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Interior of Bindnagle Lutheran Church, Lebanon County, PA
Photograph courtesy of Eric de Jonge

See review of Donald M. Herr's new book, "*Pewter in Pennsylvania German Churches*," page 101.



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President's Letter

All of our members who attend our national meetings believe that along with our two publications, the meetings make possible the best interchange of ideas and information about pewter that cannot be equalled in any other manner. Of course we all can learn by reading and observing on our own. But what fun it is to be together where we can combine reading and observing with touching, talking, and listening about pewter, all in one experience. As a regular attendee at all of our national meetings for the last twenty years, I believe that only once before, at our 50th PCCA Anniversary meeting, were we able to see and do as much as we saw and did at Lancaster in October.

Over 100 people came to see, touch, listen and learn about ecclesiastical pewter, particularly Pennsylvania German church pewter. This meeting happened because of the superb research and personal efforts of Don and Trish Herr, augmented in our Saturday evening program by the expertise of Mel Wolf and Wayne Hilt. Wayne also did an excellent job of commenting on the pewter collection of the Herrs at their home on Sunday morning. The PCCA is very fortunate to have all of these people who are both willing and able to so generously give of their time and knowledge.

For those of you who couldn't go to Lancaster, you have only a few weeks left (until the end of December) to see the magnificent exhibition of Pennsylvania German Church Pewter at the Lancaster Heritage Museum. The book, *Pewter in Pennsylvania German Churches*, written by Don Herr, is now the best authoritative reference on this subject. Don spent seven years on this project, traveling to every part of Pennsylvania where churches of Ger-

man ancestry exist. A review of this book follows in this issue of the *Bulletin*.

As a sneak preview of what is going to happen next May 17-19 at our Spring National Meeting for 1996, we will be meeting in the Lower Hudson River Valley. We have invited the founder and President of the Dutch Pewter Society as one of our featured speakers. Of course there will also be British and American pewter to look at and discuss. Bob and I and the Phiebigs look forward to welcoming you into our homes to view our eclectic collections.

We are pleased to report that over the last three years we have continued to attract a significant number of new members, particularly new younger members. We believe this growth represents not only a continuing interest in our own national heritage, but also a willingness to engage in more interchange with pewter lovers from other countries. As a personal note regarding new membership, I wish to thank Bill Paddock for faithfully serving as our Membership Chair for the past seven years. The correspondence that he maintained was an enormous help in nurturing potential new members. As he has stepped into his new responsibility of Second Vice-President, I am pleased to announce that Louise Graver has agreed to be our new Membership Chair. We all wish her well and pledge to her our support in this important position.

The PCCA, as a non-profit educational organization, continues its dedication to increasing knowledge of antique pewter in all ways possible. Please consider attending upcoming meetings. We need your questions, your contributions, and a chance to see your new acquisitions, but most of all we need your presence. I hope to see all of you next May. Let's continue to learn and exchange information with each other.

Barbara Jean Horan



From the Editor and the Publisher

With this issue of the *Bulletin*, we inaugurate a series of articles from the Committee on Authenticity. John Carl Thomas and Wayne Hilt will report regularly to the membership on items that are 'not right.' Some of the pieces were made to deceive and some were not. Some, like the example in this issue, started out right but were transformed along the way. Some of the pieces that we will hear about are among the collection of 'fakes' that John is amassing, through gifts and purchases, on behalf of the PCCA. At the New Haven meeting last spring, John displayed and discussed a number of examples from this collection. Bill Snow's photographs on this page, taken at that meeting, show three of the highlighted speakers. John compares porringers during his discussion of fakes in the study collection. At the New Haven Colony Historical Society on Sunday, George Wolf and Garland Pass dealt with the similarities and differences between American and

British ecclesiastical pewter such as flagons and chalices.

This mailing includes an index for *Bulletin* issues 90-99. We have also included a copy of the PCCA mailing list. The Board of Governors has agreed that the mailing list will be republished in booklet form and will include telephone numbers at the option of each member. When you receive your dues notice at the end of this year, you will be asked whether your address in this list is correct. You will also be asked to enclose your telephone number with your dues if you wish the number to be published.

The articles in this issue cover a wide range of pewter pieces and topics from the United States, the United Kingdom, and the Continent. We hope that you enjoy the issue.

Ellen and Tom O'Flaherty



John Carl Thomas



George Wolfe



Garland Pass



'Must Reading' for Pewter Collectors

by Robert E. Asher

Herr, Donald M., *Pewter in Pennsylvania German Churches*, The Pennsylvania German Society, Birdsboro, PA., Vol. XXIX, 1995, 215 pp., \$44.00. (Available from the Moravian Book Shop, 428 Main St., Bethlehem, PA 18018. Phone: (610) 866-5481)

Pewter in Pennsylvania German Churches, by Donald M. Herr, is an outstanding book by any and every standard. It deals in exemplary fashion with a topic never before studied in comparable depth. It contains significant new information about eighteenth-century American pewterers and pewter forms. It is superbly illustrated and beautifully printed (except for the excessively skinny stems on 'sevens' when they appear as numerals). It is written in language readily understandable by the layman.

As a product of the computer age, it contains invaluable appendices summarizing, classifying, and cross-classifying material on types (forms) of pewter pieces found, country of origin, denominations and congregations possessing pewter, which churches have which specific pieces of pewter, and the measurements of each such piece including, for hollow ware, diameters at both top and base.

No one could be better qualified than Donald Herr for the task undertaken. A native of Lancaster, PA, his roots in that community date back to the early 18th century. (The Hans Herr House, according to the latest AAA Tour Book for New Jersey and Pennsylvania, was built in 1719 and is "the oldest building in Lancaster County and the oldest documented Mennonite meeting house in America.") Donald Herr is a past President of the Pewter Collectors Club of America and one of the most knowledgeable people in the nation on American pewter.

His book is the product of eight years of painstaking, first-hand research covering 569 congregations that were in existence in 1800 or earlier, of which 178 had pewter. Together they had 606 pieces of pewter, most of which had previously been hidden from public view. More than 75% of these pieces were in Lutheran or United Church of Christ churches, and more than 90% were of American or English origin. Among the treasures are:

- A coffee pot/flagon and oval platter by John Will never before recorded;
- Nine fine flagons by John Will's innovative son, William Will;
- An entire communion and baptismal set by William Will, commissioned by Aaron Levy, a Jewish merchant, and donated by him to a union church of Lutheran and Reformed congregations in Aaronsburg, PA.;
- Fourteen stunning flagons by Johann Christoph Heyne;
- The only known marked flagon by Johann Philip Alberti; and
- A host of other important, truly remarkable pieces.

The book is also a gold mine of information on the churches themselves, the doctrinal similarities and differences among the various denominations, the ceremonial



purposes for which their pewter was used, what pewter itself is and how it is made, the types of decoration found on pewter, the principal pewter forms (basins, beakers, ciboria, flagons, measures, etc.), and biographical data on the American, British, and Continental pewterers who produced the pewter surveyed by Dr. Herr. In addition to the appendices already mentioned, the author includes a good glossary of relevant pewter terms and a comprehensive bibliography.

The first fruit of Dr. Herr's labors is the magnificent exhibition, "To the Glory of God—Pewter in Pennsylvania German Churches" at the Heritage Center Museum in Lancaster through December 30, 1995.

Dr. Herr served as guest curator, and funding for the 126-piece exhibit was provided by the Pewter Collectors Club of America.

The book, *Pewter in Pennsylvania German Churches*, will become a classic—not in the category of the comprehensive, I-cover-the-waterfront books by Howard H. Cotterell, Ledlie I. Laughlin, Charles F. Montgomery, or Erwin Hintze—but close to the head of the procession of the more specialized, in-depth studies such as John Carl Thomas's *Connecticut Pewter and Pewterers*, Woolmer and Arkwright's *Pewter of the Channel Islands*, and Homer and Hall's *Provincial Pewterers: A Study of the Craft in the West Midlands and Wales*.

Hamlin's Crown Handle Porringer

by *Richard L. Bowen, Jr.*

In an interesting article on a new mark (a LQNDON label) by Samuel Hamlin, Andrew F. Turano states that, "There is a published report of a Hamlin SH rose mark on a crown-handled porringer of English make."¹ He gives as a reference for this statement an article the Hillmanns wrote in publishing the porringer.² The Hillmanns did not say that the porringer was of English make. They said that the handle shape did not appear in any article on crown handle porringers. They noted that there were six very small bosses between the mark and the bowl, and that the only crown handle with similar bosses was an English handle in Figure 45 of Wolf's article on crown handle porringers.³ The porringer shown in Figure 45 is by Robert Bush and, except that it does have several small bosses on the handle near the bowl, it bears no similarity to the Hamlin handle. In closing,

the Hillmanns noted three imperfections on the bracket of the Hamlin porringer similar to an unmarked one in the collection of Webster Goodwin. Other similar examples of this unmarked handle are known in America. Therefore, the Hamlin porringer is of American and not English manufacture.

References

1. A. Turano, "A New Samuel Hamlin Mark," *PCCA Bulletin* 110, 5/95, p. 73.
2. J. & B.B. Hillmann, "Possibly Unique by Samuel Hamlin?," *PCCA Bulletin* 92-93, 9/86, p. 73.
3. M.D. Wolf, "Crown-Handled Porringers – A Method of Identification," *PCCA Bulletin* 71, 8/75, p. 54.



Report from the Committee on Authenticity

An Altered Teapot

by *Wayne A. Hilt*

The PCCA has recently received an important donation for our study collection: the teapot shown in Figure 1. This pot is illustrated in Ledlie I. Laughlin's *Pewter in America*, Volume I, Plate XXIX, illustration #196, and is identified as having been from the shop of Thomas Danforth Boardman, Hartford, CT, working 1804 through 1873. It is quite possible that Mr. Laughlin had never examined this pot, but had relied on information given to him by another individual. Had this piece been examined thoroughly at that time, questions as to its authenticity certainly would have been raised.

This teapot is drum shaped in form and has beaded banding at both the top and bottom of the body. The design style is of the late 18th to early 19th century, which one would expect to be correct for Boardman. The touch mark on the outside bottom of this particular teapot is a genuine Thomas Danforth Boardman mark (Figure 2).

To determine that this particular piece is not correct involves some further study. Close examination of the pot shows that there has been extensive rebuilding and repair around the whole of the lower circumference. Examination of the difference between the top beading and the bottom beading indicates that not only was it done by different tools, but markedly different tools, and the bottom beading is amateur in quality as compared to the top beading. This indicates an attempt to disguise the new bottom as correct. This repair is illustrated by the shaded area in Figure 3. Further examination of the bottom of the pot shows repair around the entire touch (Figure 4). There are excellent turn lines on the inside center of the pot

with repair all around that area carried to the outer edge of the interior bottom. It is quite probable that this mark was cut out of the bottom of a basin. Boardman always marked his basins on the inside bottom, and these basins generally have pronounced turning lines on the outside bottom center, which would account for the pronounced turning lines on the inside of this teapot, as the touch is, again, on the outside bottom of the teapot. Further examination of the bottom of this piece shows a lack of definition. Defined lines are present on pieces finished on a lathe.

As to the form of the pot, Boardman is known for his innovative work using parts of other forms to combine and make new forms. The issue with this piece is that there are no other parts of this pot which correspond to known pieces of Boardman pewter. One would expect that if this piece were correct, a spout, lid, handle, etc., would be present on other known pieces of Boardman pewter. They are not. This piece, however, has a relationship to some of the late eighteenth to early nineteenth century export teapots from Bristol, England made by the Bushes, Edgar & Sons, and Edgar Curtis & Co., etc.

Taking into account the repairs, the form and the way the mark is inset, one can only conclude that at some time, this pot suffered severe damage, and an entirely new bottom and lower body were fabricated to repair it. The presence of the Boardman mark indicates that it was a repair intended to deceive rather than to simply restore the object.

Caution should be the rule when one encounters a piece of pewter of an unrecorded/unknown form for a particular



maker. Before one judges such a piece to be correct or incorrect, one must take into account the molds used, the placement of

the touch mark, and indications of work not in keeping with manufacturing techniques of the period.



Figure 1. Photo of altered teapot: height to top of body 4 1/2 inches, height to top of finial 6 1/2 inches, distance from back of handle to tip of spout 8 3/4 inches, top diameter 4 1/4 inches, bottom diameter 4 inches, lid diameter 3 inches. Note distinct differences in beading.

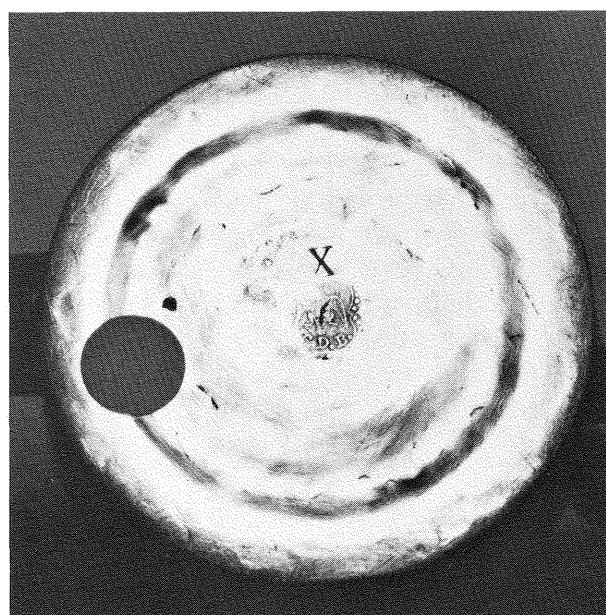


Figure 2. Genuine touchmark of Thomas D. Boardman inset into bottom of pot. Note irregularity to the area around the touch.



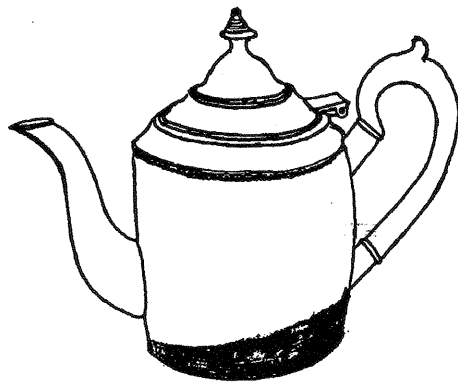


Figure 3. Line drawing of teapot. Shaded area indicates the lower portion of the teapot which has been fabricated and rebuilt.

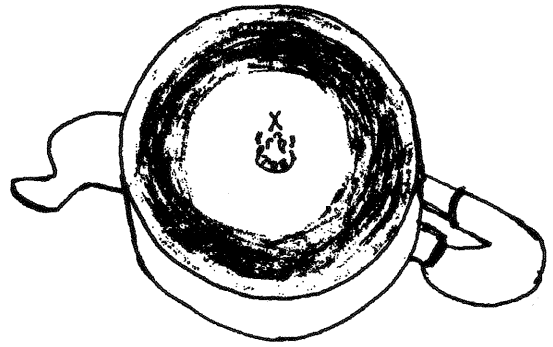


Figure 4. Line drawing of the bottom of the teapot. Shaded area indicates the portion of the base built up around the genuine touch to create a new bottom.

Manning, Bowman & Company Revisited

by Andrew F. Turano

There are a number of pewter collectors whose primal drive is to root out pathetic, previously undiscovered pieces of pewter in obscure places and restore them to their former character and beauty. With some of us, this becomes a passion that is barely tolerated by suffering family members who abhor clutter.

Nevertheless, while scouting a small group shop in southern Massachusetts, I reached out for a dented, black, glass-bottom mug of late design. With that well-executed flip of the wrist so prevalent among collectors, I spied a mark beneath the grime and scale, beyond the capabilities of my bifocals. I sought the assistance of my daughter, Amy, who can count the hair follicles on a fly. She replied, "Manning Bowman and Company — but Dad!..." This stiffened my resolve and I brought it home.

A bit of research and tender loving care allowed me to realize that I now possessed another example of the pre-trophy or pre-presentation piece era of pewter collecting; still handsome and well made, albeit late in design.

The mug has a top diameter of 3 3/8 inches, height of 4 5/8 inches, bottom diameter of 4 1/8 inches, and holds 18 U.S. fluid ounces. The metal is of good quality and heavy. The base is stepped out, and the lower portion of the handle has an extended attachment. The cast sections are soldered together and the incised and cast bands, as can be seen from the accompanying photo (Figure 1), are well-proportioned and deep.

Carl Jacobs¹ lists Manning, Bowman & Co. as working in Middletown, CT from 1850 to 1875. Laughlin^{2,3} lists them from 1850 on, and cites a listing of the company in the Connecticut Business Directory of 1866 as britannia manufacturers. William O. Blaney, in a *Bulletin* article,⁴ described a similar mug without the upper incised lines, with identical volume capacity; but with measurements that are 1/8 inches shorter in height and nearly 5/8 inches wider at the top. The handle and the stepped-out base are identical except for variations in incised lines. With the characteristic mark struck incuse, there is a #154 on the mark on Blaney's piece. Examination of this maker's marks gives the impression that the letters were struck individually, as there is an



unevenness in spacing as well as what appears to be random tilting. However, comparison of Blaney's published mark with mine shows that these characteristics are identical in the two marks.

The latest published reference to this company appears in a *Bulletin* article by Melvyn and Bette Wolf.⁵ They describe a bread mixer of tin, marked Manning and Bowman, now located in Meriden, CT. These pieces are fairly commonly seen in flea markets in southern New England.



Figure 1. Glass-bottomed mug by Manning, Bowman & Company, in the collection of the author.

References

1. Carl Jacobs, *Guide to American Pewter*, McBride, New York, 1957, p. 133.
2. Ledlie I. Laughlin, *Pewter in America Volume II*, Barre Publishers, Barre, MA, 1969, p. 107.
3. Ledlie I. Laughlin, *Pewter in America Volume III*, Barre Publishers, Barre, MA, 1971, p. 218.
4. William O. Blaney, *PCCA Bulletin* 7, 3/79, pp. 404-405.
5. Melvyn D. and Bette Wolf, *PCCA Bulletin* 7, 3/79, pp. 24-25.
6. Melvyn D. Wolf, *PCCA Bulletin* 10, 12/91, pp. 82-92.
7. Christopher A. Peal, *PCCA Bulletin* 7, 3/79, pp. 395-404.
8. Elizabeth M. Ely, *PCCA Bulletin* 7, 9/77, pp. 235-237.

Raised banding as a means of decoration reverted to incised lines even by the time of the Boardmans,⁶ around 1830-40. And glass bottoms on pots appeared in England - pre-Imperial - around 1820, but these pots lacked a substantial lip or bead at the rim and were decorated with a surfeit of narrow moldings around the base, according to Christopher Peal.⁷ Glass bottoms reappeared in the 'trophy' era in the last half of the nineteenth century. One wonders where these late American mugs belong chronologically in the evolution of pewter forms. Are they to be designated the new 'transitional' pieces before Victorian abominations arrived? Or are we just seeing some unengraved presentation pieces?

An interesting observation may be made from the research of Elizabeth M. Ely,⁸ who found a new N. G. Wood and Sons mark on a mug that is virtually identical to the above two described. She found no evidence that this Boston company ever manufactured britannia, and states that Mr. Blaney told her he had found N. G. Wood marks restruck over the filed-off marks of another maker. However, a recent find shows that N. G. Wood and Sons made mugs of an entirely different design. Based on this information, N. G. Wood and Sons probably did manufacture britannia ware in Boston.



A Henry Will Bowl

by Charles V. Swain

After having had in my collection for over thirty years an unmarked brimless pewter bowl reputed to have been made by Henry Will, I finally decided to take action and find out whether the claim could be substantiated. To begin the investigation, I referred to the card file of the previous owner, the late John F. Ruckman. I was fortunate in having access to his card file and, indeed, found some most interesting information. Amongst a lot of pewter, bought by him at the estate auction of Fredonia M. Desmond, was not only the attributed Henry Will bowl but also a covered sugar bowl by his brother, William. Miss Desmond was the last heir in her line, having descended in a family of affluence and having resided all her life in the ancestral home overlooking the Delaware River in Point Pleasant, Pennsylvania. It was on the lawn in front of her house, on August 6, 1946, that the auction took place. I was there, and remember greatly admiring her eighteenth-century dining room chairs, which were bought by Israel Back for \$18,000, a very impressive price in those days. I did not arrive on the scene until after the auction was under way and much to my disappointment, the pewter had already been sold to Mr. Ruckman, whom I did not know at the time. The lot, consisting of seven pieces, had gone for \$105.

Miss Desmond inherited the pewter from her ancestor Thomas Cox, who had inherited it in turn from his father, Stephen Cox, a chairmaker in Allentown, New Jersey. Inside the sugar bowl was a note written and signed by Miss Desmond in which she says, "A party of Hessian soldiers

spent the night in the farm of Thomas Cox in Allentown, N.J., and melted the pewter into bullets. This sugar bowl escaped, also a few other articles." Undoubtedly, the attributed Henry Will bowl was one of the "other articles." Miss Desmond's note remains in her William Will sugar bowl, which is now in my collection.

Feeling the brimless bowl might be of some importance, Mr. Ruckman contacted his good friend Charles F. Montgomery, who at that time was a pewter dealer operating from his shop, 'At the Sign of the Tankard,' in Wallingford, CT; it was before he had become director of The Henry Francis duPont Winterthur Museum. Much to Mr. Ruckman's surprise, he found that Montgomery had an identical bowl in his possession as well as a second one with an added brim bearing the touch of Henry Will. Having compared the dimensions of his two bowls and finding them to be identical, Mr. Montgomery had no doubt about attributing his brimless one to Henry Will. His marked bowl with the brim, bearing Laughlin touch Number 490, is now one of the more important pieces in the Winterthur collection.

Recently, I took my brimless example to the museum and with the help of Donald L. Fennimore, curator of metals, compared the measurements of the two bowls and photographed them side by side. We were happy to find that they were of the same height and had the same inside diameters. Seeing them together in Figures 1 and 2 supports attribution of the brimless bowl to



Henry Will. One might wonder whether he had seen Paul Revere's famous silver Liberty bowl, made in 1768, which was also brimless. Perhaps Henry was attempting to make something similar in pewter.

In 1957, the 'Desmond-Ruckman' bowl was illustrated on page 141 in Carl Jacobs'

Guide to American Pewter. Mr. Jacobs and Mr. Ruckman attributed it to Henry Will at that time.

Somewhere out there, either in an antique shop or in someone's collection, is Charles P. Montgomery's second brimless bowl. We trust that some day we will know its whereabouts.

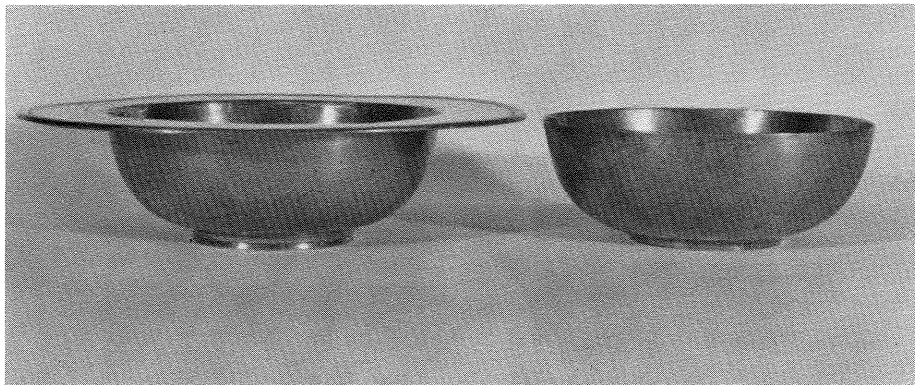


Figure 1. Left: Henry Will bowl with brim. Laughlin touch Number 490. Collection of The Henry Francis duPont Winterthur Museum. Right: Bowl attributed to Henry Will. Collection of the author.

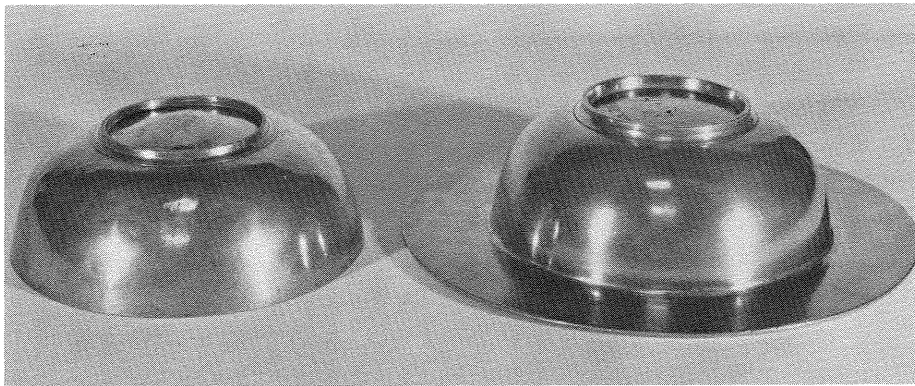


Figure 2. Underside view showing the unusual foot rims on the bowls illustrated in Figure 1. The height of both bowls is $2 \frac{3}{4}$ inches. The inside top diameter of both is $7 \frac{7}{16}$ inches. The inside diameter of the foot rim of the brimless bowl is $3 \frac{1}{4}$ inches. The inside diameter of the foot rim of the bowl with the brim is $3 \frac{3}{8}$ inches.



Thomas Danforth III's House

by Wayne A. Hilt

Located on the corner of Old Main St. and Glastonbury Avenue (route 160) in Rocky Hill, CT, stands the home of Thomas Danforth III (Figure 1). The historic marker on the house has a date of 1783, which is the same year Thomas and his wife were admitted to the local church.¹

Thomas conducted his trade in this town. The location of his shop is believed to have been somewhere in the house. Perhaps there was an ell that housed his

workshop and casting facilities. This would seem logical as I don't suspect Mrs. Danforth would have tolerated pewter casting in the kitchen fireplace, although I know a contemporary worker whose wife tolerates such intrusions.

Reference

1. John Carl Thomas, *Connecticut Pewter and Pewterers*, Connecticut Historical Society, 1976, p. 84.



Figure 1. Photograph of the home of Thomas Danforth III.



Another Bristol No-Name Rose and Crown?

by Andrew F. Turano

I recently acquired a single-reeded 9 1/4-inch plate of obvious Bristol export characteristics that exhibited a set of marks with no name. Figure 1 shows the entire constellation of marks on the back. The pattern of the marks resembles that of the Bristol exporters, as noted by Richard Bowen, Jr. in his article on the Hales of Bristol,¹ with the two Rose and Crown strikes in oval, but with a London strike between as well as below. The marks are too worn to determine whether palm fronds are present.

I sent a photo of the marks to Ian Robinson, who stated that he had photographed this Rose and Crown in association with Allen Bright's (Cotterell Number 574, 1742-63)² line mark on a



Figure 1. Marks on 9 1/4-inch plate owned by the author.

16 1/2-inch plate in 1979. However, there is no evidence of nor room for Bright's line mark on this plate, and the double curve of Allen Bright's London scroll differs from that on the plate, which is arched. It is of interest to note that the domed London touch of Burgum & Catcott (1765-1779) of Bristol, as drawn in Cotterell, more closely resembles the one on the plate.³ Cotterell notes that Ann, Allen's wife, succeeded her husband in the trade after his death in 1763, and that she advertised in "Felix Farley's Journal" in August of 1765, in the same issue in which an advertisement was placed by the aforementioned firm. According to Richard Bowen (*ibid.*), Allen Bright, and subsequently Ann, had as an apprentice Henry Burgum, whose later association with Catcott inherited and used the infamous waisted Rose and Crown of 'no-name' and 'Q' fame from Ash & Hutton.

All of these historical relationships have peripheral interest, but one cannot assign these marks with any accuracy unless other similar plates are found, or unless one has access to plates with marks of all of these players. Any assistance would be greatly appreciated.

References

1. R.L. Bowen, Jr., "The Sheaf of Wheat Mark and the Hales of Bristol," *PCCA Bulletin* 104, 6/92, p. 102.
2. H.H. Cotterell, *Old Pewter, Its Makers and Marks*, Batsford Press, London, 1969, p. 166 (Cotterell #574).
3. H.H. Cotterell, *Old Pewter, Its Makers and Marks*, Batsford Press, London, 1969, p. 171 (Cotterell #708).



A Boardman Teapot with Brass Feet

by Andrew F. Turano

One never ceases to be amazed at the innovations produced by the Boardmans, even in their later years of production. I recently saw and have illustrated (Figures 1 and 2) a late form T.D. & S.B. pot with cast pewter feet, into which were embedded four brass cylinders extending 3 mm beyond the cast decoration. The mark is accompanied by the small HARTFORD mark, with the style number '94,' holding 7 cups. I have also seen recently an identical pot with a marked 11-cup capacity. Melvin Wolf¹ illustrates a late cream pitcher with identical cast Victorian feet—without the brass inserts, of course. I described the finding to John Carl Thomas, who felt that these feet predated the tinned copper bottoms we see so often. He referred me to an article by him² describing a patent obtained by a Robert W. Andrews, in 1854, for a projecting ledge of another metal to be

attached to the bottoms of teapots. He states that he has seen Boardman pots with a secondary mark crediting "Andrews' Patent," which this pot lacks.

Wendell Hilt³ stated that he had found advertisements published by the Boardmans in 1859 and 1860, describing "Patent fire proof tea and coffee pots, Warranted to stand the heat of a red hot stove." For whatever it is worth, and despite our discovery at Farmington in 1991 that 'style' numbers do not necessarily occur in any obvious sequential order, the copper bottomed pots have numbers of 55 and 56 compared with the 94 on the pot described here.

As usual, the pot is made of heavy cast metal, with excellent workmanship.



Figure 1. T.D. & S. B. teapot.

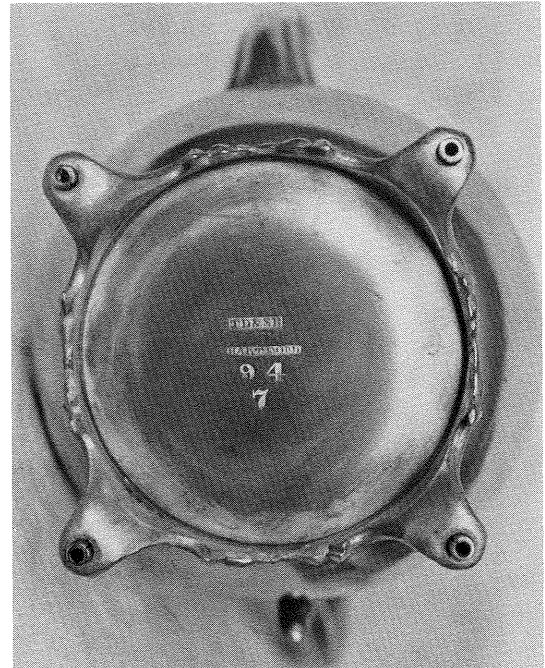


Figure 2. View of base of teapot, with brass cylinders set into the feet.

References

1. M.D. Wolf, "Boardman Update," *PCCA Bulletin 10*, 12/91, Figure 15.

2. J.C. Thomas, *PCCA Bulletin 4*, 9/63, p. 193.

3. W. Hilt, *PCCA Bulletin 5*, 12/64, p. 34.



The Glories of Wriggled Work

by Alex Neish

There are those who believe that the finest work of British pewterers is represented by the wriggled tankards and flatware of the second half of the seventeenth century. It is a persuasive argument, and the prices realized at auctions add further credence even though wriggled work is unusual on English pewter. The idea was perhaps imported from Holland. Certainly, a pair of beaker chalices found in a northern Scottish church and now in Edinburgh's Museum of Antiquities almost certainly are Dutch — despite nationalistic prejudice to the contrary.

As nothing similar existed in American pewter and so the subject is quite foreign, there may be an interest in half a dozen examples of craftsmanship converted to an art form, the first of which (Figure 1) set a world record in 1985 for a tankard of this type at what was then close to \$21,000. It is a royal portrait tankard,

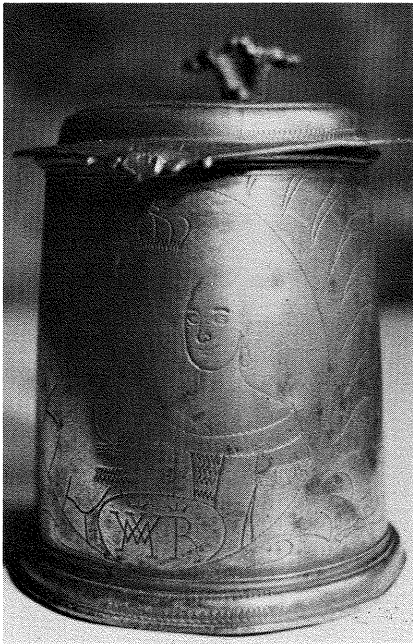


Figure 1. William and Mary portrait tankard with wriggled work, 1689–1694, by Richard Donne of London. Collection of the author.



Figure 2. William III coronation commemoration tankard, 1688–1690. Collection of the author.

dated 1689–1694, by Richard Donne of London whose touch, dated 1677, is struck in the base. His hallmarks appear on the flat cover, which is engraved with a spray and has the usual frontal denticulations. The tankard has a ram's horn thumbpiece. The drum is engraved with half length portraits of the monarchs William and Mary and their crowned cipher, all within a spray cartouche with the lion and unicorn and a rose and thistle. The height is 7 1/8 inches.

“It is,” Richard Munday told me, “the greatest example known in the world and for quality you must pay a high price.” It was a sound piece of logic and fortunately royal portrait flagons do not appear very often, so in between we sought more wriggled work like the unique William III coronation commemoration tankard shown in Figure 2. It stands with a height of 4 3/4 inches to the lip. Its frontal extension carries an ownership triad while the thumbpiece is a unique royal crown. The body is extensively covered with wriggled work and carries the legend, ‘God Bless King William.’ It also offers a royal crown. Inside the base is an unrecorded touch



'TN.' Heavy usage has given the body a rough finish and this 1688–90 example may shortly become a subject for electrolytic cleaning.

Royal portrait flagons were failing to emerge from the woodwork, but a Charles II lidded tankard with ram's horn thumbpiece, 5 inches to the lip, did appear. A near-perfect specimen dating from around 1670, it is shown in Figure 3. Figure 4 illustrates another flat-top flagon with tulip decoration, made by Charles Wareing around 1675.



Figure 3. Charles II tankard with wiggled work, circa 1670. Collection of the author.



Figure 4. Charles II tankard with tulip decoration in wiggled work, circa 1675, by Charles Wareing. Collection of the author.



Then royalty graced us again with its presence in the fine portrait flagon illustrated in Figure 5—but the excitement was short-lived, because Michael Kashden bought back from the United States the flagon shown in Figure 6. It stands 4.7 inches high with the royal portraits flanked by wriggled bird and flowers. It bears the touch 'RS' that Cotterell lists as 5940. The handle has a ram's horn thumbpiece and a probably unique sea horse terminal. I bore it to Richard Munday's apartment in a brown paper bag where we were invited for lunch when back from Brazil. At a strategic point, I produced it and said that I personally thought this was the greatest portrait tankard of them all. As I handed it over he said, "Young man, you exaggerate and are mistaken." Four minutes later he said, "I agree without reservations." Finally a great piece of British pewter had come back from the States.



Figure 5. William and Mary portrait tankard in the collection of the author.



Figure 6. Royal portrait tankard with sea horse handle terminal by 'RS,' Cotterell number 5940. Collection of the author.



An English Posset Cup

by Alex Neish

In seventeenth-century England, when glasses were unknown, banquets were graced by posset or toasting cups. These were filled with wine or ale — mixed with sugar and spices — and the two-handled vessels passed from one guest to another when some event was being celebrated. Perhaps because the times with their religious and social upheavals offered little cause for celebration, examples in pewter are rare.

The example illustrated is one of the finest that has survived. It stands 5 7/8 inches high. The top diameter is 6 1/2 inches and that of the base 5 5/8 inches. What makes it particularly important is the wriggled work that covers it front and back to show a bird along with roses and foliage.

Inside the base is the touch WB in a diamond that appears in Cotterell as OP 5480 and is dated to 1660–1670.



Figure 1. Seventeenth-century English posset cup.



Guernsey Type I Half-Pints: A Link Between Wingod and de St. Croix?

by G. J. C. Bois

In *Pewter of the Channel Islands*,¹ Stanley Woolmer commented on the use by both Hellier Perchard and John de St. Croix of the initials 'IW' in their hallmarks. He referred to the suggestion that these stood for Joseph Wingod, but on page 110 and again on page 126 observed that this was pure speculation and that there was no evidence to support the conjecture. In the course of trying to collect information to determine how common Guernsey Type I half-pints are, I have come across two half-pints of this type stamped with Jersey verification seals (type A), one of which may provide evidence of such a link. They are shown in Figure 1, with a Jersey half-pint of regular design on the right for comparison.

The first (on the left) is almost identical in profile to Wingod's half-pint,² with similar raised rims between the acorns and cups (although the latter are of a slightly different shape), and a similarly deep well under the foot. In other respects, the details of fittings and body decoration are different—in particular, the half-pint in the figure has a prominently raised molding at the neck and a plain body. This piece holds approximately 255 ml, which puts it within the Jersey standard (given by Woolmer as 256 ml for the half-pint), and there is every indication that it was made for use in Jersey. If this is so, then, as with Guernsey Type II flagons, it would seem that of the Type I flagons at least the half-pint was also made for use in both islands. This might explain the 'hybrid' nature of its design.



Figure 1. Three half-pint Channel Islands flagons. See text for description.



The second flagon (in the middle) was found amongst some Jersey pieces, belonging to various 'Groups,' known to have been used as a set on a local farm (i.e., not assembled by a collector). The profile is similar to that of the Wingod half-pints, certainly nearer to it than to the normal Jersey profile, albeit somewhat narrower in the neck. The well under the foot is deeper than is normal for Jersey pieces, but not as deep as is found on Guernsey ones, or on the piece above. The fittings are also similar to Wingod's; in particular, the acorns have a distinct bulge at the mid-points of the cups. This flagon is noticeably smaller than Wingod's and appears to be smaller than the half-pint mentioned above, which is 12.1 cm to the lip. This piece is 11.85 cm to the lip. It also contains approximately 255 ml, and was undoubtedly made for the Jersey market. Wingod's half-pints contain 265 ml and are 12.8 cm high at the lip.

What is most intriguing about this second flagon is that it carries the 'IDSX' mark in the usual place, on the under side of the lid, which appears to be original. The existence of this piece would suggest a link of some sort between de St. Croix and Wingod, and may add weight to the identification of the 'IW' accompanying de St. Croix's other mark (of 'three leopards') with Wingod. Such a link would not be so surprising. On separate occasions, de St. Croix acted in Jersey on behalf of both Perchard and de Jersey—one would presume he would be willing to liaise with others. It should also be noted that a hinge pin bearing the IDSX cipher was used by Wingod on one of his Guernsey Type II pots (assuming that it was not added later). This pot appeared in Sotheby's catalogue 15:11:79, plate II, lot 135, and may be the same piece shown in the *Phaidon Guide to Pewter*.³

It could be that these three apparent links are the product of coincidence, but if one assumes for the moment that they support each other, might not the nature of any relationship between de St. Croix and Wingod have been that de St. Croix supplied Wingod with examples of Jersey flagons so that the latter could develop a design for marketing to Guernsey in competition with Carter?

It may not be of any significance, but the two examples of marked Wingod pieces I have seen (in the flesh), as well as these two pieces from Jersey, are composed of metal which is unusually thick at the lip and foot, although all of them would seem to be weak at the belly.

Incidentally, Stanley Woolmer would seem to have classified Wingod's larger pieces as Guernsey Type I, due to the decoration at the belly and neck, but the few examples that I have seen (two pots and two quarts) are all of Type II profile. The only difference between one unmarked Guernsey Type II pot (similar to marked pots by Wingod) and the majority of the flagons belonging to that Type is that, in the former, the neck is slightly narrower. In fact, the upper body of this piece would seem to be based on that of Jersey Group 2 ('IN'), instead of the more common Jersey pot profile used for the upper body of the majority of Guernsey Type II's, and the acorns closely resemble those found on the much earlier Jersey Group I flagons. This particular pot may not have been made by Wingod and may be earlier (the profile of his pot, shown by Brett, would seem to be closer to the norm for Type II), but if it was made by him, this could suggest that he was obtaining samples or parts of pewter from various sources in Jersey, if not from de St. Croix himself.



My attempts to find out how common half-pints of this design were have met with limited success. Amongst the photographs sent to me of the smaller Channel Islands pieces was another noggin of the alternate design to the usual Jersey profile,⁴ a half-noggin related to the above-mentioned half-pints,⁵ and an interesting Guernsey half-pint with the 'AD' mark which, unlike those illustrated above, has a distinct skirt at the foot. The profile of this last piece more closely resembles that of the other sizes in Type I. The only unusual feature is the location of the lower of its engraved bands, which is above the mid-point of the belly (rather than almost on it—the usual location). Of the limited number of Guernsey Type I half-pints that I have seen so far, this is the only one that has a distinct foot. As far as I know, no Guernsey half-pint of exactly the Type I design has so far been illustrated in any work on pewter. Woolmer states that there are a limited number of such pieces by 'AD,' Carter and others. It would be interesting to see some more examples of these.

My thanks to those members of the Pewter Society and the PCCA who have responded to my request for information and photographs of the smaller (and any unusual) Channel Islands pieces. Many more pieces will need to be compared before any useful conclusions will be possible (if even then!), so further replies will be equally appreciated.

References

1. S.C. Woolmer and C.H. Arkwright, *Pewter of the Channel Islands*, John Bartholomew, Edinburgh, 1973.
2. See Woolmer and Arkwright, plate XXXV.
3. V. Brett, *Phaidon Guide to Pewter*, Phaidon Press, Oxford, 1981, p. 67.
4. See G.J.C Bois, *An Introduction to Channel Islands Pewter*, publ. Bois, Bon Air, La Grande Route de St. Martin, St. Saviour, Jersey, 1994 and *Journal of the Pewter Society*, Volume 9 Number 3, 1994, p. 129 for descriptions of these profiles.
5. This half-noggin is similar to that featured in Woolmer and Arkwright, plate XXXVII, but has a much higher wedge.



Louis Pasteur: A Commemorative Plaque in Pewter

by G. J. C. Bois

This item may belong more in the realm of numismatics than pewter. I don't know to what extent medallions, coins and plaques are collected by pewter specialists, but the item featured in this photograph may be of interest to those who are attracted to oddities.

The photograph is of a pewter plaque commemorating Louis Pasteur. It bears his portrait, name and dates, with the legend 'L'HEMOGLOBINE - DES CHIENS' (a reference to his research into rabies, using dogs' blood). It measures 8 cm by 11 cm

and is quite substantial, having something of the character of a slab of chocolate.

On the reverse of the plaque are listed Pasteur's various discoveries and achievements. The sculptor was V. S. Canale and the plaque was struck by A. le Lievre of Paris and Sens.

I would be interested to know how common plaques of this kind were. Has anyone come across anything similar?

Following are a transcription and a translation of the inscriptions on the plaque.

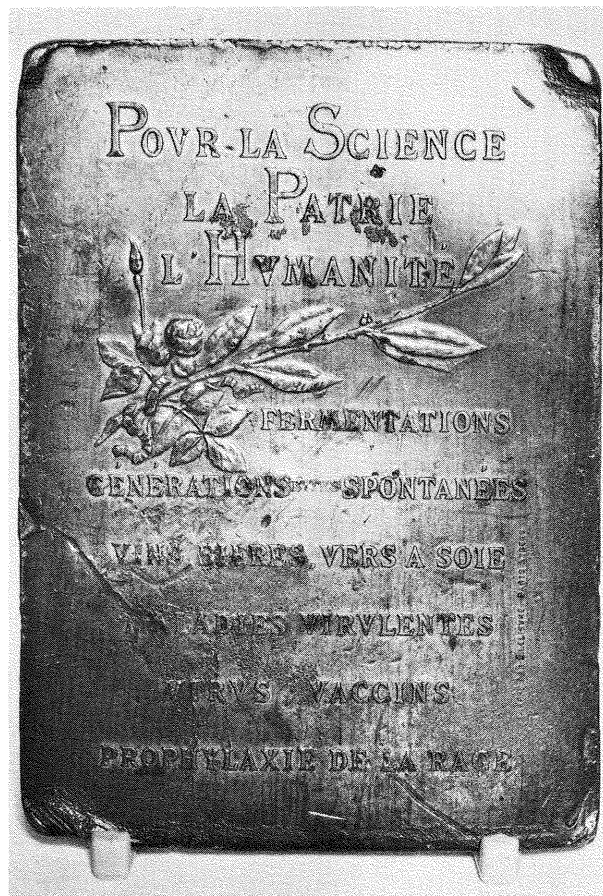
Front (cast in relief):

Louis Pasteur ·1822·1895·
L'HEMOGLOBINE - DES CHIENS
'OFFER' (in isolation amongst foliage)
V.S.Canale (cast in intaglio)

Translation - Front

Louis Pasteur ·1822·1895·
CANINE HEMOGLOBIN





Reverse (cast in relief):
 POUR LA SCIENCE LA PATRIE
 L'HUMANITE'
 FERMENTATIONS
 GÉNÉRATIONS DITES SPONTANÉES
 VINS, BIERES, VERS A SOIE
 MALADIES VIRULENTES
 VIRUS, VACCINS
 PROPHYLAXIE DE LA RAGE
 (additional minute inscription); Frappé
 par A. le Lievre, Paris & Sens

**Editor's Note: 'Frappé' was my
 French expert's best guess.**

Translation - Reverse
 FOR SCIENCE FATHERLAND (&)
 HUMANITY
 FERMENTATIONS
 SO-CALLED SPONTANEOUS
 GENERATIONS
 WINES, BEERS, SILKWORMS
 INFECTIOUS DISEASES
 VIRUSES, VACCINES
 PROPHYLAXIS AGAINST RABIES
 Struck by A. le Lievre, Paris & Sens





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