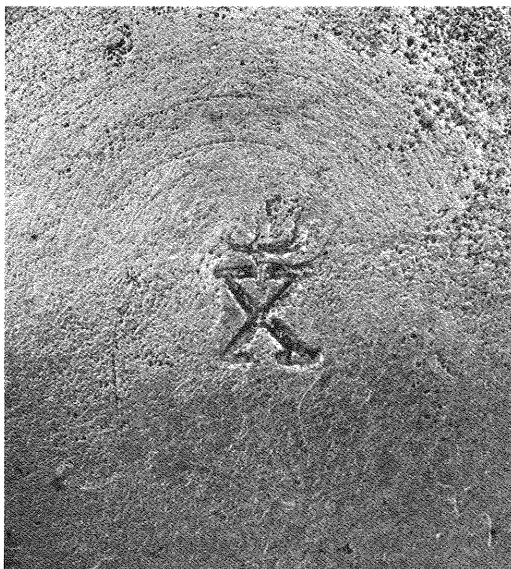


Fig. 2. Mark inside bottom

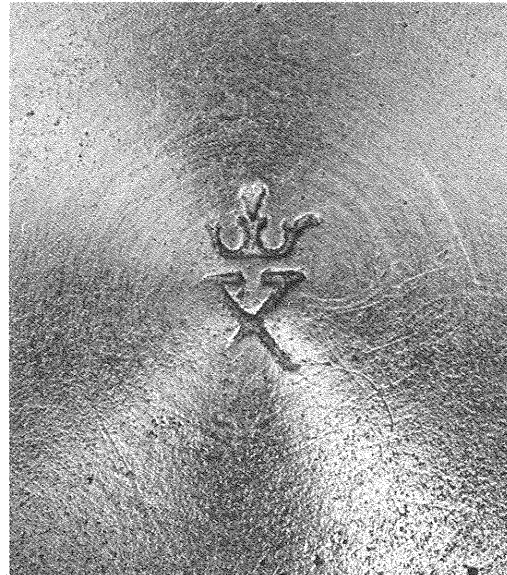


Fig. 3. Mark inside bottom

appears on the inside bottom, a patently eighteenth century method of marking. The additional use of an incised ring on the inside bottom is another typical feature of this period. The beaker itself has the heavy feel and heft of this era. A similar piece with the same heavy turned foot can be seen in the Poole collection at the Brooklyn Museum (Fig. 17, "American Pewter"; Graham 11, John M.; The Brooklyn Museum; 1949; pg. 20). The 5" beaker (Fig. 4- Collection of Mr. & Mrs. David Mallory) is a fully marked Robert Bonnynge with its complete mark shown (Fig. 5). Note that the secondary crowned "X" portions are the same.

There can be no question that the secondary mark on this piece of pewter had unequivocally been used sometime by Robert Bonnynge.

The second part of this article is a glossary of known secondary marks of crown and or "X" varieties, hopefully with photographs suitable to aid in identification of partially marked pieces of pewter.





Fig. 4. 5" Breaker fully marked by Robert Bonnyng (Mallory Coll.)

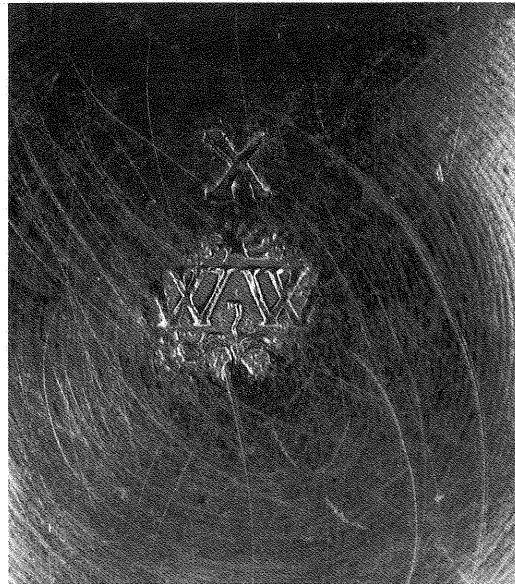


Fig. 6. William Will "X"

Fig. 6 - another William Will "X". This "X" is different than the one usually associated with Will. Notice the absence of the crown above.



Fig. 5. Mark of Robert Bonnyng



Fig. 7. William Will crowned "X"

Fig. 7 - The usual Will "X" with the surmounted crown.





Fig. 8. Another "X" by John Will. Again there is the absence of a crown.

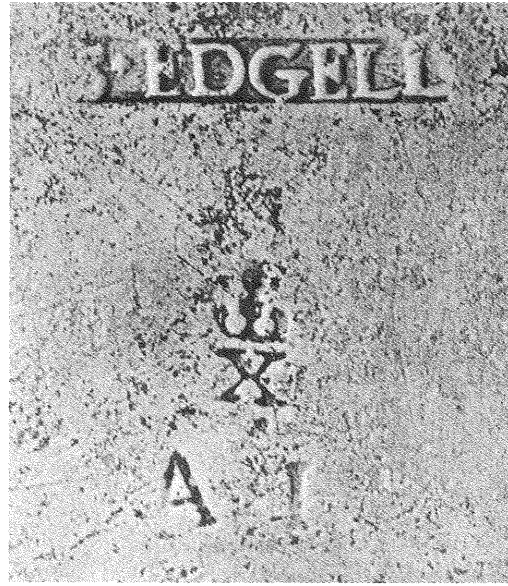


Fig. 10 - Simon Edgell with crowned "X".
(Pewter in America)

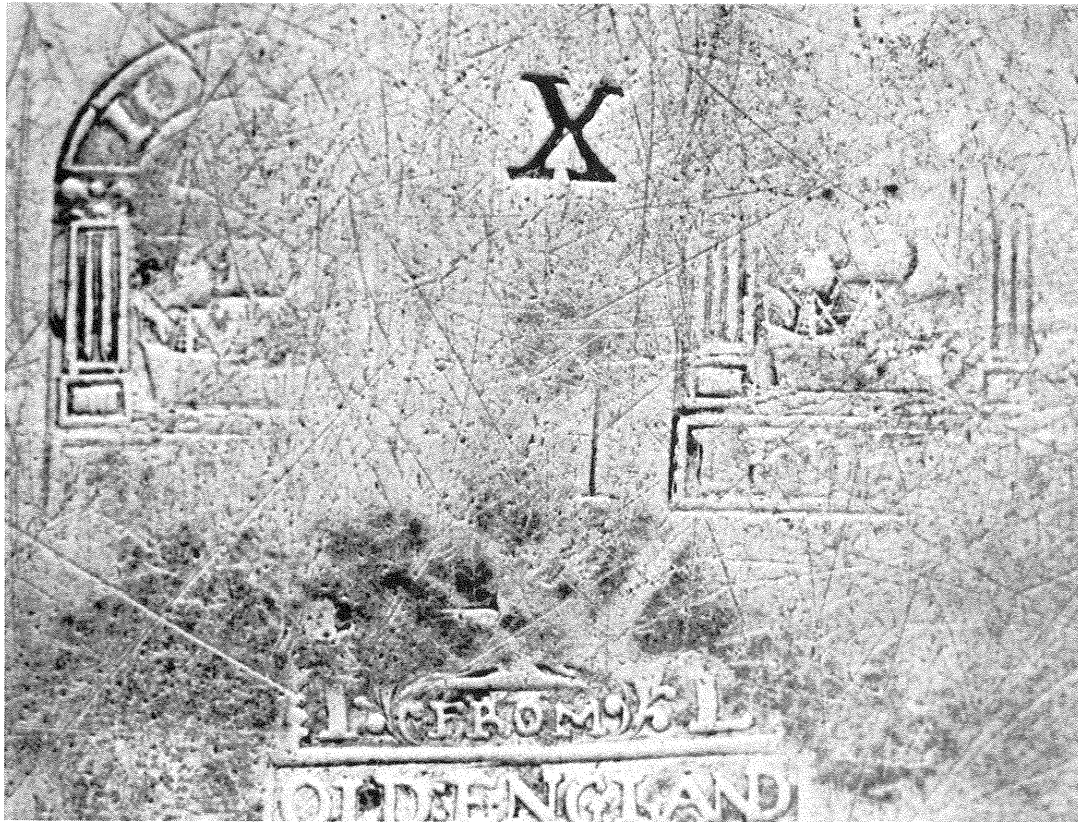


Fig. 9. Joseph Leddell with "X" (Pewter in America)





Fig. 11 - Frederick Bassett with "X".



Fig. 13 - Thomas Danforth II with crowned "X".



Fig. 12 - Love with crowned "X". There is at least one eighteenth century Pennsylvania sugar bowl with only this secondary crowned "X" as a means of identification.



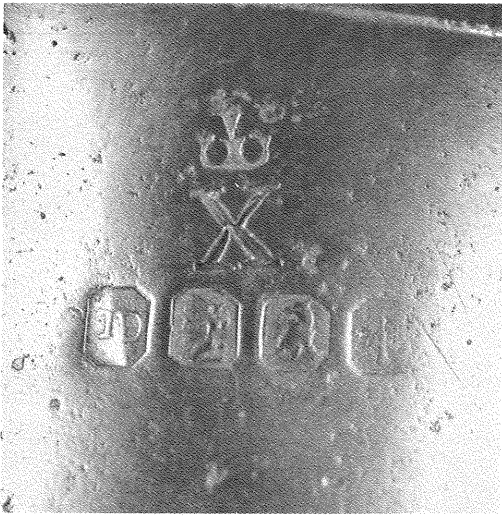


Fig. 14 - Thomas Danforth II with crowned "X". This smaller set of hallmarks is also seen on Thomas Danforth III pieces. In this piece, however, the tulip shaped mug is of an earlier form of Thomas Danforth II.

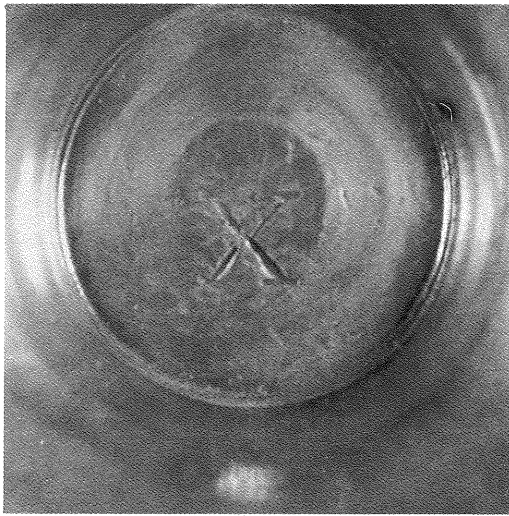


Fig. 15 - "X" of Thomas Danforth II. The mark appears on the bottom of a late eighteenth century salt.



Fig. 16 - Small "X" of Thomas D. Boardman.

All the preceding secondary marks are of eighteenth century manufacture. I was only able to find the following two nineteenth century secondary "X" marks. To my knowledge, these marks always appear with primary marks. They are included for the sake of completion.



Fig. 17 - Large "X" of Thomas D. Boardman.



I am sure there are many more secondary crowned and uncrowned "X" marks and by searching they will be available for further identification.

Incidentally, many of the pewterers had individual letter dies with and without "X" marks. How about this for another article on identifying American pewter by secondary marks.

An Unreported Coffee Pot by Sellew & Company

by Dr. Melvyn D. & Betty Wolf



Fig. 1. Sellew & Company Coffee Pot

The coffee pot photographed (Figure 1) is 11" tall and is marked "Sellew & Co.". The form is later than has previously been illustrated for this Cincinnati, Ohio pewterer. The fluted spout, the late "C" handle as well as the lid, with the cast decoration are forms more in keeping with the late 1850's and 1860's. The body of the coffee pot is very similar to the earlier elongated pear-shaped form so typically identified with Sellew and Company. The lid is shown to better advantage (Figure 2).

Also of interest is the unusual mark which appears on the outside bottom of the coffee pot (Figure 3). This mark is compared with the customary straight line touch of Sellew & Company (Figure 4).

Both photographs are taken at the same distance to demonstrate the fact that the new mark is significantly smaller than the previously known one. Measurements disclose that the new mark is 3/64" high while the earlier is 3/32" high or half as large.

This particular coffee pot was discussed with Jim Parker, one of our most avid "Cincinnati" pewter collectors. He informed us that he has a coffee pot exactly the same but with the more typically found mark. He also has a similar pot which is only 9" high. He informed us that he owns a small Sellew syrup with the little mark on it.



Fig. 2. Lid of pot with cast decoration.



Fig. 3. Small mark of Sellew & Co.





Fig. 4. Large mark of Sellew & Co.

An article written by John Brown, "A Potpourri of Sellew Pewter", Vol. 7, 9/79, p. 410-412, pictures a Sellew water pichter (Fig. 9) with the mark shown (Fig. 10). It appears that this mark might correspond to the small mark (Fig. 3). This piece of pewter is no longer available for comparison.

In summary, we are showing a late Cincinnati coffee pot probably made near the end of working era for Sellew and Company, circa 1830-1860. To our knowledge this form has not been photographed in our publication, although similar forms are in the collection of one of our pewter club members.

The mark shown in Fig. 3 is possibly the least common of Sellew marks. It is not found with "Cincinnati, OH." and is half the height of the normal mark.

Any additional information from the membership would be of interest.

An Egg Shaped Teapot by William Kirby

by Bette & Melvyn D. Wolf, M.D.

We most recently had the opportunity of obtaining a unique piece of pewter, in fact, to our knowledge, the only recorded teapot by this maker. It is an egg-shaped teapot by William Kirby. (Fig. #1).



Fig. 1. William Kirby Egg Shape Teapot

William Kirby worked in New York City from 1760-1793. While no previous teapots have been found by this pewterer, Ledlie Laughlin in Vol. 3, of *Pewter in America* quotes an advertisement by William Kirby in the *New York Daily Advertiser* for Nov. 19, 1787 as selling "Teapots, Straight and Round Ditto"

Many of the eighteenth century pewteres did trace parts back and forth as well as probably copying pieces from one another. This point is of significance when one compared the teapots (Fig. #2), the William Kirby teapot on the left and a Frederick Bassett teapot on the right. Note the similarity between the bodies of the two teapots. The lids are different with the William Kirby being flat while the Bassett is slightly domed. The





Fig. 2. W. Kirby pot, left; Frederick Bassett pot, right

finials also vary with the Bassett being of the beehive variety which was later used by Samuel Danforth. The Kirby finial has a typical eighteenth century wooden button. The position of the ferrules also produces a different appearance to the teapot by changing the shape of the wooden handles.

The William Kirby teapot is 6" high and marked with L-503 or J-189 (Fig. 3). Our



Fig. 3. Mark on bottom of Kirby Pot.

Frederick Bassett teapot is 6½" high and is unmarked.

There are four other similar Frederick Bassett egg-shaped teapots that are presently known. Marked teapots are in the Swain Collection and in the collection of the Connecticut Historical Society, an unmarked teapot in the Deming Collection and the unmarked teapot in our collection.

This would be, therefore, the fifth egg-shaped teapot currently extant and the first with the William Kirby mark, which interestingly, is struck on the outside bottom, a feature typical of both eighteenth and nineteenth century pewtering.

It is felt by the writers that this newly discovered teapot would be of interest to the membership and any other information about this form would be greatly appreciated.



A Tankard by Johann Philip Alberti

by Melvyn D. Wolf, M.D.

I recently had the opportunity of obtaining a hitherto unknown piece of pewter and felt this information would be of interest to the rest of the members.

The piece, a one quart tankard bears the mark of Johann Philip Alberti (Fig. #1). The mark appears on the inside bottom (Fig. #2) and is different than the mark shown in the previous article on Alberti (Vol. 8, 3/82 pg. 177-182). In this tankard the lamb and flag face right. The fact that this pewterer, previously thought to be obscure, possessed two, if not more dies, suggests that he may have been more successful than had been thought.

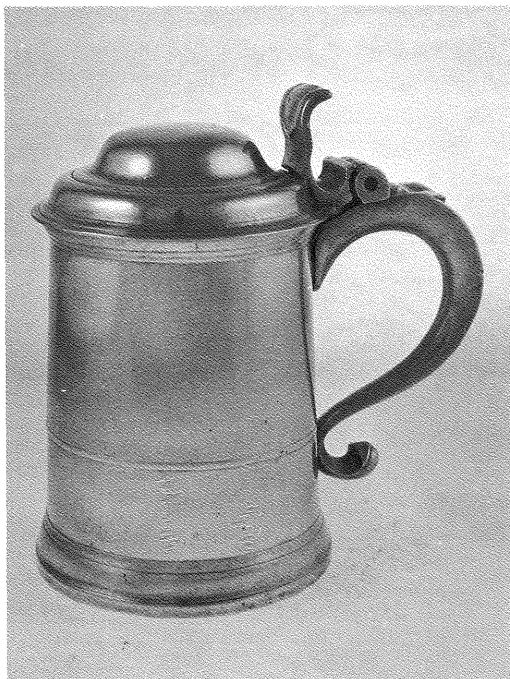


Fig. 1. Quart Tankard marked Johann Philip Alberti

The tankard itself has a low double dome lid, scroll handle with bud terminal, closed chairback thumbpiece, low fillet and stepped base. It is most interesting to compare it with the tankard (Fig. #3), a marked "Love". The mark is shown (Fig. #4).



Fig. 2. Alberti mark inside bottom



Fig. 3. Quart Tankard marked "Love"

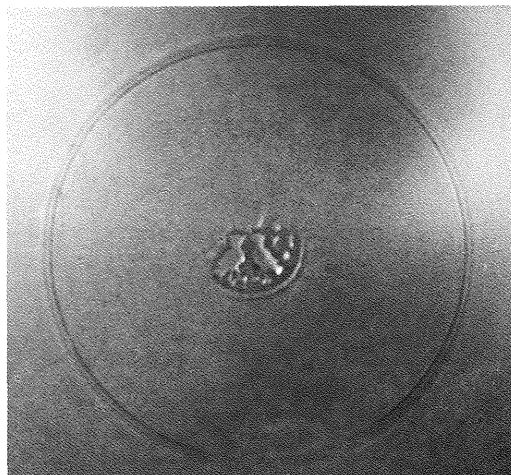


Fig. 4. "Love" mark inside bottom





Fig. 5. Alberti Tankard (left); "Love" Tankard (right)

The two tankards are shown together for comparison (Fig. #5) with the Alberti Tankard on the left. With the exception of the placement of the fillet the two pieces are identical. The lids and thumbpieces are shown in greater detail (Fig. #6). The last picture (Fig. #7) shows the thumb rests and hinges to better advantage.

It is obvious the two pieces are from the same moulds.

With the discovery of this piece it is even more suggestive of the "Love" Alberti Connection. Alberti worked during the 1754-1780 in the Philadelphia area with or

for "Love". The Cornelius Bradford Connection still remains as before. The three teapots described in the previous article suggests all three pewterers worked, at one time, for the same "Company".

In summary two identical tankards of the same size (7½" high; 4¼" top diameter; 4¼" bottom diameter) are shown. Each is marked by a different maker working in Philadelphia in the eighteenth century. With more effort I feel additional Alberti pieces will be found and tie loose ends concerning "Love", Cornelius Bradford and Johann Philip Alberti.



Fig. 6. Detail of thumbpieces and lids



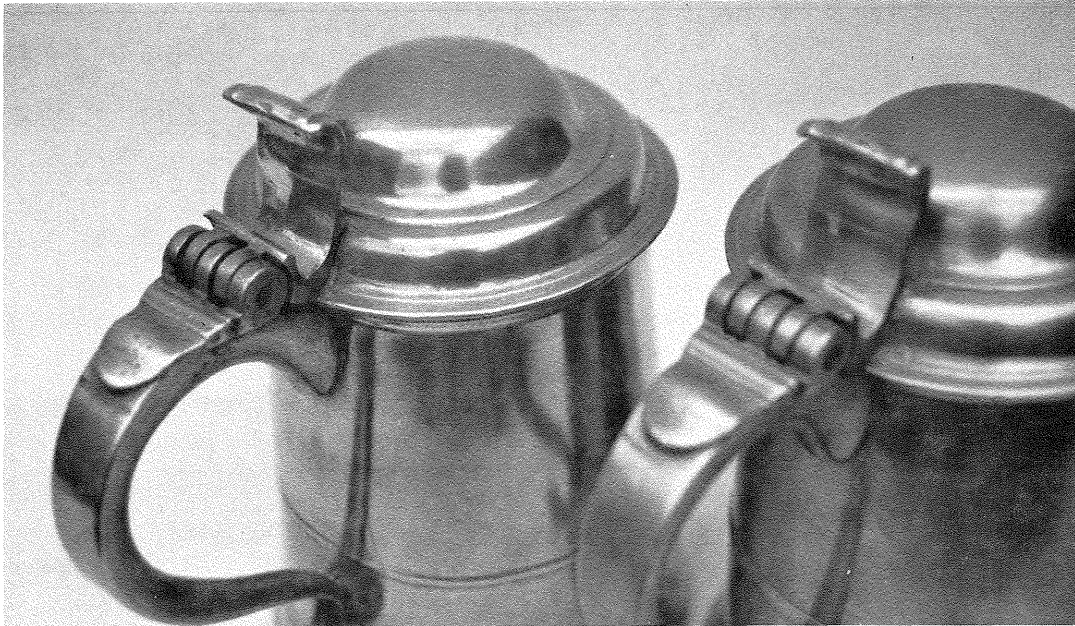


Fig. 7. Detail of thumb rests and hinges

A Quart Flagon by Parks Boyd

by Bette A. and Melvyn D. Wolf

Some of the most attractive forms in American pewter are the Eighteenth Century Philadelphia cream pitchers and salts. Identification by maker is difficult. It is only through association of various interchangeable parts that any of these items have been attributed to any identifiable pewterers.

Every now and again a key piece of pewter is found which helps to unravel previously unidentifiable forms. Such a piece is a one quart marked Parks Boyd flagon. The significant portion of the flagon which provides the answer is the spout. The pour spout is made in the same mold as a salt and cream pitcher base. The latter two pieces can now be unequivocally attributed to Parks Boyd.

The multi-functional use of the same mold demonstrates the forehandedness of early American pewterers. Because of the expense and difficulty in obtaining the material to make molds, pewterers attempted to combine molds in different ways to create a variety of finished products.

There are two types of Eighteenth Century

Philadelphia cream pitchers in which a salt has formed the base. One variety of salt is known as the narrow neck, the other the wide neck. The narrow neck salt and matching cream pitcher have been unequivocally identified as having been made by William Will who worked from 1764-1798. (INTERCHANGEABLE PARTS IN EARLY AMERICAN PEWTER by Charles V. Swain, ANTIQUES, Feb. 1963, pages 212-213). The wide neck salt and cream pitcher have been attributed to Eighteenth Century manufacture, however, the specific pewterer has been subject to debate. Some authorities have attributed the wide neck varieties to William Will, Parks Boyd or others.

As a result of the identification of the spout, the wide neck cream pitcher and salt can now be definitely attributed to the pewterer Parks Boyd.

Parks Boyd was born in 1771 or 1772. On June 6, 1793 he married Sarah Loudon. In 1797 he first appeared in the Philadelphia



Directories at 35 Elfreth's Alley, moving later to various locations on High, Mulberry and Second Street. He worked at his trade of pewtering and brass-founding until his death on June 6, 1819.

Boyd's pewtering is of the highest order showing Philadelphia craftsmanship at its best.

His known forms include plates, dishes, pint and quart mugs, basins, quart tankards and flagons, pitchers, sugar bowls, teapots and now cream pitchers and salts.

The addition of this latest flagon brings the total number of one quart flagons, made from quart tankard bodies, to five. For the sake of convenience the other four are included in this article and photographs are shown.



Fig. 1. A one quart Parks Boyd flagon, marked on the inside bottom "P. BOYD, Phila." in serrated rectangle with an eagle. (L-546) in the manufacture of this piece a modification is made by the pewterer with the application of a pour spout to the tankard form. This allowed the vessel to be used as a communion flagon.



Fig. 2. LEFT: Detail of the pour spout of the Parks Boyd flagon. RIGHT: A wide neck salt, 2 1/4 " h., note that the spout has been made from the same mould as the body of the salt. The convex and concave surfaces are readily seen as identical on both pieces.





Fig. 3. LEFT: cream pitcher 5 5/8" h., RIGHT: salt. The base of the cream pitcher has been made from the same mold as the salt. This identifies both the salt and cream pitcher as having been made by Parks Boyd.



Fig. 4. LEFT & RIGHT: quart flagons by William Will, CENTER: quart tankard by the same pewterer.





Fig. 5. quart flagon by "Love"



Fig. 7. quart tankard by Thomas D. Boardman

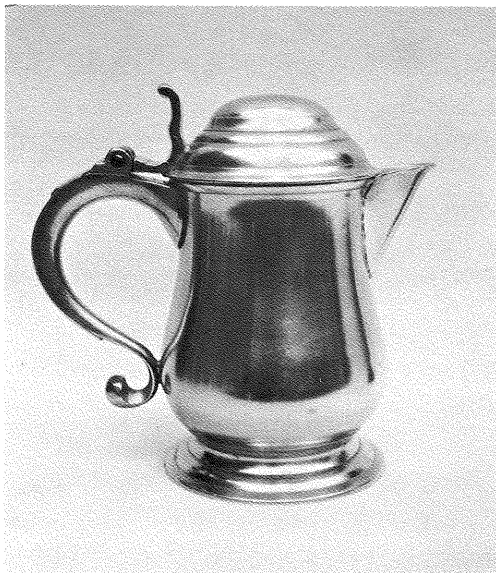


Fig. 6. quart flagon by Thomas D. Boardman

In summary, by identifying the spout of the Parks Boyd Falgon as having been made from the salt body, one can attribute the salt and cream pitcher to Parks Boyd, a Philadelphia pewterer, from 1795 to 1819.



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