

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

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Boardman mugs including quart, pint, half-pint, gill and half gill.



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## *President's Letter*

The fall foliage was peaking when 55 members and guests met in historic Orange County, New York for the October 18-19, 1991 meeting of the PCCA, hosted by the New York regional group under the able leadership of Barbara Horan. The weather cooperated for the whole weekend and added to the enjoyment of all during our many travels.

Our club is indebted to Barbara Horan who planned the meeting with help from Jack Kolaian, Dorothy and George Seim who took the reservations, Ellen Anderson who manned the registration table and Ann Campbell who mapped us successfully from one destination to another. This committee combined with our panel presenters of Ken Barkin, John Carl Thomas, Albert Phiebig, Jack Kolaian, Wayne Hilt, Garland Pass and Moderators David Mallory, Barbara Horan and myself made the meeting worthwhile with pewter information. Our visits to restorations and other places made for a complete antiques weekend. We thank all the above listed people and those we might have forgotten for a fun time in Orange County.

Our meeting started out at 2:00 pm on Friday with a trip to the Museum Village in Orange County. This 19th century recreated rural village showed the life, work and times of our ancestors. I especially liked walking around the village green in all of its' October splendor, watching the blacksmith and entering the drugstore with all its' old time remedies.

Dinner that night was at the Chateau Hathorn with its Swiss atmosphere. It even had a graduated set of reproduction pewter Swiss flagons on the fireplace mantle. The place was friendly and the food was good.

After dining, presidential welcome and program introduction by Barbara Horan, the first speakers were introduced by David Mallory. Plenty of pewter was brought in by members which assisted the discussion of tavern pieces. Relationships between American and European forms were shown and talked about. Albert, John and Ken kept everyone interested with their pearls of wisdom.

On Saturday morning we motored to Hillhold in Montgomery. This country home and farm was built by Bull Jackson in 1769. Besides seeing how the original owners lived, we were treated to a cupboard of mainly European pewter. An unusually small French porte-diner especially caught my eye among the treasures.

The next home to see was the Brick House, an historic homestead built in 1768 by Nathaniel Hill. A long entrance drive winds through the woods to this old brick country mansion. Seven generations of the Hill family have resided here. The changes of 200 hundred years of one-family living have been preserved. Our guide showed us each room and told

us about the surroundings.

After viewing the homes we plotted with maps in hand to Westtown for lunch and a meeting at Christie's. Everyone finally made it for a delicious meal. We conducted a short business meeting so we could spend more time with the presentation on household items: creamers, sugars, teapots, tallpots and porringers. I learned from Jack, Wayne and Ken that you don't find many European tea and coffee pots as urns were primarily used and nearly all our American porringers have English or European antecedents. Again I want to stress that having examples brought in by members made this a much better learning experience.

We then drove over to the 1790 home of Robert Wiggins who graciously extended our group an invitation for a visit. We were glad to see his pewter and he was glad to find out more about it. A few surprises were in store as we found two 18th century Philadelphia sugar bowls and one even was decorated! He also had an array of candlesticks, pitchers, pots, spoons etc. for our members to examine.

Saturday we viewed pewter for show and tell and ecclesiastical pieces for the discussion while enjoying the cash bar. The dinner at the Holiday Inn was not uneventful. The waiter for our group fell and almost seriously hurt himself.

Barbara held up pieces for show and tell and members combining their knowledge figured out what most things were. This was followed by the third panel presentation on ecclesiastical pewter. Garland talked of the developments of the flagon from James I onward while George spoke of the Pennsylvania-German connections. Ken told of the different qualities of the pewter alloy and European pieces. His expertise in all facets of European pewter enlightened us all.

This ended our meeting on comparison and continuities in Continental, British and American holloware forms. We learned by seeing, touching and listening. No one left this weekend without being more knowledgeable. The efforts of all those involved should know that we appreciated all that you did and the meeting was great fun. We thank you again.

To all those members who could not attend, I hope finding out what you missed might stimulate you to want to go to other National and Regional meetings. You can meet some interesting people and learn about pewter. For me that is enough.

Bette Wolf



# The Pewterer's Oval Machine

By Roland G. Cortelyou, Jr.

While only one oval plate by an American Pewterer (Henry Will) is known, (Montgomery 1978, p.140)<sup>1</sup> many were imported into this country during the eighteenth century. Montgomery concluded that Henry Will probably hammered the plate into the oval shape. I know of no evidence which exists at present to contradict this explanation. There are numerous oval plates in collections. When they are in sets like those in George Washington's Revolutionary War camp chest, they appear to be similar enough to have come out of the same mold. Hammering, while a possible solution for how one plate was made, is not a satisfactory method when large quantities of oval plates are made.

It is difficult to do any research in *Diderot's Encyclopedia*<sup>2</sup>, (1762-1777) and resist the temptation to look at other sections. It was during one such session that I started looking in the section on turning ("Tourneur"). Among the various machines illustrated in this section, I found a device called the "machine a ovale du Potier d'etaïn". (Plate XXXI Fig. 15) Translated, this is the pewterer's oval machine, Figure 1. Diderot only names the parts of the machine. We are left to guess how it worked. Here was a device that indicated that oval plates and the molds for them could have been made by machine as I had suspected.

Knowing that Diderot often borrowed from period sources, I decided to see if I could find another example of this machine. *L'Art de Tourner*<sup>3</sup> (Plumier 1749, Plate XXXVII Fig. 10) has what appears to be the original of the drawing in *Diderot*, Figure 2. While Diderot's description of this machine was limited, Plumier describes its operation. Fortunately, the 1749 edition of Plumier was translated into English, by Paul L. Ferraglio (1975). The following is from Ferraglio's translation:

"Figure 10 illustrates a spindle fitted with two rosettes, mounted on a frame attached to two poppets. We call this method the Pewterer's Oval, because it is used by pewterers for turning large oval basins. One usually uses a heavy counterweight which draws the spindle against a plank fitted with a brass plate, to cause the two oval rosettes to rub against the plate on this plank thereby forming an oval. These two oval rosettes must be a little more substantial....depending on the size of the basin one wants to turn." (Ferraglio, 1975 p.109)

Figure 10 shows the two oval rosettes (Note 1) mounted on the spindle, on each side of a central pulley. Power would be delivered to the machine by means of the central pulley. The spindle is mounted in a frame which pivots at its base on the points of screws held in two "poppets" (Figure 9) (Note 2). The counterweight mentioned in the above description is not illustrated in this figure. In other figures, in Plumier, a similar counterweight is shown. The counterweight is attached by a cord, passing over a pulley, to the top of the frame. The weight pulling on the frame keeps the ovals in contact with the plate as the spindle turns. The ovals rubbing on the plate cause the spindle to move toward and away from the operator of the "machine a ovale du Potier d'etaïn" depending on the position of the oval as the spindle rotates. This would cause a tool held stationary against a work piece mounted on the end of the spindle to trace a similar oval. Changing shape of the ovals would permit variations in the plate or basin being made. Plumier does not give dimensions for this machine. The dimensions in Diderot indicate that the machine, as illustrated, could have turned an oval plate with a large diameter of approximately 24 inches (Note 3).

While it would not necessarily prove Henry Will's plate was made by machine, it would be an interesting experiment to make a "machine a ovale du Potier d'etaïn" and see if it could be made to trace the same oval.

Finding the pewterer's oval machine, was serendipitous. It indicates, however, that more research on the 18th century pewterer's lathe may explain how he cut screw threads, turned non-round shapes other than ovals, and produced the various decorations found in his products.

## Notes:

1. Both Diderot and Plumier refer to the cams, which cause the oval shape to be formed, as roses or rosettes. Rose engine lathes, which turned non-round shapes, were manufactured in England into the early part of the twentieth century.

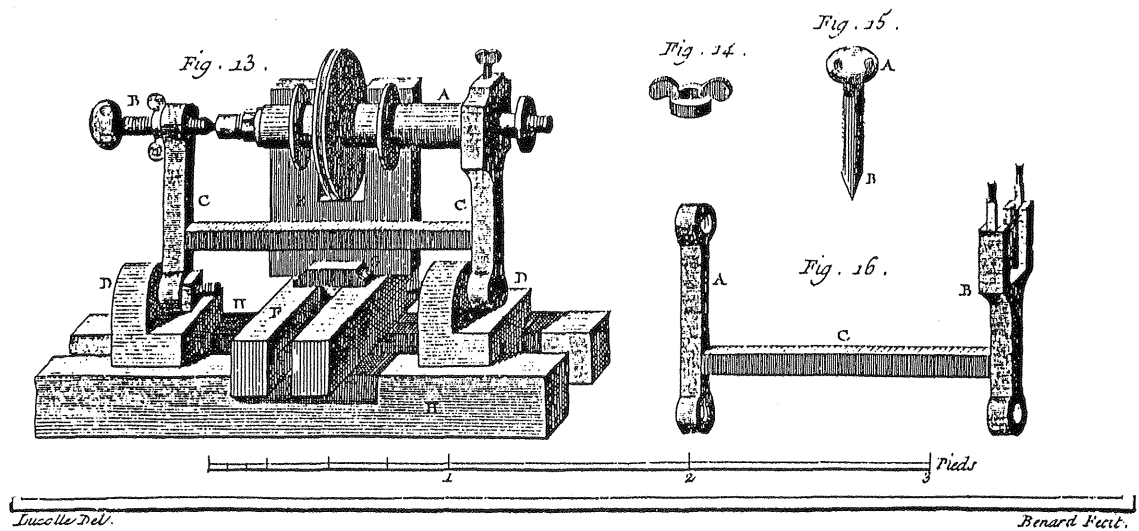
2. Modern French dictionaries do not define "poppet". Here it refers to the supports on which the frame pivots. Diderot simply calls these "les supports du chassis" (the supports of the frame).

3. A "pied" (foot) in eighteenth century France was approximately 12.79 inches. (Ferraglio, 1975 p.281)

## REFERENCES

1. Montgomery, Charles F., (1978) *A History of American Pewter*. New York: Dutton





*Tourneur, Machines à Ovals*

Fig. 1. "Pewterer's Oval Machine", from Diderot.

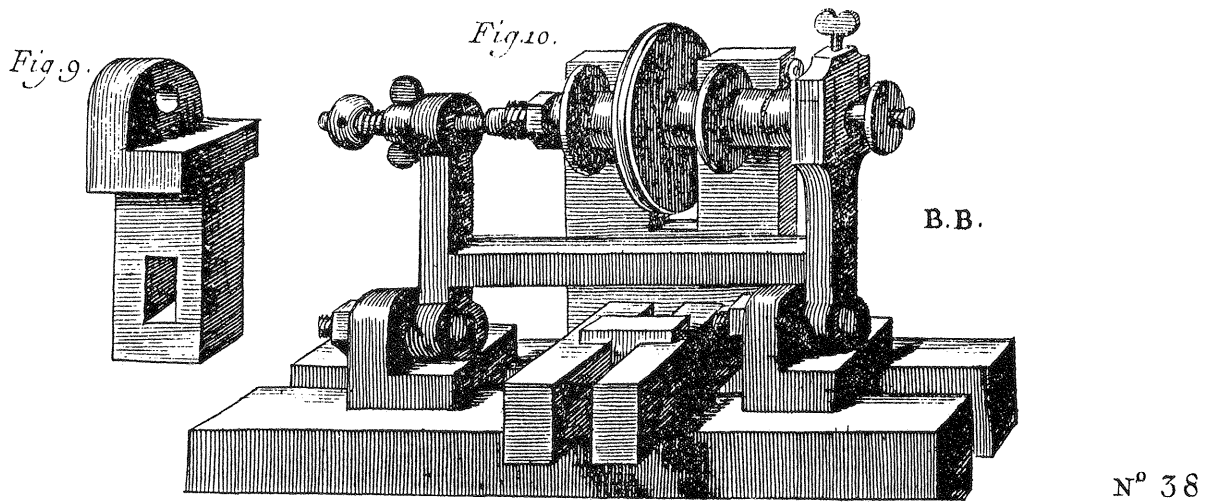


Fig. 2. "Pewterer's Oval Machine", from Plumier.

2. Diderot, Denis et al., (1762-1777) *Encyclopedia, Dictionnaire des Sciences, Recueil des Planches sur les Sciences, les Arts Libereaux, et les Arts Mechaniques*. Paris, Briasson et al.

3. Plumier, Charles, (1975) Ferraglio, Paul H. (Ed. and Trans.), *L'Art De Tourner*, Brooklyn, New York: Ferraglio (Original work published: Paris, Jombert 1749 Second Edition).



# The Chapel of the Hammermen

By Alex R. Neish

There has left the United States to return to its original home of Edinburgh one of the rarest items of Scottish pewter that could easily be overlooked. This is a beggar's badge from the first half of the 18th century bearing the arms of the Capital's Incorporation of Hammermen with its crowned hammer set in a frieze of thistles and roses, (Figure 1).

The question is why the Incorporation, which was founded in 1483 and wound up in the last half of the 19th century, was sponsoring beggars. With its leading position amongst the Edinburgh crafts - and dominated by pewterers - it had always made a point of looking after members and their widows who had fallen on hard times. It also looked after the visiting "puir brithers" from the Incorporations of other royal burghs.

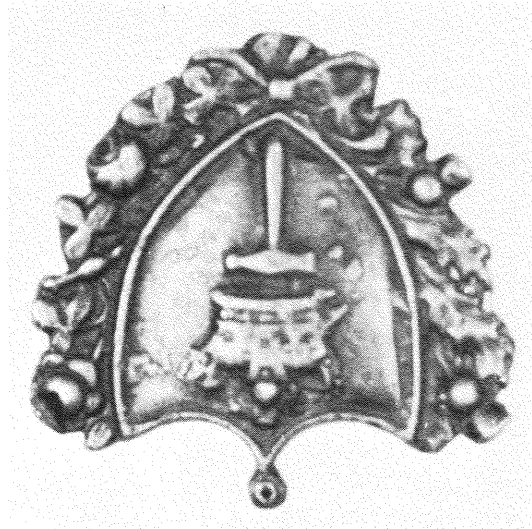


Fig. 1. Extremely rare Scottish beggars badge bearing the arms of the Edinburgh Corporation of Hammermen. (Neish Collection)

The answer to the question lies in the Magdalen Chapel, the last Catholic church to be built in Scotland before the Reformation, and whose stained glass links it with the Queen Regent, Mary of Lorraine. From its very beginning the Chapel, finished in 1547, was associated with the Incorporation of Hammermen. When the Catholic symbols were swept away by the Protestant Reformation of John Knox and his associates, it became the workshop and think-tank of the new religious movement. It was to give a home to the chaplains of Cromwell and offer a bier to the martyrs of the Covenanters. Later it was where the Scottish Bap-

tist Church was founded in 1765. Later still it was where the David Livingstone Medical Missionary Society was to be born and function.

It is a kaleidoscope of Scottish history. Its associations - in the view of one historian - make it arguably the most important building in Scotland. It is also the Chapel of the Hammermen, the most significant surviving direct link with the original pewterers and other metal-workers anywhere in the world, after the destruction by fire of the original Pewterers' Hall in London.

Everywhere the eye travels in this tiny chapel the hammermen of old are present. On the platform is the elaborate carved chair of the Deacon of the Incorporation covered with Russian leather and made in 1708 for 2 pounds, 15 shillings sterling. Below the platform stands a metal screen with the Hammermen symbols and the painted arms of the original eight member crafts. On the panelled walls appear the mortifications that speak of donations made by the hammermen on their death to support the Chapel. The pewterers, of course, are prominent. High on one wall a plaque urges "Lord Bless the hammermen Patrons of this Hospital".

This is where the beggar's badge comes in, simply because the original endowment established with the Chapel, a hospital for seven bedesmen. These were authorized by the town council to beg for alms in the streets of the city. Their identification was a blue uniform and a beggar's badge with the arms of the Incorporation of Hammermen. Already in 1544 - before even the original Seal of Cause of the Incorporation was granted - the records of the Hammermen recorded a payment "to ye beidsmen of ye magelyne chapell".

The involvement with the Chapel was continuous. In 1634 one Thomas Weir, Peutherer, was being reimbursed with 100 pounds Scot for a massive bell he had brought from Flanders for the Chapel. Again the bell is cast with a prayer in favour of the Hammermen who were to build a new steeple and install a clock long out of use but now restored by the Heriot Watt University who borrowed the building as a chaplaincy centre for their students.

Only in October did a private donation allow the cleaning and restoration of two panel paintings begrimed by the dirt of centuries. One records the original endowment given by the merchant burghess Mitchell Macquhane and his wife Janet Rynd and "The Hammermen Patrons of this Hospital for the better support of Beidmen". The other shows the arms of the City of Edinburgh painted in 1708 - or at least paid for in that year, according to the hammermen records - by one Walter Mitchell, "Herauld Painter".

An appeal has recently been launched for the restoration of this historic building. The first stage will be to recover the fabric. The second will see it coming back to life as part of the com-



munity...and including in an annex a museum to the Hammermen.

Donations may be sent to:  
The Magdalen Chapel Appeal  
17 George IV Bridge  
Edinburgh EH1 1EE

And of course, PCCA members interested in the history of British pewter may contact the same address for visits when they are in Scotland.

## *Ship's Pewter*

*By Eric de Jonge*

At some time during the 1930's, the Anderson Auction Galleries in New York issued catalog No. 2005, entitled:

"Rare Ship's Models, the Collection of Mr. Coulter Waugh, Provincetown, Cape Cod, Massachusetts"

It was mentioned in the catalog that Mr. Waugh collected the objects, 311 lots, by visiting the homes of the descendants of old whalers, old ship chandler's shops, particularly those along the Delaware River front in Philadelphia, where he unearthed many pewter plates. Under the heading "Engraved Ship's Silver and Pewter", the catalog describes 17 lots of engraved pewter tankards, plates and one cup. While the description of the individual pewter objects were rather precise, (the sizes of the tankards let us call them cans today), their attribution to a particular pewterer was less so, unless touches pointed definitely to an American pewterer. Most of the pewter objects were described as "English - 18th century or early 19th century". Three "tankards" with glass bottoms will contradict the catalog's age description. One has to remember that at Mr. Waugh's time, American pewter research was in its infancy. Kerfoot's pioneer work on American pewter was first published in 1924. However, the following lots are of interest to us:

### Lot 193

Two Early American Pewter Plates, by Henry Will, New York. Deep well, with wide lip. Marked at lip with inscription "Captain Charles H. Marshall". Marked at base "Henry Will, New York". Diameter 9 1/2 inches.

### Lot 194

Two Early American Pewter Plates, by Thomas Badger of Boston. Deep well, with wide lip. Decorated with anchor at centre and name "Ship Philadelphia". Mark at base, Spread

Eagle above and below name, "Thomas Badger". Diameter 12 inches.

### Lot 195

Six Early American Pewter Plates, by Frederick Bassett, New York. Deep well, wide lip. Decorated with ship in full sail at centre. Mark at base, "F. Bassett New York" in fan-shaped frame, and "FB" in circle. Diameter 9 5/8 inches.

### Lot 196

Four Early American Pewter Plates, by Thomas Danforth, Philadelphia. Deep well, with wide lip, Decorated with large Spread Eagle, and one marked at lip "Ship Eagle 1851". Mark at base, Spread Eagle and shield in circle, with letters "TD". Diameter 9 1/2 inches.

### Lot 197

Two Early American Pewter Plates, by Parks Boyd, Philadelphia. Deep well, wide lip. Decorated with large ship in full sail. Mark on base, American Eagle surrounded by stars and "P. Boyd" beneath. Diameter 12 1/8 inches.

### Lot 198

Three Early American Pewter Plates, by William Will, Philadelphia. Deep well, wide lip. Decorated with small ship in full sail, below marked "Ship Columbus 1845". Marked at base, "Wm. Will Philadelphia" in scroll medallion, Diameter 9 1/2 inches.

### Lot 199

Three Early American Pewter Plates, by Parks Boyd, Philadelphia. Deep well, with wide lip. Decorated with anchor at centre and name "Ship Pennsylvania". Marked at base, Eagle and Stars and name "P. Boyd Phila." Diameter 9 1/2 inches.

### Lot 206

Two Early American Pewter Plates. Deep well, with wide lip. Decorated with small ship and marked "Ship Eagle" below. Marked at base with Spread Eagle in shield. Diameter 12".

(This could very well be part of Lot 196, (Ship Eagle).

The later engraved dates 1845 and 1851 on Lots 196 and 198 confirm that by mid 19th century pewter had become unfashionable in American households to be replaced by ceramics and glassware. The unbreakable pewter was not discarded and apparently found ready acceptable aboard sailing ships of that period.

It is interesting to note that the auction catalogs of the immense whaling and ship object collection of Barbara Johnson which took eight days during the 1980's to disperse, mention only one pewter syringe in a ship's medicine chest and three pewter oil or camphene lamps.



# Irish Pewter: A Samuel Woods Dish

By Tom and Ellen O'Flaherty

Most Irish pewterers worked in Dublin or in Cork. H.H. Cotterell, *Old Pewter, Its Makers and Marks*, 1929, lists about 20 pewterers from other Irish cities and towns, including the following four from Waterford:

#925	Charles Clarke	1790-1810
#2904	William Lee	c.1690-1700
#4583	Thomas Sullivan	1820
#5282	Samuel Woods	c.1820-1840

We do not know of any pieces attributed to Lee or Sullivan. Vanessa Brett, *Phaidon Guide to Pewter*, 1981, reports at page 65 that Charles Clarke of Waterford was a fairly prolific maker of flatware around 1800. We recently acquired a 16 3/4" dish by Samuel Woods. The marks on this dish, taken together with other information, strongly suggest that Woods succeeded to Clarke's business sometime between 1810 and 1820.

The dish is marked as shown in Figure 1. The touch is identical to that recorded in Cotterell for Samuel Woods. The hallmarks are the same as those shown by Cotterell for Clarke, except for the fourth shield. In Clarke's hallmarks, the fourth shield contains his initials, "CC".



Fig. 1. Marks struck on 16 3/4" Samuel Woods dish.

Richard Munday reports in Christopher A. Peal, *More Pewter Marks*, 1976, at page 53, a piece bearing Charles Clarke's hallmarks and the following touch shown in Figure 2.

Based on this information, it appears that Woods took over Clarke's business after about 1810. He perhaps first adopted the simple touch reported by Munday, which he used in conjunction with Clarke's hallmarks. Some time later, he would have developed his more sophisticated touch and also acquired a die with his own initial for the fourth hallmark.



Fig. 2. Earlier Woods touch.

The Woods dish is cast of high-quality pewter and is carefully finished, with a hammered booge. Without the maker's date, its style and quality could easily cause it to be mistaken for a mid-eighteenth century piece. Even the use of hallmarks suggest a much earlier date than 1820. It appears that this dish is an example of the lag in style that often characterized goods made in regions distant from London.

We would be interested to hear from anyone who has either a piece by Woods or any other information that might help to confirm (or contradict) this proposed chronology.

## Twentieth Century Fakes/Reproductions: Three "English" Mugs

By Tom O'Flaherty

Jim Sutherland and I recently came across the three pint mugs pictured in Figure 1, in, respectively, Cincinnati, New Orleans and Nashville. The mugs are virtually identical in size and shape. The two with the acanthus leaf handles appear to be from the same body and handle molds. Each mug is constructed from identical top and bottom sections. The sections are joined at the waist. The outer rims of the top and bottom sections of all three mugs are reinforced. The handles are soldered directly to the bodies.



Fig. 1. Three reproduction pint mugs.





These mugs are circa 1920 "reproductions", but they do not reproduce any genuine antique form. Each piece has been marked (presumably by the maker) in a manner intended to deceive. For these two reasons, they may be better classified as fakes.

The patina on the two acanthus leaf-handles pieces is fairly acceptable. Pieces made at this time are now 70 years old. Many of them have developed a genuine appearance of old age, which is enhanced by a few minor and legitimate nicks and bangs.

The mug found in Cincinnati has two hallmarks and a crowned X just to the left of the handle and directly below the rim. There is also a lightly struck crowned X to the right of the handle (Figure 2). The mug from New Orleans has a partial rose and crown mark and an "ONDO" on the outside of the base (Figure 3). The Nashville mug is also marked on the base, with four small hallmarks and "England" (Figure 4).



Fig. 2. Marks struck on mug found in Cincinnati.

A picture of the acanthus leaf-handled mug can be found in Peter Hornsby's book, *Pewter of the Western World*, (1983), at page 370, Figure 1283, in the lower left-hand corner. The figure is a page from a pewter maker's catalogue circa 1926. It is reproduced in conjunction with the text on Fakes and Reproductions. The catalogue text below the mug reads:

No. 17221  
Tankard  
5 1/4 in. high - 3 3/4 in. dia.  
16/- \$8.00



Fig. 3. Marks struck on mug found in New Orleans.

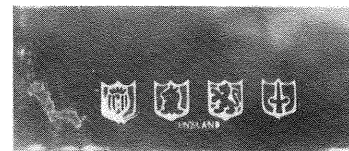


Fig. 4. Marks struck on mug found in Nashville.

Note that the catalogue prices are given both in British Sterling (16 shillings) and in the 1926 equivalent in US dollars. The dimensions given are identical to those of the mugs pictured above. The two acanthus leaf mugs may well be the "No. 17221 - Tankard".

Christopher A. Peal, *Pewter of Great Britain*, London, 1983, contains a chapter entitled, "Notes on Fakes and Repros". He refers to the discussion and index of faked marks in Peal, *More Pewter Marks*, Norwich, 1976 and *Addenda to More Pewter Marks*, Norwich, 1977. Peal divides fakes into five main reproductions...not necessarily true to any known type, some of which have been "aged" by artificial means. These pieces are often found with marks in the semblance of old pewterers' touches, such as - part of a LONDON label; or a Harp, Crowned; or merely a part Rose or Crown ..." (see the perfect example in Figure 2). In one of his notes to a fake mark in *Addenda*, Peal says, "Always beware of 'ONDO'".

Circa 1920 -1926 fakes show up fairly frequently. They can occasionally be found in the finest antique shops (as was the piece found in New Orleans), priced at what one might expect to pay



for the genuine article. More often than not, the dealer has acquired the piece believing it to be "late nineteenth century but possibly earlier".

Once seen, this group of pieces is not difficult to recognize, particularly when, as in this case, they are not reproductions of known forms. It is more difficult to recognize such a piece when it does accurately reproduce an old form. In this instance, it becomes necessary to rely on the quality and appropriateness of the marks. What is especially disturbing is that three of the same form have turned up in the United States within a short period of time. Is this all that our antique dealers are able to find in pewter in England today? Or has a group of these pieces suddenly come on the market? Whatever the case, the proper defense is to become sufficiently conversant with the genuine old forms and marks that we cannot be misled.

## ***Boardman Update***

*By Melvyn D. Wolf, M.D.*

The most recent Spring National Meeting of the Pewter Collector's Club of America, held in Farmington, Connecticut in May of 1991, took an interesting approach to the study of a particular pewterer. It was determined that Thomas Boardman and his associates would be the subject of discussion and it was recommended that members bring in as many variations of form as possible. The sessions were broken broken down into five specific groups, each of which discussed and updated, if possible, new information about Boardman pewter.

The first session was concerned with coffee and tea services. A multitude of forms were brought in. Photographs were taken and brief descriptions follow.

Figure 1 demonstrates two Boardman pear shaped teapots, the one on the left being being slightly larger and from a different mold than the one on the right, demonstrating the fact that the Boardmans had at least two molds for the manufacture of Queen Anne teapots. Figure 2 illustrates two globular teapots, ostensibly the same. The one on the left however is 7 1/2" tall and the one on the right is 8" tall, again demonstrating a second set of molds for the globular teapot. Figures 3 and 4 demonstrate two inverted mold pots with the same body and lid. Each one however has a different handle. Figures 5 and 6 illustrate two tall Boardman double bulbous teapots, also having the same body and lid, but again having different handles. Note that the handles are similar in style to the two preceding teapots, but larger in scale to accommodate the taller pots. Also note the engraving in Figure 5 which is not frequently seen in Boardman pewter.

The other teapot forms that were brought in are demonstrated in Figure 7, an elongated pear shaped teapot 11" in height with the later lid also seen on the Boardman two quart flagon in the period of the late 1840's and 1850's. Figure 8 demonstrates an inverted mold of a fairly uncommon variety. The teapot is 9" tall and marked #37.

There were a group of numbered teapots, but we could make no major determination, with the exception of late copper bottom teapots, that described both a catalog number as well as a cup size such as 56 over the number 2, 2 being the cup size in this particular form. The feeling was that each number probably represented a style, however there does not appear to be any chronology to the style since some of the later forms have earlier numbers. An attempt to obtain as many style numbers as possible with pictures accompanying the description would be appreciated. Greg Aurand has taken it upon himself to catalog all the teapots and varying numbers. Eventually, if he can obtain a more complete set, an article will be forthcoming in the *Bulletin*. The next Figure, 9, shows three very small pewter teapots, the two in the background are one cup teapots and the one in the front is a two cup teapot. (Height 5 1/2", 6" and 5" left to right). Figure 10 illustrates later two cup teapots, both of which have copper bottoms and are marked T.D.S.B. with the cup size (2). There are slight differences in the form. Note the different finials and the banding on the upper body. Both types of teapots are extremely rare.

The next significant finding in the tea service area was the identification of the body of the one cup inverted mold teapot. Figure 11 demonstrates two Boardman cream pitchers of the short squat variety. Note that the one on the right has perforations at the spout, not present on the other example. Usually cream pitchers did not have perforations and since the perforations were present, it created a great deal of interest. When comparing the body of that cream pitcher with the body of the one cup teapot, Figure 12, particularly when the creamer is turned upside down, it becomes obvious that the body of the mold for the teapot came from the cream pitcher (or vice versa). The perforations noted on this one sample of the cream pitcher are always found on the inside of the coffee pot and that certainly is to be expected. The upside down cream pitcher demonstrates that the lower half of the body (without perforation) was used and doubled to make the 1 cup coffee pot. The age of the two pieces would certainly be in the 1830 era. As to which came first, it is difficult to say but I suspect both were contemporaneous. Variations in the handles were also noted in the cream pitchers. Figure 13 demonstrates the same body but again variation in the handles. The handle on the left has an abbreviated tail where the one the right is a fully formed





Fig. 1. Boardman pear shaped teapots from different molds.



Fig. 2. Globular teapots from different molds.





Fig. 3. Inverted mold teapot with handle variation as seen in Fig. 4.



Fig. 4. Same teapot body but different handle.



Fig. 5. Double bulbous Boardman teapot with engraving.



Fig. 6. Double bulbous teapot without engraving. Note the variation in the handle between this and Fig. 5.



Fig. 7. Elongated pear shaped teapot. The lid on this teapot is used in the late 2 quart Boardman flagon.





Fig. 8. An inverted mold teapot, 9" high, number "37".

handle.

The next area of interest was that noted in Figure 14, which demonstrates variation in the engraving on the Boardman cream pitchers. As to when and where the engraving was done is certainly anybody's guess. The last photograph, Figure 15, in the coffee and teapot service group was a well made very heavy T.D.S.B. cream pitcher of about the 1850 era, approximately 5" in height on Victorian feet. The handle of the cream pitcher is very similar but not the same as the handle on the late two cup coffee pot.

The next session was that of communion ware and conducted very ably by Don Herr. Almost all forms were present for inspection and comparison. There was however the absence of the late Boardman two quart flagon. This is essentially the same as the ordinary two quart flagon with the handle and lid application being of later form. (See the lid on Figure 7). The finialled flagons were represented by six different finials all of which are demonstrated in Figures 16, 17, 18, 19 and 20. A sixth finial form has recently been described in an article in the last issue of the *Bulletin*. There are minor variations in the tiered and urn finials and these photographs demonstrate a relatively wide variety of form. Also included in the session on communion ware were a multitude of Boardman chalices and photographs were taken to show the differences in the 7" chalice bases. Figure 21 shows three chalices, 7" in height, all of which have different bases. The next Figure, 22, shows variation of the stem, in this case two different stems are shown. Figure 23 shows two chalices, one with the application of handles. Therefore, there are at least three bases in terms of finishing techniques and two different shaft molds.

The next session was on holloware including measures. I was amazed and pleasantly surprised to note the new information in this area. Most variations were quite subtle but were described in great detail by John Carl Thomas, who as usual sees things in pewter that no one else discerns. The first photograph, Figure 24, illustrates the complete gamut of Boardman holloware from the quart to the pint, half-pint, gill and rare half gill form. (There is also a shorter half-pint mug which was not present at the meeting). Figure 25 displays a rare Boardman two handled quart mug. The owner feels, having done research on this piece, that it was probably a trophy, despite the fact that one thinks of pewter trophies as being much later in manufacture. The next photograph, Figure 26, again demonstrates some of the early and later techniques of Boardman manufacture. The quart mug on the left has a fairly thick raised fillet which can be compared with the mug on the right which has incised banding. Mr. Thomas's feeling is that the banding is a much later form and probably occurred in the 1830's or 1840's as opposed to the raised fillet which was probably made in the first ten or so years of Boardman manufacture. This is also demonstrated in Figure 27, however in this case not only is there raised banding in the mug on the left and incised turnings on the right, there is also variation in the handles with a more fully formed bud terminal on the left as compared with the modified bud terminal on the right. Figure 28 demonstrates the same Boardman handle used on 2 different mugs, the mug on the left being a quart, the mug on the right being a pint. Both mugs have the raised fillet suggesting earlier manufacture. The next photograph, Figure 29, illustrates Boardman quart and pint mugs. The handles again are the same, but different from the previous photograph, this time having the full ball terminal, which can be projected to be later due to incised bands on these mugs. Figure 30 shows two gill mugs marked by the Boardmans. While the bodies are essentially the same with the exception of some turnings on the bottom, both handles while apparently similar, are from different molds. The handle on the left has a fairly sharp kick-up to the thumb rest while the one on the right is fairly sloped and straight. No other variations were discussed in the mugs, but there were two of the pint handled beakers as shown in Figure 31. The one on the left again demonstrates the earlier manufacture with the complex fillet at the lower quarter of the mug as compared with the minimal incised banding on the mug on the right. The handle on the right mug was also of later form and marked by the Boardman's of Philadelphia.

With respect to pewter measures, it was felt by the speaker, Mr. Thomas, that an entire session could be devoted, since there are obviously different bodies and different handles. We grossly describe





Fig. 9. Three small teapots. The background teapots are one cup and the front teapot is a two cup. Heights 5 1/2", 6" and 5" (Left to right).



Fig. 10. Two late Boardman teapots with copper bottoms. Note the differences in finial and banding.





Fig. 11. Boardman cream pitchers, the one on the right with the perforations in the spout.



Fig. 12. Upside down creamer on the left. One cup teapot on the right. Note the base of the teapot is similar to the upper half, now inverted, of the cream pitcher.





Fig. 13. Different handles on Boardman cream pitchers.



Fig. 14. Different forms of engraving on Boardman sugar bowls.







Fig. 15. Late T.D.S.B. cream pitcher on Victorian feet, still made of heavy cast pewter.



Fig. 18. Alternate type of three-tiered finial.



Fig. 16. Urn shaped finial on Boardman flagon.



Fig. 19. A third form of three-tiered finial.



Fig. 17. Three-tiered finial on Boardman flagon.



Fig. 20. A two-tiered finial.





Fig. 21. Three different Boardman 7" chalice bases.

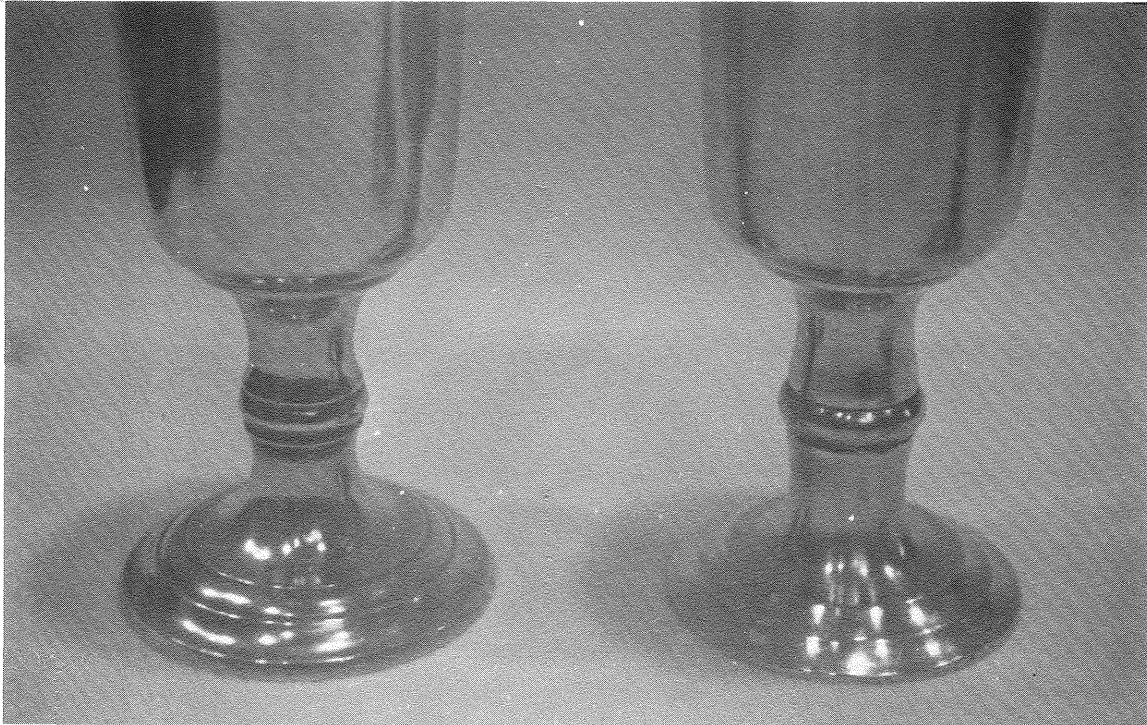


Fig. 22. Two different Boardman 7" chalice shafts.



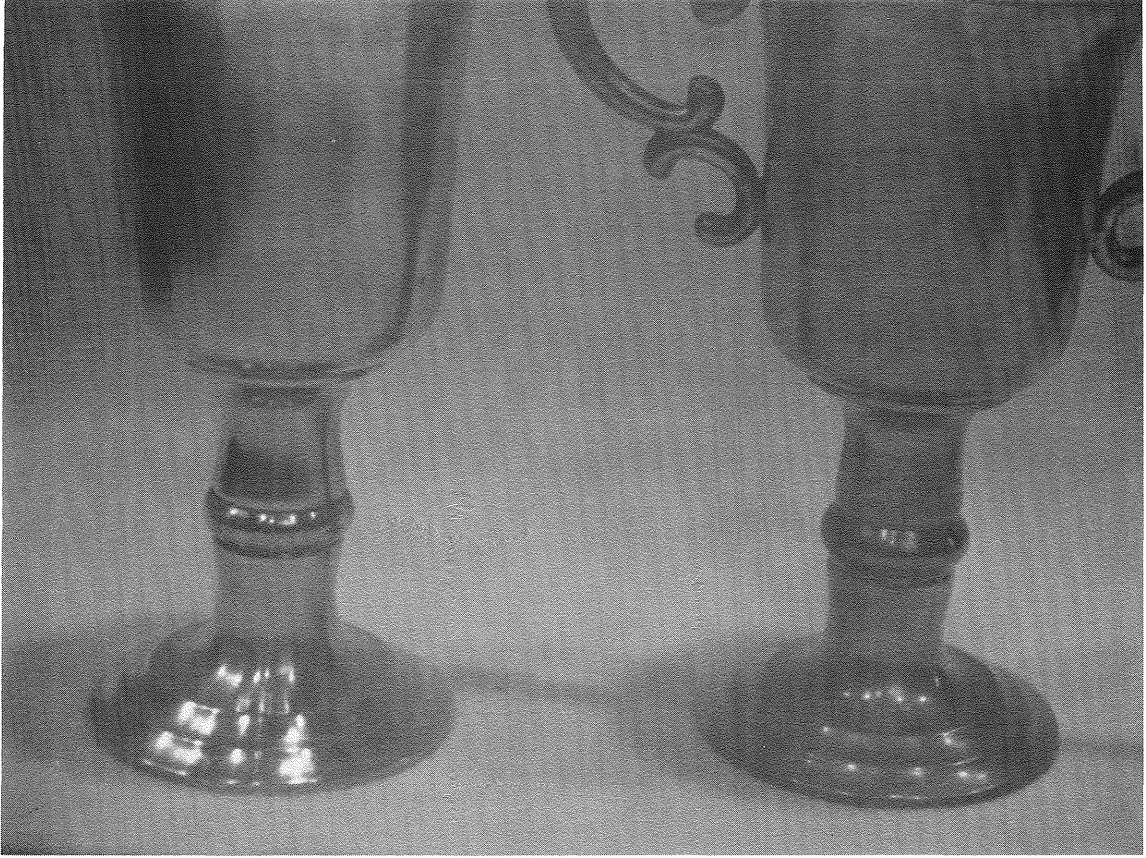


Fig. 23. The use of handles on the Boardman chalice.



Fig. 24. Boardman mugs including quart, pint, half-pint, gill and half gill.



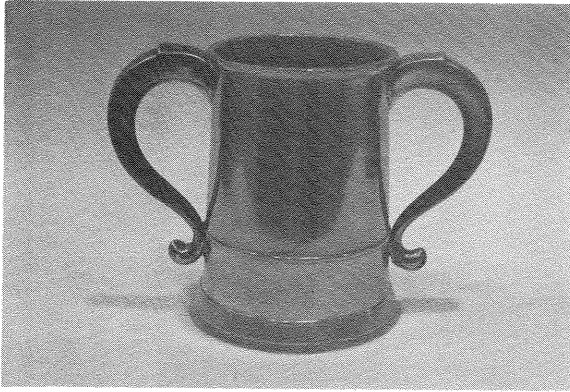


Fig. 25. Two handled quart Boardman mug.

these as Boardman measures, but indeed many may have been made by other early American makers. Figure 32 demonstrates two measures with the same pewter body but with significant differences in the handles, the handle on the left being much heavier than the one on the right which is considerably more delicate. Figure 33 reveals not only a different handle, but if one looks at the silhouettes of the bodies it becomes apparent that they themselves are also different. The next photograph Figure 34 reveals two additional measures from the side, again showing differences in both the body as well as the han-

dle. All these measures are marked with the New York sealers marks and various dates which suggest that if the Boardmans were the makers they certainly had many molds.

The next session was devoted to porringers by Boardman and discussed very capably by Web Goodwin. The sequence of the crown handle from John Danforth through Samuel Danforth of Norwich and finally to the Boardmans of Hartford was demonstrated very nicely. Figure 35 reveals the early usage of this handle. Note the imperfection on the right side of the triangular spline. There is a raised ridge from a defect in the mold that carries through to Figure 36, the porringer by Samuel Danforth of Norwich and finally Figure 37, the handle of Thomas Boardman. It is obvious, therefore, that this handle mold was in use for an extended period of time by at least three well known pewterers.

The evening session on Saturday was conducted by Garland Pass. It was his task to complete the remaining miscellaneous forms of pewter. There were a multitude of interesting forms including water pitchers, nursing bottles, spoons, syrups, as well as two different sized Boardman bed pans. A Boardman and Hall chamber stick was also present.

In summary, this meeting took a different approach and while nothing earth shattering was forthcoming, there were certainly very interesting

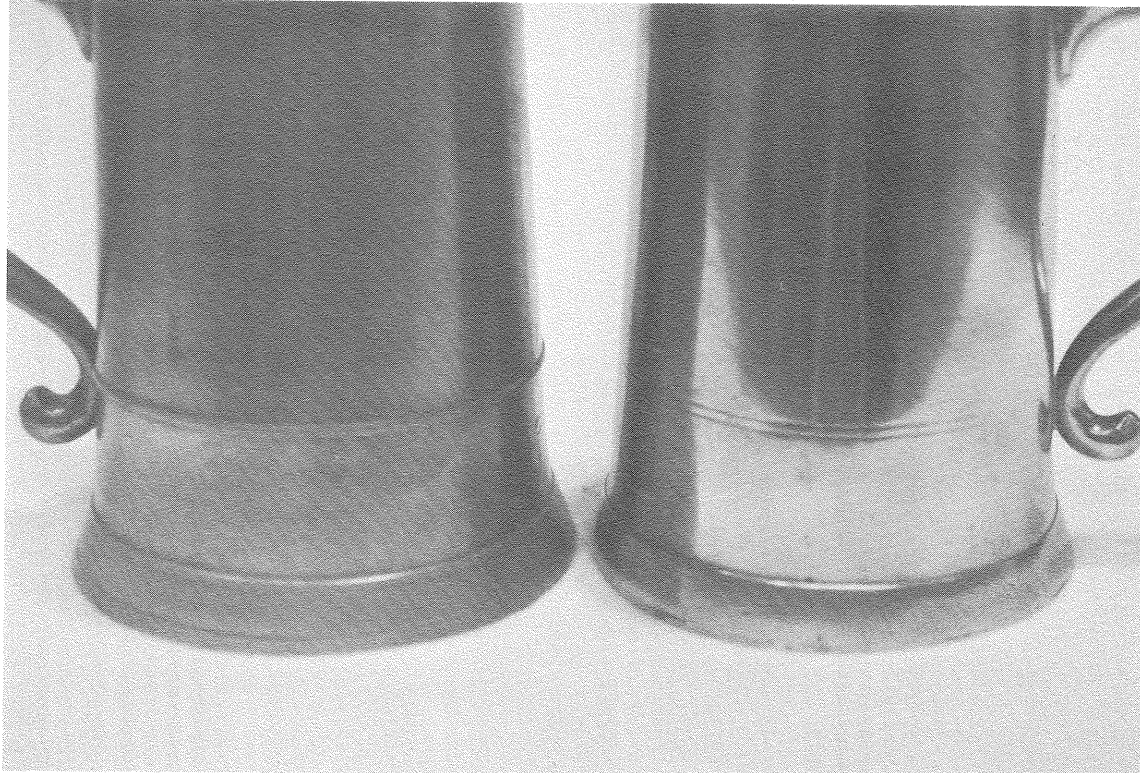


Fig. 26. Early raised fillet on the quart mug on the left, late incised banding on the right. Note that the handles are the same.





Fig. 27. Two mugs with different handles as well as formal raised fillet on the left and incised banding on the right.



Fig. 28. Quart and pint mugs of early forms with raised banding. Note that they both utilize the same handle.





Fig. 29. A third Boardman handle with a fully formed ball terminal. Incised banding on the left demonstrating probable later manufacture, yet the handles are contemporaneous.



Fig. 30. Two gill mugs each with different handles.





Fig. 31. An earlier pint beaker on the left with a double C handle and complex fillet. On the right a simpler handle with incised banding.



Fig. 32. Similar Boardman measures with different handles.



Fig. 34. Again different body and different handles.



Fig. 33. Both the body and handles are different in these Boardman measures.

new revelations that came forth with regard to the Boardmans of Hartford. As prolific as this pewterer was, it was not expected that a multitude of different forms were identified. Different mug sizes, measure sizes, duplication of teapot parts, etc. have been thought to be the hallmark of a very prolific and successful pewterer. Additional information by members concerning any of the above discussion would be appreciated.

As mentioned in the section on tea services, we would appreciate if those owning a Boardman teapot with a number on the bottom, photograph this piece of pewter as well as a description of the height, and forward that material to Greg Aurand, so that a summary article on the different numbered teapots can be eventually published.



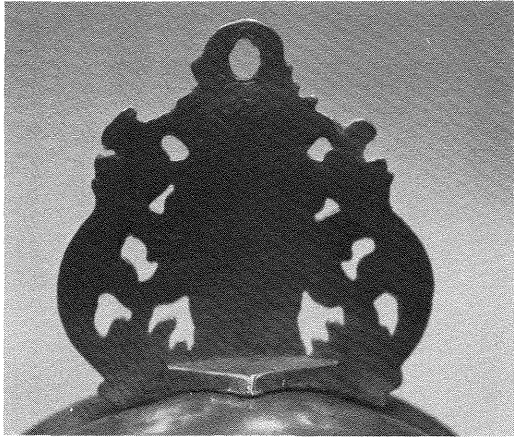


Fig. 35. A John Danforth porringer, crown handle, 5".

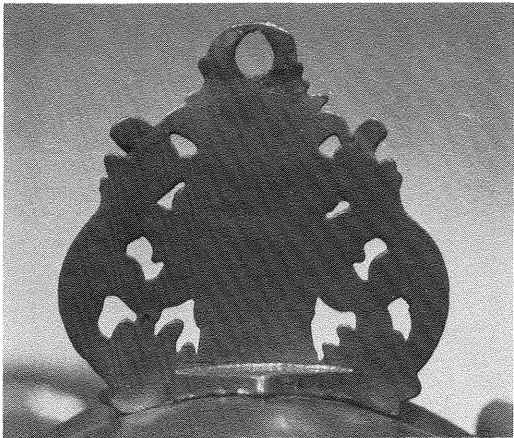


Fig. 36. Samuel Danforth of Norwich crown handle, 5".

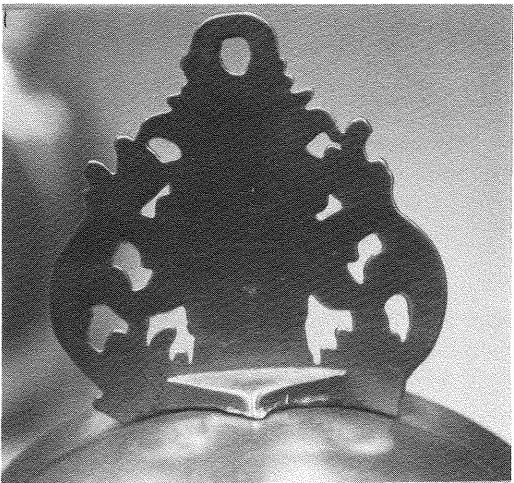


Fig. 37. Thomas Boardman 5" crown handle. Note the raised imperfection to the right side of the spline mold showing the continuation and use of this particular mold.

## Pewter

### *From: The Arts and Crafts of New England, 1704-1775*

*George Francis Dow*

NATHANIEL AUSTIN, Pewterer; next Door to Mr. Boylston's in Charlestown, makes and sells (as cheap for Cash or Old Pewter, as any Person in Boston) the following Articles, viz. Quart and Pint Pots, Quart and Pint Basons, Plates and Porringers of all Sizes, &c.

He also has to dispose of at a reasonable Rate, a small Assortment of Brazier's Ware, viz.—Brass Kettles, Warming Pans, Skillets, Frying Pans, Tea Kettles, Iron Pots and Kettles, Shovel and Tongs, Candlesticks, best *London* Glue, Bellows, Hand-Saws, Files, Rasps, Aul Blades, Tax, Brads, best shoe Knives, Penknives, Knives & Forks, *London* Pewter, &c.—*Boston Gazette*, Oct. 3, 1763.

JOHN CARNES, Pewterer, of Boston, advertised loss of paper money.—*Boston Gazette*, Oct. 28/Nov. 4, 1723.

JOHN COMBER, of Boston, Pewterer, estate settled.—*Boston News-Letter*, Nov. 27/Dec. 4, 1721.

DAVID CUTLER.—To be Sold by DAVID CUTLER, Pewterer, at the Sign of the Great Dish, (with his Name on said Dish) in *Union-Street*, near the Town Dock; all sorts of Pewter, Viz. Dishes, Plates, Basons, Porringers, Quart Pots, Pint Pots, Cans, Tankards, closestools, Pans, &c. by Wholesale or Retail, at the cheapest Rates for Money or old Pewter, and the Ware made thick and substantial.—*Boston Gazette*, Mar. 14, 1757.

EDWARD KNEELAND, Pewter, in *Union Street*, near the Conduit, Boston, Makes and Sells the best *New-England* Pewter, in large or small Quantities, at the very lowest Prices for Cash, or old Pewter, Brass or Copper. N.B. Cash for old Pewter.—*Boston News-Letter*, Nov. 3, 1768.

DAVID LYELL.—This is to give notice, that a Journeyman Pewterer, who is a good workman in Hollow-ware, may have constant work, and good wages, if they will go to New York, and apply themselves to Mr. *David Lyell*, or may write to him and know further.—*Boston News-Letter*, Aug. 23/30, 1714.

JOHN SKINNER, advertised the removal of his Shop to *Union Street*, "where he continues to make and sell all sorts of the best *New-England* Pewter, in small or large Quantities, extraordinary cheap for Cash or old Pewter."—*Boston News-Letter*, Oct. 1, 1761.

