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of AMERICA INC.

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John and Frederick Bassett Tankards, See Article page 211 (Wolf Collection)





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President's Letter

Eighty-three members plus 3 guests attended the 1989 National Spring Meeting in Doylestown, Pennsylvania on May 5 and 6. The weather did not cooperate but rain all day Friday and Saturday night did not interfere with any of the planned activities.

On Friday evening, after a great meal at the Conti Cross Keys Inn, Douglas Dillon, executive director of the Mercer Museum and Fonthill Museum gave a short slide show and talk on the museums and their fascinating founder, Henry C. Mercer. The featured speaker for the evening was Frederick S. Weiser, pastor, teacher, lecturer, author and authority on Pennsylvania German history and folk art. His topic was the history of early Pennsylvania German churches and their use of pewter communion services. It was an entertaining and informative talk that provided a much better understanding of these pewter pieces than can be found in reference books.

Saturday morning began with an early breakfast at our headquarters facility, the Holiday Inn in New Hope, PA, next door to Doylestown. Our annual business meeting followed the breakfast. President Ellen O'Flaherty reported on several proposals approved by the Board of Governors at their Friday meeting.

The first item was the Pewter Workshop planned by Vince Davis. This will be a one week workshop on the fabricating and repair of pewter to be held in July of 1990 in Seneca Falls, New York. Members who showed an interest in this workshop via the mailed-in form have been contacted and probably have registered by the time you receive this letter. Others who may now wish to register should contact Vince Davis (315) 568-8720 to see if any openings are still available.

The second item was the approval of a proposal by David Mallory, our new 2nd Vice President, to establish a program of research grants to encourage research on pewter by scholars. Grants may be for one or more projects per year for a total maximum per year of \$4,000. Projects will be approved by a committee now being formed. This project should strengthen our ties with our museum and university friends and provide positive public relations. The results of the grants should also provide publishable articles for the *PCCA Bulletin*.

The final item was the approval of a proposal from your president to grant automatic free first year membership in a new member's regional group. We hope this will encourage new members to become active in regional activities sooner. Its success will depend upon an aggressive follow-up by each region's officers, especially their membership chairman.

At the close of the business meeting, the new slate of officer nominees was presented to the membership and all were duly elected. (See the new list of Officers on the masthead sheet of this Bulletin.) We expressed our thanks to outgoing president, Ellen O'Flaherty, for a job well done.

The members spent the remaining hours of Saturday morning visiting the Mercer or Fonthill Museums and many antique shops in the area. Following another great meal, a buffet lunch at the Pear and Partridge Inn, the members convened at Bud Swain's home to admire his pewter collection and his home. What a fabulous collection it is: it made everyone want to return home and win the lottery! This was the main attraction of the weekend, the reason for the best attended Spring Meeting since our 50th Anniversary meeting in 1984. Thank you, Bud, for sharing your collection with us and for always being such an enthusiastic and giving member of the club.

The Saturday evening session was held at the Cock 'n Bull Restaurant in Peddler's Village. After the meal, John Carl Thomas led the discussion on "Bad Pewter," using examples brought in by the members. Despite some competition from a rock-n-roll band in an adjacent room, it was an informative session. Mel Wolf had taken photos of many of the bad pieces earlier in the day and we look forward to their use in a future article in the Bulletin.

In sum, it was a successful meeting enjoyed by all. I only wish that more members could have attended. The opportunity to examine so many good and bad pieces of pewter at one meeting seldom occurs.

During the 2 years of my term as president I am going to do everything I can to increase our membership and the level of participation of our members. To be successful I will need the help of every member but especially the help of the regional officers. Your efforts to reach out to new members, to assign them tasks and give them an active role in their regional group will be necessary in building and retaining our membership.

Garland Pass



Necrology

John J. Starvish, 81, of 64 Drinkwater Road, Hampton Falls, New Hampshire died Thursday evening, January 19, 1989 at his home following a sudden illness.

Mr. Starvish was born in Fall River, Massachusetts March 26, 1907. He learned the craft of working pewter, silver and copper at age 16 from the Gorham Silver Company of Providence, Rhode Island.

In 1948, he bought Cowlshaw's Silver, Pewter and Repair in Boston, moving his business to Hampton Falls in 1952. He specialized in pewter reproductions and repair.

More Current Foreign Books on Pewter

by Albert J. Phiebig

In view of the fluctuation in exchange rates, prices are given in foreign currencies. Bank charges for effecting payments in foreign money are high.

BRITAIN:

Cotterell, H.H.: Old Pewter, its Makers and Marks. Batsford 1968	75.00
Homer, Ronald, F. & D. Hall: Provincial Pewterers. Phillmore 1986	12.00
Hornsby, Peter R.G.: Pewter of the Western World. Moorland 1983	45.00
Jackson, Radway: English Pewter Touchmarks. Foulsham 1970 paperback	2.25
Peal, Christopher Arthur: Let's Collect British Pewter. Jarrold 1978 paperback	1.00
More Pewter Marks. Peal 1976	25.00
More Pewter Marks Addenda Norwich 1979 paperback	5.00
Scott, Jack L: Pewter Wares from Sheffield. Moorland 1981	17.95
Stara, D(ed): Pewter Marks of the World. Hamlyn 1977	1.75

FRANCE:

Bidault, Paul & Jean Lepart: Etains Medicaux & Pharmaceutiques. Massin '72 bound	Frs 55.00
Bidault, Paul: Etian Religieux: 17e, 18e, 19e Siecles. Massin 1971 bound	55.00
Boucaud, Philippe & Claude Fregniac: Les Etains des Origines au Debut du 19e Siecle.. Office du Livre 1979 bound	Swiss francs 125.00

Commenchal, Jean-Claude: Les Etains Normands, Histoire, Typologie, Production des Origines au 19e Siecle. Arts & Metiers 1981 paperback	Ffrs 420.00
Douroff, B.A.: Les Etains Francais. Massin 1958 bound	55.00
Fochier Henrion, Annette: Les Etains Populaires, Massin 1968 bound	55.00
Nadolski, Dieter (trad.de l'Allemand): Les Etains Anciens usuels.leur aspect er leur fonction pendant six siecles. Nouv.ed.Latines 1986 bound	300.00
Naef, Ernst: L'etain et le Livre des Potiers d'Etain Genevois. Slatkine facsimile 1973 of 1920 edition. Bound	Swiss francs 250.00
Petit, Karl: Les Etains du Hainaut. Hainaut-Tourisme. paperback	Ffrs. 75.00

ITALY and SPAIN and PORTUGAL:

Nothing listed at this time.

William McQuilkin and Hall, Boardman: A Query?

by Robert E. Asher

I recently acquired a fine teapot by William McQuilkin, who worked in Philadelphia in the 1840s. Judging from the number incised into the outside center of the base, about one-half inch above the rectangular maker's mark, this pitcher is Model No. 3 and it is strikingly similar to the 1846-48 teapot by Hall, Boardman & Co. of Philadelphia depicted as illustration 11-26 in Charles Montgomery's *A History of American Pewter*. (I can't compare them exactly because Montgomery doesn't include any measurements with his picture of the Hall, Boardman teapot.) However, during the 1840s, McQuilkin (91 N. Second St.) and Hall, Boardman (93 Arch St.) appear to have been virtual neighbors.

I, and perhaps other readers, would be interested in learning more about the relationship, if any, between these pewterers. Was Hall Boardman's pewter made locally or, for the most part, produced in Connecticut and sold through the various family outlets? Did McQuilkin make what he sold or buy some of his wares from others? Was sharing of the same molds a frequent practice among Philadelphia pewterers of that period? Not having made a physical comparison, am I exaggerating the similarity of the teapots in question?



Where Have All The Big Chargers Gone? (A Consolidation)

By Ian D. Robinson

This is a consolidation (and update) of four articles (see References 1 - 4), which I wrote for the Journal of the Pewter Society, beginning in 1977. Since that time, I have kept records of all large British pewter chargers, i.e. with a diameter of 23 inches or more, known to me. (A charger is a dish 18 inches or more in British usage. American common usage may include smaller dishes upwards from about 13 1/2" inches in diameter). Almost 70 such British circular chargers appear on the list below. I have also added dishes 22 inches and larger but this part of the list is certainly incomplete. I doubt there are more than about 100 surviving examples 23 inches or more today. By comparison, they are considerably more rare than English flat-lidded tankards, which were made at the same time as most of these chargers.

Peter Hornsby (Reference 5), states that 4% of British dishes (defined as 12 inches or more) are over 21 inches. However, if we limit ourselves to 23 inches, the share is well under one-percent, in my opinion. They are truly rare. Size and price are not proportional but rather there is an exponential relationship. A recently sold 28 13/16" inches diameter charger (#6 listed in table) now holds the world record auction price (32,000 pounds sterling, exclusive of premiums) for British pewter.

The writer requests members to provide any additional listings or whereabouts of these important pieces.

The following table summarizes the information.

NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)*	REFERENCES	RECENT WHEREABOUTS
1	1	36	Broad	John Redshaw (OP3878) 1681-1699	Michealis, Christian Names List, 1964 Also 3 June 1965 Sothebys Sale (Lot 70)	Ashmolean Museum Oxford
2	2	34 1/2	7 1/4 Incised	Samuel Jackson (OP5741) 1691-d.1715	Isher Sale (Lot 188) 1976 PCCA Bulletin Vol. 7 page 203 (9/77)	Colonial Williamsburg
3	3	30 (Circular?)	3 Plain	Samuel Cocks/Cox (OP1004) 1819	Richard Munday	US

*See Michaelis English Pewter Touchmarks for London makers.

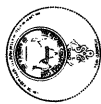




NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
4	54	28 1/2	4 3/4 Incised	Stephen Lawrence (OP2864) 1667-1691	J. Pewter Society Autumn 1983	Ian Robinson
5	36	28 1/2	---	(Romano/British)	J. Pewter Society Autumn 1977	Museum of Archeology & Ethnology, Cambridge
6	60	28 3/16	4 7/8 (Decorated)	W.B. (OP5485)	J. Pewter Society Spring, 1985. Phillips 18 Dec., 1984	D. Little
7	4	28 1/4	4 1/2	---	Masse/Michaelis 1949 (page 90)	?
8	5	28	5 Triple reed	Jacques Taudin (OP4651) 1680-c.1705	Worshipful Co. #1 Reading 95	Pewterers Hall
9	37	27	4 1/2 Plain	I.S.	Sothebys 3 June 1965 (#70)	Richard Munday
10	38	26 13/16	3 3/4 Plain	Richard King (OP2749) 1722-d.1757	Jacobs list (1956)	William Kayhoe (late)
11	6	26 3/4	2 5/8 Triple reed	Thomas Haward (OP2214) 1664-d.1674	J. Pewter Society Spring 1977 (cover)	Stanley Shemmell

NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
12	7	26 5/8	4 1/8 Plain?	(None Visible)	Worshipful Co. #2 Sutherland-Graeme Sale	Pewterers Hall
13	8	26 1/2	4 Plain Decorated	Nicholas Hunton (OP2474) 1662-1686	Antique Collector, July 25, 1931. "Pewter Down the Ages"	Fitzwilliam Museum Cambridge
14	9	26	4 1/4 Incised Triple reed	Stephen Lawrence (OP2854) 1662-1691	Richard Munday	Richard Munday
15	10	25 3/4	3 1/4 Triple reed	Sir John Fryers (OP1791) 1692-1715	PCCA Bulletin 6, 170 (1971)	R. Hall (late)
16	--	25 3/4	---	Thomas Wigley (OP5141) 1705	Gordon Deming	Dr. Joseph Kler (late)
17	11	25 5/8	3 1/2	--- (Dated 1725)	Masse/Michaelis 1949, page 90. Cliffords Inn Exhibition	Abingdon, Berks
18	12	25	3 7/8	I. P. (OP5835)	Phillips October 1976 #181	Richard Munday
19	13	25	3 3/8 Triple reed	I. I. (OP5724)	Ian Robinson/ Richard Munday (1976)	---





NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
20	39	25	---	probably John Dole (OP1411) c.1700-1730	Daily Telegraph Exhibition page 293 (1928)	Carvick Webster (Australia)
21	40	24 3/4	4 3/8 Plain	TV over a star	Sothebys 15 March 1979 (#79)	?
22	---	24 3/4	4 1/2	no mark	per Tom Campbell 1988	?
23	14	24 1/2	4 1/4 Plain	?	Reading #96	?
24	15	24 1/2	4 Triple Reed	Willaim Adams (OP 19) 1646-1681	Currier #103	Currier Gallery, Manchester, NH (Gift of Winthrop Carter)
25	16	24 1/4	3 3/4, -	John Snoxell 1675-1685	Jack Kolaian	ex Jack Kolaian
26	41	24	-, Broad	George Smith (OP 4347) 1691-d.1695	---	Peter Hornsby
27	17	24	- , -	John Watts (OP4991)? 1725-d.1765	E.W. Low "Connoisseur," June 1903	?
28	27	24	- , -	Watts, London	"	?
29	19	24	- , Triple Reed	George Lester (OP 2919B) c. 1690-1700	Writer saw 1974	Langner, Portobello Rd., London

NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
30	20	24	- , -	Peter Mourton (OP 3313) C.1675	---	Beauport, Gloucester MA, (SPENA Museum)
31	21	24	- , -	Pitt and Dadley (OP 3594) 1781-1797	W. Carter	Peter Hempson (1976)
32	59	24	- , Triple Reed	Thomas Powell (OP 3750) 1681-d.1723	Writer saw August, 1984	ex John Carl Thomas
33	63	24	About 3, Plain	Stynt Duncumb b.1712-d.1767	"Provincial Pewterers", Figure 23	Stanley Shemmel
34	--	24	About 3 1/2 Triple Reed (Engraved)	Thomas Powell (OP3594) 1681-d.1723	PCCA Bulletin May 1988, Page 138	Barbara Horan
35	22	23 7/8	- , Triple Reed	Thomas Paddon (OP 3475) 1699	C. Minchin	C. Minchin (late)
36	42	23 7/8	3 7/8 Triple Reed	L. Dyer (OP1480) 1649-1698	---	Jack Kolaian
37	23	23 3/4	- , -	?	Sothebys 3 June, 1965	?
38	24	23 3/4	3 7/8 Triple Reed	Rose/Crown	---	Stanley Shemmel
39	25	23 3/4	2 3/4 Triple Reed	Richard Smith (OP4374) dated 1707 1677-1709	Sothebys 17 July 1975 (#167A)	Richard Munday

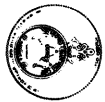




NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
40	43	23 3/4	3 1/4 Triple Reed	John Donne (OP1416) 1685-1727	Sothebys 11 May 1978 (# 81)	Richard Munday
41	55	23 3/4	3 3/8 Triple Reed	Gabriel Grunwin (OP2039) 1684-1693	Writer saw 1981	Ruth Troiani
42	56	23 3/4	3 3/4 Triple Reed	Thomas Cave (OP859 or 860) c. 1684-1734	Writer saw June 1987	ex Jack Kolaian
43	57	23 3/4	3 3/4 Incised	?	J. Pewter Society Autumn 1981	Fellory Priory
44	62	23 3/4	- , Broad	Sword Touch and unrecorded CR "hallmarks"	Sothebys 7 April 1987	ex Michaelis
45	26	23 5/8	? , Triple Reed (incised)	Philemon Angel (OP94) 1682-1701	PCCA Bulletin 1976	E. F. Perry
46	27	23 1/2	? , Broad	R. D. (OP5554A1)	---	ex Michaelis
47	44	23 1/2	- , Incised	W I (Unrecorded)	Sothebys 25 July 1980 (# 30)	?
48	45	23 1/2	- , -	?	Writer saw	Keith Hockin
49	46	23 1/2	4 1/2, Plain	?	---	Shellburne, VT Museum
50	47	23 1/2	4 1/2, Plain	?	---	Shellburne, VT Museum

NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
51	58	23 1/2	3, Plain	Stynt Duncombe b. 1712-d.1767	---	Stanley Shemmell
52	61	23 1/2	4, -	G. Smith (OP4347) 1681-d.1695	Sothebys 21 November 1984	?
53	--	23 1/2	-, Triple Reed	Alexander Cleeve (OP960) 1689-1729	Maine Antique Digest February 1988	Jeffrey Davis
54	--	23 1/2	- , Plain	Jonas Durand (OP1476) 1732-1775	Sothebys 28 March 1980 # 153	?
55	48	23 1/4	4, Plain	T. G. (MPM5634a)	J. Pewter Society Spring, 1978	Warwick Castle
56	49	23 1/4	4, Plain	"	"	"
57	50	23 1/4	4, Plain	"	"	"
58	51	23 1/4	4, Plain	"	"	"
59	28	23	4, Triple Reed	Stephen Lawrence (OP2864) 1662-1691	---	Richard Munday
60	29	23	4, Triple Reed	"	---	Richard Munday
61	30	23	4, Plain Rim	Ralph Marsh (OP3079/3080) 1650-d.1665/1665-c.1685	Current Exhibit 1974 #102	Winthrop Carter (late)





NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
62	31	23	4, Plain Rim	"	"	"
63	32	23	4 1/2, Plain Rim	Thomas Hicks (OP2304) 1670-1699	Sothebys 12 November 1973 #112	Richard Munday
64	33	23	4 1/2,"	"	Currier Exhibit 1974 #101	Ian Robinson
65	34	23	4 1/2,"	Thomas Smith? (OP4386A)	Sothebys 1 May 1975 #98	?
66	35	23	- , Plain Rim	George Smith (OP4347) 1681-d.1695	Writer saw 1975	Richard Munday
<u>ADDITIONS (INCOMPLETE), 22 TO 22 7/8 INCHES</u>						
67	--	22 3/4	4 1/4, Plain Rim	Nicholas Dolbeare (MPM551a) (MPMA1408b)	Sothebys 13 June 1977 Reading #68 Isher #209	Mrs. Appleby
68	--	22 3/4 long	- , Plain Rim (Rectangular)	Samuel Cocks/Cox (OP1004) 1819	Sothebys 15 November 1979	---
69	--	22 1/2	- , Triple Reed	Robert Clothier (OP989) c.1670-1710	S. E. Thomas #5 Collection Catalogue	---
70	--	22 1/4	4 1/2	---	Sothebys 1 May 1975	---



NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
71	--	22 1/4	2 3/8 Single Reed	John Shorey (OP4263) 1708-1732	---	Ian Robinson
72	--	22 1/4	4 1/2	W. - (OP6058) Dated 1641 in touchmark	Sothebys 1 May 1975	---
73	--	22 1/4	- , Triple Reed	Joseph King (OP2746) 1682-c.1709	Sothebys 16 March 1977	?
74	--	22 1/8	- , Triple Reed	touch dated 1672	Sothebys 25 July 1973	?
75	--	22	2 7/8, Single Reed	Sir John Fryers (OP1791) 1692-1715	---	Ian Robinson
76	--	22	- , Plain	Thomas Compton (OP1063) 1801-d.1817	Writer saw 1988	ex Jack Kolaian
77	--	22	?	Yates, Birch and Spooner 1829-1839	1979	Albert Bartram
78	--	22	-- , Triple Reed	John Stiles (OP4542) 1689 (dated 1703)	Sothebys 31 July 1981	?
79	--	22	2 7/8, Triple Reed	Lawrence Dyer (OP1480) 1649-1698	--	Ian D. Robinson
80	--	22	- , Plain	(None)	Sothebys 19 February 1981	?
81	--	22	- , Plain	"	"	?



NUMBER THIS LIST	NUMBER PREVIOUS LIST	DIAMETER (INCHES)	RIM WIDTH (INCHES) TYPE	MAKER OR MARKS (WORKING DATES)	REFERENCES	RECENT WHEREABOUTS
82	--	22	-, Plain	Samuel Cocks/Cox (OP1004) 1819	Sothebys 31 July 1981	?
83	--	22	-, Triple Reed	Francis Larkin (OP2847/5758) 1678	Sothebys 17 December 1981	?
84	--	22	-, Plain (Broad)	Christopher Raper (OP3839) 1669-1692	Reading #97	Worshipful Co.
85	--	22	-, Triple Reed	Probably Roger Willoughby (OP5200) 1680-d.1687	Sothebys 17 Dec 1981	?
86	--	22	3 1/8, -	(OP6118)	--	Worshipful Co. #9
87	--	22	- , -	(Indistinct)	Sothebys 17 December 1981	?
88	--	22	-, Triple Reed	I.G. (OP5626)	Sothebys 4 February 1983	?
89	--	22	-, Triple Reed	W.R.	Sothebys 16 March 1977	?
90	--	22	4", -	T.H. (OP5683) Thomas Hall?	Sothebys 16 June 1977	Mrs. Appleby
91	--	22	- , -	Joseph Bowden (OP524) 1697-1721	Writer saw	Lillian Cogan



Survival List

The above list is a "survival list". It may not be truly representative of what was made and when. Nevertheless some observations from this list are as follows:

1. With several exceptions, the date range is at least 1665-1732, based on the earliest terminal date and the latest starting dates of known makers. The principal exceptions are Samuel Cox and the Romano-British dish. The earliest known working date is 1646 and the latest is 1819. I would guess that nearly all were c. 1650-1780 with most c1670-1725.
2. About 90% of the known makers are from London. The Bristol Pewterers and Stynt Duncomb account for the balance. Probably a high proportion of the unidentified pewters are from outside of London.
3. Of the dishes 23 inches or more, nearly all are broad rims (5.5 to 6.5/1 or less, the ratio of total diameter to the rim width) or triple reeds. The or less, the ratio of total diameter to the rim width) or triple reeds. The

References

1. Ian Robinson, *Pewter Society Journal*, Spring 1977.
2. *Ibid*, Autumn 1980.
3. *Ibid*, Autumn 1983.
4. *Ibid*, Spring 1988.
5. Peter R.G. Hornsby, *Pewter of the Western World, 1600-1850*, Schiffer Publishing Ltd, 1983.
6. Charles F. Montgomery, *A History of American Pewter*, Prager, N.Y., 1973. An oval English platter, 48 inches long, is mentioned on page 133. Circular dishes from 10 3/45 inches to 28 inches are reported on page 135 by weight, from *The Compleat Appraiser* published in London in 1770.

largest single reed is 22 1/4th inches. There are no octagonal, gadrooned or narrow rimmed dishes.

4. 25% are located in the U.S.A. This is probably a measure of the proportion of 17th and early 18th century British pewter bought by American collectors and museums in the past 50 years.
5. 25% are located in museums. A higher proportion of the largest dishes; say 25 inches or more, are in museum collections.
6. There are three dishes, among those 23 inches or more, on the list which are decorated with engraving.
7. There are seven dishes (list numbers 2, 8, 22, 29, 50, 64 and 65) with extremely broad rims, i.e. with a diameter to rim ration of 5.25 or less. This includes number 2 with a 4.75 ratio.

7. In the Spring 1980 *Journal* page 28 of the Pewter Society, Stanley Shemmel reported on a Pewterers Company list (1691) of dishes by weight ranging up to 29 1/4th inches. A number of these exact sizes are in my table. The list is as follows:

<u>SIZE (in.)</u>	<u>WEIGHT (lbs.)</u>	<u>SIZE (in.)</u>	<u>WEIGHT (lbs.)</u>
29 1/4	20	19	6
28 1/4	19	18 1/2	5
26 1/2	17	16 3/4	4
25 3/4	15	15 1/4	3
24	12	13 1/4	2 1/2
22	10	12 1/4	2
20 1/2	7	10 1/2	1 1/2

The Freedom Box

by Webster Goodwin

Never being one to pass up anything odd or different in pewter, I came into possession of the little box pictured below (Fig. 1). It is $3\frac{7}{8}$ " long, $1\frac{11}{16}$ " wide and $\frac{1}{4}$ " deep - outside measurements. Inside measurements are $3\frac{3}{16}$ " length, $1\frac{1}{4}$ " width and $\frac{1}{8}$ " deep - extremely shallow.



Fig. 1. "Freedom Box" outside length $3\frac{7}{8}$ " width $1\frac{11}{16}$ ", $\frac{1}{4}$ " thick.

The box is cast pewter with the design on the cover engraved "L.M. Linberg". On the inside of the cover (Fig. 2) is cast "J.A. Anderson Garanterur".



Fig. 2. "Freedom Box" shown opened, cast name on cover. Inside dimensions $3\frac{3}{16}$ " long, $1\frac{1}{4}$ " wide and only $\frac{1}{8}$ " deep.

Now the romance:

The story goes that boxes like this were made to carry the "Freedom Paper" of former slaves who had been granted their freedom. The engraved name on the outside of the box being that of the slave and that on the inside of the owner or that of the party granting freedom. The box contained the document proving the person to be free and was supposed to be carried on the person at all times.

It is certainly a special purpose kind of little box and a nice romantic story - anyone wish to add to it- subtract from it or dispute it? Feel free to do so!

Hudson's Patent

Pen and Pencil Holder,
Paper Weight, Pen Cleaner

by Wester Goodwin

Wait a bit and something new will show up. At a recent auction this oddity appeared at the exhibit and I bought it. (Fig. 1).

It's a heavy cast circular tapered piece of pewter with a bunch of very stiff bristles forced into a round opening at the top. Midway around the piece are two holes - presumably pencil holders and the cast words "Hudson's Patent April 27, 1858".



Fig. 1. Hudson's Patent Pen and Pencil Holder Paper Weight and Pen Cleaner.



The label on the bottom explains all:
 Hudson's Pen and Pencil Holder
 Paper Weight
 and
 Pen Cleaner
 Cutter, Tower & Co., Sole Agents
 Stationers, Pen and Pencil Manufacturers.
 17 & 19 Cornhill, Boston
 and
 7 Beekman St. New York.

The old steel pens were struck in the bristles to hold them until further use and the bristles were also used to clean the pen-points of the old made-up ink used then..

However, who was Hudson and who manufactured this multipurpose item? Anyone know?



Fig. 2. Label on base of Hudsons Pen and Pencil Holder etc.

Meisel, Lampe & Co.

by Webster Goodwin

The box shown below with child's toy cups and saucers came to me a short time ago as part

of a few pieces of pewter purchased from a dealer (Fig. 1).

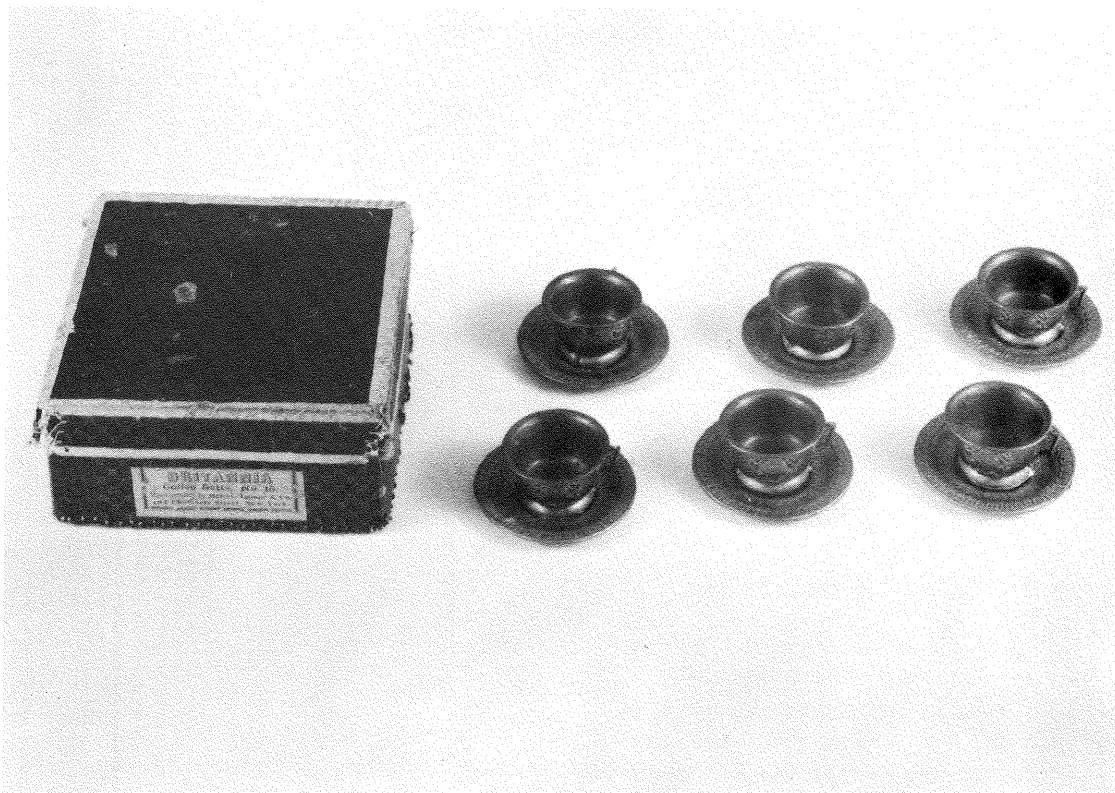


Fig. 1. Box and contents of 6 child's toy cups and saucers.



The "Coffee Sett" consists of six cups and six saucers of quite heavy cast pewter. The saucers are 2" in diameter and the cups have a top diameter of 1.3/8", bottom diameter of 1" and are 1 5/16" high with a wreath design and handle cast in place. The pieces are well made.

I would believe that there never was a coffeepot, sugar or creamer with the "Sett" as there would have been no room in the box for these pieces assuming that the cup and saucer "Sett" is original to the box (which I have reason to believe is so).

Anyway, the intriguing part is the label on the box (Fig. 2) which reads:

BRITANNIA

Coffee Setts No. 18

Manufactured by Meisel, Lampe & Co.

104 Chambers St. New York.

Note the "Manufactured by".

Can anyone shed any light on who Meisel, Lampe & Co. were and did they make other items in pewter or is "manufactured by" another way of disguising "sold by" - a little "hype".



Fig. 2. Sewn box showing Meisel, Lampe & Co. label. Box 4 1/4" square 1 13/16" height.

An Engraved Teapot by Israel Trask

by Melvyn D. Wolf, M.D.

The following teapot is reported for the information of the members in that it most adequately describes the engraving technique utilized by the well known pewterer Israel Trask. The photograph shown in Fig. 1 is the right side of a federal ball footed teapot by



Fig. 1. Federal ball footed teapot right side



Israel Trask. Fig. 2 is the opposite side of the teapot. Fig. 3 from the right side with a line drawn through the mid section of the body. Fig. 4 from the left side with a line through the mid section of the body.



Fig. 2. Federal ball footed teapot left side



Fig. 3. Teapot with line drawn through mid section of the body, the right side



Fig. 4. Teapot with line drawn through mid section of the body, the left side

It is readily noted that the shield decoration is forward of the mid body on the right side and backward of the mid body on the left side. The difference is essentially the same in terms of the displacement.

As is well known, with the type of pewter in question, the long flat sheet of metal that was utilized to make the body side was first laid out flat. The engraving was then done on the flat surface. The center between the 2 shields was laid out, which would then allow for the 2 shields to be opposite each other when the body was rolled up. Apparently in this case there was a slight alteration in the beginning point which caused the shield on the right side to be forward and the shield on the left side to be backward of the mid portion.

It should be noted that in other types of engraving the engraving was done on the finished piece of pewter which would allow the centralization, or placement of the engraving exactly where the pewterer wished.

A New Form By Morey and Ober

by Melvyn D. Wolf, M.D.

Shaving mugs are relatively uncommon in marked American Pewter. There have been pieces identified by makers including George Richardson as well as Roswell Gleason. To my knowledge there have been no previously described shaving mugs by Morey and Ober. The piece of pewter photographed in Fig. 1 is indeed a Morey and Ober shaving mug. The body is a pint size mug with the shaving brush holder and a "C" shaped handle typical of the

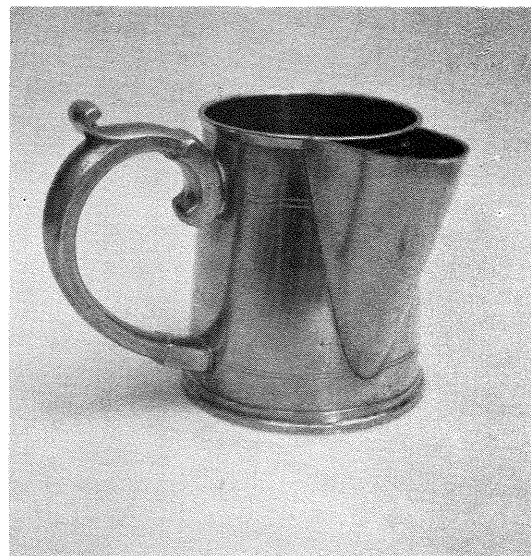


Fig. 1. Morey and Ober shaving mug



1850's, a type of handle that might be found on a Morey and Ober teapot. The shaving mug is 4 1/2" high, 3 3/4" in diameter at the base and 3 1/8" diameter at the top. The mark is shown in Fig. 2. It is very typical of the 1850 era in which these pewterers worked and is not dissimilar from those marked by Richardson and Gleason. It is interesting to note that this shaving mug is also of Massachusetts manufacture as are the other two makers.

The piece is presented as evidence of the unending variety of pewter that continues to be found.

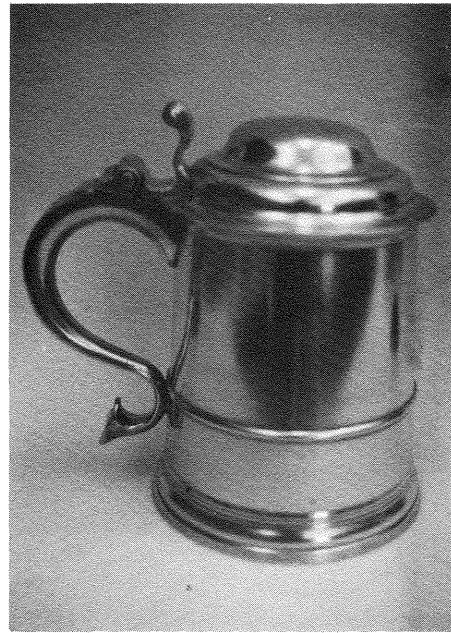


Fig. 1. John Bassett 3 1/2 pint tankard



Fig. 2. Mark on outside bottom

This tankard is of interest in that it was originally photographed in *Pewter in America*, Volume One, Plate XV, Figure 85. At that time, in 1940, the tankard was in the collection of Potter Palmer III, Esq. The Palmer Family was a well known family in the city of Chicago. Between the time of the publication of that book and the present the piece of pewter presumably remained in the possession of the family, although it recently resurfaced at an auction in Florida. We had the opportunity of purchasing it subsequent to the auction and am enclosing the article primarily for interest sake. For comparison is a 3 1/2 pint tankard by John Bassett's son Frederick, (Fig. 2).



Fig. 2. Frederick Bassett 3 1/2 pint tankard

A John Bassett Tankard

by Melvyn D. Wolf, M.D.

Figure 1 is a recent acquisition in our pewter collection. The piece is a 3 1/2 pint tankard clearly marked by John Bassett. The tankard is but one of two previously identified John Bassett tankards. The other one currently is in the Garvan Collection at Yale University.



To my knowledge these are the only known American makers of these large tankards.

The recutting of the John Bassett Die into the Frederick Bassett Die has been noted in the past and is worthy of reiteration. Both marks are very clear, (Fig. 3 & 4), and one can easily see

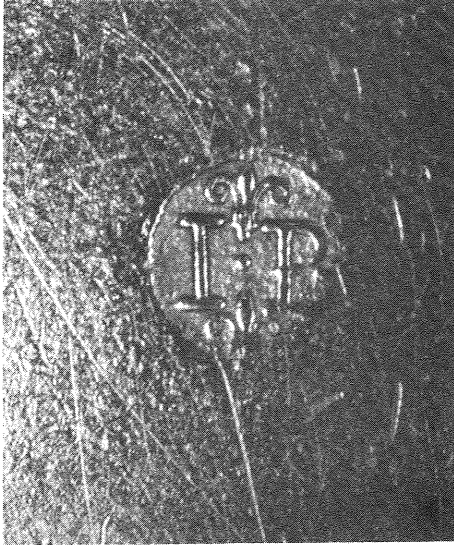


Fig. 3. John Bassett mark

on the Frederick Bassett lid while none is present in the John Bassett tankard, (Fig. 5). Based on the extremely fine condition of the tankard, there is absolutely no possibility that there had been crenelation that had been removed for any reason.

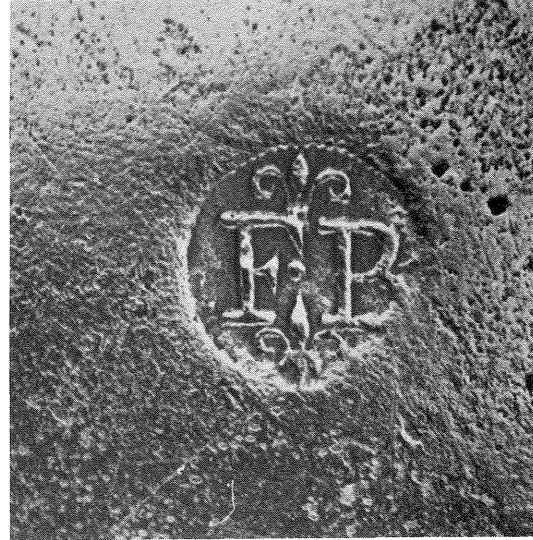


Fig. 4. Frederick Bassett mark

the alteration allowing the "F" to be made from the previously existing "I". Note the sloping of the "I" from top to bottom. Also note that the "I" is not perpendicular and cants in slightly from top to bottom. Also note that the "I" is a little taller and extends above the "B". The only apparent difference between the two tankards is the presence of crenelation

I am only aware of the two John Bassett tankards and while there are more Frederick Bassett tankards of the 3 1/2 pint variety, I do not know where they all are.

It would be interesting if members would let me know about their presence so that a tally of these uncommon pieces could be collected and identified.

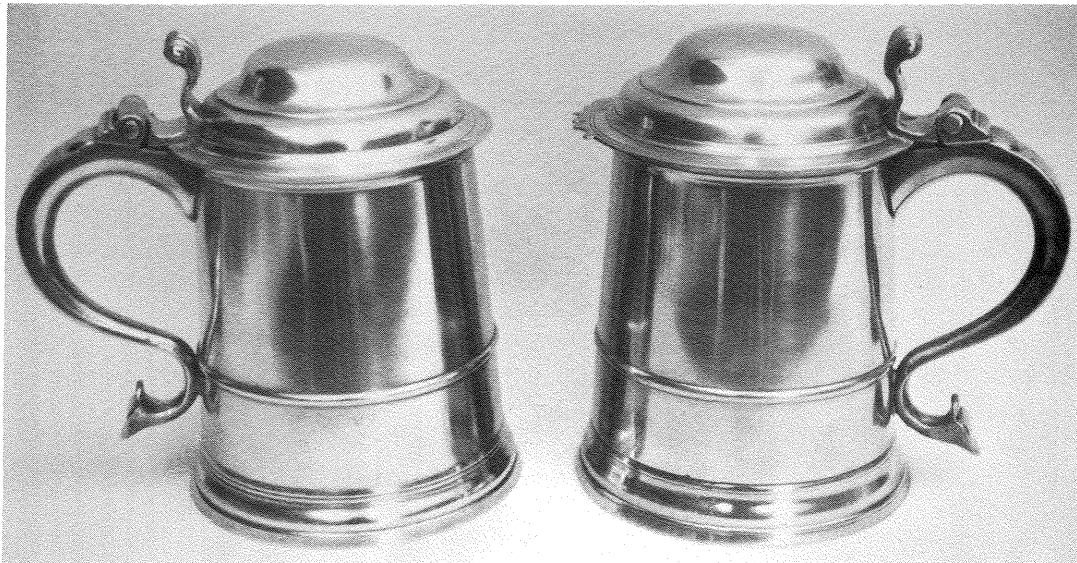


Fig. 5. John Bassett tankard, left. Frederick Bassett tankard, right.



A New Mark of Thomas Danforth III

by Melvyn D. Wolf, M.D.

I recently obtained the pint mug that is photographed in Fig. 1. It is a typical straight sided mug without banding frequently seen from the Philadelphia area. It is clearly marked

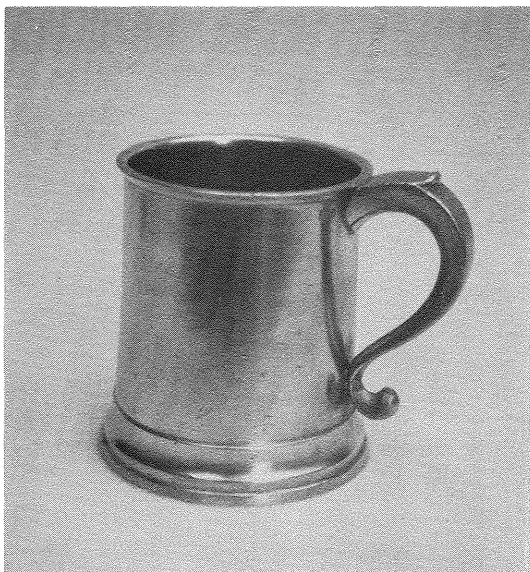


Fig. 1. Pint Mug by Thomas Danforth III with new mark

with the small Thomas Danforth III Eagle on the inside bottom (J-117). On the outside, just to the left of the handle, is a typical T.D. (mark J-115). The outside mark is demonstrated in Fig. 2. At first glance there does not appear to be anything atypical about the mark, however when one compares it with the mark shown in Fig. 3 (new mark left; old mark right) which is



Fig. 2. Close up view of new mark

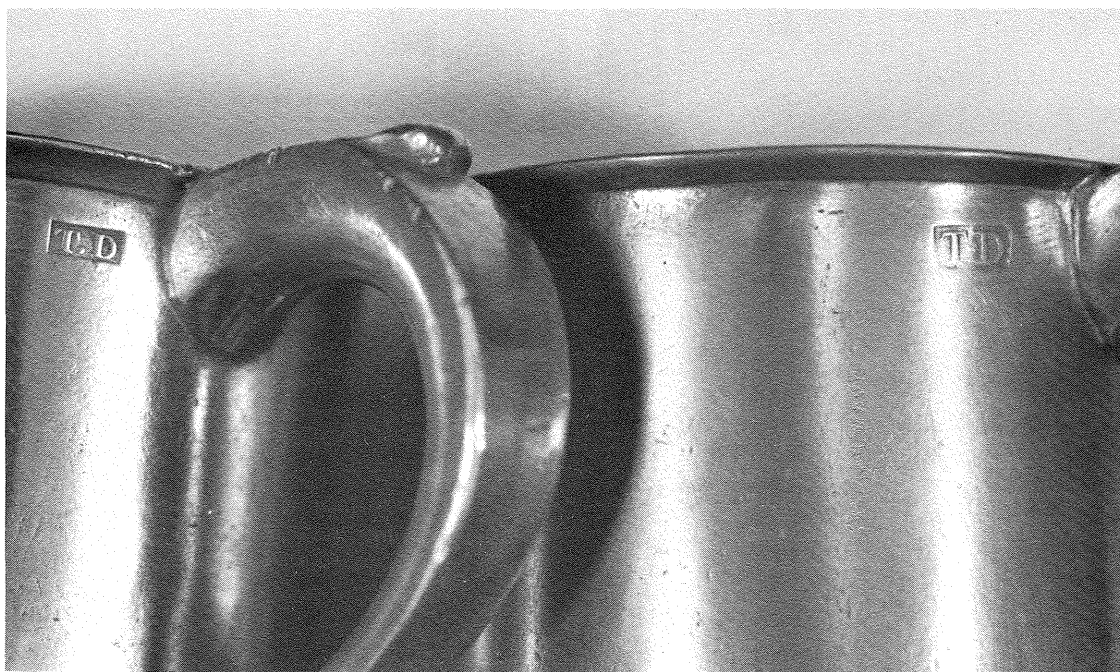


Fig. 3. New mark left; old mark right



the normal T.D. mark it becomes apparent that there is a significant difference in size. The new mark measures $\frac{3}{32}$ " by $\frac{1}{4}$ " where as the old mark measures $\frac{5}{32}$ " by $\frac{5}{16}$ ". While these differences do not seem dramatic, they certainly do demonstrate the need for another die. It would be, therefore, incorrect to describe the new mark as (J-115) when indeed it does not have a predetermined designation. The (J-115) mark actually is the mark shown in Fig. 3 on

the right.

I am sure that this mark has probably been noted before, however, but taken for granted to be the usual T.D. mark. I would appreciate it if other members owning T. Danforth III pewter would check to see indeed if they might not have some of the smaller T.D. marks. Remember the dimensions as given.

This would also demonstrate the presence of a new Thomas Danforth III mark.

Calder Candlesticks Finally!

by Webster Goodwin

William Calder (Providence, R.I. 1818-1856) made a great variety of forms in his forty years of pewtering, some of the most pleasing of which were his lamps. The writer has several in various shapes and sizes but in twenty - odd years of chasing auctions, antique shops, dealers, pickers and junk shops I have never seen a Calder candlestick marked or unmarked

until I purchased a pair of unmarked candlesticks at an antique show in Northern New England which had a familiar appearance to me. Figure 1 shows why. The candlesticks in question are shown on either side of a marked Calder lamp in my collection and while the base is different the shafts are identical.

In checking Dr. Wolf's article on lamps in



Fig. 1. Unmarked candlesticks on either side of a marked Calder lamp.



PCCA Bulletin Vol. 8 3/84, pg. 315, Fig. 33 shows a marked Calder lamp in the collection of Dr. S.H. Johnson III (Fig. 2 reproduced) having the same type base - 4 3/16" diameter-as



Fig. 2. Calder lamp in collection of Dr. S.H. Johnson III.

my candlesticks, and with the same type shaft. The sticks measure 6 1/8" ht. - have no bobeches and have a base diameter of 3 3/8" and are made with push-ups. The shaft measures 3 3/8" from the top of the base to the bottom of the socket. The lamp shown in Fig. 1 has a base diameter of 4 1/16", ht. 7 5/8" and the shaft is identical to the shafts of the candlesticks - 3 3/8".

It would appear that these are undoubtedly Calder candlesticks. It is known from his Daybook that he made them for his inventories. Laughlin states that he has seen a pair (Vol 1 pg. 102) and Carl Jacobs lists them in his "Guide to American Pewter," pg. 53.

Without question Calder Candlesticks are rare. Does any reader know of a marked single or pair?

Another Boardman Touch

by Wayne Hilt

At the Fall 1988 National meeting, a trip to the Monmouth County Historical Association led to the discovery of another Boardman touchmark.

This touch is more commonly known in its later version as a Boardman "no name eagle" -Laughlin Touch 434, Thomas, J. C., Fig 124E, Jacobs, 41.

As the figure clearly indicates, this touch had the "warranted" below the eagle. For some reason, possibly the size of the touch, it may have resulted in poor strikes. The removal of "warranted" and the resulting smaller touch may have improved the impression. Another possibility is the lettering may have been damaged.

In any case, it can be stated that this touch preceded the more commonly seen version, and, in this writer's opinion, it was used for a very short while.



Boardman warranted on 11/1/16 deep plate in the collection of the Monmouth County Historical Association



Portuguese and Brazilian Pewter

by Alex Neish

An article in the last *PCCA Bulletin* set the historical context for Portuguese and Brazilian pewter, both of which have been largely ignored by the "standard" reference books. Even *National Types of Old Pewter* by Cotterell, Riff and Vetter - which specifically set out to cover all of Europe - does not even contain a throwaway reference to the craft in Portugal. Nevertheless, as these notes and the accompanying photographs seek to show, the tradition was both long and active.

One specialist affirms that the glory of the craft in both countries was the altar candlestick. The form closely follows the styles that were current in contemporary silver. Demand derived from the gold rush that saw the population of Brazil's Minas Gerais state boom in the 18th century and with it the consecration of thousands of new churches. In 1766 silversmiths were banned by law from working in the precious metal and John Somers suggests many turned to pewter for which local tin was abundant. All of this, however, gives a considerable time span. As none of the candlesticks in Brazil are marked (some identified examples do exist in Portugal) exact dating is impossible. Fig. 1 shows a magnificent pair of altar candlesticks with an overall height of 22 ins. Almost certainly Brazilian they could have been made anywhere between 1750 and 1825.

Fig. 2 shows a pair that probably date from the earlier period. Some 16 ins. in height they show slippage in the stems that suggests sand casting while the overall design has affinities with candlesticks that were prevalent in 17th century Germany and that survived in Austria-Hungary until the last half of the 19th century.

Beside them stand two chalices, both almost certainly Portuguese. The one on the left is around 1825 but more interesting is the massive 10 ins. high one on the right that probably predates the other by the best part of a hundred years. A quick glance at all the chalices illustrated in Hornsby's *Pewter of the Western World* will show the Portuguese one to be uniquely heavy and large, an item not designed for grace but for use in a peasant society. There

are undertones of the Covenanter chalices of 18th century Scotland.



Fig. 1. Unmarked pair altar candlesticks, 22", probably Brazilian, c1750 - 1825



Fig. 2. Unmarked pair altar candlesticks, 16" tall; two unmarked Portuguese chalices, left c1825, right c1750



In Fig. 3 the glory of the Portuguese-Brazilian altar candlestick is masked by the limitations of black and white photography. Perfectly dimensioned and 14 1/2" height overall, the faces of the triangular bases are painted with the reddish paint based on pig's blood that was so often used in Brazilian religious art in the last quarter of the 19th century. It is not an attempt (as often



Fig. 3. Altar candlesticks (height 14 1/2") and the accompanying cruets (height 5 1/2") on their tray. All originally gilded. No marks c1750

happened) to ape gold, nor another attempt -also common - to mask pewter disease. It is simply the marrying of two cultures, enhanced by the accompanying cruets for the communion that call up memories of France perhaps a century earlier.

More holy cruets on their trays are shown in Fig. 4, the ones on the left 4 ins. high and quite definitely Portuguese. Equally Portuguese are the cruets and chalices of Fig. 5, which span the period 1700 to 1825.

Sharing the same origin is the perhaps unique collection of holy oil containers shown in Fig. 6. All were found in the interior of Brazil but there is no evidence to assume their local manufacture and Portugal seems the more likely origin. Their dating would seem to be from 1700 (on the right) to 1825 (on the left)

While the churches guaranteed the survival of much pewter, the secular and domestic kind enjoyed no such privilege and was - as in other countries - mercilessly attacked by china and ceramics. Figures 7 and 8, however, show, some of the grace distilled into items like ewers and basins around 1800 - though here again the dating is uncertain and stylistically there are throwbacks to Germany and Italy in the 18th century. Particularly interesting is the exuberance of the bird head handle of Fig. 7 as Portuguese pewter tended to be conservative with styles lasting for many decades.



Fig. 4. Two altar cruets sets on their trays c1750



The classic example of this dictum is Fig. 9 with its bell-bellied candlestick, a uniquely Portuguese product that was to be in production from 1600 up to 1800. It exhibits no derivative influence and also failed to migrate to the rest of Europe - a strange fact for a style that was to survive so long in a sea-going country. It would, however, seem logical that with these characteristics it may well have been manufactured in Brazil, but again the documentation is lacking. All that can be said is that this candlestick was the most common Portuguese item (even if it has vanished today). Also that the example in the photograph has a touchmark which, while unidentified, is certainly not Portuguese in its style.



Fig. 5. 2 chalices (c1700 and c1750) shown with an altar candlestick c1740 and a cruet set c1750. No marks



Fig. 6. Three generations of ampoules with their philas. c1750-1820. No marks



Fig. 7. Portuguese ewer and basin, c1800



Fig. 8. Portuguese ewer and basin, c1800





Fig. 9. Typical bell-based Portuguese candlesticks of form made from c1600 - c1800. Maker unknown

A Signed American Chamberstick by Meriden Britannia Company

Melvyn D. Wolf, M.D.

Over a period of years there have been numerous candlesticks as well as chambersticks attributed to Meriden Britannia Company. The typical gadrooning of the shaft base and removal bobèche are all characteristic features of Meriden pewter. Articles in the past from the Pewter Club Bulletin (e.g. Jim Sutherland-“Ring Around The Collar”) have made attempts to separate Homan gadrooned candlesticks from the Meriden Britannia candlesticks. While there have been identified versions of the Homan candlesticks, to my knowledge there have been no marked Meriden Britannia sticks. The newly found item shown in Figure 1 is a 4 3/4" wide by 4 1/2" high chamberstick with removal bobèche. The saucer base open ring handle features are noted. The mark is shown in Figure 2 from the under surface.

Another interesting feature of this chamberstick are engraved initials U.S.N. with the initial S above the center letter. These initials appear on the concave surface of the saucer base. The initials would certainly suggest the United States Navy and one wonders whether this chamberstick was at one time used on a ship, possibly in the 1850's and 1860's. As to what the upper single letter S means other than possibly identifying a room or quarters would be merely conjecture. As to the significance of the initials, I actually have no knowledge.

I would be interested in other club members comments concerning this marked example of Meriden Britannia Pewter.



Fig. 1. Marked Meriden Britannia Company chamberstick



Fig. 2. Mark on under surface of stick

