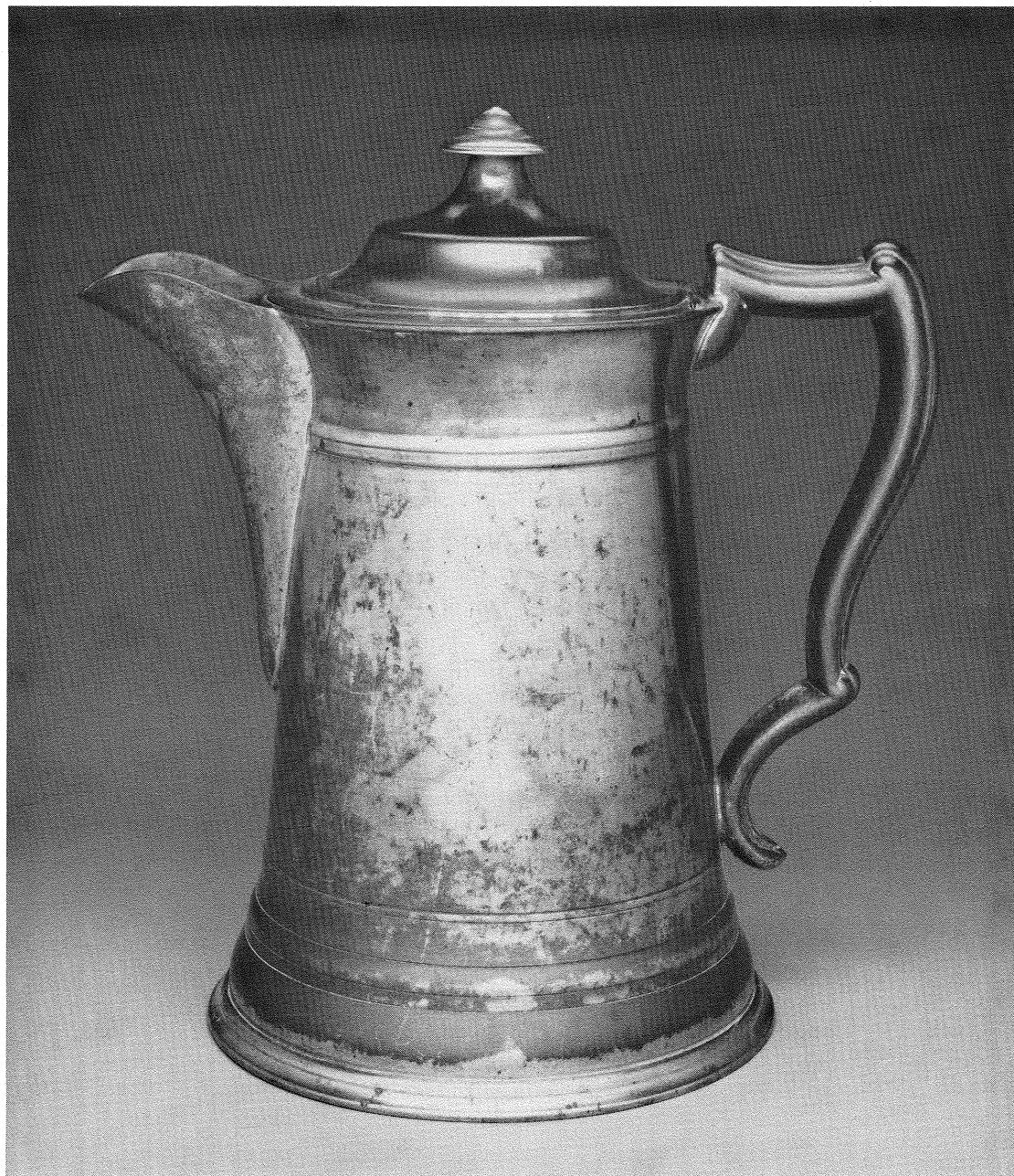


The
PEWTER COLLECTORS CLUB
of AMERICA INC.

BULLETIN NO. 106

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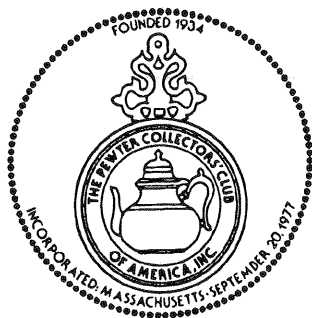
VOL. 10 NO. 7



Maine Pewter — The Makers and Their Marks : Part II
Rufus Dunham, Flagon with Spout
Courtesy, Museum of Fine Arts, Boston
Gift of the Congregational Church, Greenland, New Hampshire



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The President's Letter

In 1988, when the Report of the Committee on the PCCA in the 1990's was issued, I remember being impressed by the many well reasoned observations and practical recommendations made by the committee members. It is a document that I continually return to as I become more involved in the workings of the club. Its strong emphasis on member services is shown well with this quote, "...your committee believes that the challenge is to increase the benefits...of membership. Our recommendations are therefore designed to make membership in the PCCA more valuable, more meaningful, and more indispensable to all persons interested in antique pewter: novices as well as experts; curators, dealers and social historians as well as collectors."

Meeting member needs will be my primary job over the next two years. Specifically, I believe we must expand member services, increase the opportunity for member participation in club activities, and promote the growth of membership in the PCCA.

Your thoughts, ideas and suggestions are especially welcome as we work toward these goals. For example, suggestions we are already exploring include video taping national meetings, reenergizing regional groups, enriching the publications program and broadening the appeal of PCCA meetings.

To quote once again from the committees of the 90's, "What is needed above all is a cadre of committed and imaginative members willing to devote time and energy to the affairs of the PCCA." Fortunately the club offers many avenues for participation, depending upon your interests, time, talents and imagination. So, if you are willing to serve on an ad hoc committee please let me know; if you have a research idea that you'd like the club to explore do contact Tom Madsen; have an idea or want to help out at our next national meeting call Barbara Horan; have a 'newsy' story or idea for our Newsletter jot a note to David Kilroy; and, of course, contributions to the PCCA Bulletin are always appreciated by Ellen & Tom O'Flaherty.

Participation has been a key to the success of our last two national meetings as well. At Winterthur in May, more than 40 of the nearly 100 members attending brought pieces for our regular "Show and Tell" led by John Carl Thomas. The theme of the meeting was connoisseurship. Members brought items that would help to describe their collecting interests. Wayne Hilt was our moderator as slide presentations describing "what members collect" were given by Garland Pass, Barbara Horan, Don Herr, and visiting Pewter Society member David Lamb. Special thanks are due Don Fennimore for the energy and effort he expended to arrange an extraordinary display of more than

350 pieces of pewter from the Winterthur collection.

Hosted by the Mid-Atlantic region, the Fall national meeting was held in Reading, Pennsylvania. Participation was once again strong as nearly 80 members and guests were in attendance. Lester Breininger and George Wolfe organized the focal point of the meeting, a special pewter exhibit titled, "American Pewter: 1740-1850 from Pennsylvania Collections". If you were not able to attend, you may want to obtain a copy of the profusely illustrated exhibition catalog that Lester and George designed with the cooperation of the Berks County Historical Society. After dinner Saturday night Lester gave an entertaining and informative talk on 'his hero,' William Will, and Mel Wolf and John Thomas led the "Show and Tell".

Thanks to all of you who, through your participation, have made the last two national meetings memorable occasions. It is only with this kind of involvement that membership in the club will be, "... more valuable, more meaningful and more indispensable to all persons." I look forward to meeting and working with you all over the next several years.

David Mallory

The Editor's Letter

We are pleased to assume the responsibilities of editing and publishing the PCCA BULLETIN. There are a number of exciting articles already in our files for soon-to-be-forthcoming editions of the BULLETIN. We look forward to a continuing flow of new material from the PCCA membership to fill subsequent issues.

We are seeking a variety of submissions, including lead articles (generally one for each issue), articles of moderate length, and "fillers." While the style and format of the BULLETIN will not change, we do plan to depend on the editorial board to review submitted manuscripts as appropriate. Therefore, don't worry if you don't feel you have the last word on a particular topic. The editorial board review will insure that your printed article presents your contribution in the best possible form. Even if you have only a comment to communicate or a small story to tell, we want to hear from you. Please remember that short articles have often been the spur to in-depth research.

We would be happy to discuss ideas for articles with you. Please call us at 513-321-5123 to tell us about your ideas, to convey accolades, or to give us suggestions about future issues of the BULLETIN.

Ellen J. O'Flaherty
Editor

Thomas H. O'Flaherty
Publisher



Maine Pewter —The Markers and their Marks: Part II

by Edwin A. Churchill

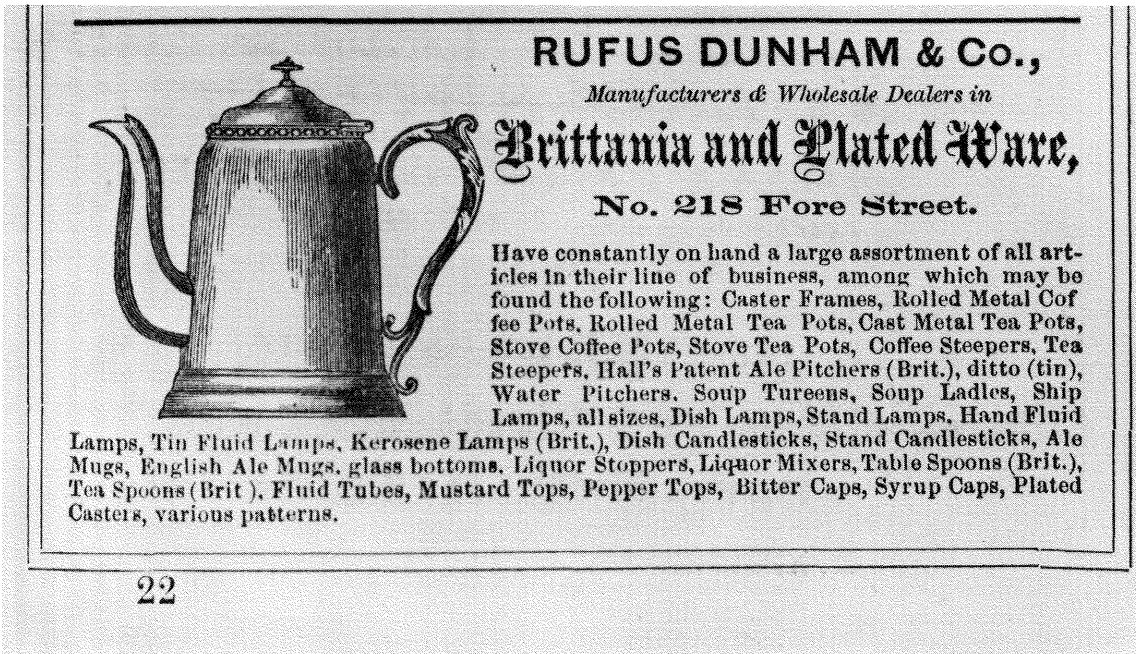
The latter years of Maine's Britannia industry have been largely ignored. A period in which factory operations replaced the small shops, it saw the birth of mass production, assembly lines, and incorporation. During these years, Maine's Britannia makers began silverplating their wares, a development that ultimately doomed the Britannia industry.

Ironically, Rufus Dunham, one of the State's best known early makers, was a leading figure in the industry's transformation.¹ He was rapidly moving toward industrialized production by 1860, already employing fourteen people in the manufacture of large quantities of pots, casters, and other wares. Soon after, he added silverplating to his activities.

On November 7, 1861, Dunham had a major setback, his factory being consumed in a fire, costing him \$6000. However, he had \$4000 in insurance and by 1863 was back in business, this time at 12 1/2 Market Square in Portland where he was producing Britannia and plated ware. The nature of his line of merchandise is explicitly stated in an 1866/67 Portland Directory advertisement which describes the firm, then at 228 Fore Street, as "Manufacturers & Wholesale Dealers in Britannia and Plated Ware."

Dunham was also extending his interests into inventing, in 1865 patenting an improved lantern which he then vigorously marketed.

In 1870, the Industrial Census leaves one with a thoroughly confused picture. There are reports both from Westbrook and Portland. The Portland entry indicates that he used a twelve horsepower steam engine, employed twenty men and produced \$50,000 worth of Britannia ware and other items; the Westbrook counterpart states that he had a ten horsepower engine, used ten lathes, two rollers and two buffers, employed fifteen men in the production of coffee and tea pots, casters, and sundries worth \$30,000. One is left to decide whether he had two operations going (the one in Westbrook mentioned nowhere else) or whether these are two rather different reports of the same factory. I'm inclined to conclude the latter to be the case, for in 1873 his operation in Portland was described as having a ten horse steam engine, fourteen machines, and producing "coffee and tea pots, casters, etc." valued at \$30,000. At the same time no Westbrook firm was mentioned. The depth and diversity of the Dunham operation is revealed in a number of bills from him



RUFUS DUNHAM & Co.,
Manufacturers & Wholesale Dealers in
Britannia and Plated Ware,
No. 218 Fore Street.

Have constantly on hand a large assortment of all articles in their line of business, among which may be found the following: Caster Frames, Rolled Metal Coffee Pots, Rolled Metal Tea Pots, Cast Metal Tea Pots, Stove Coffee Pots, Stove Tea Pots, Coffee Steepers, Tea Steepers, Hall's Patent Ale Pitchers (Brit.), ditto (tin), Water Pitchers, Soup Tureens, Soup Ladles, Ship Lamps, all sizes, Dish Lamps, Stand Lamps, Hand Fluid Lamps, Tin Fluid Lamps, Kerosene Lamps (Brit.), Dish Candlesticks, Stand Candlesticks, Ale Mugs, English Ale Mugs, glass bottoms, Liquor Stoppers, Liquor Mixers, Table Spoons (Brit.), Tea Spoons (Brit.), Fluid Tubes, Mustard Tops, Pepper Tops, Bitter Caps, Syrup Caps, Plated Casters, various patterns.

22

Advertisement from Portland Directory, 1866/67, p. 339



to Samuel Staples and Son in 1875. In the single bill of May 7, he sold Staples two sizes of bowls, pie plates, preserving kettles, tea strainers, dust pans, tin lamps, cast tea pots, and stove tea pots.

By this time, the 60 year old entrepreneur was considering cutting back on his own involvement in the business. In 1877, he did just that, bringing his sons into the business and creating the new firm of Rufus Dunham and Sons.

Dunham's career spanned major technological shifts in the pewter industry. When he entered the trade in the 1830s, Maine makers were still working in small shops using traditional methods. Over the next several decades, he witnessed the shift from horse to steam power, the introduction of machines, the increasing use of rolled sheet metal, the introduction of spun wares, and the beginning of assem-

bly line production with specialized, semi-skilled labor. And by the 1860s, Dunham had made that fateful step that would ultimately doom the Britannia industry: he began producing silverplated wares. At first, plating was done on Britannia base metal bodies, but by the last quarter of the nineteenth century nickel silver would be the metal of choice. So in this one man's experience can be found much of the history of pewter in nineteenth century America.

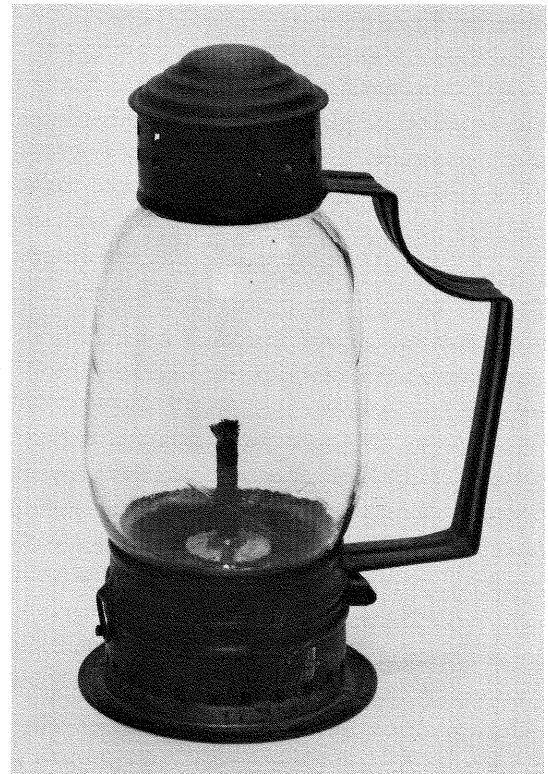
Dunham used two different marks during later years. The most common is simply an incised "R.DUNHAM." It is clear that quite a number of stamps were used because the mark varies significantly in size, boldness, letter style, etc. Although it has not been carefully analyzed, it does appear that the largest and most strongly struck examples of this mark show up on earlier pieces. The second mark, found on Dunham's lantern, is incised on the side of the base and reads "R.DUNHAM'S Patent/Oct. 24, 1865."



Coffee Pot, ca. 1850-1870
Rufus Dunham
Height: 8.4"
Collection of Maine State Museum (MSM).



R. DUNHAM
Mark: Used on Beaker in collection of MSM.



Patent Lantern
Rufus Dunham
Collection of MSM.





R. Dunham's Patent
 October 24, 1865
 Mark: Used on Dunham's patent lantern in collection of MSM.

RUFUS DUNHAM and SONS²
 Portland, Maine (1877-1883)

In 1877, at the age of 62, Rufus Dunham brought his two eldest sons, Joseph and Frederick, aged 25 and 23 respectively, into the company and in 1880 added a third son, Horace, then age 20, to work as a salesman. The firm seemed to be operating at about the same level as previously, using the same steam engine and employing twenty men and one woman in 1880. The annual total production value had declined from 1870; but it is not clear whether this was a real decline or fluctuations in monetary values. One feature revealed by the 1880 census was that the company, like the other Britannia and plating operations in the region, did not operate year-round. However, its shutdown time (most likely in winter) was the shortest among these regional companies, i.e., "one month idle."

The firm, which moved from 218 to 444-448 Fore Street in 1882, offered a more diverse body of goods than had its predecessors. The list included such new items as a teapot and warming pan, a decanter stand, and a Britannia and ceramic trivet.

In spite of all the efforts, the firm came to an end after only six years. By 1881, Frederick had taken a job with the local firm Tenny and Leighton, specializing in tinware manufacture. Upon closure, Joseph joined up with local Britannia manufacturers Alfred A. Stevens and Nehemiah Smart at his father's old factory. Horace disappeared from the records, apparently moving out of town. Rufus Dunham, aged 68, retired and lived his remaining years quietly in Stevens Plains where he had set up business forty-six years earlier. On September 21, 1893, the old Britannia manufacturer died.

Two Rufus Dunham and Sons marks are now known. The basic incised mark has an arched "R. DUNHAM & SONS" with an outline of a teapot immediately below and "Portland, Me" across the bottom. The second mark, stamped into the bottom of the ceramic tiles of the trivets, reads "R. DUNHAM, & SONS/PORTLAND, ME."



TEAPOT AND WARMING PAN, 1877-1883
 Rufus Dunham & Sons
 Height: 9.5"
 Collection of MSM.



Mark 1: used on warming pan above.





TRIVET, 1877-1883 with ceramic tile inset
Rufus Dunham & Sons
Height: 1.93" Diameter: 6.5"
Collection of MSM.



Mark 2: used on trivet above.

WESTBROOK BRITANNIA COMPANY³

Portland, Maine (1867-1886)

The Westbrook Britannia Company, the chief rival of Rufus Dunham, was largely the vehicle of William Wallace Stevens. Born on June 18, 1826, in Westbrook, William went to Augusta at the age of seventeen to work with his uncles in the tinware and stove business. Later he went to Bath to work with his brother George M. Stevens. By the mid-1850s, he was employed in Portland by iron founder N.R. Richardson and Company. In about 1868, William joined the recently established Westbrook Britannia Company and within a year was apparently in charge.

The Westbrook Britannia Company was founded in 1867 for the purpose of manufacturing Britannia and silverplate wares. Its origins are still relatively obscure; about all that is known is that initially a J.A. Thompson served as its agent. Similarly, the circumstances under which William W. Stevens rose so quickly to the top remain unexplained. The company was only slightly smaller than Dunhams. In the early 1870s, it employed eighteen men and one woman and used a ten horse steam engine along with eight lathes, one roller and one buffer in the creation of Britannia coffee and tea pots, casters and other wares worth \$26,000 per

year. One assumes from the advertisements that some of these objects had been silverplated as well. It may well be that the Westbrook Britannia Company was more intentional in its development of markets than was Dunham, for one report indicates that it was sending its products to the "western States."

By the mid-1870s, the company was vigorously advertising its silverplating and even silversmithing activities along with the manufacture of Britannia wares, all of which it was selling wholesale. William Stevens attempted to enhance his line with a series of patented improvements, at least two of which he turned over to the Westbrook Britannia Company. These involved such improvements as a bottom designed to resist heat, a removable strainer, and a coffee grounds container.

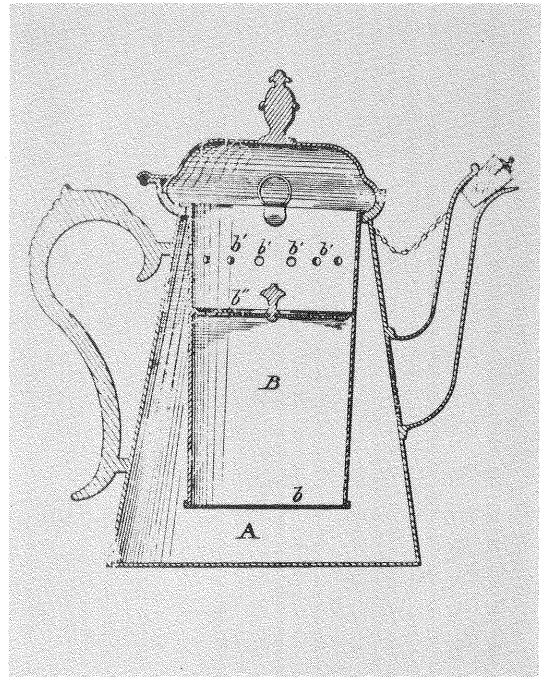


Illustration from patent given to William W. Stevens for improvement of a coffee pot.

The 1880 census, which indicated the firm was manufacturing "Plated and Britannia ware," also revealed that despite the above efforts the company was probably in decline. Working fulltime for eight months a year, three/quarter time for two months, and idle for two, the fourteen men and one woman produced about \$16,000 worth of goods. (At the same time, at Dunhams, twenty men and one woman worked full-time for eleven months with only one month off, creating an annual production of \$20,000). Whether the declining size of the labor force and the



lower production value really indicated a downward trend is not wholly clear. What is clear is that in 1886 Stevens closed the firm, going to work for Leighton Manufacturing Company, a harness and leather goods manufacturer, first as a clerk and then as their treasurer.

Despite the size and productivity of the Westbrook Britannia Company, wares from that firm have proven extraordinarily elusive. In fact at this point I am aware of a single signed piece, a badly battered Britannia teapot. It has a simple incised mark, "W.B. CO./PORTLAND."



COFFEE POT, 1867-1886
Westbrook Britannia Company
Height: 7.13"
Collection of MSM.



W. B. CO.
PORTLAND
Mark: used on coffee pot above.

STEVENS AND SMART⁴

Portland, Maine (1877-1883, 1887-1890)

It is not quite clear why Alfred A. Stevens and Nehemiah Smart decided to join forces making Britannia ware in 1877, coming, it seems, from rather different backgrounds. Alfred A.'s decision seems the more natural. Born in 1837, the son of Alfred and Nancy Stevens of Westbrook, he was recorded as a pewterer in 1860 at the age of twenty-three. Ten years later, he was working in a Britannia factory and had sometime in the previous decade married, having in 1870 a wife Charlotte, age twenty-nine. Nehemiah Smart's biography was quite different. Born in Swanville, Maine about 1836, he is recorded in Portland in 1869 when he was working as a mason. He was listed as having served in the State Senate in 1871 but then disappeared from Portland records for the next several years, perhaps moving to nearby Westbrook.

Whatever the reason, the two men joined forces in 1877, establishing their Britannia factory at Stevens Plains (previously part of Westbrook, then of Deering and soon to be part of Portland). The partners expanded into the production of silverplate ware shortly after and sold their products wholesale throughout the region. The picture provided of the firm in the 1880 census is that of a fairly small operation, using steam power and employing ten men for ten months of the year (the plant was idle for two months). Surprisingly, the listed value of their annual production was substantially higher than those for the large Dunham & Sons and Westbrook Britannia Company in Portland, an anomaly not yet explained.

In 1884, the two men joined Joseph Dunham, the son of Rufus, forming Stevens, Smart and Dunham [see below]. Located at 444 Fore Street, Portland, the site of the defunct Rufus Dunham and Sons, they carried on the manufacture of Britannia and plated ware until 1886, when Joseph resigned and shortly took a position as a clerk at the firm of Tenney and [Frederick] Dunham, specializing in the manufacture and sale of stoves.

Stevens and Smart more or less took up where they had left off two years earlier, although they continued at 444 Fore Street. They occupied four floors, forty by sixty feet in size, furnished with steam power. The work force of fifteen to sixteen men manufactured a variety of Britannia and silver and nickel plated wares, including teapots, creamers and castor frames. Their wares were sent all over the United States as well as to India and Europe. The partnership ended in 1890, at which time Smart seems to have retired. Stevens, on the other hand,



joined Fred A. Woodman and Willis A. Cates in the establishment of yet another Britannia and plating operation at 444 Fore Street, Portland, known as Stevens, Woodman and Company. [See below].

As this point, no piece of Stevens and Smart's Britannia ware has been identified. The only item produced by this firm that has come to attention is a once silver plated creamer, probably of Britannia base metal. Its mark is a crown with "EXTRA" above and "Plate" below, the whole encircled by "STEVENS & SMART."



CREAMER, 1877-1883, 1887-1890
Stevens and Smart
Height: 4 3/8"
Collection of Strawberry Banke, Portsmouth, New Hampshire.



Mark: used on creamer.

STEVENS, SMART AND DUNHAM⁵ Portland, Maine (1884-1886)

In 1884, when Rufus Dunham and Sons closed, Joseph Dunham joined Alfred A. Stevens and Nehemiah Smart in a partnership and set up business in his father's old four-story factory at 444 Fore Street. Like both of their parent firms Rufus Dunham and Sons and Stevens and Smart, the new partnership manufactured Britannia and silverplated wares which they sold wholesale. The partners made use of patterns previously produced by Dunham & Sons, as evidenced by the one known pot by Stevens, Smart and Dunham that is a near duplicate to that of the former firm.

Stevens, Smart and Dunham only lasted two years, at the end of which Joseph resigned to join the stove company of Tenney and Dunham. Stevens and Smart continued at 444 Fore Street.

The company's mark is STEVENS, SMART & DUNHAM" in a circle enclosing a coffeepot over "PORTLAND/ME."



COFFEE POT, 1884-1886
Stevens, Smart & Dunham
Height: 10.25"
Collection of MSM.





Mark: used on coffee pot above.

STEVENS, WOODMAN & COMPANY⁶

Portland, Maine (1891-1892)

In 1891, Alfred A. Stevens replaced his recently departed partner Nehemiah Smart with Willis A. Cates and Fred H. Woodman and continued the manufacture of Britannia ware and nickel and silver plated products at 444 Fore Street. Cates, having worked as a watchmaker and jeweller, probably came into the business because of his training in precision metal working. He almost certainly provided the expertise for the silverplating segment of the operation. Woodman brought a very different skill to the firm. Previously occupied as a bookkeeper, he came on board to handle the paperwork of an operation that was moving into a modern industrial structure.

Still, for the seeming care with which the company was set up, it lasted exactly two years before being reorganized. The breakup probably resulted from differences between Woodman and his partners. In 1883, Alfred A. Stevens set up and incorporated the Stevens Silver Company at 517 Commercial Street for the purpose of manufacturing silverplated ware. He also brought along Willis Cates, who after a year became president. Meanwhile, Fred Woodman remained at 444 Fore Street, where he oversaw the incorporation of the Woodman, Cook Company for the purpose of manufacturing Britannia and Plated Ware.

Numerous examples of Stevens, Woodman and Company silverplated ware exist. Unfortunately, none of the advertised "Britannia Ware" has yet come to light.

WOODMAN-COOK COMPANY⁷

Portland, Maine (1893-1914)

In February, 1893, the Woodman-Cook Company was incorporated for the purpose of "carrying on the business of plating with gold, silver, nickel and other metals and materials; also buying, selling, manufacturing and dealing in britannia, gold, silver, nickel, and plated wares, bar goods, marine lamps, household and kitchen goods, wares and furnishings."⁸ Its four major officers included two managerial types, an attorney and a wholesale druggist. Concerned with running the company and the sale of its wares, they left the actual operation of the plant in the hands of superintendent George F. Stuart. Although the firm was moving vigorously in the direction of silverplating, it still maintained a substantial fabrication force including metal turners, a metal spinner, and solderers necessary for the production of Britannia wares. It appears that many of the workers were semi-skilled, trained in specific skills needed on an assembly line manufacturing operation.

Like Stevens, Woodman and Cook, the company was largely involved in producing plated ware; in fact, probably many of the base metal wares manufactured at the plant served as the basis of plated product. At this point, the only plain Britannia pieces to have surfaced are a group of "pint mugs" (they actually hold fourteen ounces) in at least a couple of different variations of style.⁹ The latest known non-revival Britannia pieces produced in Maine, they have a simple incised mark, "WOODMAN COOK CO./PORTLAND ME."



MUG, ca. 1893-1900
Woodman-Cook Company
Height: 4"
Collection of MSM.





WOODMAN COOK CO.
 PORTLAND, ME
 Mark: used on mug above.

The mark included a central pine tree under "CSCO" and over "PEWTER" with a scrolled border inclosing "PORTLAND, MAINE" along the bottom.



SYRUP PITCHER and SAUCER (SET)
 ca. 1917-1937
 Colonial Silver Company, Inc.
 Height: pitcher 4.2"; saucer 5"
 Diameter: (saucer) 4.75"
 Collection of MSM.

COLONIAL SILVER COMPANY¹⁰
 Portland, Maine (1897-1943)

In 1899, the final organization involved in Britannia ware, the Colonial Silver Company, received its incorporation papers. These were for the purpose of "manufacturing articles from silver, gold and other metals and materials and plating." The company was already in operation two years earlier as "Dealers in High Grade Silver Plated Ware." The firm was essentially a manufacturer of plated wares and despite a very uneven economic history still produced a formidable quantity of goods, many of which are still available in the marketplace.

However, in the early twentieth century, Colonial Silver Company began marketing a wide selection of colonial revival "PEWTER," essentially a Britannia quality ware. Probably marketed between 1917 and 1940, products included bowls, plates, porringers, and creamers. It is possible that these objects were produced in Portland; however, it is more likely that the company was essentially a distributor of the pewter line, buying from a manufacturer, having it marked or marking it itself, and then selling the wares. With the demise of the Colonial Silver Company, the last major commercial offering of Maine-related pewter came to an end.



Mark: used on saucer above.



CONCLUSION

In Maine, the manufacture of pewter wares began in the late eighteenth century with the casting of lowly spoons. The second quarter of the nineteenth century saw the real birth and flourishing of the State pewter industry as the Porters, Dunhams and a handful of other makers produced the most and best products. The numerous teapots, coffee pots, pitchers, lighting devices and beakers still extant attest to the robustness of that period.

The last half of the nineteenth century, although it ended with the demise of the traditional industry, witnessed a number of its own major developments. Assembly-line mass production pro-

cesses were introduced, product lines were expanded dramatically, new items were patented and marketed, and the Britannia makers played a fundamental role in the introduction and popularization of silverplated wares (ironically the basis of Britannia's eclipse).

The twentieth century saw one large major effort to reintroduce the metal with Colonial Silver Company's revived-style pewter line. The effort was doomed as Colonial Silver faltered and failed in the 1940s. It seems an inauspicious end to the rather eventful history of Maine-made pewter; yet, look deeper and one sees much that enlightens our understanding of America's smaller industries. It's a story worth knowing.

Notes

- 1 Edwin A. Churchill, *Hail Britannia: Maine Pewter and Silverplate* (Augusta Maine: Maine State Museum, 1992), p. 13.
- 2 *Ibid.*, p. 24.
- 3 *Ibid.*, p. 31.
- 4 *Ibid.*, p. 29; Federal Industrial Census 1880 (Westbrook).
- 5 Churchill, *Hail Britannia*, p. 29.
- 6 *Ibid.*, p. 40.
- 7 *Ibid.*, p. 44.
- 8 Incorporation Papers for Woodman, Cook Company, February 1, 1893.
- 9 Michael S. Osterweil, "Woodman, Cook Co Pint Mug," *The Pewter Collectors Club of America, Bulletin* 7:1 (December, 1974), p. 13; Hill Sandidge, "Woodman, Cook Co. Again," *The Pewter Collectors Club of America, Bulletin* 7:5 (April, 1977), pp. 200-201.
- 10 Churchill, *Hail Brilannia*, p. 52.



Excise Marks On A Pewter Measure

by Melvyn D. Wolf, M.D.

Pewter measures used in the United States in the eighteenth and nineteenth century remain a very complex and unexplained topic and little researched subject.

There is a fair amount known about 19th century American pewter measures including those that have been signed and dated by the Boardmans. The excise markings have been well described in previous PCCA Bulletins. Since the Boardmans made baluster measures in the 19th century, copying the 18th century form, it certainly seems reasonable to expect 18th century baluster measures to have been used in the United States.



Figure: 1
Bud baluster measure 1 pint

There is reason to suspect, however, based on records of 18th century American pewterers, that baluster measures were also manufactured in this country. A well equipped pewterer in a big city, such as a Henry Will, or William Will, certainly would be expected to produce and sell measures as

well as the other common household pewter items. Inventories of Thomas Byles and William Will as well as Henry Will's day book described such measures as being in stock.

With the exception of a single baluster measure with the "Love" touch on the lid, there are no known marked American 18th century baluster measures. There are measures that are attributed to Lawrence Langworthy, with the "L.L." mark on the lip, but those measures are more than likely British in manufacture.

If indeed no 18th century marked American measures have been found with the exception of the "Love," which certainly could have been attributed to repair activity rather than to manufacture, the question then is why there are no marked American 18th century measures.

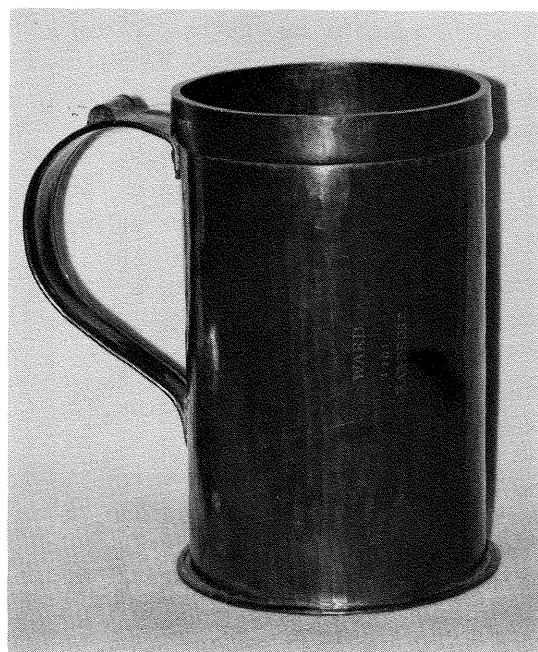


Figure: 2
Ward copper measure

An interesting hypothesis, which certainly has not been substantiated, could be the possibility that it was illegal to mark measures with any marks other than verification of capacity.





Figure: 3
Mark on the copper measure

With the literacy rate being what it was in the 18th century, any markings on a measure might be interpreted as being verification marks. I am sure many of you pay no attention to the verification stamps at the local gas station when filling up with gas; just as long as the stamp is affixed to the pump, one assumes that everything is "okay." There is no reason to assume anything different for people in the 18th century. If a mark appeared on a measure, I believe they would have had the right to assume that the capacity had been verified. If there is any validity to this hypothesis, it certainly makes sense that no additional markings would have been allowed by authorities.

Having outlined this hypothesis as to why so few 18th century pewter marked American measures have been found, I wish to discuss an article that poses further complications to the situation.

Photographed in Figure 1 is an 18th century baluster measure, bud variety, of 1 pint capacity. In Figure 2 is a 1 gallon copper measure. The mark on the copper measure is shown in Figure 3. It is that of Ward, working in Hartford, Connecticut in 1801. The measure is of unequivocal American manufacture based on its form and on the markings of the coppersmith. The interesting part of this article appears by comparison of the verification marks on the copper measure with those on the lid of the pewter measure, as shown in figure 4. The pewter measure is marked CNH, as well as C with a conjoined NH. These marks are felt to represent the city of New Haven. On the right is the mark on one lip of the copper measure with the identical CNH marks. Also note, in Figure 5, the smaller conjoined

CNH on the lip of the copper measure, exactly the same as the other verification mark on the pewter lid.

It is apparent from the comparison of the excise marks that both measures were used in the city of New Haven, and that both had verification marks applied by the sealer of weights and measures in that city in the appropriate period of time.

This association does not establish in any way that the bud measure was made in the United States, but again suggests that a great number of baluster measures were used in the late 18th and early 19th century in this country. If that supposition is correct, there is no reason not to assume that many of these measures were made in this country. Despite the fact that none have been found marked with the exception of the "Love" measure, I do believe that eventually some of the baluster measures that are now thought to have been made in England will be found to have been made by 18th century American makers. Further information hopefully will be forthcoming in the future, but up to this point the proposition is merely anecdotal and conjectural.

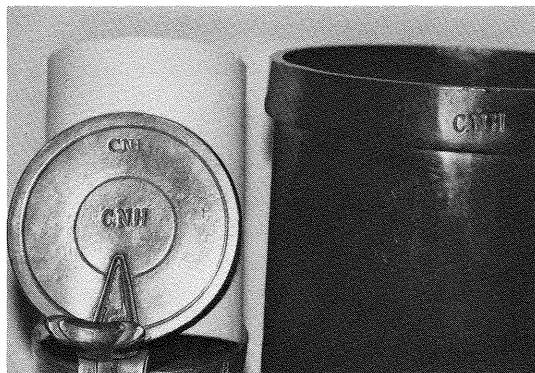


Figure: 4
CNH mark on both pewter and copper measure

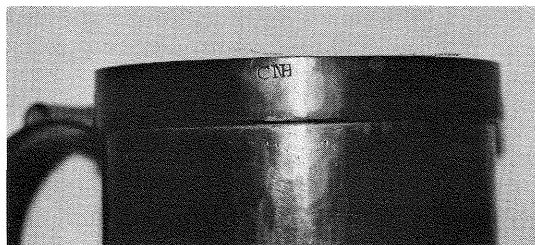


Figure: 5
Smaller conjoined CNH mark on copper measure



Another Late TD & SB Teapot

by Elinor and Gene SeEVERS



Figure 1

On a day trip antiquing near Wells, Me., in October 1992, we found the TD & SB teapot shown in Fig. 1. At a roadside shop, I recognized its general shape “across a crowded room,” recollecting a similar shape from the PCCA 50th Anniversary Exhibition of “Pewter in American Life” at The Museum of Our National Heritage, Lexington, Mass. On page 59 for the Exhibition Catalog, the compilers show a one-cup size example from the collection of Mr. and Mrs. Wayne A. Hilt, described as 6 3/8” high with a 3” diameter base, and a compliment “. . . careful workmanship (still) evident in the products of the Boardman shop.” Upon our return home, I looked into John C. Thomas’ “Connecticut Pewter and Pewterers,” where on page 131 he showed two similar pots, copper-bottomed, from the Connecticut Historical Society collection. The smaller of these (one cup, 5 1/2” tall) is similar to the Hilt’s except for the latter’s berry-and-foliage finial and the absence of decorative bands on the C.H.S. version. Allowing for ambiguities in comparing one photo to another, they appear to have virtually identical spouts, lids, and handles, inferred by the higher rise of the spout and handle above the rim on the C.H.S. example. In the same photo, the larger teapot (7 1/2” tall, four cup size) has a spout of slightly different proportions with more curvature at its outer end and a handle of noticeably wider

flair, features adding nicely to its symmetry. That example also exhibits the three bands, as on the Hilt’s and our own.

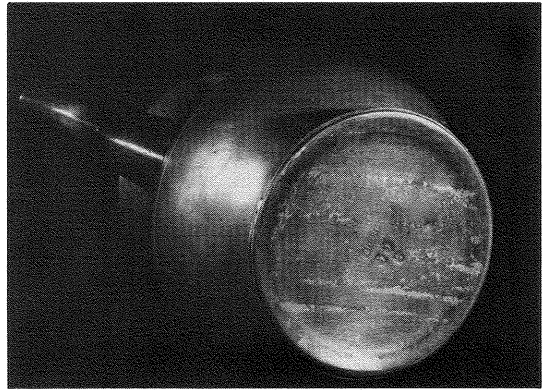


Figure 2

Ours, also copper-bottomed, is 8 3/4” tall (6 3/4” to the rim) and has a base 4 1/8” in diameter with the three raised bands as well. If Fig. 2 were in color it would show the pretty contrast of rosy copper versus the britannia gray. The teapot has no interior vertical seam, indicating construction by spinning, but I leave to the technicians among us to explain the banding with no interior reverse-impression grooves. I’m not so rash as to suggest that at a “late” date (1860-70) the shop suddenly reverted to casting the upper and lower sections, joining them at the point of largest circumference (which would have been required either way), but I am familiar enough with iron-founders’ pattern shops to know that a band on the casting would have had a band on the pattern used to make the pressed-sand mold. In any case the makers apparently intended ours to be of six-cup capacity where in Fig. 3, the numeral ‘6’ was struck below ‘55’ for a catalog or style number, and the long-used TD&SB in a plain rectangle. Lacking a good Scots plouck, it is a puzzle as to what constitutes “full”, for by Mrs. SeEVERS’ late 20th century kitchen measure its capacity is 6 1/2 cups. Certainly it was never intended for commercial use and would never need a capacity verification, but it delivers well over full measure!



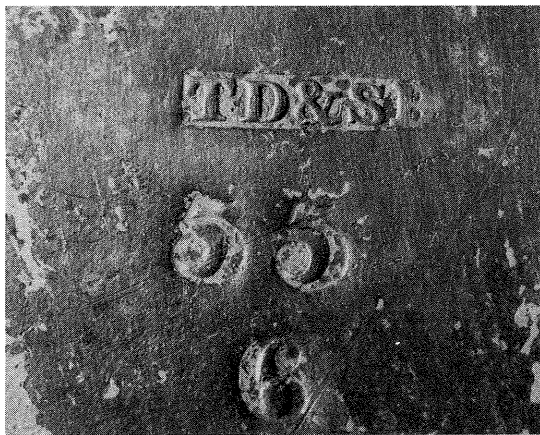


Figure 3

Fig. 3 also shows some streaks and flecks of a tin “wash” presumably applied over the copper (and after the die strikes) to enhance the appearance for the original sale. On our taller version, the workmen returned to a handle of less pronounced flair, giving a pleasing balance with what may be the same spout as on the larger C.H.S. piece. Other similarities are

Beyond Dr. Wolf’s report, “Boardman Update,” of the May 1991 PCCA meeting in Farmington, Conn. (Bul. #103, page 79 and following), which shows two other copper-bottoms in its Fig. 9 & 10, how many other sizes of the form by the Boardmans exist, with or without the highly serviceable, heat-resistant copper bottom? Answers with dimensions and snapshots sent to us will be much appreciated. Better yet, if you have or know of any additional examples of this late Boardman form, please pass on that information to Mr. Gregory Aurand (address in Member Roster) as an aid to his project announced in the Wolf report cited above. Submissions to Mr. Aurand’s effort from private, public, and museum collections will be most welcome. Anonymity of ownership will be honored upon request, and your help in this work will be a worthy addition to the PCCA constitutional obligation to “. . . encourage research, discussion, and collecting of antique pewter. . .”.



Figure 4

the “melon-and-leaves” finial (Fig. 4) on an apparently identical lid, and the elongated tear-drop draped inward along the top center line of the spout (Fig. 5).

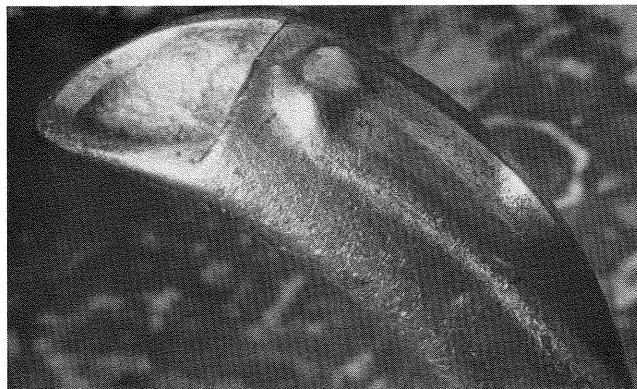


Figure 5



Nineteenth Century American Candleholders Addendum

by Melvyn D. Wolf, M.D.

The original article written on 19th century American candleholders certainly was not complete. The addendum that I am adding today is still not complete, but it does represent the addition of three marked American makers' candleholders which had not been described before.



Fig 1:
Endicott and Sumner candleholder 8 1/4" high

Figure 1 is an Endicott and Sumner candleholder, 8 1/4" high. Endicott & Sumner are listed as working in New York City from 1846 to 1851. The candleholder is compared in Figure 2 (left) with a signed Reed and Barton candleholder

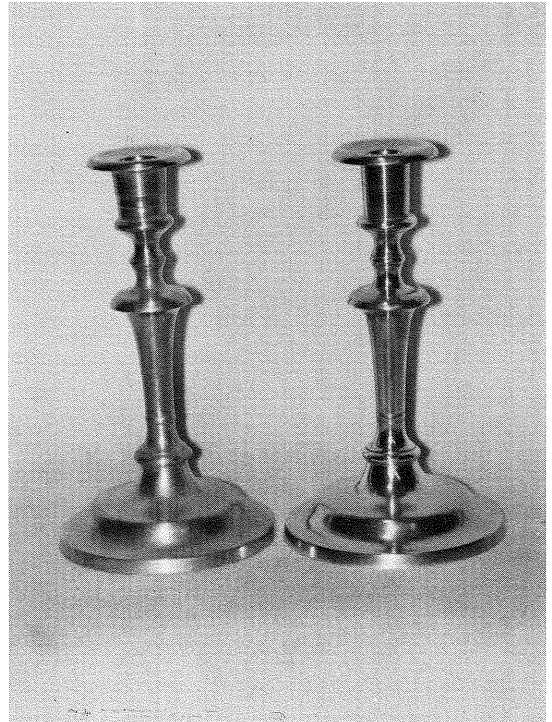


Fig 2:
Endicott and Sumner candleholder left:
Reed and Barton right

(right). There is essentially no difference between these two candleholders, which again supports the contention that many candleholders were made by one maker and sent to another for marking and distribution.

If one compares both of these candleholders with Roswell Gleason candleholders of the same period, the question of provenance becomes even more confusing and I have no idea who made what and who sold it to whom, but I doubt that Endicott and Sumner made candleholders of their own.

Figure 3 demonstrates a pair of candleholders by Fuller and Smith. Fuller & Smith have previously been described in the article on candleholders. These, however, are 6 3/8" trumpet shafted candleholders which appear to be relatively uncommon for this maker. A great number of candleholders of



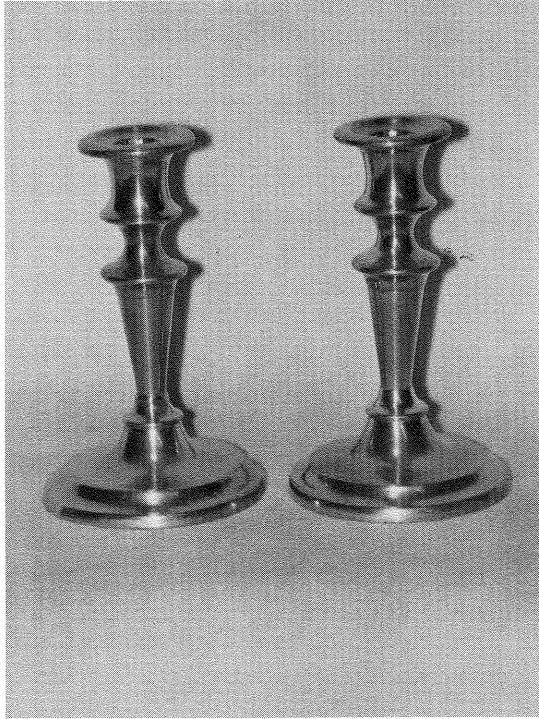


Fig 3:
Fuller and Smith 6 3/8" high candleholders

this general style have been found, but to my knowledge this is the first pair with makers' marks.

The last candleholders to be illustrated (Figure 4) are by Smith and Company of Boston and Charlestown, Massachusetts, circa 1855. As you know, these makers had various names, including Smith & Morey, Smith & Ober, and Morey & Smith as well as the mark on this pair of candleholders, Smith and Company.



Fig 4:
Smith and Company candleholders 6 3/8" high

The candleholders themselves are 6 3/8" tall and have a baluster shaft. This form was not demonstrated in the original article.

In summary, 3 new signed American candleholders have been shown. I hope that this will help members identify unmarked varieties of the same forms.



Interchangable Parts of Israel Trask

by Melvyn D. Wolf, M.D.

It is well known that 18th and 19th century pewterers frequently interchanged parts so as to produce their pewter more economically. They did this in a multitude of ways, demonstrating great understanding and the ability to create very attractive forms by repeating certain portions. Recently two pairs of beakers came into our possession along with a communion flagon, the flagon and one pair of beakers having been marked by Israel Trask. As a result of this recent acquisition I thought a quick review and demonstration of the interchangeability of Israel Trask parts would be of interest to the membership.



Figure 2:
shows the flagon with an unmarked 7 1/4" chalice,
one that has been attributed however without reservation to Israel Trask.



Figure 1:
shows the 13" Israel-Trask communion flagon.

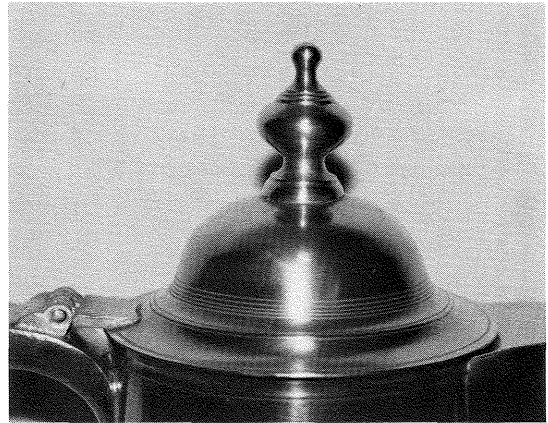


Figure 3:
shows the normal flagon lid in place.





Figure 4:
shows the chalice standing on top of the open flagon, demonstrating the use of the lid of the flagon for the base of the chalice.



Figure 5:
shows one of the 4" beakers that accompanied the communion service, showing the exact comparison with the bowl of the other Trask chalice.



Figure 6;
shows the chalice with the beaker and also the beaker that is approximately 1/2" taller.

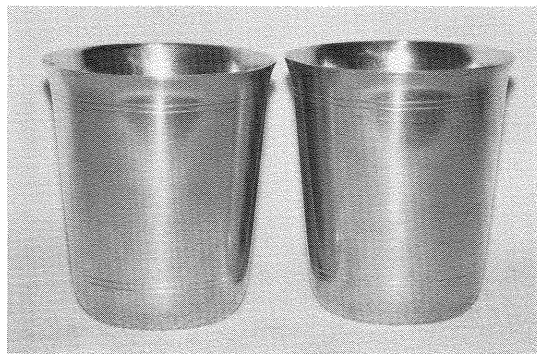


Figure 7:
shows the pair of marked Israel Trask beakers 4 1/4" high.

This brief article again demonstrates the interchangeability of parts, in this case as demonstrated by Israel Trask, one of the earlier 19th century Beverly, Massachusetts pewterers.

