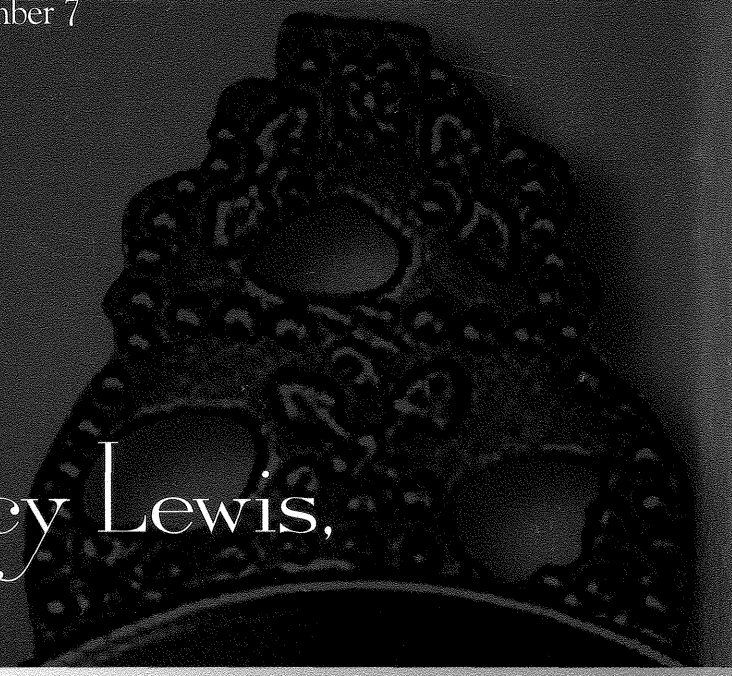
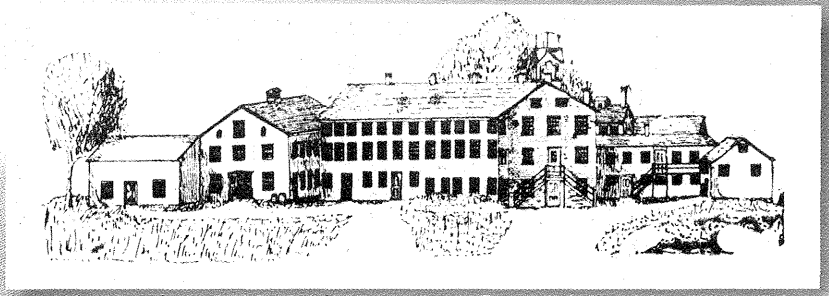
The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Summer 2007 Volume 13 Number 7



Isaac Chauncy Lewis,
Britannia Worker



The plant of Isaac C. Lewis, in East Meriden, Connecticut – around 1840

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should be up and running by the end of July 2007
at which time you can visit it by using our new
URL: www.pewtercollectorsclub.org

ON THE COVER:
A mid-life photolithograph of I.C. Lewis of Meriden, CT (b. 1812; d. 1893) along with his signature and a drawing of his plant in East Meriden, CT around 1840. In the background, the form for which he is best known: the decorated handle of his small taster porringer. Cover design by Bill Snow. See the article, "Isaac Chauncy Lewis, Britannia Worker."

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President's Letter

This is my first attempt at a "President's Letter". In preparation for this endeavor I took the liberty to view letters written by past presidents. As I read the past president's letters I viewed the names of some of the people who have served as president: Melvin and Bette Wolf, Ellen O'Flaherty, John Carl Thomas.... We've had some outstanding people who have served in the capacity of president of our organization. My personal hope is that I can be as productive and effective as those who have served in the past.

On to other things. Our recent national PCCA meeting (April 20 – 21, 2007) held in Burlington, VT and hosted by the Shelburne Museum was as fun as it was informative. I'm certain there will be a more descriptive write-up in the Fall Newsletter, so I won't take this time to go into detail. I will say that our gratitude goes out to those who contributed to the meeting: Wayne Hilt and Mel Wolf for leading discussions to the two groups of members as we viewed the pewter collection at Shelburne; the members who participated in "Collector's Choice" presentations – Tom and Ellen O'Flaherty, Ken Goldberg, Dick Pencek, Greg Aurand, and Bill Snow. In addition we must also thank Jean Burks, Decorative Arts curator at Shelburne Museum, for her preparation and work so we could visit the museum and view their collection. I'm certain that I've missed someone that should be mentioned so I now apologize for any oversight.

When the change of leadership happens other changes also naturally occur. Please check the new Membership Directory to view the changes of the other offices, officers, governors-at-large and new committee appointments. One important change has occurred: Trudy and Fred Rockwood have agreed to serve as Membership Co-chairs. In addition they will serve as Retention Co-chairs. In effect we are merging the duties of Retention Chair into the responsibilities of the Membership Committee. This should add to the overall efficiency of membership and retention.

I would like to add that one of the goals for my tenure as president will be to increase our enrollment numbers. I believe this is critical for our continued success as an organization; not because we need more members but because for an organization to not only survive, but to thrive, it needs new ideas and new directions. So I close with a challenge to each of us; talk with others about your passion for pewter; take time as you search the nooks and crannies of the antique world to talk about pewter. And to those who listen, encourage them to consider becoming members of our organization. If you have ideas for the leadership that may assist in our quest to gain members, pass them along. To whom? Check the new Membership Directory. The names, addresses, phone numbers and email addresses are posted.

In closing I look forward to serving as president of the PCCA. Wish me luck!

Robert G. Eisenbraun

Isaac Chauncy Lewis, Britannia Worker

by Andrew F. Turano and Robert G. Smith

Central Connecticut was the focal point for a large group of britannia workers during the second quarter of the nineteenth century. Most worked at the trade for a short while, then failed, and sought financial security in other ventures. But emerging from this group was Isaac Chauncy Lewis, who was uniquely important and deserving of full recognition. He illustrated intelligence, quality workmanship and leadership abilities, and his entire life was dedicated to the britannia trade. He introduced many innovations that enhanced the survival of britannia production in America for many decades. Although his forms were not very imaginative, his tea and coffeepots exemplified the classic American forms that were produced in large quantities in the Meriden and Wallingford areas, competing well with the over-embellished styles imported from England. The Meriden Britannia Co. obtained his molds and utilized his shop. Lewis actively managed this organization for forty years. His forms and management style energized the company, contributing to its long lasting success. This was readily revealed in their catalogs.

I. C. Lewis' roots came from England. His earliest colonial ancestor was William Lewis, who arrived in Boston from London on September 16, 1632, and he subsequently became one of a group of men, along with Thomas Hooker, who first settled Hartford, Connecticut in 1636. Isaac C. Lewis was born in Meriden, CT. on October 19, 1812. His father, also named Isaac, had moved from Wallingford to Meriden and worked as a merchant and innkeeper, then he became Meriden's town clerk and postmaster[1]. The senior Isaac Lewis formed a partnership in 1813 with Asahel Curtis, uncle of Lemuel J. Curtis of Meriden, where they manufactured metal buttons. The firm dissolved in 1818. He died when Isaac C. Lewis was 11 years of age. Isaac had a brother, Patrick, who was known to sell spoons and coffee mills as well as general merchandise.

While with his intact family, young Isaac had some formal schooling. After his father died, he lived with various relatives and friends, helping out on the farms of Levi Yale and Moses Andrews. Later he resided with his grandfather, Jared, an innkeeper, and, upon his demise in 1826, Isaac moved in with his mother. She died two years later, and he then resided with his older brother, Patrick. In 1828, he joined the firm of Hiram and Charles Yale as an apprentice until shortly after Hiram Yale died in 1831. He then returned to Meriden and joined the firm of Lewis (Patrick) and Holt (Elias), previously erroneously listed as Thomas R. Holt. Elias Holt was once in partnership with Samuel Yale in 1824. In Patrick Lewis' daybook, Isaac was put to work on the foot lathe and, later, he made "molasses-gates" (spigots). There are entries for the purchase of a watch and the use of a "horse and buggie" by Isaac between 1832 to the fall of 1833.

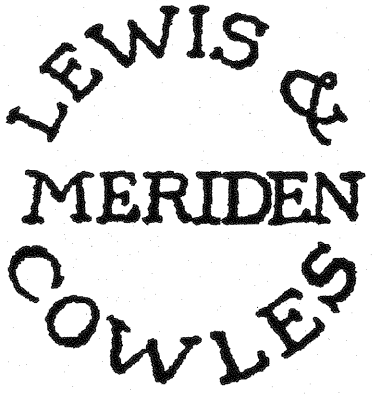


Fig. 1a. Lewis & Cowles mark (from Ledlie I. Laughlin, *Pewter In America, Its Makers And Their Marks*, Vol. II, Meriden Gravure Co., Meriden, CT. 1971, p. 106.

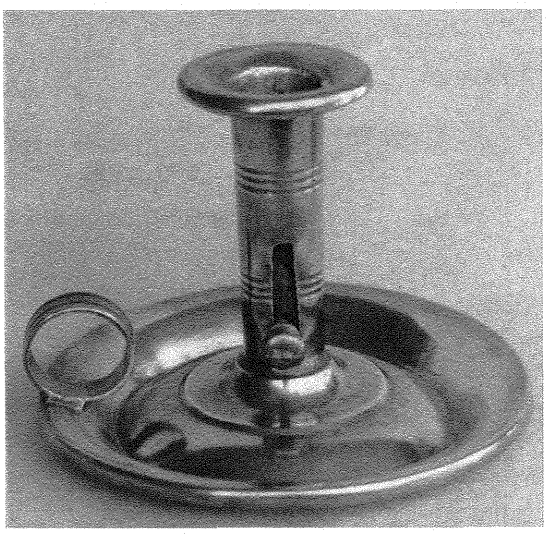


Fig. 1b. An unmarked chamberstick (cdk) with spring pushup, made by Lewis and Cowles, I. C. Lewis and the Meriden Britannia Co. (photograph by A.F.T.)

In 1833, the partnership of Lewis (Patrick) and Holt failed, owing the extraordinary sum of $70,000. Isaac then worked for Almeron Miles until 1834. Almeron Miles took over the business of Lewis & Holt after it failed. In that year Isaac C. Lewis joined in partnership with George Cowles, and commenced manufacturing and trading britannia ware and general merchandise, as "Lewis & Cowles." Their partnership appeared to be financially enhanced when a retailer commissioned them exclusively to produce large quantities of britannia products for sale[2]. They rented a small portion of a factory in East Meriden, hiring 10 hands. The order was completed in two years, but their business did not flourish thereafter, and the partnership was dissolved in 1836. Their mark is occasionally seen and frequently illustrated on pushup chambersticks, and is decidedly uncommon. Lewis married Harriet Pomeroy of Meriden in 1836. Unfortunately, at that time, the country experienced what was then called a "panic", or an economic recession. Lewis, with Lemuel J. Curtis, an established britannia worker, moved to Illinois in order to establish a business there. Lewis became ill, and they both returned to Meriden late in 1836, at which time they joined in partnership,[3] establishing a factory in East Meriden, near the Parker spoon factory. There are only two entries in Ashbil Griswolds' account book pertaining to the partnership of Lewis and Curtis. In January of 1837, 341 lbs. of Banky (sic) tin lent, and, in February of that year, "To Cash of Lewis & Curtis for tin, $1.75." The partnership lasted until 1840, when Curtis joined Edwin, his brother to manufacture their own wares. We know little of the extent of their success, and there is no known mark yet found on their products. Carl Jacobs in his book "Guide to American Pewter", 1957, p. 128, lists the various firms of Lewis, with the last notation being "Lewis and Curtis." Just beneath that he lists 2 1/4" taster porringer, marked and unmarked as well as teapots. It could be inferred that Lewis and Curtis made these items. But we feel that these listed forms are generic to the group and do not constitute evidence that only Lewis and Curtis made and marked them.

I. C. Lewis, now alone, continued production early in 1840, according to his account book. In 1841 he purchased the property of William Fordred in East Meriden, which consisted of nine acres of land and "buildings thereon." The Meriden Tax Records of that year now list Lewis as having a manufactory. In 1844, he was listed as owning two houses, 16 acres of land and one manufactory. A "Secretary of the State of Connecticut" list of Meriden manufacturers in 1845 now describes I. C. Lewis as a britannia ware manufacturer with five hands, with a capital investment of $3,000 and $5,000 in goods manufactured.[4] In 1849, he was still listed alone, now with 8 hands, and with $8,000 worth of raw material. In 1850 Lewis purchased the entire "Crocker shop," the shop in which he and Cowles had initially worked. This information tells us that I. C. Lewis worked alone from 1840 until 1850, and used his intaglio mark, "I. C. Lewis." Meriden had a railroad line, and the population at that time had increased to 3,559, doubling what it was a decade earlier. These factors

were favorable to many business ventures, which were able to expand significantly.

Daniel B. Wells, a former Lewis apprentice, joined Lewis in 1850 to form the firm of "I. C. Lewis & Co." and was listed as such in the 1850 Meriden tax records for the first time. The U. S. Industrial Census of 1850 lists the Company as a britannia manufactory with a capital investment of $10,000, using 50 tons of "B" tin valued at $20,000 and copper and antimony valued at $5,000. They employed 25 men with a monthly payroll of $750. The firm produced, annually, 2,600 dozen teapots valued at $20,800, 5,200 lamps valued at $20,800 and 3,400 dozen candlesticks valued at $8,500.

An advertisement in 1851 in the Connecticut Business Directory states:

> "Isaac Lewis, Meriden Conn, Manufacturer of britannia ware of all kinds, tea and coffeepots, gas and oil lamps, pitchers, mugs, spittoons, etc, etc. All of the best and most approved styles and as good articles as any other manufactory."

His partner, Daniel B. Wells died at age 24 in September of 1852, having been ill for over a year. Lewis purchased his partner's interest in the company for $4,000 with a quit-claim deed executed by Wells to Lewis one month before Wells died. A newspaper notice of the dissolution of the partnership was published on Aug. 31, 1852, on the day the deed was executed. The deed included Wells' house, his land next door to the factory, and his equity as an equal partner in the I. C. Lewis & Co. firm, including manufactory, with land and buildings and the machinery and tools. Lewis also acquired Wells' interest in the late firm of "Cone, Wells & Co."

After Daniel Wells died, Lewis decided to take drastic action concerning his future in the britannia business. At that time he employed forty hands, and had a well-run and thriving business. By 1845, since Meriden was served by a railroad, the peddling method of distribution of goods was obsolete. Obviously, a new and more efficient method of manufacturing and distribution was necessary in order for the britannia trade to continue to flourish. In December of 1852, he, along with a number of other britannia workers in the area, consolidated to form the Meriden Britannia Co. The stockholders were: I. C. Lewis, H. C. Wilcox, D. C. Wilcox, James A. Frary, Lemuel J. Curtis, W. W. Lyman, all from Meriden, and John Munson of Wallingford. The total capital stock consisted of $50,000, and the business commenced operating in the shops of Lewis, Frary and Munson.[5] In May of 1853, Lewis formally leased a portion of his land and factory to the Meriden Britannia Co., reserving the right of personal use for ten years for a yearly rental of $600. In 1863, the Lewis factory was closed when the Meriden Britannia Co. opened its own newly constructed brick building on State Street, and all equipment and production was transferred to the new manufactory. I. C. Lewis was initially elected President of the firm, a post he maintained until 1866. Then his role changed to "Superintendent" until 1874.

Horace C. Wilcox followed Lewis as president until he died in 1890. Lewis resumed the presidency until his death in December of 1893.[6]

As did the other incorporators after their consolidation into the Meriden Britannia Co., Lewis continued to operate his own business on the side. I. C. Lewis' sideline business apparently ceased in 1867, the year after he became superintendent of the Meriden Britannia Co. He appeared to avoid the sale of britannia products, despite the fact that he had access to his manufactory for ten years.

A copy of a bill of sale with the heading of "I. C. Lewis & Co." dated Nov. 1. 1867, now in the collection of Mr. A. Weathers of Meriden, states:

> "Dealers in Groceries and Dry Goods, and a General Assortment of House-keeping Articles." In this bill is handwritten the statement: "Sir. On account of the dissolution of the firm we request you settle this (account) as soon as possible and much obliged, Yours truly I. C. Lewis & Co."

ACCOUNT BOOKS

We were fortunate to have obtained copies of the account books of "Lewis & Cowles," dating from 1834 to 1836 and "I. C. Lewis," alone from 1840 to 1844. These copies were available on loan from a private collector. Thus, we are able to itemize and approximately date the forms made in his early and later periods, as well as cite his transactions with retailers and other familiar Britannia makers.

LEWIS AND COWLES

The first portion of the account book consist of entries headed " Lewis & Cowles, Meriden, Connecticut", and dates from June of 1834 to August of 1836. On this later date there is a reckoning of the assets and debts for each partner. The initial entry consists of an incomplete table of contents and a payment for molds for teapot parts from James A.Treadway, who was the grandson of Amos Treadway, Sr. Then, from June through August of 1834, there were three pages of entries for purchases listed under "Potter, Shipman & Lewis." The list appeared to consist of equipment necessary to start or expand a britannia shop. The "Lewis" in that firm was Samuel, I. C. Lewis' uncle. Such items included furnaces, casting kettles, files, etc., as well as old pewter, large quantities of tin, copper and antimony as well as various sundries (including an account book) totaling $438.36. Later, there were smaller entries of other purchases. The total debt was paid during 1834 and 1835 in teapots valued at $614.50. Entries for transactions with "Potter, Shipman & Lewis" ended in 1835, but continued with other firms.

Of the many forms produced, teapots were the most common, but the styles were limited, and consisted of teapots with consecutive numbers. They were initially designated large and small, and were later numbered #11 and #12 alongside these generic descriptions in the account book. They also sold # 4 teapots in 1836. These were the only sizes that they sold throughout the partnership. The other teapot numbers, i.e., #s 13, 14 and 15 appeared between 1836 and 1840, or shortly after 1840, when the next account book became available to us.

Interestingly, Lewis & Cowles, in listing the teapots sold, also credited the worker who made the teapot. In 1834, on the pages where workers' payments were tabulated, Lewis was often listed as the maker. There are entire pages where the workers are listed as having made a number of teapots, and paid, for example, at 8.35 cents each. Some of the workers were: Linus Baldwin, N. W. Pomeroy, Hiram G. Andrews and Nelson Hall, all familiar family names in the area.

In July and August of the first year, the partnership purchased iron shop equipment from Stephen Atkins, who, we presume, was a blacksmith or foundry retailer. Lewis & Cowles began purchasing wrapping paper and individual boxes (wooden) that were specifically designed to fit the tea and coffeepots according to their size. The boxes held a dozen pieces, and cost between 20 to 22 cents each. Cardboard boxes designed for shipping were not

in use until after 1871. The size of the boxes was related to the numbers listed in the account books. Later, some of these numbered pots were marked by Lewis on the bottom of the teapot with his mark and number. And the price and capacity advanced with the sizes and numbers. Later, other forms were placed in their respective boxes. Initially, the boxed forms listed consisted of "pots, large and small" and, later, as teapots #s 11 and 12, large and small coffeepots, spittoons, large and regular tumblers and lather and shaving boxes. It is possible that the difference between lather and shaving boxes may have depended on the fact that some were fitted with a divider, used for soap and mixing lather, and others with a mirror inside the lid. Both or either may have been optional additions. The difference in cost between boxed and unboxed teapots was 21cents per dozen. Hence, Lewis & Cowles made no profit, but probably counted on the marketing advantage they provided. Their mark, Lewis & Cowles, in a circle, with Meriden in the center, is not common.

I. C. LEWIS

The next entries in the account book were labeled "Meriden" and consisted of products and transactions made by I. C. Lewis alone from 1840 to 1844. Account book information on Lewis and Curtis (1836-40) and I. C. Lewis & Co. (1850-52) was not available.

The first page of this second account book is titled "Isaac C. Lewis Account Book, Meriden, March 1840." The last page is titled: "Meriden, July 1844." We have abstracted pertinent information from both account books that describes their forms, and the transactions that involved some well-known britannia makers.

Fig. 2 a.

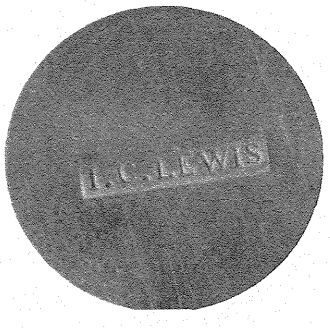


Fig. 2 b.

Fig. 2 a. An 8" H. unnumbered teapot by I. C. Lewis, and Fig. 2 b. An I. C. Lewis intaglio mark (In the collection of and photo by Charles W. Danforth.)

THE LEWIS – SAMUEL YALE CONNECTION

There were no entries for Samuel Yale in the first account book. The very first entry in Lewis' second account book, on March 28, 1840, consists of the sale by Lewis of five dozen #4 teapots to Samuel Yale. On the same day, Lewis purchased 6 doz. # 6 teapots from Samuel Yale for $42.00, and promptly sold these pots to the firm of "Cowles & Butler" for $43.26, a profit of $1.26 for the lot. We feel that the #6 teapots were not made by Lewis, but purchased from Samuel Yale as needed, and, until 1841, he continued to buy this size from Yale, selling them off in small lots until 1842. Thereafter, there were frequent sales of #4 teapots from Lewis to Samuel. From then on Samuel Yale also purchased teapots # 14 from Lewis, spittoons #s 1, 2 and 3, with or without handles and feet, coffee pots and candlesticks. In return, Lewis bought from Samuel large quantities of lamp oil. Samuel Yale borrowed 281 lbs. of tin, and also bought hundreds of pounds of tin from Lewis, and at the final entry, returned 1 pig of tin in November of 1843. This date coincided with Samuel Yale's retirement from the britannia business.

I. C. LEWIS' CONNECTIONS WITH OTHER BRITANNIA WORKERS

In 1835 Lewis & Cowles sold #11 teapots and a gross of tumblers to Edwin R. Yale, who settled his account by supplying them with reams of wrapping paper and the commission cost of purchasing block tin for them. In 1835 and 1836 "Yale (Edwin R.) & Henshaw" purchased shaving boxes and 3,852 dozen candlesticks (later noted as "cdk" in the account book). In return, Lewis and Cowles received cigars, many reams of wrapping paper, lamp oil, candlestick springs and a note for $266.30 at the New Haven County Bank. From 1841 to 1843, Gary Mix, the spoonmaker, bought various sizes of teapots and coffeepots, candlesticks #s 1 and 2, lamps #s 2 and 3, stand lamps, bed lamps, spittoons and goblet tumblers. These were paid for with britannia spoons, cloth and cash. In 1842 Samuel Simpson sold 6 dozen #2 lamps to Lewis. In 1844, Josiah Danforth sold 50 candlestick "cdk" springs with knobs, and earlier, sold 2 gross of the springs alone. In 1842, Titus Mix, the spoonmaker, bought #s 13, 14 and 15 teapots, spittoons, candlesticks and bed lamps from Lewis and, in return, paid for the lot in spoons. Earlier, in 1834 and 1835, "Parker (Charles from Meriden) & White (Heman)" bought #11 and #12 teapots, tumblers and shaving boxes from "Lewis & Cowles", and were paid for "blacking" 7,500 tea and coffeepot handles. Again, in 1840, this firm was blacking coffeepot and teapot handles for Lewis in large numbers. In 1843, Charles Parker bought teapots # 13, 14, and 15, which, it appeared, were also numbered accordingly by Parker with his own strike. Burr Andrews, a britannia maker in Meriden from 1840 to 1846 bought "gas lamps" and teapot #s 12, 13, 14 and 15 from 1842 to 1843. From Wm. W. Lyman's day book, we learned that Lewis sold him 7 dozen "dish" (?cdk) candlesticks and 12 dozen #2 goblets with no handles on June 3, 1852. On July 28, 1852, Lyman sold Lewis ½ dozen # 130 coffeepots.

I. C. LEWIS SUMMARY

Despite Lewis' partnerships, it appears obvious that Lewis controlled the management of all of the firms listed. We feel we can comfortably discuss this new information and the innovations that he developed during his total working years, from 1834 to 1853, as they were gleaned from his, and other account books.

The Lewis firms purchased large quantities of brown and white rags and wrapping paper. It appears likely that the brown rags, which were, presumably, coarser than white, were used for the initial buffing of the pots. The white rags were most likely used for the final polish. As mentioned above, beginning in 1834, Lewis also

introduced the use of sized boxes, not only for his teapots and coffeepots, but also for his spittoons, tumblers, lather and shaving boxes, which he specified by number. Purchasers had the option of buying them with or without the boxes. The wrapping paper was obviously used to protect from damage a dozen of each item in each box. Lewis sold britannia goods to retailers, shippers and other makers, and in return, accepted bank notes, cash and other goods, i.e., spoons, tumblers, metals, tin ware, lamp oil, rags, etc. Notes of indebtedness from other workers, shippers and wholesalers were also transferred and accepted in payment for his goods. As we can see from his purchases of spoons from Titus and Gary Mix, and coffeepots from W. W. Lyman, it would not be possible to verify the origin of all of the forms he sold.

When Lewis was alone from 1840 to 1842, he appeared to be dealing with peddlers. At this late date he apparently found it useful in order to pick up metals, old pewter, rags, wool and feathers. The enterprise was also profitable for both Lewis and the peddlers. The names most often listed were Hiram Andrews, Russel Way and Henry Baldwin. He provided them with teapots, coffeepots, candlesticks and other britannia ware, tinware and household sundries, and, in return, he purchased their load. They returned with feathers, brass, copper, lead, steelyards, old pewter, brown and white rags, butter, cheese, goose quills, tallow and wool, cash and returned merchandise. He paid them for repairs to their "waggons" and "feed for the horses" and the baskets for feed were returned to Lewis. There are notations such as "tin ware in the old waggon" purchased by the peddler, and Lewis bought back "merchandise in the waggon" and "contents of the waggon". Russel Way in 1840 brought back $1,206.11 worth of merchandise, and Baldwin in 1842, who took out $1,078.38 worth of goods, brought back an astounding $5,477.00. The returning loads consisted of thousands of pounds of mostly feathers and rags.

Lewis inserted frequent notations of "burning out old stock" in his books,

Fig. 3a. A Charles Parker # 13, 2 pint, 7 1/4" H. inverted mold teapot, very likely purchased from I. C. Lewis, as the bodies were identical.

probably indicating the re-melting of unsold or damaged stock. Interspersed in the entries in the account book were payments to workers, usually in goods, for work done as well as "overwork." Some interesting descriptions for finishing the britannia pieces consisted of the following: sawing, striking and "floating" tumblers, and, with other forms, all joints were scraped, pailed and turned. These descriptions were also used by Luther Boardman in his account books, where he listed workers' jobs and payments.[7]

Subsequent to 1844, although Lewis' account book information was not available to us, we did find that Charles Parker also ordered teapots from James A. Frary in March of 1845. This was noted in Eliah Camp's account book, which resides in the Connecticut State Library. Mr. Camp carried the load to Parker. Although we are missing direct information from 1844 to 1845, it appears that both Lewis and Frary were providing Parker with teapots, but we feel that Parker's numbered teapots came from Lewis. This again raises the question as to whether Parker ever manufactured his own teapots.

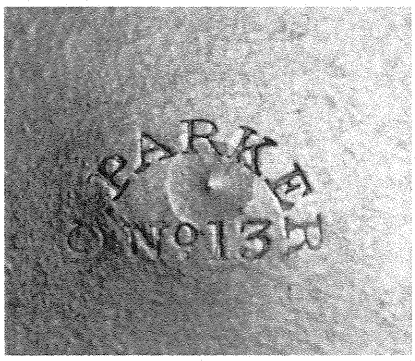


Fig. 3b. The "C. Parker" semicircular incised mark with an incised # 13 below (In the collection of the Meriden Historical Society, Photo by A.F.T.) Note: an identical pot with I. C. Lewis # 13 mark is in the collection of R.G.S.

We have written evidence of less than half of Lewis' productive years as found in his account books. However, the information available in his two account books introduces a number of new developments that are worthy of discussion:

(At Left) Fig. 4a. An I. C. Lewis marked Lighthouse coffeepot, 11 1/4" H.

(Below) Fig 4b. The I. C. Lewis & Co. mark on another lighthouse coffeepot with the same form, but 10 1/2" H. (In the collections of and photos by A.F.T. and Charles W. Danforth)

1. He utilized custom-sized boxes for his forms.

2. It is possible that Lewis, or some maker in the Meriden/Wallingford area may have initiated and popularized the classic "Lighthouse" form of coffeepot, which Lewis listed as "coffee pots" in his account books. A number of makers, from Westbrook, ME to Cincinnati, used this form. Since they all worked from 1830+, it would be difficult to definitively credit any of them with its initial introduction. Locally, they were also made by, among others, H. H. Graves, John Munson, T. S. Derby, H. B. Ward, Wm. Savage and Josiah Danforth. Lewis' "coffeepot" form was continued by the Meriden Britannia Co. for decades, and was also listed under "coffeepots" of 5 and 6 pint capacity, probably with two distinct heights, as we will note in the discussion on forms.

3. The candlestick (chambersticks) with the spring pushup, also listed as "cdk," were first produced by him in 1835. These lighting devices were later listed (1840 to 1844) as "cdk #s 1 or 2" in his account books. The springs for "cdk" were furnished by "Yale and Henshaw" in 1835, and by Josiah Danforth in the 1840+ period. The device consisted of an inverted steel V shaped flat spring within the shaft, moved by a knob that slides up and down along a slot. Josiah not only sold him springs, but springs with knobs. Meriden Britannia also used this spring pushup device in their virtually identical candlesticks, listed in their catalogs as #s 12, 10 and 3 1/2. And they also used the English style of pushup in their taller candlesticks ("slide" # 1).

4. It is also very possible that he introduced the teapot lid with a "Connecticut Cusp" shape.

(Above) Fig. 5a. A 2 1/2 pint, 7 3/4" H #14 teapot by I. C. Lewis. (Insert) Fig. 5b. An "I. C. Lewis # 14 mark," intaglio (in the collection of Frank Miazga, Photo by A.F.T.). We have seen others with this mark that range in height from 7 1/2" to 8". The variations in height on these and other numbered teapots can be accounted for by the shape of the lid and the length of the neck and base. But the capacity appears to be the same for each number (Data from the collections of R.G.S. and the Meriden Historical Society).

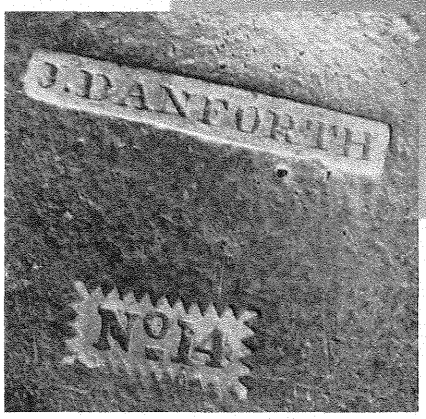
(Top) Fig. 6a. A #15 teapot of later style with a recessed lid and Victorian style handle, B.D. 5 1/8", 8 3/4" H., by I. C. Lewis, holding 4 pints. (Below) Fig. 6b. The I. C. Lewis #15 mark. (In the collection of and photo by Charles W. Danforth).

5. Finally, most of his numbered inverted mold teapot bodies exhibited a distinctive form: a simple semi-circular belly with a pronounced plain step above and below. The #15 teapot marked by Lewis that we have illustrated had a double step and recessed lid and, with its Victorian handle, appears to be of a later date. It holds 4 pints instead of the expected 3 1/2 pints. We expect that the 3 1/2 pint # 15 teapot should be available, as many were sold. These numbered teapots usually had a Connecticut cusp or high domed lid and an angular or scroll handle. This style, so prevalent in central Connecticut, persisted into the middle of the nineteenth century, as seen in some of the pots by Wm. McQuilkin in Philadelphia, who marked his similarly styled teapots of increasing capacity, #s 1 and 2. Other makers, such as Leonard, Reed & Barton, numbered their pots so that the housewife knew the capacity in cups. But others, such as the Boardmans, Sellew & Co., the Smith, Morey &

Ober group, and Plumley & Fenton and Savage and Graham in Middletown used numbers that did not correlate with capacity, but appeared to be style numbers. Other makers, such as H. H. Graves, Wm. Calder, Eben Smith and Israel Trask used this form for both their coffeepots and church flagons.

As noted above, the #s 13, 14 and 15 teapots in Lewis' account book were also numbered, along with his mark, when sold. Charles Parker and Josiah Danforth used numbers marking teapots that demonstrated the same basic form. We have seen one #14 and two #15 teapots with Victorian handles by Josiah, in Middletown from 1841 to 1846, marked with his serrated straight-line intaglio mark and #s 14 and 15. The capacity of the #15 was 4 1/2 pints and the pot was 10 3/16" tall. We have no information on the # 14 teapot, which looks strikingly like the Lewis pot of the same number. Generally, Lewis' numbers correlated with volume held, as noted in The Meriden Britannia Co. catalogues. It appears that Lewis' numerical system and most of his numbers were adopted on similar, if not identical teapots. These catalog illustrations furnish us with the volume, the form, and the Meriden Britannia Co. style #s that matched those of Lewis. The teapots marked #13, held 2 pints, #14, 2 1/2 pints (5 cups) and #15, 3 1/2 pints.

Note: At this point we must correct an error in the Meriden Britannia Co. catalog of 1856/7: teapots #15 and 20 were reversed in the earlier catalog and corrected in the catalog of 1861, which now illustrates #15 with the same form as #s 13 and 14.



(Above) Fig. 7a. A Josiah teapot marked #14.
(Left) Fig. 7b. It's mark. (In a private collection; photo by A.F.T.)

We had the opportunity to examine in the Meriden Historical Society two # 14 teapots, both holding 2 1/2 pints, and they were both 7 1/2" H.; one was marked by Charles Parker, and the other by I. C. Lewis. The #14 numbers were marked differently, however. The bodies appeared to be identical, stylistically and dimensionally, with variations in the lid and handle. It appears that I. C. Lewis furnished Parker with his numbered teapots at that time. These numbers were repeated on the pots purchased and resold by Parker. But the same numbers were not struck with the same die. Parker used separate incised marks, both for his name and number, and Lewis used separate intaglio marks for both. These numbered Parker pots were either marked with the "Charles Parker & Co." or the "C. Parker" semicircular mark.[8]

(Above) Fig. 8a. A Josiah teapot, #15, 10 3/16" H., B.D. 4 7/8". The capacity is 4 1/2 pints. (Below) Fig. 8b. Josiah's mark. (In the collection of and photos by Charles W. Danforth). Although the dimensions and capacity do not match Lewis' #15 teapot, illustrated above, Josiah Danforth obviously picked up on the idea of numbering some of his characteristically Meriden style pots, and appeared to add height to the neck and base.

With the information gleaned from his account books, it became obvious to us that Isaac C. Lewis was a significant britannia figure of his period. He was capable of rising from the humble position of worker and shop owner, to eventually managing the largest and longest surviving britannia company in the country. He was an astute and successful businessman who knew his trade well, and continued to succeed throughout his career. He also demonstrated extensive hands-on experience in all facets of the britannia trade, and initially used it on the assembly line, along side his workers, making teapots. He was able to cast, solder, turn on a lathe and buff any product on the line. He also was adept at making chucks when the process of spinning rolled metal replaced casting. He would find

an appropriate apple tree, cut it down and turn the wood into chucks over which the sheet britannia was placed and spun into the appropriate form.[9] He was the inventor of the first sectional chuck for spinning britannia. It was used to spin a form that resembled half a coconut shell. This distinctive bellied shape became popular for dipper bowls, and sold very well in the South.

As was customary with many successful business men, Lewis held many posts in State and City government, and became a stockholder and director in a number of local banks, silver companies, and H. C. Wilcox's personal favorite, "The Wilcox and White Organ Co." His most notable community accomplishment was the gift of a desirable block on the corner of Main St. and Veteran's St. to the City Mission. His church contributions were generous. He contributed the majority of the funding needed to construct St. Paul's Universalist Church in Meriden.[10] The Meriden and Connecticut Probate records state that I. C. Lewis died intestate in December of 1893. The total value of his estate was listed as $1,144,260.46, a large sum in those days.

When his work, energy and character are brought to light, we realize that I. C. Lewis contributed a great deal to enhance the long standing popularity of the characteristically American forms that were made during the britannia era. He succeeded, despite the relentless flow of Victorian style pots from Sheffield. The quality of his workmanship was of the highest, as can be seen when comparing his forms with those that were later produced from his molds by the Meriden Britannia Co. The weight of the products and the resulting craftsmanship subsequently deteriorated in later years.

WORKING DATES OF I. C. LEWIS AND PARTNERS

Lewis & Cowles (George): 6/1834 to 8/1836.
Lewis & Curtis (Lemuel J.): 1836 to 1840.
Lewis, I. C.: 3/1840 to 1850.
Lewis, I. C. & Co.: (Daniel B. Wells): 1850 to 1852.

On March 13, 1853, Lewis, with his shop, tools and molds merged with the Meriden Britannia Co., finalized by a detailed agreement.

ONSET DATES OF PRODUCTS SOLD*

*Note: there are many items in this list that have not yet been found marked, and some may have been acquired from other makers.

#4 TEAPOTS, 1836 +.
#11 TEAPOTS, (small) July 1834 +; #12 teapots, (large) July 1834 +
#13, 14 and #15 TEAPOTS, <1840; "X" teapots were sold in 1842.
COFFEEPOTS, large and small, 1834-1836. Later (1840+), only one "coffeepot" was listed at $15.00 per dozen. We are all familiar with his lighthouse tall pot, whose form was copied or purchased by other makers in the area and continued in the Meriden Britannia Co. catalogs. We are aware of, but have not examined, another coffeepot form, which emerged at a published auction in August of 2006. There was an illustration of a tall, bellied pot marked by I. C. Lewis. It had an angular handle, wooden button and domed lid. This form, if verified, should be added to the list of known, marked, coffeepots.
TUMBLERS, large and regular, britannia and plain, Jan. 1835–1836+; Jappanned (sic) tumblers, 1842.

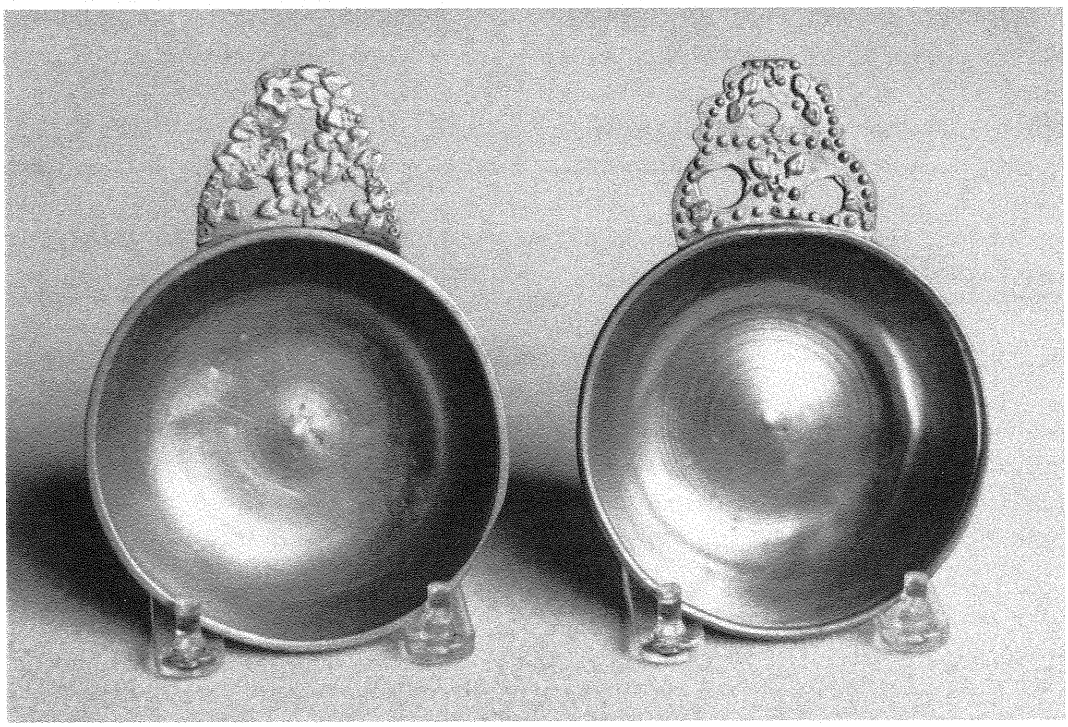


Fig. 9a. Frontal view of the two forms of taster porringers.
The left one is marked "I C L & Co".

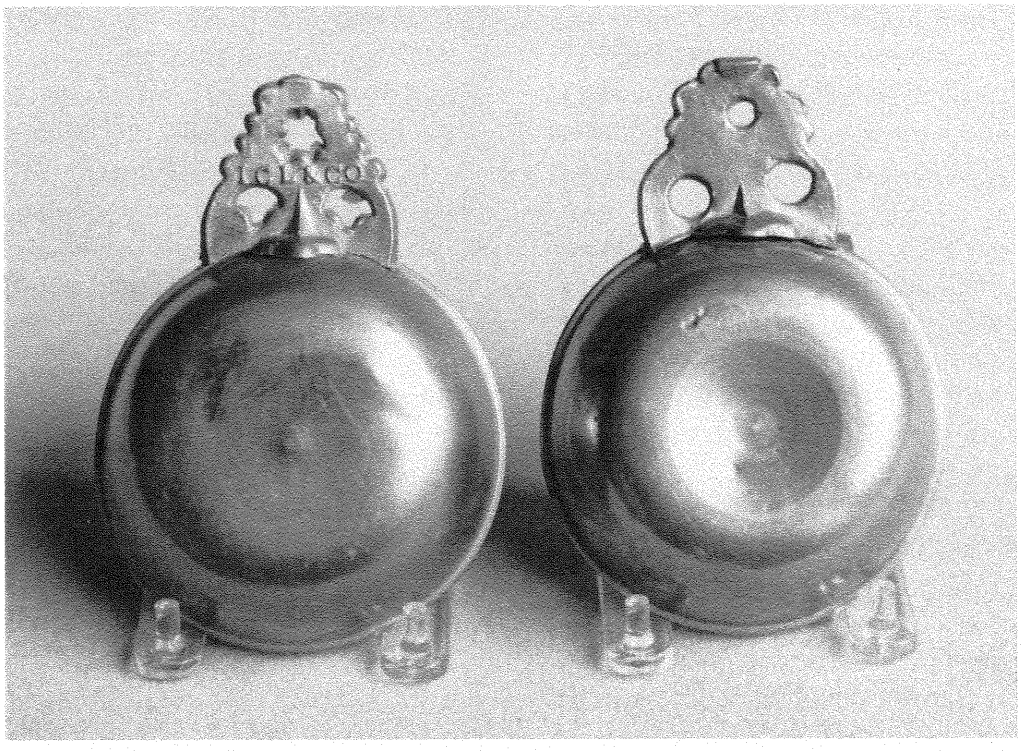


Fig. 9b. Reverse view of the porringers.

The earlier tumblers were still sold from 1840 on. Although many were purchased, we feel they were also made in the shop, based on his description of the work done on tumblers in his account book.
GOBLETS, # 1 and 2, with and without handles, 1842.
CANDLESTICKS # 1 and 2, Oct. 1835-1843+. One or both of these must have referred to the saucer based, push up chambersticks (cdk) with springs and knobs, marked by Lewis & Cowles (1834-36). When found unmarked, it is likely that they were made by the Meriden Britannia Co. which illustrated them in their catalogs for many years.
SPITTOONS with handles and feet, and, rarely "Jappanned;" later, #s 1, 2 and 3 and # 1 plain banded, Feb. 1835-1842.
LATHER and SHAVING BOXES; 1835+; SNUFF BOXES, 1842; PEPPER BOXES, 1842–43.
LAMPS. #s 2 and 3, 1835–1842; Standing lamps, 1842; Britannia bed lamps, 1840; Gimblet lamps (sic) 1842; Petticoat lamps, 1842; Patent side lamps, 1842; Fancy nurse lamps, 1842; "Gas" lamps, 1840+.
PITCHERS and MUGS, 1850+
TOY CUPS, 1842; MOLASSES CUPS, small or larger, 1842.
LADLES, soup (dippers), 1841; FRUIT AND BREAD DISHES, 1842; Salt Dishes (sic) 1841+.
SPOONS, buffed or plain britannia 1841. Note that many were purchased and sold from 1835+.
SUGAR BOWLS, 1842-1843; SQUARE SUGAR BOXES and POUNCE BOXES, 1842.

TASTER PORRINGERS with the "I C L & Co" mark cut into the mold were made from 1850–1852, and were obviously not mentioned in the earlier account books. There are a larger number of similar porringers found that are unmarked. As has already been noted by other writers, there appears to be a difference in the handle molds.

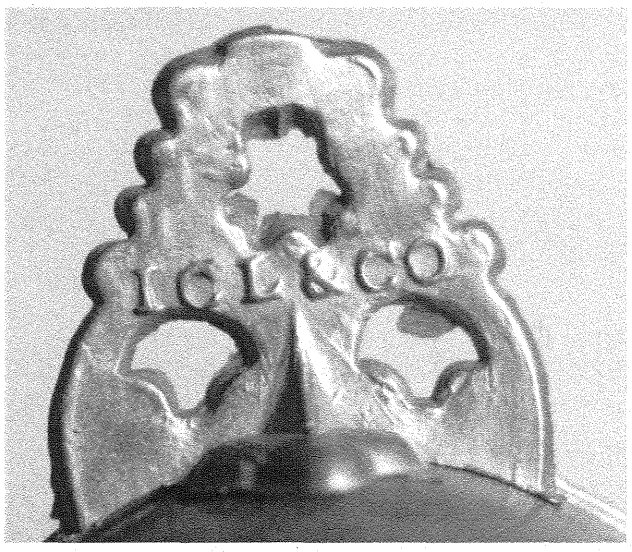


Fig. 9c. The "I C L & Co." mark. (From the collection of Ronald G. Chambers and photo by A.F.T.)

The handle that has not been found marked is thinner and has a decidedly different pattern on the face. It has a limited floral pattern surrounded by dots, whereas the marked porringers exhibit a profusion of floral representations. There is some confusion as to where the unmarked porringers were made. We had the opportunity to examine and compare both porringers, concentrating on the basins.

Visually, except for minor variations in the turnings, it appears that both basins came from the same mold. Both measured: W. 2 3/16", Ht. 3/4", and the total length of the porringers, with handles, 3". We feel that the unmarked porringers with the thinner handle and different design were probably made by the Meriden Britannia Co. Lewis' shop and contents reverted to the Meriden Britannia Co. in 1853, and the handle mark that he used from 1850-52/3 was cut into the handle mold. If the Meriden Britannia Co. wished to

use the porringer in their array of forms, they would have had to make a new handle mold without the "I C L & Co" mark, but utilizing the same basin. Although one would expect that the unmarked porringers were, indeed, made by the Meriden Britannia Co., it is possible that another maker acquired the molds from Lewis, and cast another handle mold. We did not find this porringer, which was a unique item, in any of the catalogs of the Meriden Britannia Co. However, there have been other marked forms that they did not incorporate in their catalogs.

References

[1] George Munson Curtis, *A Century of Meriden, Part II*, Journal Publishing Co., Meriden, 1906, pp. 354-358.

[2] Lura Woodside Watkins, "The Britannia Makers of Meriden and Wallingford." Presented at a P.C.C.A. meeting in Boston, on Feb. 5, 1940.

[3] Charles H. S. Davis, *History of Wallingford, Meriden and Cheshire*, The McBride Co, N. Y., 1870, pp. 573-575.

[4] Curtis, op. cit., p. 359.

[5] Andrew F. Turano and Robert G. Smith, "Meriden Britannia Company", *P.C.C.A.B.*, Winter, 2005, Vol. 13, # 4, pp. 2–40.

[6] Curtis, op. cit., p. 356.

[7] Andrew F. Turano "Luther Boardman, His Life and Times", *P.C.C.A.B*, Vol. 11, # 10, Winter, 1998, p.335.

[8] Andrew F. Turano and Robert G. Smith, "The Charles Parkers of Meriden and Wallingford", *P.C.C.A.B*, Summer 2001, V. 12, # 5, p. 210.

[9] *The National Jeweler and Optician*, in the June issue of 1908, p. 411.

[10] *The Meriden Daily Journal*, Dec. 7, 1893.

[11] Turano & Smith, "The Charles Parkers of Meriden and Wallingford," op. cit., p.210.

General Resources

The Connecticut State Library.
U. S. Industrial Census of 1850.
Meriden Land and Tax records.
Meriden Historical Society.

"The Life of Lemuel J. Curtis." From the parish records of 1871-93, by Rev. A. T. Randall Perkins, G. W. "Historical Sketches of Meriden," Franklin E. Hinman, Meriden, 1849. Commemorative Biographical Record of New Haven County, Connecticut, J. H. Beers & Co., Chicago, 1902. pp. 176-178.

We wish to thank the Meriden Historical Society for their gracious assistance and access to their records and their pewter and britannia collection

T. S. Derby Resurfaces (Again!)
by Robert Parker

Fig. 1. The unrecorded handled beaker by Thomas S. Derby, Middletown, Ct., approx. 1815 - 1852. 3 5/16" high. T.D. 2 ¾". B.D. 2 ¾". Mark: J-126. Note the raised band around the middle. *Author's collection and photo.*

Poor Thomas. S. Derby. If a casual reader or someone doing research did not get any further than finding J. B. Kerfoot's, Carl Jacob's and Ledlie Laughlin's opinion of him and his products the man would be forever destined to the American Pewterer's black hole of poor products of little merit, aside from the General Jackson mark and even that has a cloud over it. Not to mention his little faux pas with Thomas Boardman, Josiah Danforth and the Yales and the infamous corporate leak. Of course Josiah had definite culpability in that but it seems Thomas S. Derby is always the fall guy.

Briefly: J. B. Kerfoot in *American Pewter*, page 157 starts the definite snob appeal with "Taken all in all, I should say that he (Derby) is of greater importance to the completeness of the record than to the beauty of our shelves." Carl Jacobs in *Guide to American Pewter*, page 84 acknowledges that "in his (Derby) early years, this man made pewter" but with no other comment other than to list the limited known "real" pewter pieces including a

plate, a deep dish, and two sizes of basins. But Jacobs then makes sure to say "later on he (Derby) made britannia, which is of poor form and workmanship, and of little interest". Then of course Ledlie Laughlin in *Pewter in America It's Makers & Their Marks* starts out in Volume one, page 135 tempering Kerfoot's general opinion of Derby after he thought that he had made an exclusive association between Derby and the General Jackson touch and therefore elevating Derby to a new status. Of course he then had to add "The late Derby pieces that have come to my attention have little to commend them." Also between Laughlin's Volume one in 1940 and Jacob's *Guide to American Pewter* in 1957 no additional pieces of Derby's "pewter" not to be confused with his "of little interest britannia" had come to light or at least been published. Both Laughlin and Jacobs list 8-inch plates, a 13 ¼" deep dish and two sizes of basins and they were probably the same known pieces. Then Laughlin does a 180 degree flip flop in his Volume three, page 91 when he believes that he discovered that the General Jackson touches were not originally Derby's at all but Hiram Yale's. And Laughlin closes his comments on Derby with "And so perhaps Derby should be downgraded to a position not far above the lowly estate to which J. B. Kerfoot had assigned him." Even John Carl Thomas in his thorough *Connecticut Pewter and Pewterers*, only lists Derby's production as "*some* flatware, as well as teapots and other late forms."

Andrew Turano and Robert Smith in their article, "The Yales of Meriden and Wallingford, Ct." in the PCCA *Bulletin* Winter 2006, Volume 13, No. 6, page 21 make a compelling sequential scenario for giving some credit back to Derby for the General Jackson touches and correcting some assumptions made by Laughlin. So at least the man regained some notoriety for having a respected place among early 19th century pewterers other than Kerfoot's and Laughlin's disparaging assessment. And of course Derby has always been given credit, even by his nay sayers, for the "real pewter" although quite limited, with 8-inch plates, the 13 ¼" deep dishes and two sizes of basins that have appeared with his name touch.

Aside from the Turano and Smith article in *Bulletin* Volume 13, No. 6, attempting to clarify Derby's working dates and likely legitimate use of the General Jackson touch, the last time T. S. Derby surfaced in print was in an article by Terry Ashley in the PCCA *Bulletin* Summer 2003, Volume 12, No. 9, page 445, where Terry Ashley reported a previously unrecorded pewter mug by T. S. Derby-- an interesting barrel shape form at that and, wonder of wonders, not necessarily "of poor form and workmanship, and of little interest."

I have recently acquired the handled beaker shown in figure 1 with the "T.S.Derby" mark. Perhaps it will further help somewhat elevate Derby's stock as a pewterer. I won't be as presumptuous to claim that this is a previously totally unknown product by Derby, but I am quite certain that it is previously undocumented and unrecorded in American pewter references. It is of a handsome form, with a nice base, an early handle design and of cast construction. Notable also is that it has an attractive raised band around the middle. With the exception of the larger Boardman beakers that frequently have a raised band, very few other makers went to that effort on beakers, with the thought being that the few that did reserved it for a special form as an alternative premium product line or perhaps for a special customer, with the majority choosing rather to use the simpler incised lines as decoration.

At the end of Don Herr's still valuable seminal pictorial article on American

Beakers in Spring of 1982 PCCA *Bulletin*, Volume 8, No. 5, pages 193 – 212, he concludes his article listing some beakers illustrated in various other references that he could not get a photograph of for his article and also comments that "Beakers by T. S. Derby . . . . . could not be located for inclusion."

We know that overall little early American pewter and especially marked early American pewter survives, at least in reasonable and recognizable condition, in relation to the amount that was produced. And the amount that we do find by any given pewterer is certainly in a close proportion to the amount that that pewterer produced. The huge and prolific production of the Boardmans, the Trasks, Gleason and others obviously leaves behind more surviving examples even if the surviving percentage is small in relation to the small one man or two man shops, and those small shops output and hence surviving examples are certainly further reduced by short working periods. The time frame that Thomas S. Derby worked and produced pewter "in his early years" on his own or even with permission to apply his own mark while employed by another shop is open to some speculation; but by applying some percentage or ratio of surviving examples to output, the time period and the output must have been quite small.

So now at least we can add a barrel shaped mug and a handled beaker of nice form to the short list of known earlier products of Thomas S. Derby when as Carl Jacobs said "In his early years this man made pewter . . . ." May T. S. Derby rest in peace.

I always think it is exciting to read about the discovery of an undocumented piece of pewter. It is even better to own one, and by the infamous Thomas S. Derby no less.

Folk Art Engraving On American Pewter

by Melvyn D. Wolf, M.D.

When Garland Pass wrote his excellent article, "Folk Art Engraving on Pewter," in Volume 13, No. 1, pp. 3-34 of *The Bulletin*, he was gracious enough to include in the article the eagle engraved oval teapot by Israel Trask in our collection . It is shown in his article as figures 24 and 25.

Recently we had the opportunity of purchasing a 12 inch tall lighthouse coffee pot also signed by Israel Trask. It is also engraved with a folk eagle on both sides. Comparing the eagles on the Trask pots, they appear to have been done by the same hand. While there are minor differences in the interior of the eagles, both pieces have essentially the same engraving. I discussed this with Garland and it was his opinion that a pattern or template was probably available for the outlines of the eagles and, if so, the overall dimensions of the eagles would be the same. When I measured the sizes of the eagles they were essentially as he had anticipated, that is, the outlines were basically the same. The bright cut portions of the design, on the shield and wings of the eagle, were probably done free hand and show some slight variation.

I am enclosing photographs of the eagles and the corresponding pots for the membership. I think it is interesting that both of these items have been found engraved with similar eagles, and that the engraving was probably done by the same hand. Since Trask was trained as a silversmith, and would have been familiar with bright cut engraving, it is possible that Trask himself engraved these eagles.

Any comments or information from the membership would be greatly appreciated.

Fig. 1 Short teapot and tall coffee pot by Israel Trask.

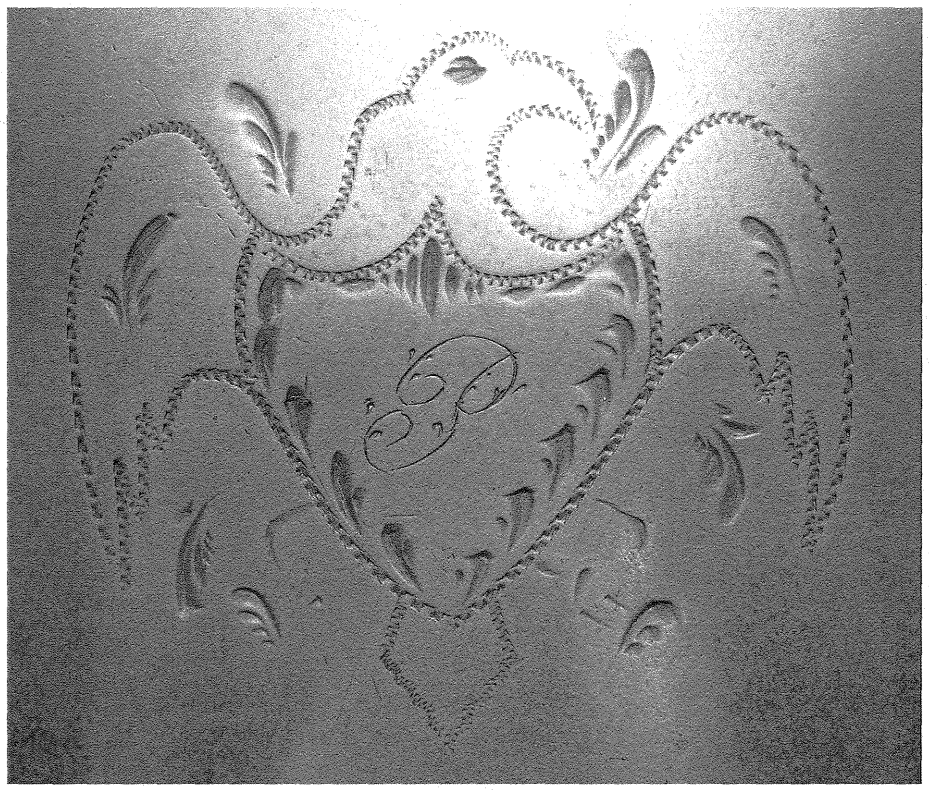


Fig.2 Above, Engraved eagle on the short teapot.

Fig. 3 Below, engraved eagle on coffee pot.

A Spanish Trio
by Alex Neish

It was only in Catalunya—then an independent kingdom—that the Spanish pewter craft flourished and was still active in its principal city of Barcelona even in the early 19th century. Its craftsmen fought a centuries-long battle against the silversmiths who regarded them as usurpers subverting their livings by falsifying their pewter to pretend it was the more valuable metal. Then what survived was melted down to make bullets to support Spain's endless wars. This is why three recently discovered, possibly unique, Spanish pieces are of interest to all serious collectors.

Fig. 1: Spanish wine or water bottle, mid 18th century, Height 15". (All photos in this article courtesy of the Neish European Pewter Collection.)

The first joins that select band of pewter creations made famous by artists. It is to the 17th century Dutch artist Jan Steen that we owe much of our knowledge of the early drinking flagons today bearing his name. Presumably he was familiar with them as a sometime brewer and innkeeper. Then it is the Peruvian painters of Cuzeo School who supply invaluable evidence on the early Spanish formats. Even if the Spanish pewtering activity dates back to the 12th century, the Spanish aristocrats and merchants were more attracted by the gold and silver plundered from the Americas. If any base metal was required, it would have been the brass that followed the styles of Nuremberg. Pewter simply did not catch on—in marked contrast to the neighboring Portugal where its guilds were seriously respected—and socially influential.

The first item here under discussion has the distinction of having been illustrated in Goya's painting of the Madrid market now in the Capital's Prado Museum where a group of elegantly dressed aristocrats is depicted examining the products of a metalworker. There standing prominently in the foreground is a large pewter wine or water bottle. This might have been regarded only as an artistic invention were it not for the fact that an identical example has recently surfaced, (Fig. 1).

In over 40 years of collecting, this example, dating to the middle of the 18th century, is the only example I have ever seen. It does not appear to have been illustrated in any book, so *The Bulletin* continues its record of being the only publication to document Spanish pewter production. With a handled, screw-on top and a bulbous body, it stands 15 inches high and carries on the outer base a touch showing a crowned eagle, two *fleur de lys* and the name of its maker, Francesco Muniz. It is rare to find touch marks on Spanish pewter. This Muniz one appears to be the only example known of this maker. It is struck three times and illustrated at double actual size in Figure 2.

Fig. 2. Touch mark of Francesco Muniz, shown double actual size, struck three times on outer base of the bottle in Fig. 1.

Madrid's Prado Museum was anxious to acquire the piece for its collection but was too slow off the mark. It is probable it was attracted by the Goya connection as it has no reputation in the pewter field. In any case, like most Spanish pewter, this wine bottle can hardly be regarded as a work of art. The national production was devoted to utilitarian pieces. Rare exceptions are the outstanding early relic box featured in another *Bulletin,*[1] and the sepulchral chalice from the 14th century with its roundels of the Apostles,[2] plus the cast strap handles on the Santiqgo do Compostela flagons from around 1590 illustrated in another *Bulletin.*[3] The craftsmanship of these handles accentuated the ingenuity directed to press into service a banal series of everyday molds to cut costs while creating truly original pieces.

Fig. 3. Pewter candlestick, presumably of Spanish origin, c 1525-1550.

Equally rare is the pictured candlestick from around 1525-1550, (Fig. 3). It is with its domed base quite unlike any other known example and was bought in the States around ten years ago. The presumption is that it is a Spanish piece that emigrated with the earliest travelers to the New World; but the destruction of Spanish pewter has allowed—so far at least—no comparable example to appear in its country of origin. It is certainly not similar to any other European format and has no parallel amongst the examples illustrated in *Old Domestic Base Metal Candlesticks*[4] by Ronald Michaelis.

In this sense the second candlestick (Fig. 4) has conceptual similarities. It stands 7 inches high with a baluster stem and has a 4 ¼ inch diameter base that for some reason had originally been painted green. At first it seems deceptively familiar, but on closer examination it is revealed as being unlike any other known European example. It was sold by a knowledgeable Barcelona antiques dealer as Spanish, along with other pieces that are certainly of this provenance. European candlestick expert Jan Gadd failed to recognize it and agreed it might well be Spanish.

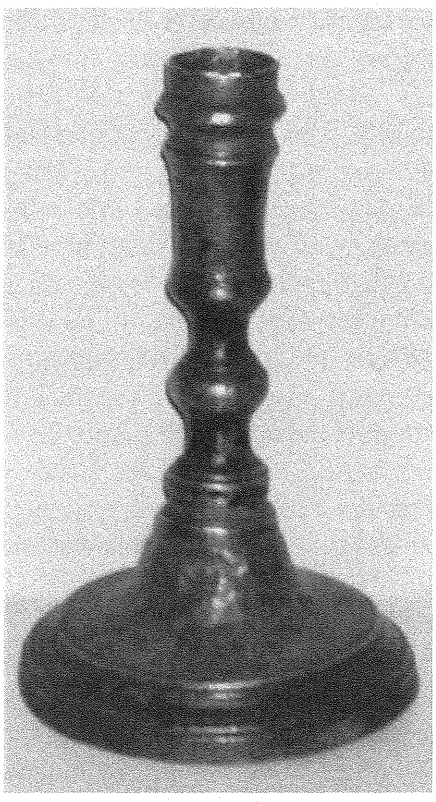


Fig. 4. A second pewter candlestick, also presumably of Spanish origin, of somewhat later date, 7" high, base diameter 4 ¼".

References

1 Alex Neish, "The Pewter of Spain," The PCCA *Bulletin*, Vol. 11, No. 9, p. 267.

2 Alex Neish, "More Surprises from Spain," *PCCAB*, Vol. 12, No. 10, p. 481.

3 Alex Neish, "The Pewter of Spain," *PCCAB*, Vol. 11, No. 9, p.279.

4 Ronald Michaelis, *Old Domestic Base-Metal Candlesticks*, Antique Collectors' Club, Suffolk, UK, 1978.

A Pint and Quart Tankard by Cornelius Bradford

by Melvyn D. Wolf, M.D.

Over the past 40 years of collecting pewter I have only seen three marked American pint tankards. A signed Cornelius Bradford pint tankard is in the collection of Dr. and Mrs. Donald Herr. and a signed pint tankard by Robert Bonnynge is photographed in this article. There are two signed Peter Young pint tankards also. One was shown in Kerfoots' book *American Pewter,* the other is in the Garvan Collection at Yale University. Its acquisition date of 1930 makes it possible that it is the one shown in Kerfoots book (1924) and was purchased for the Garvan collection (remember Kerfoot was a pewter dealer).

The pint tankard by Robert Bonnynge (figure 1) may very well have been a special order utilizing a pint mug and applying a lid and singular thumbpiece. I doubt any more of this type of tankard will be found.

Fig. 1 Pint Tankard by Robert Bonnynge. (Author's collection).

The subject of this article is an unmarked pint, and marked quart tankard by Cornelius Bradford. Photographs of both are shown in figure 2. It is interesting to note that Bradford designed the pint tankard presumably as a smaller version of his quart tankard. It is possible, however, that the pint tankard preceded the quart and was the model for the quart. I believe that this is highly unlikely since there are far more quart tankards known and fewer pint tankards. Figure 3 shows the lids and thumbpieces. It is interesting to note how similar the designs are. Only the size has been diminished in the pint tankard, the proportions remaining the same. Figure 4 shows the backs of the handles and thumbpieces. They are essentially the same as far as the thumbpieces and hinges are concerned. There is a slight difference in the thumb rest on the back of the handle. Figure 5 shows the back of the handles with the characteristic step off on the lower third of both handles.

If there are other pint tankards made by American makers it would be interesting to see if they indeed reduced their standard quart tankards or designed a new form. It is possible in the future that American pint tankards by other makers may be found and that question may be satisfactorily answered.

Incidentally , there is a pint tankard at Colonial Williamsburg which appears similar to the pint Bradford tankard, but it was under glass and could not be adequately examined.

I thought it was most interesting to show two tankards by the same maker, one a pint and one a quart size, demonstrating how similar both pieces appear. The ability of the pewterer to keep the proportions the same lends to the beauty of both pieces.

Any comments from the membership would be certainly appreciated.

Fig. 2 Pint and Quart Tankards by Cornelius Bradford. (Author's collection).

Fig. 3 Lids and thumbpieces

Fig. 4 Hinges, backs of thumbpieces and handles

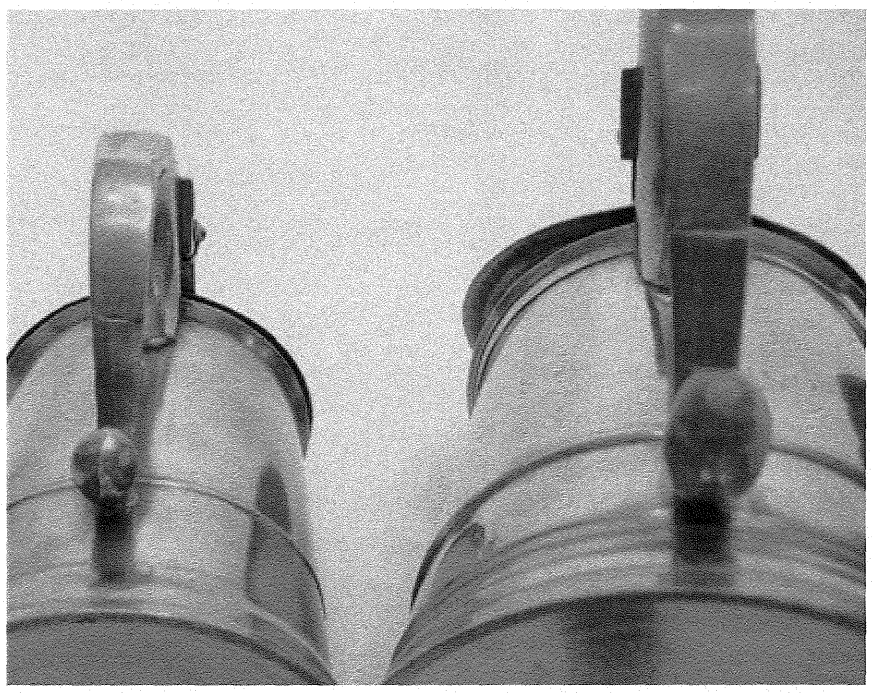


Fig. 5 Backs of handles

Tankards by William Will and Cornelius Bradford

by Melvyn D. Wolf, M.D.

In 1973 I purchased the tankard shown in figure 1. It belonged previously to the late John Evans. It was and is still considered to be the only flat top tankard extant by William Will. The piece is well signed as well as engraved on the body and lid. The lid engraving appears to be contemporary with the piece of pewter while the body engraving is dated "DK 1815" and obviously was done later.

Fig. 1 Quart Tankard by William Will.

The most interesting features of the tankard are the handle and the thumbpiece as well as the lid. I always wondered why and where this handle old came from, since it appears to be the only one ever found on a William Will tankard. There still is no information as to where the lid came from but we now know the origin of the handle and thumbpiece.

Fig. 2 Quart Tankard by Cornelius Bradford.

I recently purchased the tankard shown in figure 2. It is also well signed and carries the mark of Cornelius Bradford. According to the late Ledlie Laughlin, Bradford and his family returned to New York City from Philadelphia in 1770. I believe that when Bradford returned to New York City, he left or sold the molds for the handle and thumbpiece to William Will. Will had entered the pewtering business in 1764 and certainly could have been interested in obtaining molds for use in the making of his pieces. It is also possible that Will purchased the castings from Bradford while he was still working in Philadelphia between 1764 and 1770. He may not have liked the finished tankard and made very few. That part of the story will probably never be known.

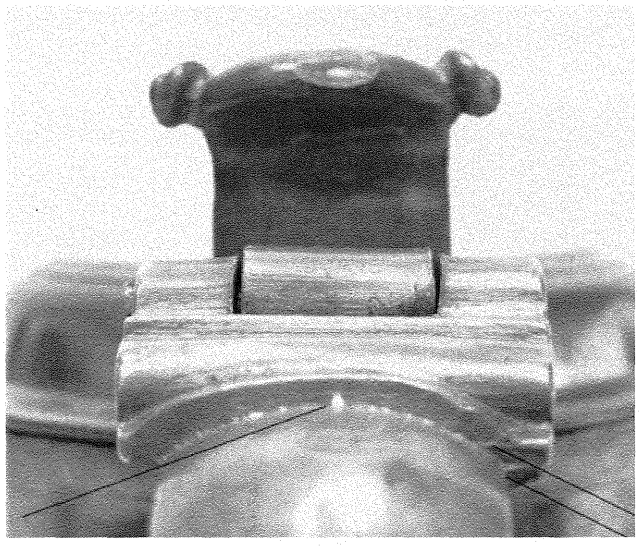


Fig. 3 Will Thumbpiece & handle (End On).

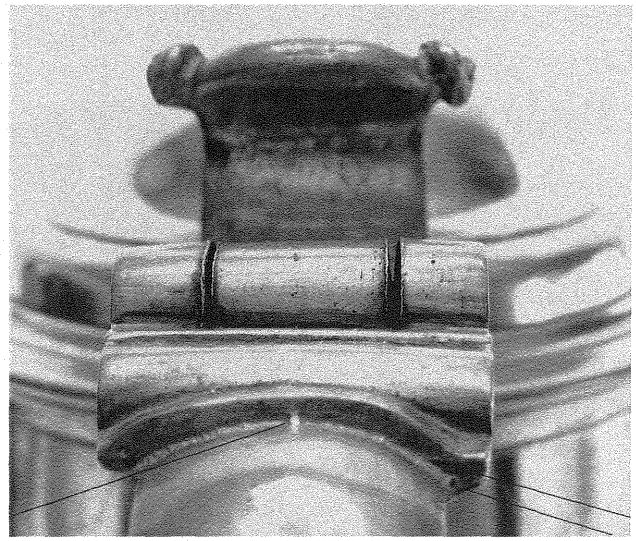


Fig. 4 Bradford Thumbpiece & handle (End On).

There is no question however that the thumbpiece as well as the handle came from the same molds. Figures 3 and 4 demonstrate without question imperfections in the castings which leave unequivocal fingerprints and prove that both handles and thumbpieces came from the same molds. Figures 5 and 6 also demonstrate casting imperfections that reinforce that opinion.

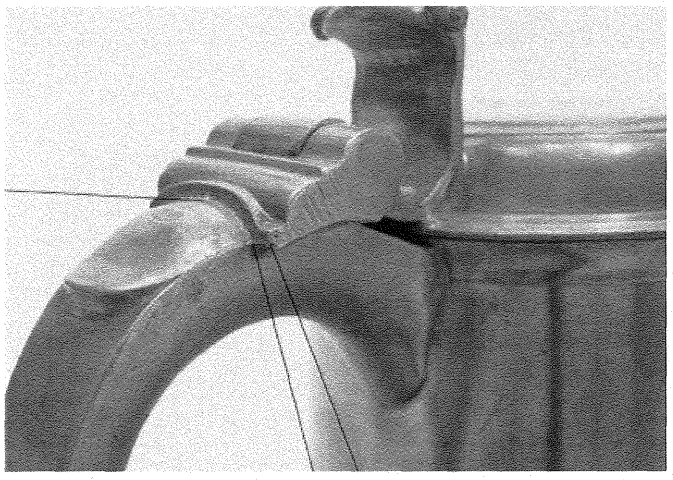


Fig. 5 Will Thumbpiece & handle (Oblique View).

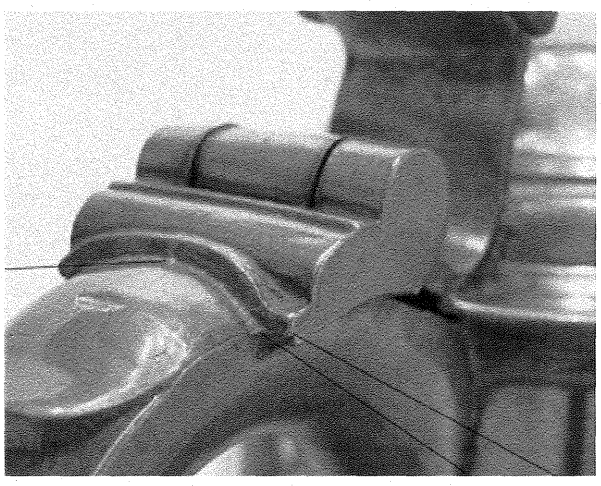


Fig. 6 Bradford Thumbpiece & handle (Oblique View).

Another interesting point is the hinge arrangement. New York city and Albany hinges (Boston also) are always of the three part variety while Philadelphia (Connecticut also) are of the five part type.

Since Cornelius Bradford apprenticed in New York with his father, William Bradford, Jr. he would have learned to use the three part hinge. It is not unexpected therefore to find the three part hinge on both of the tankards in this article. I have also seen the three part hinge on another William Will , unmarked tankard, but with a fishtail handle. That tankard will be the subject of another article.

In summary then, one riddle has been solved. The handle and thumbpiece on the William Will flat top tankard are from the same molds used on the Cornelius Bradford quart tankard.

An English Naval Rum Jug

by Andrew F. Turano

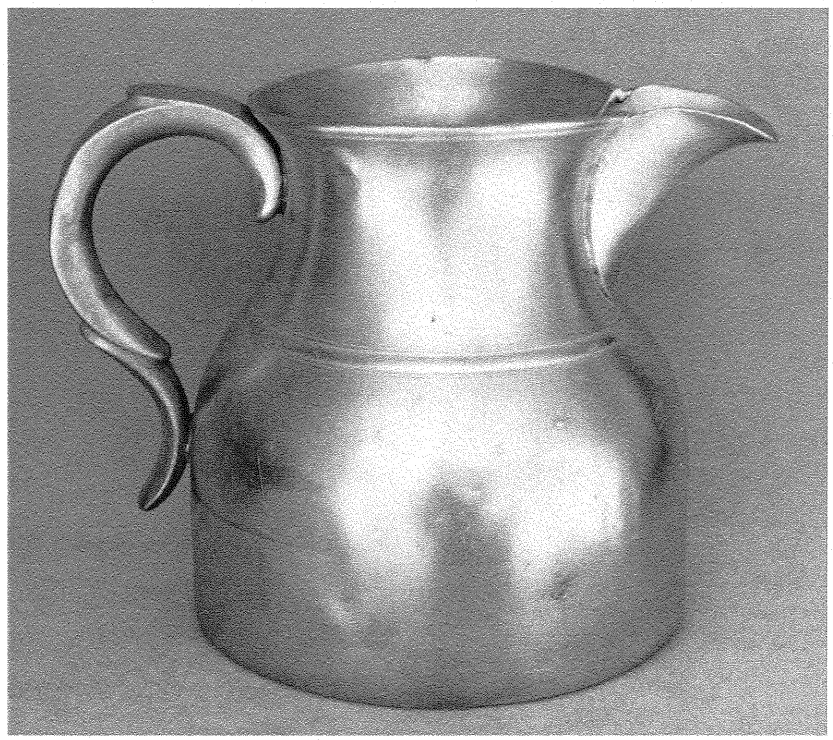


Fig. 1. A side view photo of the Rum jug.
(All photos by the author.)

Although these gallon rum or ale naval jugs are relatively common in England, they do not show up very often on this side of the pond. The last one I am aware of was an unmarked piece sold at the Esner auction in 1994. This one, of gallon capacity, has many interesting marks, and warrants presentation.

I found this jug, described as a "West Country measure," at a show in Connecticut. The marks were obscured by scale, but I was rewarded when I cleaned the piece. There is a G IV crowned mark to the right of the handle, and some decorative engraving to the left. The inside base has the large incised mark of Richard Yates (London, 1772-1824, d. 1832) and on the outside base is the broad arrow mark, X crowned, of the Royal Naval Armory.

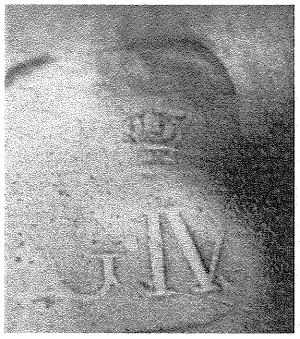


Fig. 2. The G IV crowned mark to the right of the handle, ½"W and 11/16" H.

Fig. 3. The Richard Yates large incised mark struck on the inside base.

Fig. 4. The Royal Armory mark on the outside base.

The jug is broad based, confirming naval use, and is 8 ¼" tall. As best as can be determined, the volume held is close to 128 oz. to the bottom of the spout. Raising the volume to Imperial gallon standards brings the contents to the mid-spout level, so I am guessing that it is pre-Imperial; the G IV mark (1820-40) and Richard Yate's working dates could coincide with pre-Imperial marks and description. Carl Ricketts, newly elected President of The Pewter Society and newly elected editor of The Pewter Society's *Journal*, on a recent visit, examined the piece and also felt it was as described. The G IV mark is not listed in his publication, *Marks and Marking of Weights and Measures of The British Isles*, and he felt that this mark may have been struck at a later date.

Philadelphia Tankards with Fishtail Handle Terminals

by Donald M. Herr

The attractive fishtail handle terminals often found on tankards made by New York pewterers are rarely found on pewter made in Philadelphia. Five examples are included in this article.

The quart tankard illustrated in Figures 1 and 2 is marked with the "TB 1710" mark on the inside bottom and has been ascribed to Thomas Byles. The handle form, dimensions, fishtail terminal, hinge and rams horn thumbpiece appear to be identical to those on a tankard marked Love. Two related handles are found on two Philadelphia tankards attributed to William Will. The body dimensions of the Byles and Love tankards are the same.

Fig. 1. Quart Tankard\ by Thomas Byles. Height 7".

Fig. 2. Handle of Thomas Byles tankard

A nearly identical tankard attributed to Thomas Byles and having the same mark is illustrated in Figure 712, Plate LXXXL of Ledlie Laughlin's *Pewter In America: Its Makers and Their Marks.*[1] It is in the Collection of the Metropolitan Museum of Art, gift of Mrs. J. Insley Blair, 1940, in memory of J. Insley Blair. Laughlin attributed the mark to Thomas Byles. The author has inspected this tankard and not surprisingly, it appears to be from the same molds as the Byles tankard in Figures 1 and 2.

Fig. 3. Quart Tankard by Love. Height 7". Allegheny Lutheran Church, Mohnton, Berks County, Pa.

The designs of the handles and fishtail terminals on the Byles tankards however, appear to be identical to the marked straight-sided Love quart tankard illustrated in Figure 3. A side view of the Love tankard has been published in *Pewter in Pennsylvania German Churches,* Figure 241.[2] It is marked on the inside bottom with the Lovebird touch (Laughlin 868, Jacobs 207).[3] Its lid has the same high double dome lid found on tulip-shaped tankards marked Love[4].

The handles came from the same molds as seen in Figure 4. The Love tankard is on the left and the Byles tankard is on the right. The width, contour, fishtail terminals, and upper handle designs have identical measurements suggesting that they are from the same molds.

The bodies are similar and appear to have come from the same molds (Figure 5).The lids are interchangeable. The lid of the Byles tankard fits nicely onto the body of the Love tankard (Figure 6). Conversely, the lid of the Love tankard fits the Byles tankard body (Figure 7).

Thomas Byles was one of the users of the Love marks. John Brunstrom and others in the Philadelphia area also used the Love marks[5]. The Thomas Byles gateway mark (L586), has been found on plates that have the Crowned X found on Love pewter. A series of "rampant lions in diamonds" marks (L867) used by Brunstrom and Love has been found with Thomas Byles marks.[6]

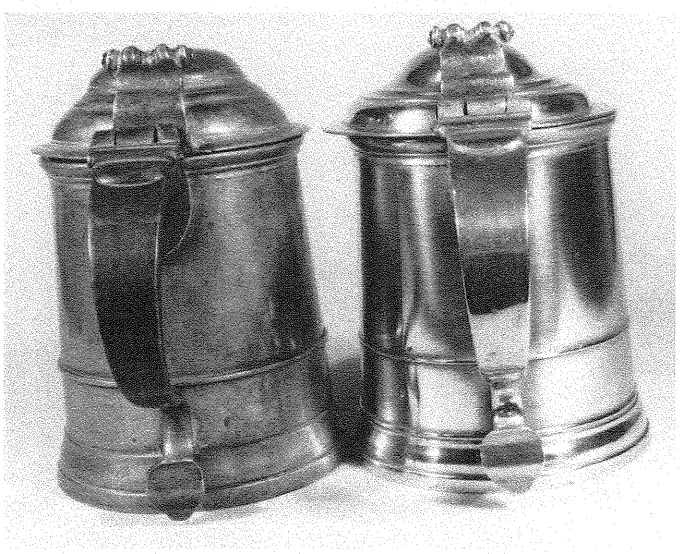


Fig. 4. Left: Quart tankard marked Love, Right: Quart tankard marked Byles. The rams horn thumbpiece, hinge, handle design and fishtail terminal appear to be from the same mold.

Fig. 5. Left: Love tankard, Right: Byles tankard. The bodies have the same dimensions. Top Diameters 4 ¼", Bottom Diameters 5".

Fig. 6. The lid of the Byles tankard fits the body of the Love tankard.

Fig. 7. The lid of the Love tankard fits the body of the Byles tankard.

Ian Robinson inspected the tankard in Figure 1 and with his knowledge of British pewter made the following comments. "As it has a fishtail terminal and "scroll" thumbpiece, recorded English dome lids with this combination come from London, Bristol, Newcastle, and Stockton-on-Tees. London can be ruled out as it most likely would have a WR crown. I believe that a 'WR crowned' stamp is found on all London dome-lidded tankards from 1700 to 1824. As the TB mark you showed me has a 1710 date, London is ruled out."[7]

"There are, as far as I know, only two Bristol pewterers with TB initials (but no tankards): Thomas Bailey [died 1706] Thomas Belton [free 1706]. Since both were free before 1710, I think Bristol can safely be ruled out."[8]

"This type was also made by George Lowes of Newcastle but there are no TB's here, also Edmund Harvey of Stockton-on-Tees. There are the unidentified TB's on page 351 and 352 of OP, as well as MPM 5466A. While none of these marks resemble "TB1710", several did make dome-lids. But, as far as I can tell, none with a scroll/fishtail combination."[9]

Ian concluded that "I would bet you have it right that Byles is your mark and your tankard."[10]

A search of the The Pewter Society database did not include the "TB 1710"ß mark.[11]

The similar handles, bodies, interchangeable lids with marked Love pewter, and the lack of a firm British attribution, clearly substantiate its American origin.

An example of another Philadelphia tankard with a fish-tail handle terminal is illustrated in Figure 8. It has a vertical body form characteristic of marked tankards by William Will and is attributed to him with confidence. Six rows of beading on its lid and body enhance this graceful form. The front of the body is handsomely engraved and includes the initials "C C". Figure 9.

(At Left) Fig. 8 Unmarked quart tankard attributed to William Will with similar thumbpiece, hinge, handle design and fishtail terminal. Height 7 5/8". Collection of Bernard Hillmann.

(At Right) Fig. 9. Engraving that includes the initials "C C " on a tankard attributed to William Will.

A similar unmarked tankard attributed to William Will is illustrated in *An American Pewter Collection: The Collection of Dr. Melvyn & Bette Wolf,* Figure 650.[12] Both unmarked tankards attributed to William Will are striking forms.

The variety of forms and ingenuity of Philadelphia pewterers continues to increase with the addition of tankards having graceful fishtail handle terminals.

References

1 Ledlie L. Laughlin, *Pewter In America: Its Makers and Their Marks*, vol. 3, Barre Publishers, Barre, Mass., 1971. ISBN 8271-7009-02, Plate LXXXV, Figs. 712 and 878.

2 Donald M. Herr, *Pewter In Pennsylvania German Churches*, vol.29, The Pennsylvania German Society, Birdsboro, Pa., 1995, ISBN 0-9111222-60-5, Fig. 241, p. 117.

3 Carl Jacobs, *Guide To American Pewter*, The McBride Company, New York, N.Y., 1957, p. 132.

4 Herr, *Pewter In Pennsylvania German Churches,* Fig. 249, p. 120 and Jacobs, *Guide o America Pewter,* p. 130. A similar marked Love tulip-shaped tankard is in the collection of the Smithsonian Institution, Washington, DC.

5 Laughlin, III, Plate CIX, Figs. 870 and 867A.

6 Laughlin, III, Plate CIX, Figs. 586b, 867.

7 Ian Robinson, Letter to the author dated May 2, 2004.

8 Ibid.

9 Ibid. Howard H. Cotterell, *Old Pewter: Its Makers and marks,* Charles Tuttle Company, Rutland Vermont & Toyko, Japan, 1963, pp.351, 352. Christopher A. Peal, *More Pewter Marks*, Christopher A. Peal, Cringleford, Norwich, England, 1976, ISBN 0 9505288 0 3, p. 60. Christopher A. Peal, *Addenda to More Pewter Marks*, Norwich Print Brokers Limited, Norwich, England, 1977, ISBN 0 9505288 1 1, p. 22.

10 Ibid.

11 The Pewter Society database, November 12, 2006.

12 Dr. Melvyn Wolf. *An American Pewter Collection: The Collection of Dr. Melvyn & Bette Wolf,* Self Published, 2006, ISBN 0 9779052 0 9. Fig. 650.

Pewter in Literature
by C. Darrell Lane, MD

Author Joseph J. Ellis deserves a great deal of appreciation for his perceptive, well-researched and scholarly literary insight into the "father of our country" and his world. When George Washington married Martha Dandridge Custis on 6 January 1759, "Her huge dowry immediately catapulted Washington into the top tier of Virginia's planter class and established the economic foundation for his second career as the master of Mount Vernon."[1] Having now qualified as a true member of the moneyed elite, Washington enjoyed the customary status advantages of the wealthy tidewater plantation farmers. One of these privileges involved the association with London merchants, in Washington's case, "Robert Cary, head of Cary & Company, one of the city's largest and most successful mercantile houses. The Cary connection was another legacy of the Custis estate, since the firm had handled the business of Martha's first husband as well as her own business during her brief time as a widow...a letter from Washington to Cary conveys the flavor of the enterprise: 'Mes. Washington would take it as a favor, if you would direct Mrs. Shelby to send her a fashionable Summer Cloak & Hatt, a black silk apron...and a pair of French bead Earrings and Necklace—and I should be obliged to you for sending me a dozen and a half Water Plates (Pewter) with my Crest engraved.'"[2]

The 1968 edition of the Mount Vernon illustrated handbook pictures one of these "pewter hot-water" plates,[3] a design not unlike that available for small children today. In John D. Davis' beautiful book,[4] there is another reference to a 1759 purchase by George Washington from Richard Cleeve through the Hudson's Bay Company of a dinner service consisting of "2 dozen assorted Superfine hard mettle dishes and 6 dozen of the very best Plates." This combined order "weighed 183 pounds at a cost of 13 pence a pound. Washington, in gentry manner, had each of the plates and dishes engraved with his crest at threepence each. Examples of the plates and dishes from this service are at Mount Vernon and in private collections."[5] PCCA members may be aware of these pieces, and some may be in your own collections. Davis provides a reference for this order (Montgomery, *History of American Pewter*, p.13) which notes documentation on an invoice from Robert Cary & Company, Washington's London luxury goods source.

References

1 Joseph J. Ellis, *His Excellency George Washington*, Alfred A. Knopf, New York, 2004, p.40.
2 Ibid. p.49.
3 *Mount Vernon, An Illustrated Handbook*, The Mount Vernon Ladies' Assoc. of the Union, 1968, p.84.
4 John D. Davis, *Pewter at Colonial Williamsburg*, The Colonial Williamsburg Foundation, 2003, pp.95-96.
5 *Mount Vernon, An Illustrated Handbook*, pp.84-85.

One of the Few Survivors

by Alex Neish

Italy is not known as one of the European pewter-producing countries. None of the writers who have dealt with every aspect of the craft down the centuries have dedicated any attention to the subject. If the country appears, it is as an importer of English pewter with very little destined to the local market. It was a transshipment center for the Italian vessels heading for the more exotic destinations in the eastern Mediterranean and Asia Minor[1] with cargoes of English pewter.

There were, however, local craftsmen. One family from the North of the country has been documented in an article in *The Bulletin* on Spanish pewter as emigrating to Barcelona to set up business there. A persuasive argument for the move was clearly the lack of demand in Italy. If the wealth of Venice as a trading empire offered a more congenial base, production there was on a very small scale. Examples struck with the town mark of the Lion of Venice are rarer than hen's teeth—a week dedicated a couple of year's back to visiting the city's multiple antique shops failed to turn up a single example. Many of the dealers in fact did not even identify the metal nor were they aware of its local manufacture. Did I not know of a Venetian marked plate that was found in Cornwall, I would have shared their incredulity.

Given the scarcity of Italian pewter, the appearance of the 34 cm. diameter charger illustrated in the photo may be regarded as a surprise. The 8 cm. broad rim is profusely decorated with stylized flowers and seven large faces redolent of the Venetian Carnival masks. In the well inside a chased circle appear six sloping hearts. The richness of the decoration makes it clear this was an important piece even if its precise function is unclear. The patina and the lead content in the alloy suggest it dates from around 1700.

On the rim inside an oval is struck the touchmark of the maker. Unfortunately it is rubbed and Italy had no Cotterell to help with the identification. It is, however, the touch of Giovanni Gromazzo based upon research done by the dealer from whom the charger was purchased. The mask-like faces may be circumstantial evidence that he worked in Venice. The fact that the town lion mark is missing may only indicate that here, as in so many other places, the power of the guilds to enforce the identification of their craftsmen to guarantee quality was already in decline.

References

[1] Hatcher and Barker, *A History of British Pewter,* Longmans, London 1974.

Two Additional English Export Pieces With Folk Art Engraving

by Garland Pass and Kenneth Goldberg

When I wrote the article, "Folk Art Engraving on Pewter" (*The Bulletin*, Vol. 13, No. 1, pp. 3-34), the category with the fewest reported pieces was English Export pewter; only two pieces had been reported. Since that article was published, only two additional pieces in that category have been reported and they are the subject of this short article. Both pieces are now in the collection of Kenneth and Linda Goldberg who provided the photographs and detailed descriptions for this article.

Figure 1 shows a 9¼" plain rim plate by Townsend & Giffin of London (OP4801), 1768-1778. The decoration covering the rim of the plate, at first glance, appears to be line engraving but on closer examination is extremely fine wrigglework. The decoration consists of a stylized vase at the bottom of the plate holding vines interspersed with tulips that extend along the rim and terminate at the top with a simple cartouche enclosing the names, "MARGR+KEISE." The back of the plate is line engraved with the date "1748" but with no indication of the significance of this date. Ken Goldberg is aware of a second plate (whereabouts unknown) that matches this one that was sold at a Conestoga Auction on October 4, 2003 with the only difference being the names at the top, "ELISABETH+KAISERIN." Ken believes, and I concur, that these plates are marriage plates.

Figures 2 and 3 show a quart tulip-shaped tankard by Thomas Carpenter of London (OP 811) with the hallmarks of OP 812 to the left of the handle and the mark of Cornelius Swift of London (OP 4608) inside the base bottom. The piece is decorated with three bands of punch-decorated swags with bright cut elements decorating the upper and lower section of each swag. There are two fine lines of punched decoration above and below a heavy cast low fillet. The central body is decorated with crossed bands of bright cutting and fine punched lines with a large oval cartouche containing line engraved, flecked, conjoined initials, "HTC"(?). The top of the lid is also decorated with concentric circles of line engraving, bright cutting, and punched decoration that matches the decoration used on the rest of the tankard.

An interesting aspect of the decoration is that it appears to have been done at the time of manufacture. Figure 4 shows that some of the decoration appears to be UNDER the upper handle attachment. There is also other engraving that is above both the upper and lower handle attachments where access would have been impossible for engraving after the handle was in place. Thus the decoration would have needed to be done before the handle was soldered in position.

Fig. 1. A 9 ¼" plain rim plate by Townsend & Giffin, c 1768-1778,
with fine wrigglework engraving of vines and tulips and a cartouche with initials.

Fig. 2

Fig. 2 and 3. A quart tulip-shaped tankard with the marks of Thomas Carpenter and Cornelius Swift, c 1770, decorated with bands of punch decorated swags with bright cut elements. Overall height, 8". Ex Dr. & Mrs. Donald Shelly collection.

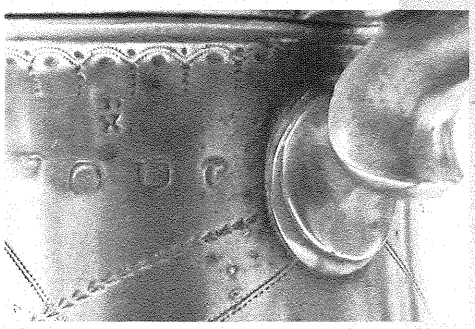


Fig. 4. A detail of the upper handle attachment showing some of the decoration running underneath the attachment.

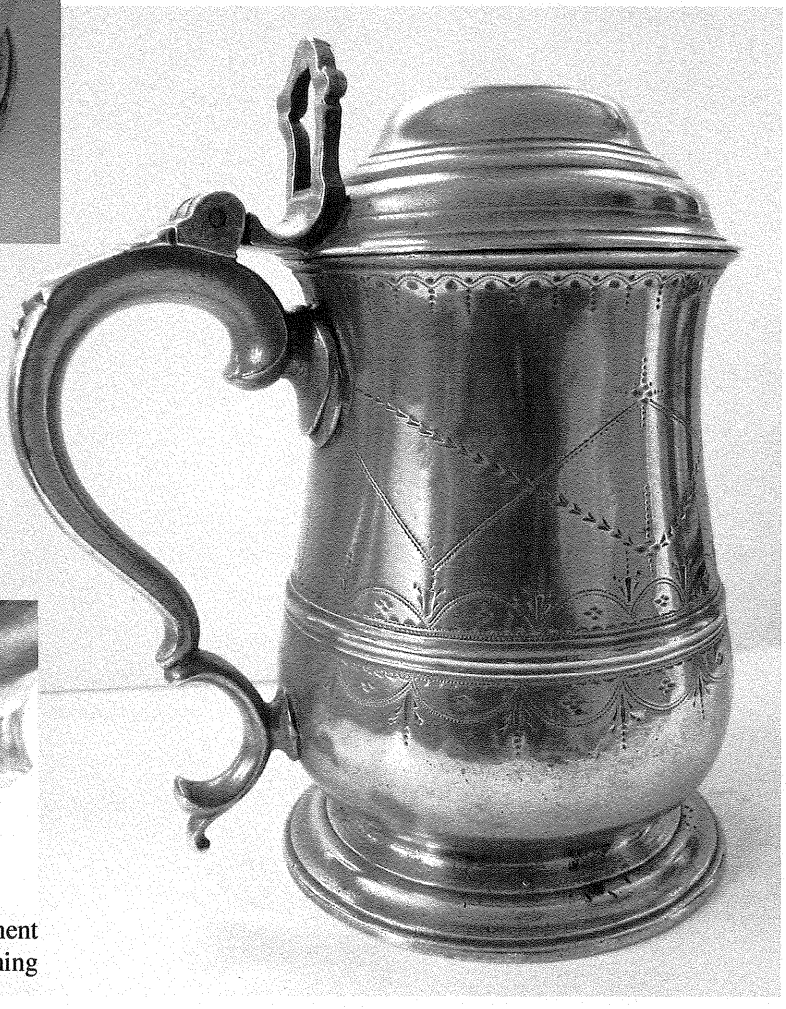


Fig. 3

A New John Bassett 3 1/2 Pint Tankard

by Melvyn D. Wolf, M.D.

Having seen but one John Bassett 3 1/2 pint tankard in all of the time that I have been collecting pewter, I was amazed when I had the opportunity of purchasing the tankard that is shown in Figure 1. The body element of this tankard is the same as that of the previously identified John Bassett tankard. The significant difference in this tankard is in the handle. Figure 2 shows the old John Bassett 3 1/2 pint tankard on the left, compared with the new John Bassett tankard on the right. Again, if one compares, the bodies are the same as well as the lids. The handle itself however, is much larger or bolder in the new tankard and the thumbpiece, while a rams horn thumbpiece, is significantly different. The terminal is a modified fishtail or dolphin terminal, if you wish. Figure 3 is a comparison of the two rams horn thumbpieces, the old Bassett tankard on the left and the new Bassett tankard on the right. Notice how much larger the right thumbpiece is. Figure 4 shows the upper handle and thumbpiece from the rear. Again, notice how the entire thumbpiece hinge and drop are significantly larger on the new tankard on the right as compared with the old tankard on the left. Looking at Figure 5, the old John Bassett fishtail terminal is noted and in Figure 6, the new modified fishtail or dolphin handled terminal is noted for comparison. Figure 7 shows the old 3 1/2 pint John Bassett on the left comparing it with a dome lidded Frederick Bassett tankard on the right. The comparison shows that the handle and thumbpieces are the same on the larger and the smaller tankard. The proportions are probably a bit on the small side on the 3 1/2 pint tankard, but in any event, that was the way they were made. Figure 8 shows a casting defect which is present on the back of the thumbpiece of the standard Bassett handle. Figure 9, the last photograph, is intended to show all three of the 3 1/2 pint tankards in a row, the John Bassett on the left, the new John Bassett in the center and the Frederick Bassett on the right.

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

As to the origin of the handle on the new John Bassett tankard, that is merely open for conjecture. What is known is that this is the only handle that has ever been on this tankard and again shows the ingenuity of early 18th century pewterers. The handle may have been from a mold infrequently used by John Bassett. The handle may have been purchased from another pewterer either in the United States or possibly from England, or it may have been used from an old damaged piece of British pewter that was taken in trade. In any event, it does demonstrate a very interesting and rare piece of 18th Century American Pewter.

Any membership comments would certainly be welcome.

Fig. 2 Old John Bassett tankard left, new John Bassett tankard right.

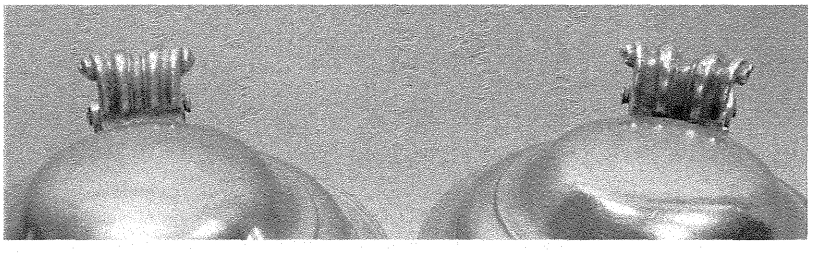


Fig. 3 Front of the thumbpiece, old John Bassett tankard left, new John Bassett tankard right.

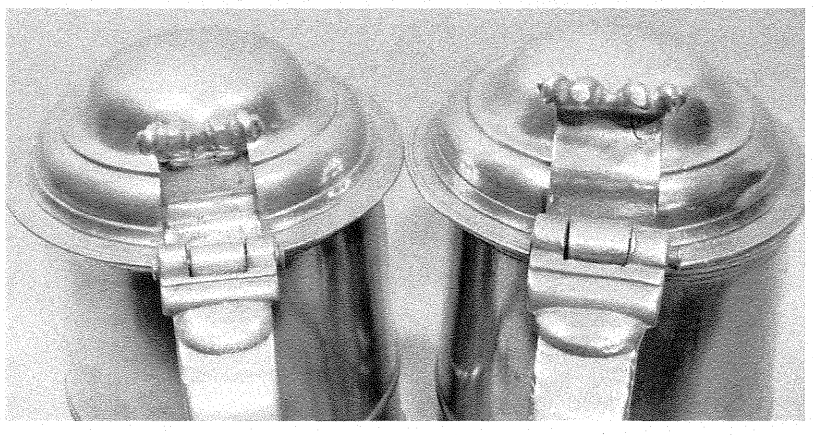


Fig. 4 Upper handle and thumbpiece from the rear old John Bassett tankard left, new John Bassett tankard right.

Fig. 5 Fishtail terminal of the old John Bassett tankard.

Fig. 6 Fishtail terminal of the new John Bassett tankard.

Fig. 7 Old John Bassett tankard left, Frederick Bassett tankard right.

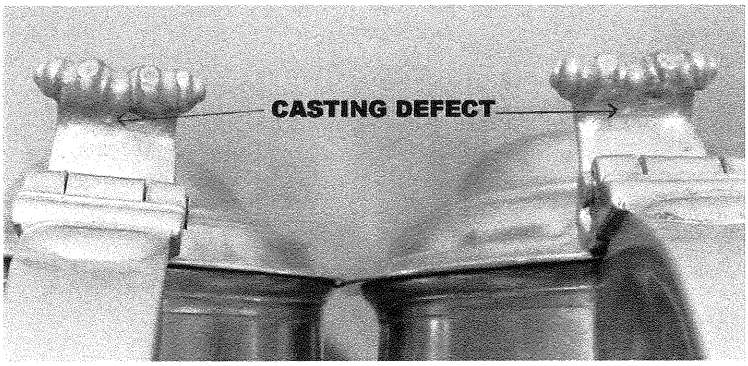


Fig. 8 Casting defect shown in thumbpiece of both tankards in Fig. 7.

Fig. 9 Old John Bassett 3 1/2 pint tankard left, new John Bassett 3 1/2 pint tankard center, Frederick Bassett 3 1/2 pint tankard right.

THE CARE OF PEWTER

By JOHN W. POOLE

(Reprinted from the November 1938 issue by the kind permission of *The Magazine* Antiques)

IN ADDITION to the desirability of maintaining the value of personal property, the owner of antiquities possessing historical and cultural significance owes a very definite obligation to posterity. In some fields, little or none of this responsibility may be shifted to our museums. Especially is this true of American pewter. Comparatively little early American pewter of superior quality has as yet been acquired by these institutions. Even the best museum collections in this field fall far short, both in scope and quality, of any one among several private collections.

To my deep regret, ignorance during my apprentice period as a collector resulted in the deterioration of some of my prized pewter. The lessons learned from that hard experience I now pass on to those who care to use them.

THE FIRST IMPORTANT ELEMENT OF CARE

One of the most important elements in the care of pewter is the ensuring of proper atmospheric conditions for storage. The tendency of "cold" to cause pewter to disintegrate and to become covered with scalelike corrosion has been adequately discussed by other writers. Suffice it here to observe that below a temperature of about 60 degrees Fahrenheit, the basic constituent of pewter tends to lose its "metallic form" and to be converted to gray powder. Hence every effort should be made to keep fine pieces reasonably warm.

At the same time, low temperatures alone *appear* not to be destructive. In a cold atmosphere that has been *very dry*, I have found little evidence of scale or "pewter-disease" formation. In the clear winters of New Hampshire, pewter pieces in the unheated portion of a farmhouse, where temperatures have dropped well below zero for protracted periods, have even retained a high polish for five years. On the other hand, a pewter basin partially filled with water has become seriously pitted within a week's time, in a room whose diurnal temperature varied between the limits of 55 degrees and 75 degrees. Most of us have discovered mugs, tankards, beakers, and the like seriously corroded and scaled on the inside bottom, where a little moisture would tend to remain.

Apparently, then, pewter disease (tin pest, it is sometimes called) is born of the unholy wedlock of cold *and* moisture, each of which by itself is fairly innocuous. The first principle of conservation, therefore, is: keep pewter *both* warm and dry; but at any rate, do not allow it to become simultaneously cold and damp.

Atmospheric conditions may necessitate other precautionary measures. In cities like New York, whose air is variously polluted, pewter is likely to become quickly discolored. The lover of pewter prefers his possessions bright and polished, as they were in the days of their use. On the other hand, frequent hard rubbing with modern cleaning preparations slowly but surely erodes the soft metal. Though its effects on heavy, plain surfaces may not be noticeable for years, the impairment of the fine and delicate details of hollow ware is soon evident. As for the all-important makers' marks, even injudicious rubbing with a rough cloth may work irreparable damage. Not even the mildest of metal cleaners should come near these precious insignia. They should be subjected to nothing more drastic than gentle washing in a thick lather of soft water and mild soap, followed by complete drying. A *soft* brush should be used to remove all traces of soap from the fine depressions.

If our sole concern were that of preserving pewter for posterity, we would all agree that the ware should be kept stowed far from any great industrial centre. Since, however, such a measure is out of the question, we must find some suitable compromise. Airtight cases will afford adequate protection; but they are beyond the means of most collectors. Perhaps the best procedure is to keep the pewter clean, but to be gentle about it.

RESTORATION AND PRELIMINARY CLEANING

Another element of care which is nearly, if not quite, as important as that of providing proper atmospheric conditions, is the restoration and preliminary cleaning of examples.

The Cleaning of a "Clean" Piece. Pieces which, once polished, have lost their brilliance — as well as acquisitions in a good state of preservation — free from the scale of pewter disease, should be treated differently from pieces requiring extensive restoration. They will seldom require — and preferably should not receive — a soaking in lye, although this is often a valuable and indispensable step toward restoration. An initial attempt, at least, should be made to attain the desired end of cleanliness with a not particularly abrasive metal polish and the follow-up treatment presently to be described. However, if polishing proves excessively laborious, it is safe and proper to soak the article in lye solution. The lye can do no more damage than would ensue from a long-continued polishing.

As a matter of fact, no grounds exist for believing that lye solution has any effect whatsoever on the various metals constituting pewter. The only argument for its avoidance is a kind of reverse of the reason for rubbing butter on a baby's heel: it can do no harm and it may help. My own feeling is that an excellently preserved specimen polished without preliminary lye treatment holds a more lasting polish than will a similarly fine piece that has been soaked in lye. But I may be only imagining.

However, if we must give our pewter the lye, try the following method: to enough water completely to cover the piece or pieces to be cleansed, add ordinary lye crystals in the approximate ratio of one can of lye to two or three gallons of water. Stir intermittently for ten or fifteen minutes to assist solution. It is important that all lye be dissolved. Do not be timid about the dosage: even a much stronger lye solution will not harm pewter — at least, if exposure is not fantastically long. Nevertheless, it is true that solid lye crystals — if they become attached to pewter — can burn and discolor it almost beyond remedy. Similarly burns will occur if part of a piece extends above the surface of the solution. *Complete submersion* is essential, and no piece should be placed in the bath until solution is complete. If a rule is made never to place a piece in the bath until fifteen minutes after mixing, and the solution in the interim is well stirred, there is little cause for worry.

Even so, it is inadvisable to permit any great expanse of pewter — such as a plate — to rest squarely on the bottom of the container. Tip it, to allow circulation and to avoid pressing against some casual small crystal. Provision for such free circulation is specially important if the bath is to be heated after the pieces are immersed in it.

A hot bath acts faster than does a cold one, otherwise there is no difference — whereas two or three hours' cold soaking might be necessary, twenty minutes will usually suffice in a bath heated to a mildly steaming point.

After the bath, use a stick — or other utensil that will not scratch the soft metal — to manœuvre the piece so that it may be grasped without immersing one's hands in the lye. Wash the piece well in running water, using a rough cloth or medium brush. If the discoloration passes off easily, leaving a clean surface varying in appearance from bright metallic to a dull light gray, the lye has done all that it can. If the appearance is not as just described, a second soaking may be needed, probably with *more lye* added to the bath; with very hard water considerable lye can be consumed by the "hardness."

(*Note.* In case of accidents with lye, it is well to know that vinegar is a very efficient antidote.)

After the above treatment, with the piece dry, begin polishing. Not all metal polishes are suitable. I distrust fast-working concoctions. "Noxon" I find entirely suitable. Using a generous quantity of polish and a bit of cotton cloth, rub the piece vigorously. The application will soon become black and muddy, but so long as it remains semifluid the scouring will continue to be effective. When the surface (never including the mark) is presumably well polished underneath the Noxon "mud," clean by first *thoroughly* mixing into it an extremely heavy lather of a good soap — Ivory Flakes, for example. Be sure the job is thorough and be sure that no crevice is overlooked. The use of a brush is virtually mandatory. This done, use the same brush and *soft* water to remove the soap. Hard water positively should not be used; combined with the soap, it invariably leaves deposits on the metal. Rain water is the best; many artificially softened waters are far from good. The final burnishing should be given with a not too hard woolen cloth or chamois. If the final polish is not satisfactory, the whole operation, rubbing with metal polish, lathering, scrubbing, and drying should be repeated. Whether or not a lye bath is used, the polishing, lathering, and scrubbing procedure will always be the same.

Reason for the Procedure. The reasons for all this hocus-pocus are plenty. Traces of either lye or metal polish left on pewter and permitted to dry can spread havoc. They *must* come off! In addition to considerations of

good treatment, the above method is less laborious than more conventional use of metal polishes. Without lathering, reasonably complete removal of dirty polish may require vast quantities of clean rags, and even then is likely to be complete in appearance only.

TREATMENT OF PIECES WITH HANDLES

Non-metallic elements, such as wooden handles of teapots, should *never* be soaked in lye solution.

The lye treatment of tankards, mugs, and the like, which have hollow handles, requires special precautions. Most handles are hollow and very often their inner chambers are accessible through holes or cracks, sometimes so insignificant as to be scarcely visible. Lye once admitted through such orifices is virtually beyond hope of removal. At best, lye thus trapped does no good, and frequently, by slow leakage, leaves a disfiguring and probably permanent streak on the vessel. Unless holes are fairly large, certain simple precautions will prevent lye from entering. If holes are sizable, they should be plugged with wood (toothpicks will do) before the soaking.

Furthermore, the bath at the outset should be somewhat warmer than the surrounding air and should be slowly raised in temperature over a low flame *as long as the piece remains in it*. In this way the air trapped in the hollow chamber will expand continuously throughout the operation, setting up and maintaining a sufficient pressure to exclude liquid.

The piece *must be* removed from the bath before the latter's temperature ceases to rise. *Under no condition must the bath be allowed to cool even slightly before the piece is removed.*

TREATMENT OF DAMAGED PIECES

The matter of repairing breaks, holes, and the like in pewter comes outside the scope of the present article. The damage with which we are now concerned relates to surface damage: dents, scratches, and especially that type of corrosion known as "pewter disease."

If possible, dents and other deformations should be corrected by placing one side of the piece against a surface, preferably wooden, conforming approximately to the shape the restored section should possess. Restoration of outline should be effected through gradually applied pressure, only that of the bare hands if possible. When hands will not suffice, pressure should be applied with a piece of soft wood, sharp corners being used *only on sharp corners* of the pewter piece. Under no circumstances should the piece be hammered into shape with something hard. Hammering inevitably produces dents virtually immune to all methods of correction. If great care is used, it is permissible to hammer with soft pine. While an almost endless amount could be written about the removal of dents and other deformations, experience is the only good teacher. If the precautions cited are carefully observed, it is almost impossible to injure a piece. With care plus experience, one may become surprisingly expert in making repairs and will be delighted at the transformation which he can work in what seem to be hopelessly disfigured pieces.

THE TREATMENT OF "PEWTER DISEASE"

Although much may be done to improve the appearance of a badly scaled piece, truly satisfactory cure of the worst cases is next to impossible. Unless it is of supreme rarity and importance, a badly corroded piece were better not acquired. On the other hand, where the penetration of the scale is comparatively slight — about 1/64 of an inch — remedies may be applied.

The first step is the lye bath, already described. The time of soaking will usually be longer than with pieces in good condition, and the solution strength about half again as great. The reaction will consume an appreciable amount of lye.

If marks are affected by scale, hot soaking should be avoided, and melted paraffin poured over the marks to protect them while the piece is soaking overnight in a warm room. Later the paraffin may be removed with boiling water.

Heavily scaled pieces often emerge from the lye bath terrifically pitted, which explains why lye solution has sometimes been given a bad name. However, no condemnation is warranted. Lye will *clean* pewter, revealing holes previously filled with dirt and corrosion, but never creating new ones. These holes may completely penetrate the metal, but they were there *before* the lye treatment, though plugged and invisible. Disappointments of this type are all too common, and sometimes a piece for which considerable hope was entertained will turn out to be of little value save as solder for the repairman.

If the piece should chance to be a great rarity, like a John Bassett plate, it may warrant having its thousands of pits filled in. This can be done, although pains must be taken to match the color of the pewter used for filling. Pewter exhibits a surprising number of shades not detectable in separate pieces, but readily apparent when two metals become incorporated in a single item. Moreover, this filling of pits is expensive; an enormous amount of time is involved in first-class work; and when it is done the piece is, of course, not "all original." I wish to repeat that only the greatest rarities merit thirty-dollar repairs.

RESTORATION OF CORRODED MINOR ITEMS

Although justification for expensive restoration of inexpensive pieces may not be established, a piece "too good to throw away" may often be made presentable if the collector is willing to putter. My own position is that restorative steps comparable to, and as drastic as, the damage are always justified. Since I am convinced that resurfacing by pit filling is really never worth while, I believe that elimination of the pits by grinding down the surface is entirely permissible. A pitted piece even when cleaned is ugly, and will constantly collect dirt. Its surface is a far poorer approximation of the original than will be that of a "buffed" piece. To accomplish this buffing the following procedure will, I believe, be more satisfactory than the use of a buffing wheel. It produces equally effective results without imparting the "buffed" appearance.

With a sandpaper coarse enough to speed action but fine enough to avoid scratches deeper than the existing pits, scour the piece down until the deepest abrasions seem to reach the level to which the surface should be reduced. Unless the original paper was No. 000, use successively finer papers until No. 000 has been employed, always considering the "deepest scratch" a standard for judging the time to shift to a finer paper. Next use Dutch Cleanser or Bon Ami on the same basis, and finally quadruple-O steel wool, rubbing in circles around a plate or around a mug rather than radially or up and down. Such fine scratches as remain will then be much less noticeable.

The point at which operations start in the above procedure will not always be the same, but will be determined entirely by the nature of the pitting. Many pieces will be found to demand only Dutch Cleanser, or Bon Ami, or steel wool, or sometimes the last alone. If no abrasive more drastic than the steel wool is needed, results will frequently be improved by finishing with the metal polish and soap treatments already described. If pitting is so deep that sandpaper is required, the use of metal polish seldom improves results. This is tantamount to saying that badly pitted pieces will not finish as well as those whose pitting is shallow.

A NOTE OF WARNING

It must not be surmised that I recommend the general use of such abrasives as Dutch Cleanser, Bon Ami, and steel wool. To reiterate: restorative measures as drastic as the damage are justified; but more drastic measures are to be condemned. Remember also that any polishing removes some metal, and that it is highly desirable to keep such losses at the lowest possible minimum. If lather scrubbing alone may be substituted for some of the periodic cleanings with metal polish, the owner of pewter should be very happy.

PACKING, STORAGE, ET CETERA

In several instances I have been greatly distressed to observe the butchery of pewter in storage. Except where friction is impossible — a doubtful assumption at best — direct contact of pewter pieces with hard surfaces or with each other is to be deplored. A stack of plates, particularly if some are rough, is a menace to valuable marks. Careless removal of a plate from a stack may result in serious scoring: it has happened time and again.

I have a particularly heartbreaking instance in mind. A certain plate, bearing one of the rarest and choicest American touches, lay at the bottom of a thirty-pound stack. I estimate that repeated pulling out and replacing of this plate reduced the legibility of its marks by thirty per cent. If plates must be stacked, place papers between them, and *lift* the top plates rather than push and pull. Hollow ware which cannot be stacked should stand separately on shelves or be wrapped in *plenty* of paper before storing in boxes or barrels.

DIFFERENT SCHOOLS OF THOUGHT

In submitting my methods and ideas regarding the care of pewter, I make no claim to a monopoly of wisdom. Many of the ideas advanced are in the realm of controversy. Certain of my very good friends hold views diametrically — but in my opinion, diabolically — opposed to mine. I admit that in the highly skilled hands of a select few among my opponents certain methods of which I disapprove will save labor and accomplish little, if any, harm. On the other hand, every advantage pertaining to "fast methods" is based on pernicious powers; instances could be cited where acid cleaning and polishing — particularly of marks — has wrought irreparable damage. Granting once again that very drastic methods may be justified by prior serious damage, I still maintain that any piece whose condition be designated "good or better" is capable of restoration by the lye, Noxon, lather, and dry-cloth-polishing method.

National Spring Meeting Photos

Wyndham Burlington Hotel—Burlington, Vermont

April 20 & 21, 2007

(Photos by Dwayne Abbott and Bill Snow)

Fig. 1

Fig. 2

Fig. 3

Fig. 1 On Friday evening, members enjoyed a social hour and dinner at the hotel. Fig. 2 After dinner, a new slate of officers was elected: from l. to r., Secretary, **Robert Horan**; President, **Robert Eisenbraun**; 2nd Vice President, **Kenneth Goldberg**; 1st Vice President, **Sandra R. Lane**; and Treasurer, **Thomas O'Flaherty**. Fig. 3 Main speaker of the evening was **Jean Burks**, Senior Curator, Shelburne Museum. Later, **Kenneth Goldberg**, Fig. 4, and **Richard Pencek**, Fig. 5, during "Collector's Corner," showed examples of favorite pieces from their collections.

Fig. 4

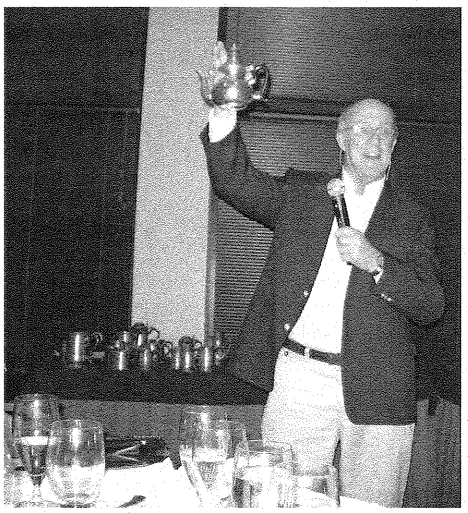


Fig. 5

Fig. 6

Fig. 7

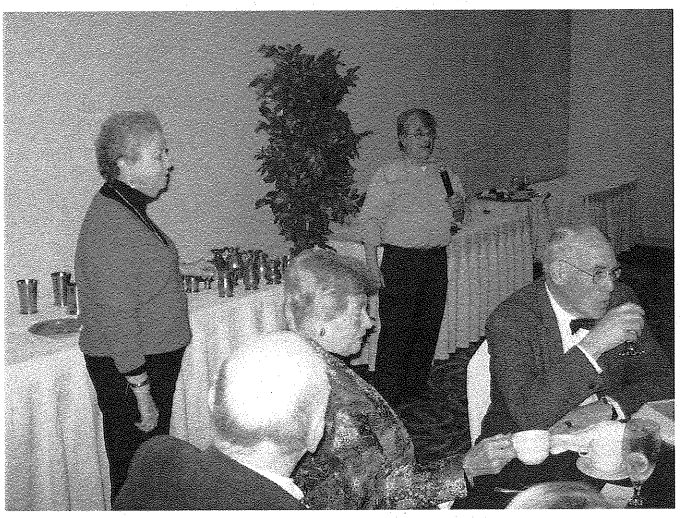


Fig. 8

Fig. 9

Fig. 10

Fig. 6 At the museum on Saturday, examples from the museum's collection were displayed and written comments from members were encouraged. Fig. 7 At the Dutton House, **Wayne Hilt** and **Melvyn Wolf** led discussions of additional examples from the museum's collection. After Saturday dinner, **Ellen and Tom O'Flaherty**, Fig. 8; **Greg Aurand**, Fig. 9; and **Bill Snow**, Fig. 10, during a second "Collector's Corner," showed examples of favorite pieces from their collections.

Necrology

George W. Wolfe Jr.

George W. Wolfe Jr., 74, died November 22, 2006, in his Wyomissing, Pennsylvania residence.

He was the husband of Janice Elizabeth Wolfe. Born in Reading, Pennsylvania, he was the son of George William Sr. and Ella Christine Wolfe.

A member of the PCCA since 1973, George and Janice Wolfe graciously hosted national and regional meetings at their home. A connoisseur with a strong interest in Pennsylvania pewter, George lectured at national and regional PCCA meetings. He was a past president of the Mid-Atlantic Regional group.

He was a part-owner of Wolfe Dye and Bleach, Shoemakersville, Pa., for thirty years, serving as president for fifteen years.

He was a 1950 graduate of the New York Military Academy and a 1954 graduate of LaFayette College, where he served as president of Phi Kappa Psi fraternity. George was an Army veteran of the Korean War, serving as a first lieutenant from 1954 to 1955.

George was treasurer of the Historic Preservation Trust of Berks County in the late 1990's. He was a member of the Reading Public Museum, Philadelphia Museum of Art, Winterthur, Colonial Williamsburg Foundation, Friends of the Conrad Weiser Homestead, Porters Lake, and the Berks County Historical Society.

Wolfe is survived by his wife Janice; a son Michael D., Portland, Maine; a daughter Allison, Hummelstown, Pennsylvania; two brothers; a mother-in-law; a sister-in-law and three grandchildren.

A memorial service was held at the Atonement Lutheran Church, Wyomissing, of which he was a member, and burial was in the Charles Evans Cemetery, Reading, Pennsylvania.

By Donald M. Herr

Book Review
by David Hewett

(Reprinted from the May 2007 issue by kind permission of Maine Antique Digest)

Collecting Antique Pewter: What to Look For and What to Avoid. *Authored by Wayne A. Hilt, Dr. Barbara J. Horan, William R. Snow and Mark C. Anderson. Edited by Barbara and Robert Horan, Phyllis and Wayne Hilt, Debra and Mark Brewitt, Christie and William Snow. Published by The Pewter Collectors' Club of America in 2006. ISBN-10: 0-9787256-0-3. Hardcover with 214 pages and 400 black and white illustrations. Price: $34.95 from retail outlets. Members only may purchase one or more copies at $10.00 each plus postage from Wayne Hilt, telephone 860/267-2146; email: philt@snet.net*

There are no authors listed on the dust jacket or spine of this large-format book. You have to go inside and delve beyond the information that the venerable Pewter Collectors' Club of America (established in 1934) is responsible in order to discover that it is the work of many people, who pooled their knowledge and resources to offer novice and lay collectors one of the most valuable tools that any collecting group has ever possessed.

That tool is knowledge—the knowledge of how genuine antique pewter items were made and what they look like, the knowledge of how they were marked, and the knowledge of what forms were made and in what styles. That information is followed by a stunning 134 pages filled with clear black and white photos of the fakes, forgeries, and bastards that continue to bedevil the pewter collecting community.

As Wayne Hilt explains in his concise foreword, this work had its genesis in the lifelong work by the scholar, collector, and dealer John Carl Thomas, who sadly left us all too early in 1998. The Pewter Collectors' Club, taking its cue from Thomas's work as chairman of the authenticity committee, expanded their discoveries into this book format. It truly is an amazing piece of work.

Fakes and forgeries have bedeviled collectors ever since the first clever soul discovered that someone, somewhere, would pay a premium for something with certain identifying characteristics and/or marks. *The Magazine Antiques*, begun in 1922, carried articles on pewter from its first issue. Unfortunately, it began carrying notes of fake antiques from the second.

Why fake pewter? It's the softest of any of the metals used in antiques. It's nothing more than an alloy of tin with small amounts of other metals: copper, lead, antimony, and bismuth. It melts at relatively low temperatures and can be cast, spun, hammered, and otherwise formed. It can be rejoined and/or rebuilt by the moderately handy using material found in every hardware store.

Dealers and auction houses, for the most part, dry up and go silent when the words fake, forgery, and fraudulent are uttered. They fear that even the whiff of wrongness will drive customers from the marketplace. That silence doesn't make the bad pieces go away; it just leaves potential buyers unwarned. When the fakes continue to circulate, with only a few high-minded dealers and collectors to recognize and remove the examples they spot, the opportunity for the beginning collector to purchase and be stuck with a fake continues unabated.

The Pewter Collectors' Club does the unthinkable and takes the high ground with this book. The Pennsylvania basins with fake Boardman & Co. marks, the counterfeit plates with spurious cast Danforth marks, the porringers that have gained new flowered handles, the 20th century wine coaster with bogus 18th century marks—they are here in all their ill-gained glory, shown in glorious black and white.

The photos are large and very clear, and the text is direct and to the point. The reader will see how the genuine pieces are made, then see exactly what the fake looks like and read how it was constructed, examine closeup photos of fake marks, compare fakes side by side with the real thing, and see the breadth and extent of the fakery of pewter.

From complete reproductions to correct pieces with spurious marks, everything is explained, illustrated, and exposed for the benefit of beginning collectors, who might find it discouraging and even scary, frankly, to consider items that have been transformed into highly collectible (and expensive) objects with a minimum of effort.

Among all the fakes shown, our favorite comes on page 124. It purports to be a pewter tablespoon bearing the struck initials "P.R" for Boston patriot printer and metalworker Paul Revere. The faker, however, made just one small mistake. Paul Revere never worked in pewter.

The book is doubly valuable. It alerts the collector to danger and drives home the necessity of buying from reputable dealers, especially until the collector himself gains the ability to spot what the expert sees. A reputable dealer will inform a customer of repairs. Wayne Hilt, from his booth at the Connecticut Spring Antiques Show in Hartford, showed a piece that had had the entire knob area broken out. He had rebuilt the area so deftly that the repair was unnoticeable. "I inform my clients of any and all repairs I have done on an item, Hilt said. Not everyone appreciates that knowledge. "Many of them don't even want to know. As for me, I like knowing what has been done to something."

The advice is as old as collecting itself: try to learn as much about the object collected as possible. Always get a written receipt detailing what has been purchased and guaranteeing its authenticity; buy from dealers who offer such receipts; and seek the advice of an expert when making purchases, at least until such time that you too may be considered one of his class. If you can't spot a fake (and with the aid of this book it'll be easier) or a repaired piece, buy from the expert who can.

GUIDELINES FOR CONTRIBUTORS *TO THE BULLETIN*

Please submit your contributions in a timely fashion. It can take up to three months to produce an issue.

While good articles will be accepted in any form (even handwritten), if authors try to conform to the following guidelines, it will make the work of the editor and printer much easier and will lower the cost of publication to the club. If further assistance is required, please contact the Editor.

Copy

Typed copy should be double-spaced on numbered sheets. The preferred method of submittal is PC generated (word-processed) text on a floppy disk or CD. ***Microsoft* WORD** is acceptable. If this format is not available to you, save the document in Text (ASCII) format. In addition, please submit a hard copy of the text for editing and scanning if necessary.
Use a plain or common typeface (serif or sans-serif is acceptable) at 12 point in size for clarity.
DO NOT indent paragraphs nor triple space between them.
Refer to book titles or publications by typing in italic or underline.

Photographs, Drawings, Tables, Charts and Diagrams

Conventional photographs may be black and white or color. **Digital photographs must be black and white only, taken with a 3 to 4 megapixal camera using the highest resolution available. Please submit digital photographs on a floppy disk or a CD (caution: most high-resolution digital photos are large files and may not fit on a floppy disk). Hard copies of the photos, *printed as Grayscale images only*, MUST accompany the digital files.**
Photographs **should be sharply focused**, with good contrast, and with white or light backgrounds. Cluttered backgrounds can be removed, but this is a costly process and should be avoided whenever possible.
Please provide captions or descriptions of the photos as briefly and succinctly as possible, even if the descriptions are duplicated in the text. Also, please list the key dimensions of all objects. Indicate a figure number on your images and include this number on the back of all hard copies (these numbers should correspond with the text).
Please indicate photo orientation when necessary.
Drawings, tables, charts and diagrams should be formatted and designed with the final page size (8.5 x 11 inches) in mind, and with the knowledge that a 30-50% reduction may be required.
All original photographs and graphics will be returned to the contributor.

Endnotes and References

Designate all endnotes with superscripted numbers (unless submitting via floppy disk or CD), or with numbers in parenthesis, within the text and describe under "References" at the end of the article.
Book references should include author(s) (first name or initials, then surname), title (in italic), volume number (if one of several), edition (if the editions vary), publisher, place and year of publication (in italic), date, volume and number, and page numbers.
Bulletin, Journal or Magazine references should include author(s) (first name or initials, then surname), title of the article (in quotations), name of the publication (in italic), date, volume and number, and page numbers. Please see previous issues for examples to follow.

Acceptance

Editorial responsibility includes the right to accept or reject the contribution based upon suitability, and to edit it (in consultation with the author) for content, length, and format. The Editor may consult with other members of the Editorial Board as required. Authors are normally not sent proofs before publication.

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