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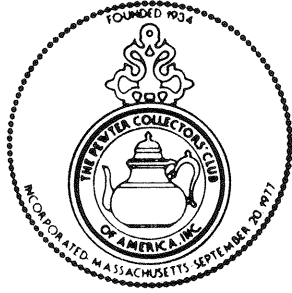
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Two Samuel Danforth flacons and one attributed to Edward Danforth. (*Wolf Coll.*)



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President's Letter

There were hundreds of pieces of pewter, 75 enthusiastic members and guests, a hotel that was hospitable, a lovely home base and great food, so May 3rd and 4th in Farmington, Connecticut was a successful meeting for the Pewter Collector's Club of America Inc. from every angle.

We are indebted to all the members who went to the trouble of packing and transferring their "gems" for our discussions. Wendell Hilt who could not attend still made available the only examples of marked Thomas Boardman teaspoon and tablespoon shown.

Plaudits to Dick and Audrey Ricketts for making all the arrangements for the Marriot Hotel, meals and meeting rooms. The selections were varied and delicious. It is these kind of dedicated members which make our organization thrive.

During cocktails on Friday night, we viewed the coffee and tea services. After dinner Mel Wolf led the discussion on this topic. All the rare and exceptional forms were seen. The beautiful and ordinary pots, especially the later examples were minimally represented. We hope to alleviate this deficit by having Gregory Aurand do a project on Boardman pots and their design number. Will everyone in the club who owns a numbered example write Greg about it. Further details will be in the Newsletter.

Saturday morning, twenty minutes before the scheduled program start, members filtered in to set up the display of communion ware. (That's enthusiasm!) Donald Herr led us through the discussion. Most types of flagon, chalices, baptismal bowls and some patens were present. It was a visual delight.

This was followed by John Carl Thomas and his holloware talk. Over 60 pieces of pewter; tankards, mugs, beakers, and measures were shown. It was an impressive assembly. Most known forms were available for study.

After lunch a short business meeting was conducted by Garland Pass. New business included planning for another pewter fabrication workshop in July of 1992 with Vince Davies and his craftspeople. Being considered for 1993 is a trip to England.

The slate recommended by the Nominating Chairman, Jack Kolaian and his committee was accepted. Besides myself as President, David Mallory is 1st Vice President and Barbara Horan is 2nd Vice President. Bob Horan will continue as Secretary and Bernie Hillmann after 8 years of accurate numbers gives his books to our new Treasurer, Lois McConnell. We hope to follow the fine examples set by our predecessors. And we thank Garland and Bernie for jobs well done. They gave freely of their time and service for the benefit

of our club. Our organization is stronger and more financially solvent because of their dedication and work. On behalf of the PCCA, we commend and thank them again for a job well done.

After the business meeting, Webster Goodwin concluded the afternoon session with his talk on porringers. Every known Boardman form was seen and compared.

The evening's cocktail hour was mixed with a viewing of the "show and tell" objects and miscellaneous pewter. The setting of the Old Forge Room at Avon Old Farm was perfect with all the history surrounding us. The dinner following was a gourmet delight.

After dinner, the "show and tell" conducted by Mel Wolf and John Thomas showed the results of some of our Brimfield buyers. A few pieces were identified. Web Goodwin brought some Calder pewter and by comparing with known marked and unmarked examples, a new attribution was made. This will soon be reported in a full article in the Bulletin.

Garland Pass then prefaced his talk with the idea of connoisseurship and how Boardman so richly falls into this category with his fine forms. We saw Boardman nursing bottles, lamps, spoons, ladles, pitchers, 2 types of bedpans and a chamberstick.

Our meeting was a tribute to Thomas Boardman one of the most successful of 19th century pewterers. An article going into more detail about things learned and seen will be forthcoming in the bulletin.

The meeting was also a tribute to our membership who brought in pieces of pewter so others could learn. We thank you.

To our 5 speakers - Mel, Don, John, Web, and Garland - we are grateful that you were willing to talk on a subject without knowing what would be displayed. It takes guts to talk before a group as knowledgeable as ours under these circumstances. We appreciate it and thank you.

It is this total involvement and help by so many members that makes this organization so vital, energetic and wonderful.

Bette Wolf



Necrology

Merrill G. Beede

Merrill G. Beede, 83, an agent with Aetna Life Insurance from 1937 until retirement in the early 1970's, died March 10 at Goodwin House West, Falls Church, Va. Mr. Beede was a past National Treasurer of the Pewter Collectors Club of America. A native of West Newton, Mass. and a long-time seasonal resident in the Squam Lake area of South Central New Hampshire. He was a leading citizen of his adopted city, Alexandria, Va., active in many facets of its theatrical, civic, and historical affairs. He was a past president of the Little Theater of Alexandria, and with his wife, Katherine, producer of several of its outstanding productions. He had done volunteer work for the Stabler-Leadbetter Apothecary Museum and an honorary museum trustee. He was also a member of the Alexandria Historical Society, and in 1987 was co-recipient along with Mrs. Beede of the Burke Award of the Alexandria Chapter, American Red Cross presented for philanthropic and exceptional humanitarian community service.

He was a graduate of Dartmouth College, Class of 1929, and an officer serving with the Army Air Forces during World War II. In addition to Mrs. Beede, he is survived by a sister, Mrs. Miriam B. Imlah, also of Falls Church. Pewter Collectors Club members remember him as a keen scholar on the subject, a discriminating collector of art and antiques other than pewter, and a good friend and gracious host, who would welcome anyone who had an interest in pewter, from the newest neophyte to the longest-standing member. Many members will recall with lasting fondness a national P.C.C.A. meeting in April 1977, high-lighted by a reception in the gardens of their lovely 18th century home in the quiet street of old Alexandria.

Elinor and Gene SeEVERS

Bernard Esner

The PCCA mourns the death but celebrates the life and contributions of Ben Esner who died on December 1, 1990, aged 90. Ben was born in Wakefield, Massachusetts. After graduation from High School, he worked for the Boston & Maine Railroad for five years. He then enrolled in Tufts University and graduated with an engineering degree in 1927. He worked as civil engineer for the State of New York until his retirement in 1965.

In 1933 he married Elsie; they had a son Richard who is married to Linda. Richard and Linda have two daughters, Emily and Laura. He is also

survived by his sister, Ida Rae Horowitz.

After World War II Ben and Elsie began to acquire their many antiques: furniture, stoneware, chinaware, and their beloved pewter. Antique pewter was introduced to them by Carl and Celia Jacobs. Soon thereafter they joined the PCCA and became active in the New York Regional group. Ben's eclectic pewter interests led him to collect both English and American forms as well as good Continental pieces. Flagons and tall pots were prominent in the collection but measures had a special place in his heart. Ben and Elsie were always extremely generous in their hospitality to members of the PCCA dropping by, as well as hosting both Regional and National meetings. Ben always wanted to share his knowledge and curiosity with those who also loved pewter. After his retirement he enjoyed "doing" flea markets and prowling around other dealers to find a rare treasure as yet unknown to pewter collectors. Due to his careful reading and studying forms and marks he had a good eye for what others might ignore.

Ben was the Program Chairman for the New York Regional group from 1964 to 1971, planning and executing meetings in locations from Fraunces Tavern in New York City, the Bird and Bottle Inn in Garrison, N.Y., the New Caanan Connecticut Historical Society, the John Jay Homestead, the Van Cortlandt Manor in Albany (to focus on the Albany pewter collection of Stanley and Charlotte Paddock, the parents of our present membership chairman, Bill Paddock), the Old Stone Inn in the Peekskill area (with a program on the history of pewter spoons), to Danbury Conn. (First Congregational Church). Ben was instrumental in having a number of members with large collections, such as John Remensnyder, open their home for the first time to the PCCA. In recognition of this long and creative leadership, ten years after his retirement as an officer of the New York Regional Group, Ben was made an honorary member of the Regional he had worked so hard for.

Ben continued to be a faithful supporter of new members and officers, graciously offering valuable suggestions when asked, continuing to share his expertise for the good of the Club. As he entered his 90th year, he was especially proud to claim that he was the PCCA's oldest living member. True or not, Ben could certainly claim to have given the PCCA his leadership, his love, and his dedication to enhancing our knowledge and appreciation of pewter over the last thirty-five years.

Barbara J. Horan



The Eagle Touches of William Will and Moses Lafetra

By Richard L. Bowen, Jr.

William Will of Philadelphia (b. 1742) is the most famous American pewterer because of the variety and beauty of the many surviving examples of hollow ware bearing his touch marks. It should also be noted that he used one of the earliest eagle touches. This is a graceful rising eagle surmounted by thirteen stars with the word FEDERAL above (Fig. 1).¹ (In heraldic terms, "rising" means standing on its feet and getting ready to fly.)

Laughlin suggested that a clear impression of this touch mark might disclose the word CONVENTION, and, if so, the eagle could be dated to 1787 or shortly after as the Philadelphia Convention took place that year.² Actually, there is no room on the mark for such a large word. The Continental Convention opened in Philadelphia on May 25, 1787, and closed with the framing of the Constitution in September. Pennsylvania was the second state to ratify the Constitution, in December 1787. A two thirds majority was needed from the thirteen states for ratification of the Constitution. New Hampshire became the ninth state to ratify on June 21, 1788, only to be followed by Virginia four days later. The Constitution had been ratified and the Union formed.



Fig. 1. Touch mark of William Will probably designed in 1788. Full size. (After Jacobs.)

The ratification of the Constitution was celebrated in many towns along with the traditional Fourth of July celebration in 1788. Large celebrations were universal, but Philadelphia outdid all in both ardor and ingenuity, with the Fourth of July being set for a magnificent display of Federal spirit in recognition of the Declaration of Independence and the ratification of the Constitution (or the establishment of the "Frame of Government").³ Many newspaper accounts reported on the activities, often referring to "Federal" processions or celebrations. The word "Federal" in Will's touch was used in this context, and the design was probably made shortly after July 1788 when the Federal spirit was at its height in Philadelphia.

Starting in the last decade of the eighteenth century and continuing into the nineteenth century most

pewterers acquired eagle touches. The majority of these were based on the arms of the United States: a displayed eagle (with wings and legs spread to the sides) with a shield on its breast, arrows in one talon and an olive branch in the other, with thirteen stars above its head. The design for the Great Seal of the United States was completed in 1782, and a die was made for stamping official documents that year. The arms of the United States were identical to the obverse (front) of the Great Seal, but were slow to become popularized. The arms appeared on coins of Massachusetts and New York in 1786 and 1787.⁴

Will's eagle is not modeled after the arms of the United States as the eagle is not displayed but rising. It bears a general similarity to the rising eagle found on silver coins from 1794 to 1797 (Fig. 2).⁵



Fig. 2. United States half dollar of 1794 showing the graceful rising eagle typically found on silver coins from 1794 to 1797. Enlarged about 60%. (After Prime.)

However, these are too late to have served as models, since Will died in 1798. An eagle is found in the arms of Pennsylvania. A broadside of 1778 shows the arms of Pennsylvania with two rearing draft horses as supporters and a rising eagle as a crest (Fig. 3).⁶ The eagle was also a popular motif in Pennsylvania decorative art even before the Federal eagle appeared. A trade card of Philadelphian Benjamin Randolph (at the sign of the Golden Eagle) of about 1767 showed a powerfully executed eagle perched on a rococo frame.⁷ This was probably the eagle on Randolph's store front serving as a sign. As he advertised carving, he probably executed the eagle. In the last quarter of the eighteenth century the American eagle had replaced the English phoenix as a finial on gilded mirrors.





Fig. 3. Arms of Pennsylvania from a broadside of 1778 showing a rising eagle as a crest. (After Zieber.)



Fig. 4. Federal desk and bookcase with eagle finial. It was made either in Baltimore or Philadelphia between 1790 and 1800. (Courtesy, The Henry Francis du Pont Winterthur Museum.)

The eagle was also used as a finial on other forms of furniture. An example is shown by a Federal desk and bookcase in the collection of Winterthur Museum (Fig. 4). It has a vibrant 10" high carved eagle as a finial which is identical in shape to Will's (Fig. 5). On the breast of the eagle is an escutcheon with thirteen vertical stripes, obviously taken from the design of the Great Seal or the arms of the United States. However, the chief (upper part of the shield) contains thirteen stars; this is never found on the Great Seal where the chief was plain with a blue tincture. The carving could represent a conjoining of Pennsylvania and the Federal government with the eagle from the finial of the Pennsylvania arms carrying the arms of the United States on its breast. Or it could be that the wood carver took great liberties in representing the arms of the United States with a rising eagle. In heraldry the crest is invariably supported by a wreath or torse, which is composed of two rolls of silk or leather of different colors twisted together. This was drawn like a heavy rope with alternating colors. The 1778 arms of Pennsylvania show the eagle crest supported by just such a torse (Fig. 3). The Winterthur eagle is supported by an element which may have been intended as a torse (Fig. 5). If such is the case, then the eagle was probably the crest from the Pennsylvania arms. Interestingly, the cylinder fall of the desk has a mosaic inlay showing the correct arms of the United States with a displayed eagle with the shield with an empty field on its breast. This probably means that the cabinet-maker got the inlay from one source, and the eagle finial from a wood carver.



Fig. 5. Eagle finial from the desk and bookcase in Fig. 4. (Courtesy, The Henry Francis du Pont Winterthur Museum.)



This desk and bookcase has been assigned to Baltimore and dated between 1790 and 1800. However, Donald L. Fennimore, a curator at the Winterthur Museum, has told me that in reality the piece could just as well be from Philadelphia.⁸ Recently a great deal of study has been devoted to both Philadelphia and Baltimore Federal furniture, which has indicated that both cities were very closely associated. It would appear that both Will's eagle and the finial of the Winterthur desk and bookcase were copied from the same model. In Will's case the eagle could represent Pennsylvania associated with the Federal union of thirteen states. Or the eagle could represent a symbol of the Federal union.

MOSES LAFETRA'S EAGLE

George Coldwell had started to work in New York City at least by 1800. He made a will in 1808 wherein he appointed his "dearly beloved female friend Rebekah Lafetra" as executrix of his estate.⁹ He died in 1811, for his will was proved in April 1811. In the original will he left \$50 and books to "Moses Lafetra, brother of my beloved female friend", but this was revoked by codicil before his death. However, in the year following Coldwell's death Moses Lafetra blossomed out as a full fledged pewterer in Coldwell's old shop at 7 Beekman Street.¹⁰ For four years he was on his own, but in 1816 he is listed jointly with Anthony Allaire, after which he disappears.

Moses Lafetra had a touch mark with an eagle standing on a rounded object (Fig. 6).¹¹ This represents the finial from the arms of New York, and the rounded object is a half globe. This was shown on coins of 1786 and 1787 (Fig. 7, Left),¹² and has come down to the present in much the same form (Fig. 7, Right).¹³ An exact model of Lafetra's eagle is found on a New York copper cent of 1787 where the eagle is in the same position on a half round globe.¹⁴ It is remarkable that as late as 1811 Lafetra took as a touch mark a symbol of the arms of New York. However, pennies with this design were undoubtedly still circulating in New York City at this time. The posture of Lafetra's eagle taken from the New York penny is very similar to Will's, indicating that such an eagle design may have been common at the time.



Fig. 6. Touch mark of Moses Lafetra showing an eagle on a half globe representing the crest of the arms of New York. Full size. (After Jacobs.)

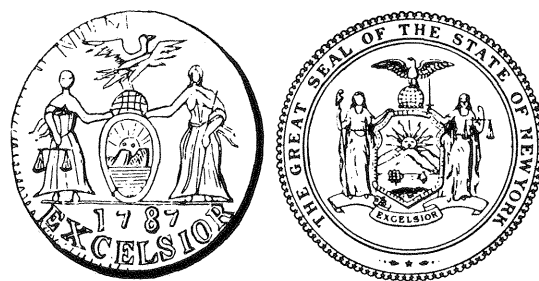


Fig. 7. Arms of New York. Left, from a New York copper penny. Enlarged about 24%. (After Prime.) Right, from the 1880 Seal of New York. Reduced slightly. (After Zieber.)

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An Edward Danforth Flagon?

By Melvyn D. Wolf, M.D.

A recent acquisition to our pewter collection is the one quart lidded vessel illustrated in Figure 1.



Fig. 1. Edward Danforth one quart flagon or tankard.

I use the word vessel since I am not sure at this point whether the piece represents a tankard or indeed a flagon. The basic piece itself is that of a one quart tankard, however with the triple dome on top as well

as the finial, the question as to whether the vessel may have been made as a communion flagon has obviously been raised. The piece of pewter has been referred to in John Carl Thomas's *Connecticut Pewter & Pewterers* in the section about Edward Danforth pewter. He questions as to whether the piece of pewter may indeed have been made by Samuel Danforth on order for Edward, and then struck with Edward Danforth's name.

Figure 2 demonstrates three flagons, the two taller ones are marked by Samuel Danforth. The foreground flagon, or tankard, is the Edward Danforth piece.



Fig. 2. Samuel and Edward Danforth flagons.



Fig. 3. William Will one quart flagons.



It should be noted that all three lids are from the same mold as well as the thumb pieces. While there are minor variations in the finials they are still of the so-called bee hive variety. It should also be noted that neither of the two larger flagons have pouring spouts and it may very well suggest that the one quart vessel could also be a flagon despite its lack of a pouring spout.

If indeed this does represent a one quart flagon, it would enlarge the number of one quart flagons known by an additional one. I have enclosed photographs from a previously reported article on one quart flagons. Figure 3 demonstrating two one quart William Will flagons, Figure 4, a one quart Boardman flagon, Figure 5, a one quart Parks Boyd flagon and Figure 6, an unmarked "Love" flagon.

Any additional information from the general membership would be appreciated.



Fig. 6. "Love" one quart flagon.



Fig. 4. Thomas Boardman one quart flagon.



Fig. 5. Parks Boyd one quart flagon.

New Boardman Pewter

By Melvyn D. Wolf, M.D.

I recently had the opportunity of acquiring an extremely fine Boardman communion set which apparently had been together since its inception. Included in the service were 2 baptismal patens, each one of which was a 11" deep dish mounted on one of the Boardman baptismal basin bases. The baptismal paten itself is shown in Figure 1. The base is shown more closely in Figure 2 and the base of a typical Boardman baptismal bowl shown in Figure 3. Figure 4 shows both pieces in the same photograph. It is obvious that the bases are the same, the new baptismal paten being a typical well marked 11" deep dish mounted on the same pedestal base.

Also included in the communion set was a three quart Boardman flagon which is the same as usually found, however this flagon demonstrates a most unique finial. To my knowledge, this particular finial has not been photographed before and is illustrated in Figure 5.

As I continue to collect pewter over the years, it never ceases to amaze me about the forhandedness of our early American pewterers, in particular, the Boardman group. Additional information from the membership would be appreciated.



Fig. 1. New Boardman paten.



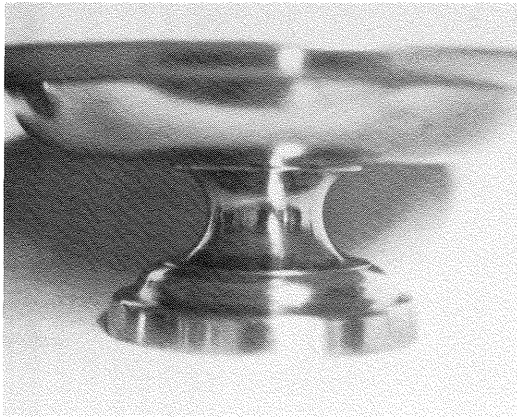


Fig. 2. Base of new paten.



Fig. 3. Base of typical Boardman baptismal basin.

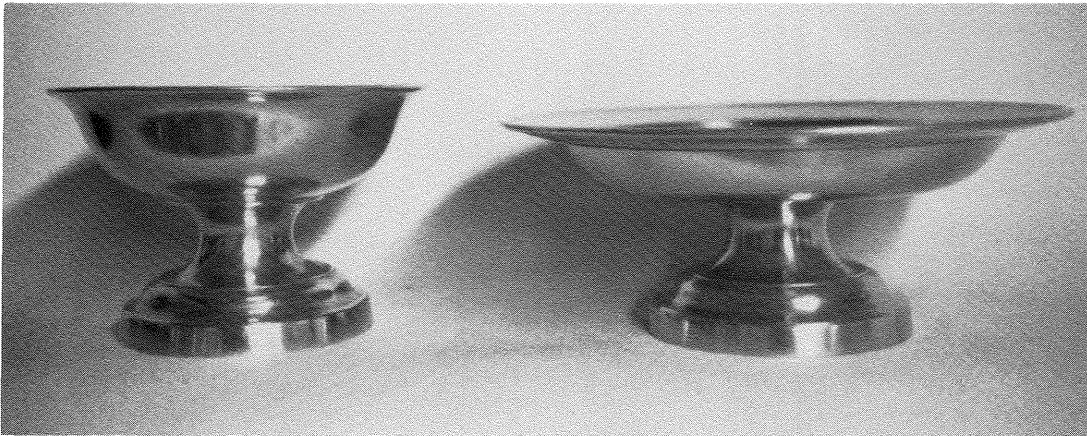


Fig. 4. Both pieces for comparison.

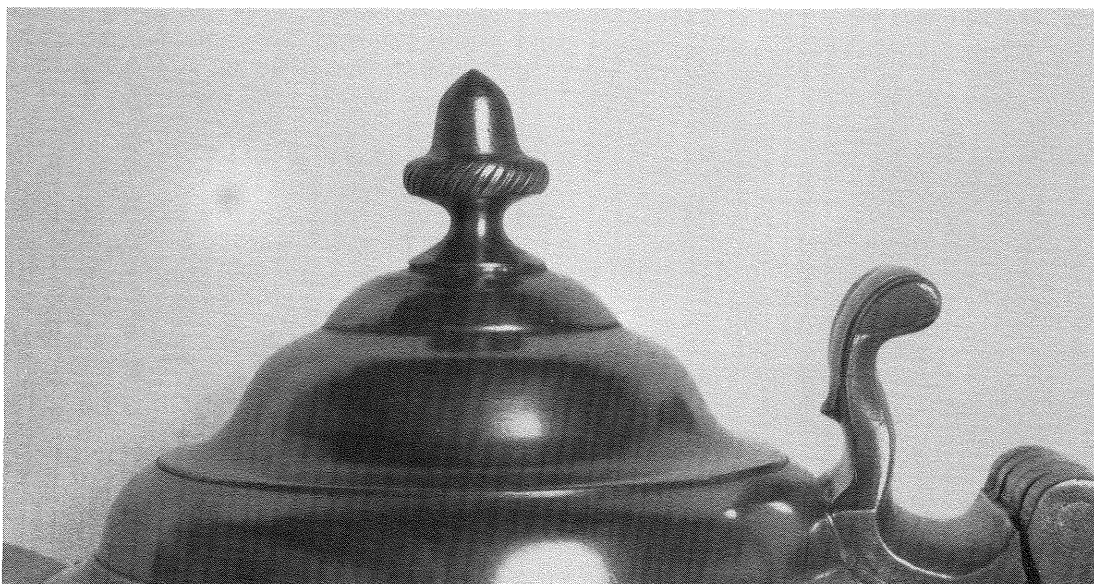


Fig. 5. Unique Boardman finial on a 3 quart flagon.



Catalogue Your Pewter

Norman Brazell

I am sure that many pewter collectors already record in some form or another, the items in their collection. Of these, some will catalogue their items in great detail, whilst others will have evolved a very simple system just to record the minimum details that they regard as essential or convenient.

However, I am equally certain that a great number of collectors do not record anything about their pewter, believing that they can carry in their head all the relevant details about each item they possess. This may be possible if you have a very small collection, but it becomes quite impossible as your collection grows, or if you are keen to learn a lot more about each piece. How often have we seen at the Society's meetings, a measure brought along for discussion, and the owner does not even know to which standard of capacity it conforms.

I firmly believe that to create some form of catalogue is not only beneficial, but essential. This does not necessarily mean that you have to use an elaborate or complicated method, but one that can record basic details with the option of adding further information to the records as you find out more information, without having to change to a more sophisticated system at a later date. Such a change can be a daunting task when you realize that your over-simplified system needs complete replacing as your sitting room gradually fills with more pewter. You will inevitably put off that evil day, and you may never get around to starting it.

You may ask at this stage why I feel that good record are essential. Beneficial - yes maybe, but why essential? Well, first and foremost it is for the very reason that I have already mentioned - to avoid carrying all the information in your head. This shortcoming is usually highlighted when you want to explain something to someone interested enough in looking at your pewter.

"Oh yes," you say confidently, "this mark is also on my half pint tulip, just there....oh, sorry...must be this one....well....ah, yes, this is it, the straight sided quart. Interesting mark actually...very similar to the one in Cotterell....or is it *More Pewter Marks*....hang on, let me see if I can find it for you....shouldn't take me too long I hope....".

How much easier to have all this information at your fingertips, with adequate cross-referencing and exact touch mark numbers recorded. Remember too, how important it is to note down the other collector's observations, particularly if they make some astute remark that had escaped your attention.

There are many times too, when sitting cosily by the winter fireside, your eyes wander along the rows of pewter, and you heave yourself up from the comfortable armchair to take down one of your in-

teresting pieces. Sinking back into your chair, you fondle and examine the item for the umpteenth time, and then suddenly think that you ought to compare its capacity with a couple of similar pots displayed on your shelves. But no, you don't want to get up again, let alone disappear into the cold kitchen and have to fill them up with water once again. You're sure you did it once and probably scribbled it down on a scrap of paper, but that has long since been lost. How much easier to lean across to the bookshelf and extract your very own reference book, and find the required information at your fingertips.

In fact, it is probably not until you have made a complete catalogue of your pewter that you fully appreciate its advantages and usefulness. If you really do decide to make it a complete record, why not include a photograph of each item together with a note of its estimated value. This is of course, a great help should you be unfortunate enough to have any items stolen, and such information will be invaluable for justifying your insurance claim, and it may also assist in the recovery of your pewter.

So what system should you adopt? In my opinion, you should have one record sheet for each item, and I would most certainly adopt a loose leaf system. A card system may well be adequate, and does have the advantage over ordinary sheets of paper by being less susceptible to damage by constant fingering, and it is more rigid if you want to paste on photographs. However, in order to cater for the maximum amount of information that you might want to record for each item, I would not recommend anything less in size than A4, which is slightly smaller than the obsolete foolscap size. My own system uses thick quality A4 paper kept in a loose leaf binder.

In order to reduce the work involved in creating a catalogue, it is essential to use pre-printed record sheets. These should be designed to include all the repetitive headings, and perhaps more important, cover every possible eventuality. Whilst in the first instance, you may only want to record limited information just to get the catalogue 'off the ground' you will almost certainly want to add more detail as time goes by. In my illustration, I have drawn up just one suggestion for a suitable record sheet, and one that you could adapt with perhaps a few alterations to suit your own particular needs. Having prepared your own sheet, the simplest way of duplicating it may well be by photocopying. Incidentally, don't forget to leave enough margin for the punched holes if you intend to file them in a binder. There's nothing quite so infuriating as seeing a nice little hole just where you entered the purchase price for instance!

The next consideration should be how best to allocate catalogue reference numbers. A numbering system that starts with No. 1 and just keeps going



on as you purchase more pewter, is rather unimaginative, and uninformative. On the other hand, No. 18/6/X313/82/34G may give you the date, price, condition, shelf location, and whether the beer tastes good in it, but for reference purposes it is just too complicated. A simple compromise which will enable you to keep your records in 'groups' within your folder is as follows:

REFERENCE NUMBER PREFIXES

B	Basins, Bowls
C/B	Chalices, Beakers
D	Dishes, Plates, Chargers
F	Flagons, Pitchers
L/C	Lamps, Candlesticks
M	Measures
MS	Miscellaneous
P	Porringers
S	Salts, Sanders, Castors
T	Tankards, Mugs
T/C	Teapots, Coffeepots

Some collectors like to add a suffix to show the date of acquisition, (e.g. P/37/83), or to denote the provenance (e.g. P/37/S), but I feel that to number my plate simply P/37 is quite adequate, as my own record card for this plate will already record the fact that I purchased it in 1983 and that it is Scottish.

Having decided upon your own reference numbering system, let us consider what information you might want to record about each piece of pewter in your collection. To do this, it will probably be best if I deal with each heading on my suggested format in sequence.

DESCRIPTION

Examples would be:

- "½ Pint Scottish Pear Shaped Measure (Glasgow Type)"
- "7 inch Plate - Triple reeded"
- "Salt - Capstan type"

You may wish to add reference to any feature or decoration such as "with embryo-shell thumbpiece" or "gadrooning around waist".

MAKER

Assuming that the maker can be identified, enter his name, his location, and the dates when he was trading. Note any variations to recorded touchmarks or hall marks and make a sketch, however amateurish. I would suggest here that when completing the record sheets, write or sketch *in pencil* any information that is incomplete or about which you are uncertain. This will highlight your uncertainty; identify areas for further research, and be

much easier to alter when you have solved the mystery and want to correct your original entry. This rule should be applied to all sections of the form.

Returning to the maker, if he is mentioned in Cotterell, *More Pewter Marks*, etc., then enter the appropriate reference numbers. If applicable, enter the London or Edinburgh Touch Plate reference number.

Attempt to make a pencil rubbing of any obscure touch or hallmark, and carefully sellotape them into this section of the record sheet

CAPACITY MARKS

These will usually read "QUART" or "Half Noggin" etc. Try to copy them exactly as stamped.

OWNERS' INSCRIPTIONS

This section covers a wide variety of marks, from "S.W." or an heraldic engraving on the rim of a plate, to "Ye White Swan, Sheep Lane, Marylebone" cut into the side of a pot, or an impressive house mark stamped on the lid of a bud measure. Again copy it out exactly as it appears.

EXCISE VERIFICATION STAMPS

On drinking vessels and measures, this section probably opens up more opportunity for research than any other. Make a sketch or take a rubbing of all the different verification marks, and alongside each, enter the town or country it represents, if known.

Include in this section all crowned WR, VR & GR marks etc., together with D.G. (Dean of Guild) Initials.

OTHER MARKS OR INSCRIPTIONS

Any marks about which you are not sure should be placed here in pencil. Your aim is usually to see this section blank as virtually all marks seen on pewter were placed there by either the maker, the owner, or by a Weights & Measures Inspector.

DIMENSIONS & CAPACITY

Whilst I am sure that the pewter I collect was made in moulds which conformed to inches or fluid ounces, I bow to the pressure from some fellow collectors (and auction houses) who insist that we can only establish accuracy by using metric measurements. Regrettably in my opinion, it does now seem necessary to duplicate our measurements, if only to make instant comparison with those who must use the 'other' system.



Having established the volume of your pot or measure, it is necessary to identify the standard to which it conforms. I need not, in this article, stress the danger of jumping to wrong conclusions, but once you have ascertained the standard beyond doubt, then enter a circle round the appropriate note. If it does not seem to conform to any of the more common standards, don't *make* it conform! You may have something very interesting.

PROVENANCE

From the style of this piece, the maker's location, the capacity, and possibly the verification marks, you should be able to establish the provenance of the piece. The more specific you can be, the better, (e.g. Bristol, Wigan), but be ready to justify your decision. If you cannot be too specific, just enter in pencil, West Country, or North Country, etc.

APPROXIMATE DATING

From what you have entered so far, you will have already formed your own opinion on the date of a piece. However, based on my experience, a pencil entry may be prudent, particularly with unmarked pieces.

ACQUIRED

Apart from entering the date, I recommend that you add the town, dealer or person from whom it was acquired. I can still identify most of the items in my collection to the place where I purchased it, and so for me, this information does give instant confirmation that I'm looking at the correct reference sheet for any piece.

If you purchase an item at auction, enter the name of the Auction House, and the Lot number. If you do happen to know its previous owner, make a note of that too.

COST

This is self-explanatory. I always file any invoice immediately behind the appropriate record sheet.

VALUE

Obviously values change over the years, and so always use a pencil. Many collectors prefer to keep a separate valuation list, presumably not wishing to assist any burglar selecting the choicest pieces!

REPAIRS

Note any repairs or replacement parts that have been made to any item, whether obvious or not. It could be useful for later restoration work, and will be a

great help for identification purposes, particularly following any possible theft. Hence, include references to any missing parts, (e.g. finial to handle is missing).

SPARE SPACES

On any form, it is always wise to leave one or two spare sections. Again, my experience has shown that you will eventually find a use for them.

OTHER REFERENCES & ILLUSTRATIONS

Use this space to make your own cross references to any items in your collection. (e.g. See P/37 for similar unrecorded mark). Similarly, quote any useful book references that illustrate an item similar to your own, should it be unusual (e.g. See Sotheby Catalogue 16.5.76 Lot 42 illustrated - could be my candlestick as dents in base and stem correspond?)

OBSERVATIONS

As seen in the last heading, we are now coming into the area of unrestricted comment, and this can be the most rewarding section on the sheet. Looking through my own sheets will give you some guide as to the potential usefulness of this section:

"Have never seen this type without antiwobble rim", "J.D. is sure this is North Country, by comparison to his own example", "Nobody likes the lid, but the housemarks seem genuine?"

This space can also be used to elaborate on something contained in one of the other sections of the form. If this is done, then link the two statements by an asterisk.

Do not hesitate to use the back of the sheet as a continuation of any heading. However, be sure to place a P.T.O. on the front of the form, or you may overlook the fact that you have made some obscure observation overleaf, which in time turns out to be the most important statement on the whole sheet.

PHOTOGRAPH

Yes, photographs are useful, although I admit to having mine in a separate album. However, if you take a close-up of any particular mark on one of your pieces, then I think the right place for such a photograph is attached to the appropriate record sheet.

• • • •

From time to time, you collect other paperwork relevant to pieces in your collection, such as magazine articles, or even a vetting sheet that has been circulated at one of the society's meetings.



DESCRIPTION	REF. No.
	COUNTRY
	LOCALE
MAKER	
Jacobs' No.	Cott.No. Other No.
CAPACITY MARKS	OWNERS INSCRIPTIONS
VERIFICATION MARKS	OTHER MARKS OR INSCRIPTIONS
DIMENSIONS Ht. overall L. W. D. Diameter	CAPACITY fl. oz. cc O.E.W.S. Imperial Other
PHOTO OR SKETCH	APPROXIMATE DATING:
	DATE ACQUIRED:
	HOW ACQUIRED:
	COST:
	REPAIRS
OTHER REFERENCES & ILLUSTRATIONS	
OBSERVATIONS, ETC.	



These are best filed immediately behind the record sheet so that you have instant access to such information.

The record sheet, when completed, now forms an entire reference for every single item in your collection. It is not for me to discourage you from lovingly handling your pewter, but you will now be in a position to remain comfortably sitting in your armchair by the fireside, and look up any information from your very own catalogue. Furthermore, if you ever want to send details of an item in your collection to a colleague, then you only need to photo-copy your record sheet, and all the relevant information will be passed on.

So now you have a system - but the task seems so great. Well, don't try to tackle the job all at once, or it will be looked upon as a burden, and this is not what pewter collecting is all about. Plan it to last the winter, or even two winters maybe. Make a start by simply allocating reference numbers and making sure you have one record sheet for each piece of pewter. Cut up some self-adhesive labels into quarter inch squares and write on each a reference number. Then stick them firmly but unobtrusively underneath the appropriate pot, or the back of a plate. Choose one group of items first, and set yourself a target of recording three or four a week - not all the information at this stage - just the basic details, and eventually you will build up your catalogue.

I guarantee that in the end, you'll be proud of your efforts; know a great deal more about your pewter; and have one heck of a list of queries.

Editor's Note: The preceding article was originally published in *The Journal of the Pewter Society*, Vol. 5, No. 1, Spring 1985, and is reprinted with the kind permission of the Society. The reference number prefixes and the description format have been modified by Garland Pass.

An Endicott and Sumner Chamberstick

By Melvyn D. Wolf, M.D.

In the article "American Pewter Candle Holders of the Nineteenth Century" (*PCCA Bulletin Vol. 8, 3/83, page 238-251*) I described the chambersticks at the time and included 10 different varieties.

I recently had the opportunity of acquiring the chamberstick shown in Figure 1. It is 4 1/2" tall and 5 1/2" wide at the base and is signed "Endicott and Sumner, New York" in the small serrated rectangular cartouche. Figure 40 in the previously mentioned article shows a 4 1/2" high chamberstick

signed by Lewis and Cowles. Both candle holders have ring handles and modified saucer bases. Neither has a removed bobèche. This additional chamberstick would add by one the current number of American push-up type saucer base candlesticks.

As additional chambersticks are identified hopefully supplemental articles will be written to broaden our knowledge base. Additional information is certainly appreciated by the membership.

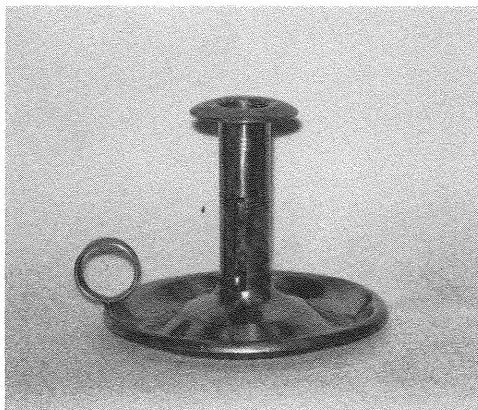


Fig. 1. Endicott and Sumner Chamberstick.

A New Gleason Candlestick

By Melvyn D. Wolf, M.D.

A recent acquisition in our collection is the unmarked candlestick shown in Figure 1. To my knowledge this is the first recorded example of such a candlestick. Upon closer scrutiny it became obvious that the upper portion of the candlestick shaft is the so-called hose nozzle shaft of Gleason. This particular shaft usually comes in 3 sizes, a small, medium and large. In this candlestick the medium shaft is used to form the upper portion of the baluster while the lower portion of the baluster is formed from the largest of the hose nozzle shafts. The rounded raised base is the same base that is seen on his bullseye or lens lamps and in this candlestick the entire shaft and base is mounted on a square plinth. The base is sand or plaster filled, with a tin bottom and the candlestick also has a removable bobèche.

Figure 2 shows a typical candlestick by Roswell Gleason with the small hose nozzle shaft for comparison. Figure 3 shows a bullseye lamp with its base which is seen in the new candlestick base as well as the lower portion of the hose nozzle shaft. The hose nozzle shaft in the whale oil lamp is the middle sized.



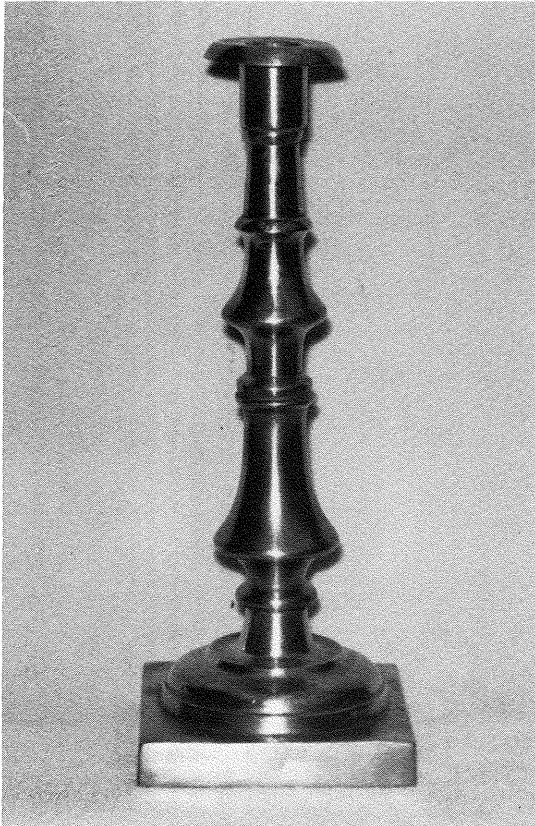


Fig. 1. 12" Unmarked candlestick by Roswell Gleason.



Fig. 2. 7" and 12" Gleason candlesticks.

Again I think this demonstrates the unending number of varieties of pewter forms that are continually coming to the front. It merely takes an awareness of the parts that have been used in the formation of other forms to help identify these new pieces. Any additional comments from the members would be appreciated.

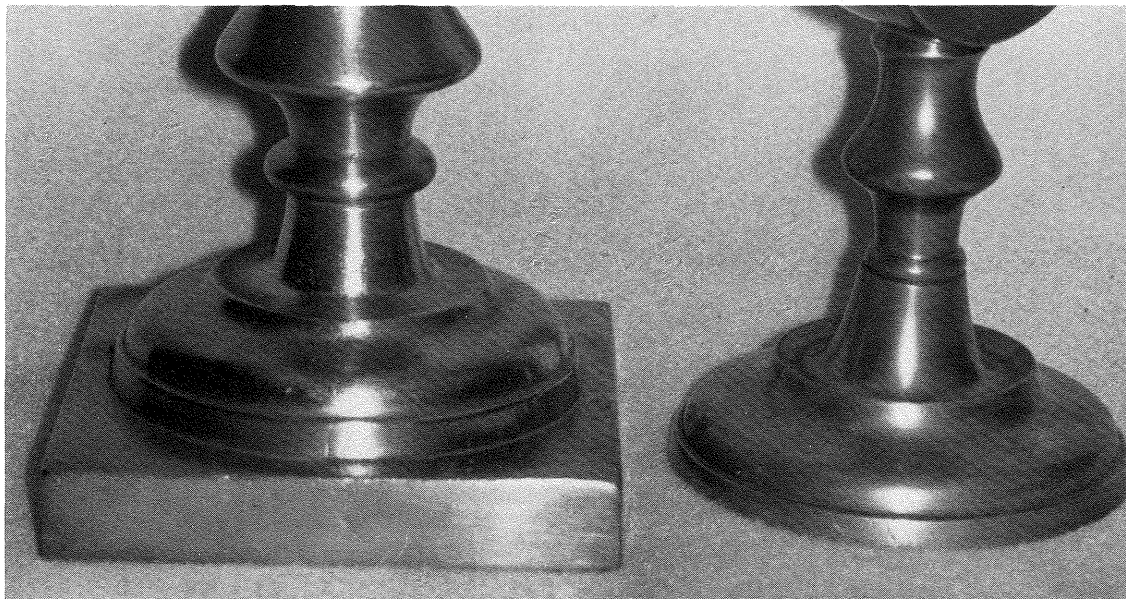


Fig. 3. Bases of the 12" Gleason candlestick and a bullseye lamp.



Endicott and Sumner?

By Melvyn D. Wolf, M.D.

When I originally wrote the article for the *Bulletin*, Vol. 8, 3/84, on American fluid lamps of the 19th century it was my opinion that Endicott and Sumner were relatively uncommon makers of lamps and makers that I suspected possibly purchased their pewter from other makers and struck the pieces with their own die or indeed had the die struck by the maker that they purchased the pewter from. I recently had the opportunity to obtain various pieces of pewter that I am submitting here for the membership's scrutiny.

Figure 1 demonstrates two whale oil lamps, the one on the left is a 10 1/2" marked Endicott and Sumner. To the right is an 8" marked Endicott and Sumner. Figure 2 shows the base of the 10" Endicott and Sumner lamp on the left and a marked 9" Roswell Gleason lamp on the right. It seems apparent that the hose nozzle shaft is the same on both lamps. If one returns to Figure 1 and compares the truncated cone fonts, it also is quite apparent that they are the same and would certainly make one believe that all the lamps were made by the same person. Of further interest is the photograph of the candlestick in Figure 3. It is a marked Endicott and Sumner candlestick that is 8 3/8" tall. Figure 4 is

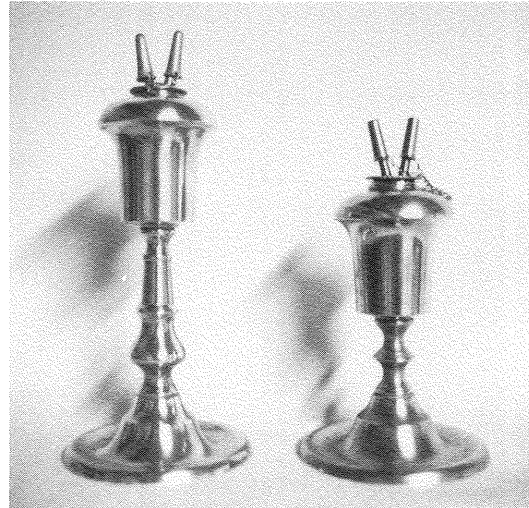


Fig. 1. 10 1/2" and 8" Endicott and Sumner lamps.

a 8 3/8" candlestick marked by Roswell Gleason and I am unable to discern any difference between the candlesticks other than some minimal changes in the banding in the lower portion of the shaft.

Further complicating the situation is Figure 5, which illustrates a Roswell Gleason castor frame on the left comparing it with the Endicott and

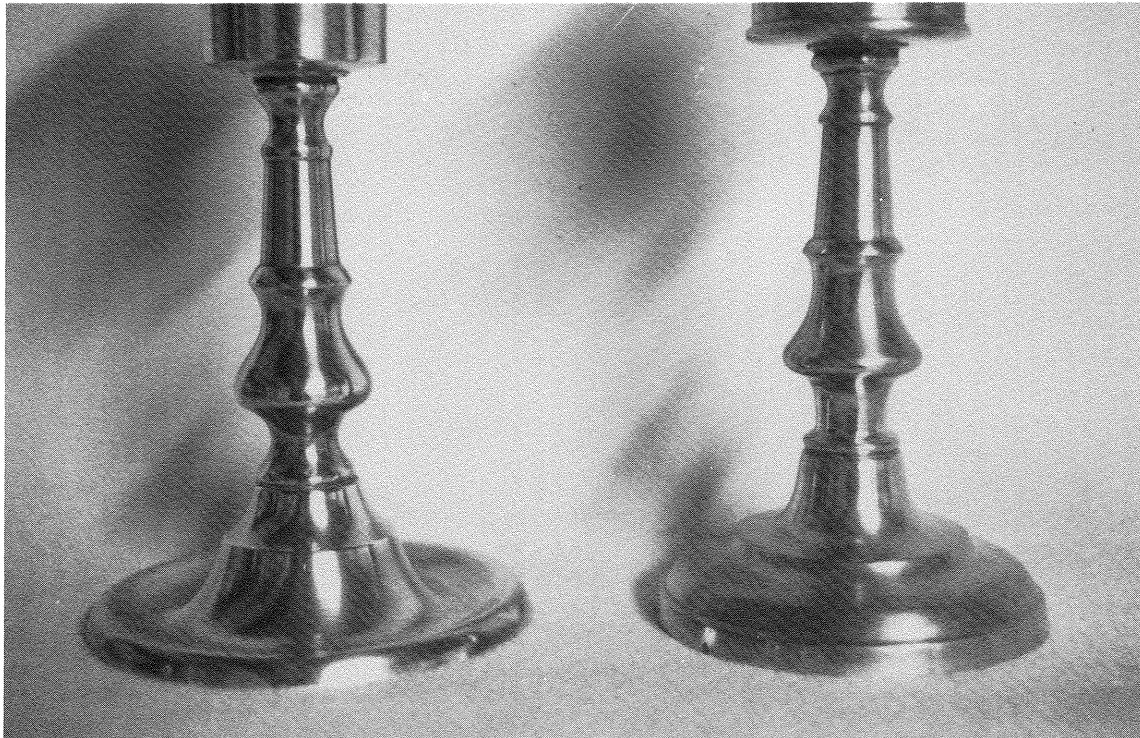


Fig. 2. Endicott and Sumner lamp (left), Roswell Gleason lamp (right).



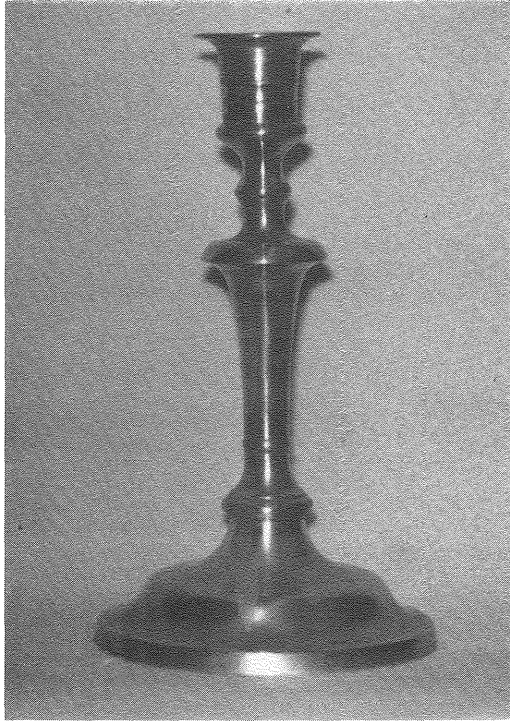


Fig. 3. 8 ³/₈" Endicott and Sumner candlestick.

Sumner candlestick on the right. It is obvious that the bases are the same.

This additional material would all suggest that the Endicott and Sumner pewter was probably purchased, at least to some degree from Roswell Gleason, and again further supports my opinion that they probably did not manufacture much, if any, pewter. If any members have additional material please let me know.



Fig. 4. 8 ³/₈" Roswell Gleason candlestick.

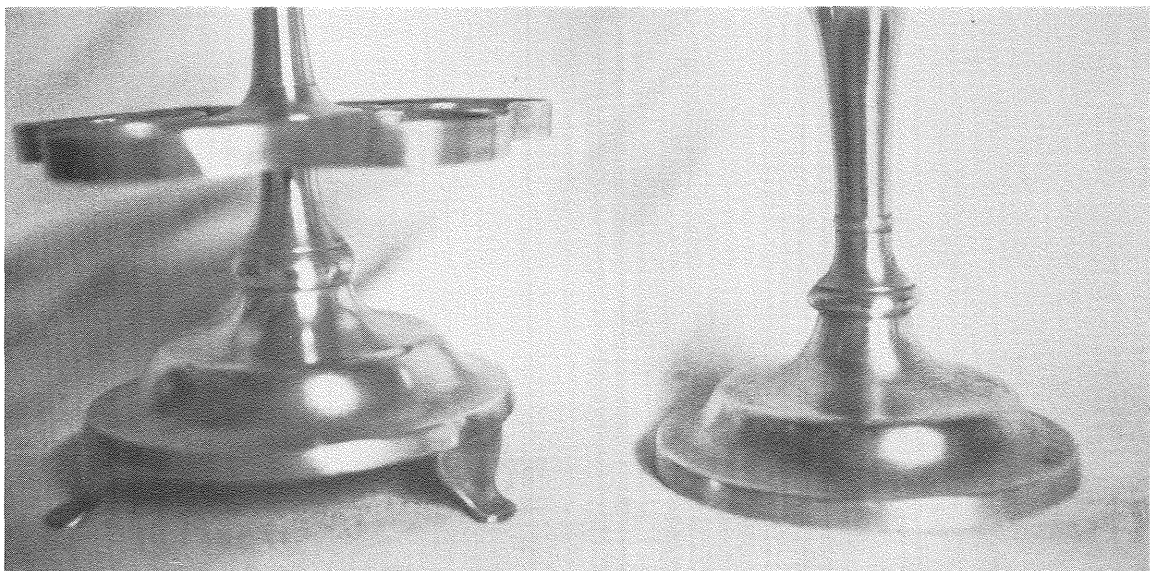


Fig. 5. Roswell Gleason castor base (left), Endicott and Sumner candlestick (right).



Four Rare Simon Edgell Pieces

by Gene F. Seevers

The four pieces of Simon Edgell pewter pictured below were the star attractions during the Autumn meeting of the Mid-Atlantic Regional Group, Nov. 10, 1990. The adjective "rare" is so synonymous as to be inseparable with the master's name, so that attending members who seldom if ever had had the opportunity to see his work "in the metal" were able to multiply their pleasure by actually handling these four. Our deep gratitude goes to co-hosts Lester Breininger and George Wolfe plus Dr. Donald Herr for not only ferreting out their location but also for their efforts in making these pieces available to us. Remembering that Kerfoot¹ listed Edgell as only a "reputed" craftsman with no then-reported examples; that Laughlin² listed but six items encompassing four forms; and that Jacobs³ added only two more forms; and finally that members through the Bulletin have raised the total number of items (marked and attributed) to about fifteen, it was all the more gratifying to have these four marked pieces at hand for photography and discussion.

Figure 1: foreground--a pint beaker in near mint condition, mark L #526, at least 95% complete and very sharply struck, from the Herr collection; left center--a quart tankard, also mark L #526 with dimensions of 5 11/32" height to the rim and 7" overall, base diam. 5", top rim diam. 4 5/16" courtesy of Hain's Church, Berks Co., Pa.; right center--a pint tankard, mark L #526, courtesy of the Christ Little Tulpehocken United Church of Christ, Berks Co.; background--a 13 1/4" dish or deep plate, also from the Herr collection and again marked L #526.

Figure 2: a slightly closer view of the tankards and plate, with a hint of the bootheel handle terminal on the quart, and an emerging bud terminal on the pint. Parenthetically, whereas the Hain's Church example has the bootheel terminal, an Edgell quart tankard (formerly in the Laughlin collection, later in the Dietrich Americana Foundation-supported "Fleck House", Chester Springs, Pa. and now I believe, at the Waynesboro, Pa. Museum) has a bud terminal but otherwise nearly identical dimensions. Even 250 years ago, our craftsmen had the business acumen to provide variations to suit their customers tastes. On the Hains Church tankard is perhaps the "unusually heavy" hinge referred to by Laughlin². Dr. Herr's dish exhibits no sign whatsoever of hammering in the boogie or overall, in contrast to some of his other flatware⁴. The dish is, however, double struck on the outside bottom perhaps in deference to Edgell's



Fig. 1. Simon Edgell beaker, tankards and dish. Photo courtesy of Joe Reese.

English background. The other three pieces are struck singly on the inside bottom as we have learned to expect on hollowwares of the eighteenth century.

Figure 3: reunites the beaker and tankards with an unmarked but unarguably J. C. Heyne chalice from the Hains Church communion service, familiar to most by photograph if not by hands on examination. The measurements of the Edgell beaker are: height, 4 3/8"; top diam., 3 1/2"; bottom diam., 3 1/4"; and although at a casual glance might seem to have come from the same mold as the pint tankard, is in fact straighter and less flaring in profile, and of significantly thinner metal. The measurements of the Tulpehocken pint are: height, 5 7/8" overall; 4 5/8" at the top of the body; top diam. 3 3/8"; bottom diam., 3 7/8"...a true rarity, and as noted by Dr. Herr is identical in all respects to Cornelius Bradford pint tankard which he also brought for comparison.

When Laughlin⁵ reproduced the August 27, 1742 inventory subsequent to Edgell's death, it is difficult to decide whether to be amazed or appalled that barely more than a baker's dozen pieces have survived from the 9,233 items listed. Similarly, to recall that of perhaps seven forms remaining of the 35 given in the inventory (34, if you wish to consider the unlikely possibility of wooden rather than



pewter “bedpan” handles) we are left to assume that like the “800 pounds of old pewter”⁵ in the inventory, Edgell’s work too became a later craftsman’s old pewter and thus disappeared forever into someone else’s melting pot.

REFERENCES

1. Kerfoot, J.B., *American Pewter*, page 31

2. Laughlin, L.I., *Pewter in America*, Vol. II, page 40.

3. Jacobs, Carl, *Guide to American Pewter*, page 88

4. Laughlin, q. v., Vol. I, frontispiece

5. *Ibid*, Vol. II, page 155



Fig. 2. Close up view of Edgell tankards. *Photo courtesy of Joe Reese.*



Fig. 3. Edgell pieces with an unmarked Heyne chalice. *Photo courtesy of Joe Reese.*



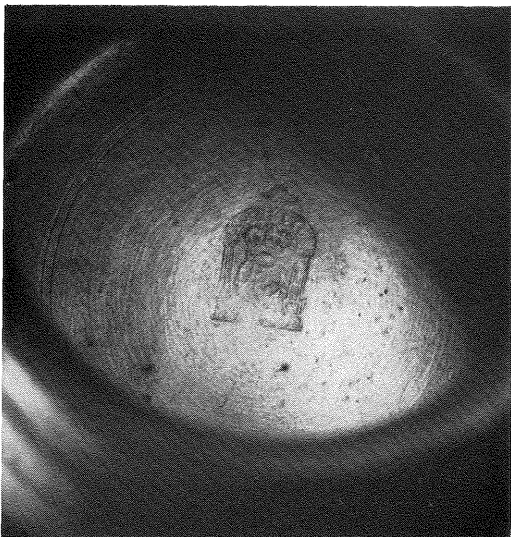
Four Cornelius Bradford Teapots

By J.O. Reese

Last year George Wolfe and I had the opportunity to study, measure and photograph the very fine Cornelius Bradford Queen Anne Teapot in the Schwenkfelder Library - Museum in Pennsburg, Pennsylvania. This early Bradford teapot is remarkable for several reasons. The complete Cornelius Bradford touchmark (L-496) is impressed along with his distinctive quality X mark on the inside bottom. The teapot is complete, unscathed and in excellent condition despite its approximate age of 230 years (only the wooden finial button is missing). The wooden handle, in fine condition, is securely affixed with metal anchor pins as manufactured.

This teapot has been in the Schwenkfelder Museum collection since the early 1920's and according to the Director, has not been researched or photographed in the past 65 years. It's existence is known to only a handful of pewter collectors. The Schwenkfelder Library - Museum dates back to the 1920's when it was established to house a vast collection of 18th and 19th century artifacts used in this Pennsylvania Dutch area by its inhabitants.

Through the courtesy of Clare E. Conway, Administrator, and Dennis K. Moyer, Director, we were able to research their clearly marked Bradford teapot side by side with our two marked Bradford pots. Figures 1a, b and c illustrate the 3 touches. Note the unique quality X marks impressed with these 3 touches. The X mark resembles the inward pointing ends of the old-fashioned iceman's tongs.



1a. Bradford touch on Schwenkfelder teapot.

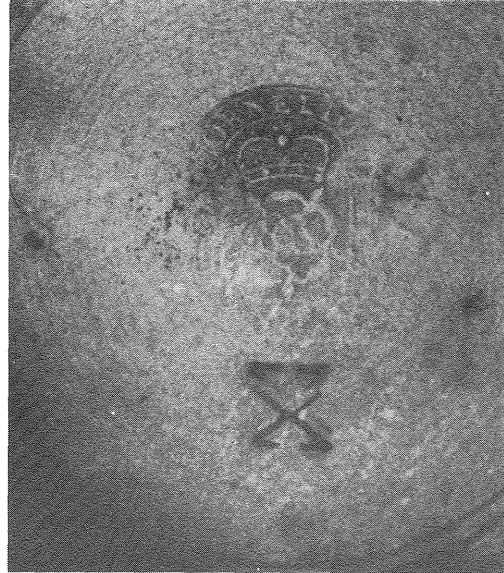


Fig. 1b. Bradford touch on teapot in author's collection.

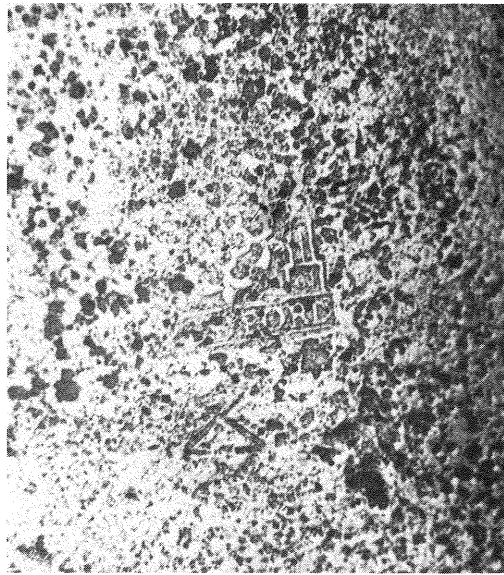


Fig. 1c. Bradford touch on teapot in collection of George Wolfe.

Accurate measurements of all three pots (body, base rings, hinges, handle ferrules, body opening and wall thickness) indicate that each of these pots was cast from the same molds. Shown in Figures 2a and b are the teapots in the Wolfe and Schwenkfelder collections. Figure 3 illustrates the author's teapot with its faceted spout.

All three teapots have a base ring on the bottom for support. There is no evidence that these three teapots ever had legs and feet attached. Indeed the presence of rings would preclude this possibility.





Fig. 2a. Bradford teapot (Wolfe Collection).



Fig. 2b. Bradford teapot (Schwenkfelder collection).



Fig. 3. Bradford teapot (Reese Collection).

The original lid of the author's teapot was replaced because of crude old repairs and alterations. The restored lid was modeled from the Schwenkfelder teapot.

The different faceted spout of the author's teapot was accepted practice by early pewterers who often copied styles and features from early English imports to the Colonies. Mr. Donald Fennimore's *Silver and Pewter* (no. 289), illustrates an English teapot made by John Townsend (1748-1766), Figure 4, with a similarly shaped faceted spout and dome-shaped lid. Mr. Fennimore's comment on this English George II teapot reads: "England produced vast quantities of pewter for the American market and much of it was copied by American pewterers. This teapot, for instance, is very similar to many American examples".



Fig. 4. English Queen Anne teapot by John Townsend. Fennimore, *Silver and Pewter*, No. 289.

In 1752 Cornelius Bradford, after finishing his apprenticeship in New York with his father William, moved on to Philadelphia, setting up his pewter business there.

Figure 5 illustrates the only known marked footed teapot by Cornelius Bradford which is in the Winterthur Museum Collection. The spout is of the typical S shape with 3 short cabriole legs and hoof feet. Its touch mark is the same as the three base-ring teapots described in this article (L496).

Illustrated in Figure 6 is an unmarked footed teapot owned by Charles Swain which appears to be similar to the Winterthur marked teapot. A view of this teapot from the underside (Figure 7) clearly shows evidence that the original base ring was incompletely skimmed off prior to the legs being attached to the body.

The author would appreciate any further information from members who have similar teapots with



the base ring incompletely removed before the legs and feet were attached to the body.

Special thanks to Mr. Donald M. Fennimore (Metals Curator) and Mr. Bert Denker (DAPIC Division) of the Winterthur Museum for their aid in this research project. Thanks also to Mr. Charles Swain for photos of his fine footed teapot.

Both George and I hope that other collectors will contact us with any examples, photos or data they have on Cornelius and his teapots. We feel that more examples are out there waiting to be added to the four known teapots described in this article.



Fig. 5. Footed cornelius Bradford teapot (Winterthur Collection).



Fig. 6. Unmarked Footed teapot attributed to Cornelius Bradford (Swain Collection).

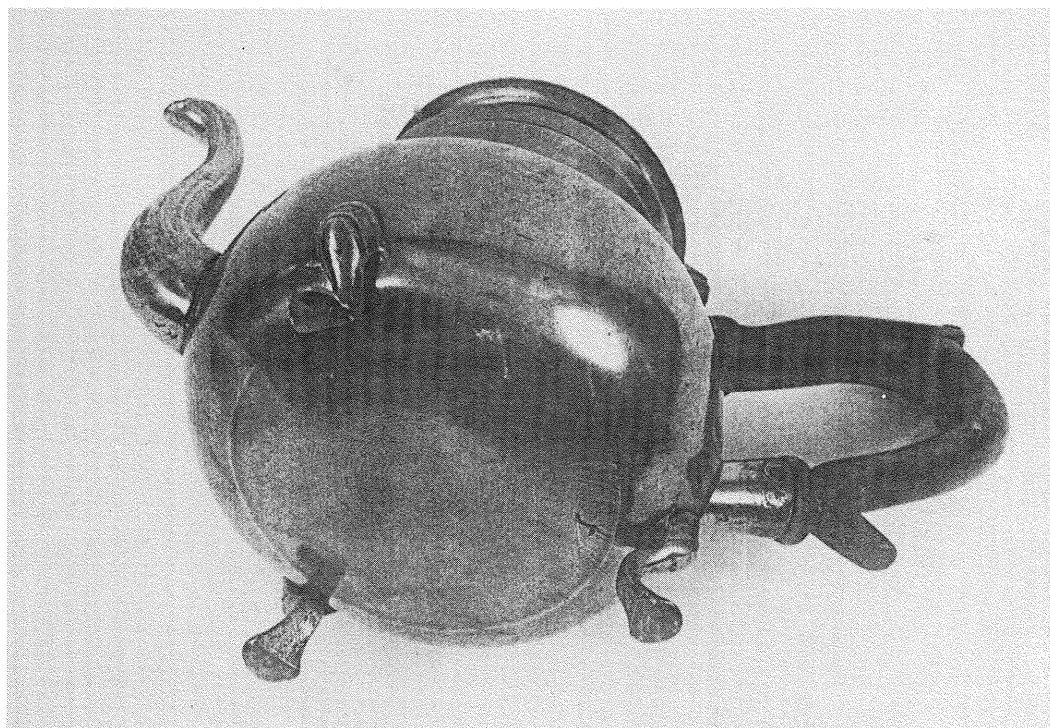


Fig. 7. Underside of teapot illustrated in Figure 6 (Swain Collection).



