The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Winter 2008 Volume 13 Number 10

The Earliest British Pewter Teapots

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Winter 2008
Volume 13
Number10

Published and issued biannually by
The Pewter Collectors' Club of America, Inc. (PCCA)

ISSN #0031-6644

PCCA Website:
www.pewtercollectorsclub.org

ON THE COVER:
A cricket ball teapot, one of the earliest British pewter teapot forms, by Edward Quick, c.1708-1728. This one is marked with his "EQ" initial touchmark, visible in the background behind the top of the handle, and believed to have been used on his pewter intended for export. He also marked other cricket ball teapots with his "double profile" touchmark believed to have been intended for the English domestic market. See the article beginning on page 3. Donald Herr collection. Wayne Hilt photo. Cover design by Willaim Snow.

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President's Letter

As in all things, time passes. And thus, has also my time as president of the PCCA. I would like to thank everyone who has supported our organization over these past two years; especially noted are:
Sandy Lane, our First Vice President who will, with your votes, move into the Presidency;
Rick Benson, Second Vice President;
Bob Horan, Secretary (for the past many, many years);
Tom O'Flaherty, Treasurer;
These people are our elected representatives, but there are many others who have volunteered their time and efforts for our organization. Most notably are:
Garland Pass, editor of our Bulletin;
Dwayne Abbott, editor of the Newsletter;

I would like to personally thank two other individuals who have given most generously of their time, namely Fred and Trudy Rockwood, who have headed up our Membership committee.

One other individual stands out, that being Bill Snow, who heads our Visual Communication committee. Bill, in no small part, is the person most responsible for having our most recent book, *Collecting Pewter; What to Look for and What to Avoid*, completed and published.

Lastly, there is one more individual to whom I'd like to extend my personal thanks, that being Frank Powell. I met Frank about 13 years ago. I needed a small amount of restoration to a tea pot that I'd purchased. Someone told me of Frank and his abilities to correctly restore antique pewter. Well, I visited Frank, had my pot restored and in the visit to pick up my pot, ended by purchasing another piece of pewter. Well, like most of us, it didn't stop there. I visited many times and purchased other pieces. Our business relationship grew into a personal relationship which included his efforts to get me involved in the PCCA. The rest is history as they say and now I'm concluding two years as president.

I want to extend to all of you the charge to become involved in our organization, just as those mentioned above have done. I know you will find it to be a rewarding experience. Now in closing this, my last President's Letter, thanks to all of you for your support for our organization and me. Do consider my request above – become involved.

Robert G. Eisenbraun

The Earliest British Pewter Teapots
by Garland Pass

Compared to water, tea is the second most consumed beverage in the world and the second least expensive.[1] Yet its origin is obscured by its age and the embellishment of myth and legend. Chinese folklore credits the mythological Emperor Shen Nung in the precise year 2732 B.C.E. (Before the Common Era) with its discovery.[2] He was somewhat of an early scientist who discovered the medicinal qualities of many herbs and plants and always boiled his drinking water for health reasons. While on a trip to South China with his court, he stopped to rest and ordered drinking water to be boiled in a kettle. As he rested, a breeze blew some dried leaves from a nearby bush into the air and they settled into the boiling water. Fascinated by the color of the water and the smell, Shen Nung decided to taste the concoction and liked the bitter taste. He also liked the energetic feeling he experienced afterwards. He gathered more of the dried leaves and gave the order for some of these bushes to be planted in his garden. Scholars today dismiss this story as pure legend, yet it is interesting to note that tea was so highly thought of that a story would be invented to explain its origin.

The earliest reference to tea occurs in the *History of Huayang* by Ch'ang Ch'ü in which tea was a part of a tribute offered to the Chou emperor Wu in the eleventh century B.C.E.[3] Other references mention that tea was first used in the provinces of Szechwan and Yunnan where tea made the transition from wild herb to an agricultural crop during Han times (206 B.C.E.-220 C.E.). Some scholars believe that tea may have been introduced into China from India. Whatever its origin, by the fifth century of our Common Era (C.E.) tea had become an article of trade as a medicinal beverage and was in common use in China.[4]

The Dutch are credited with bringing the first tea into Europe from Japan in 1610[5] although some believe the Portuguese may have made the first shipments. No one knows who first brought tea to England or when, but it probably arrived around the middle of the seventeenth century. The diarist Samuel Pepys in an oft cited entry dated September 25, 1660, wrote, "And afterwards did send for a Cupp of Tee (a China drink of which I never had drank before) and went away."[6] He ordered his tea from a coffeehouse which began by serving coffee but soon added chocolate and tea, all three being introduced to England within a few years of each other. The patronage of these popular social establishments was limited to men only. However, the ladies were not overlooked and were eager to learn about this fashionable drink from China via the Continent. In 1662, the Portuguese Catherine of Braganza was wedded to Charles II and brought with her dowry a stash of tea.[7] She is credited with spreading the habit of tea drinking at court, not just for medicinal purposes but also as a leisure beverage.

Tea drinking was limited to the wealthy in seventeenth century England. At the beginning of the second half of the century, records suggest that tea retailed for around £3 per pound; at the end of the century it sold for about £1 per pound.[8] At that time a skilled craftsman earned only around £1 per week and a laborer 40 p.

The first teapots arrived in England with the tea. On ships, Chinese pottery and some porcelain served as ballast because of its weight and imperviousness to water damage while containers of tea were placed on top above the water line. Initially, members of the court and the very wealthy could afford the porcelain teapots while the less wealthy bought the pottery teapots. Most of the pottery teapots were from Yixing, Jiangsu Province. These teapots were developed in the late sixteenth century. They were small, individual in size, globular in shape and with straight spouts. In China, tea drinkers would drink directly from these teapots via the spouts. Globular-shaped teapots were also being produced in the more costly porcelain and were still being exported to the West in 1750 and 1755.[9] Pear-shaped blue and white porcelain teapots were developed in the late Ming dynasty (1368 C.E.-1644 C. E.) and examples can be found in major collections of Chinese porcelain.[10]

Collectors of British pewter are aware that the designs of the major forms in pewter were derived from British silver designs. This practice began in the early 17th century with the James I flagon and continued with the Charles I, Beefeater, and Stuart flagons and tankards and other major forms throughout the 17th century. Following the introduction of each new design in silver, within a few years British pewterers would produce a pewter derivative; not as fancy and without the embellishments and surface decoration found on the silver model but very similar in overall design. This practice continued into the last decade of the 17th century until silver teapots began to appear.

The earliest British silver teapot, dated 1670-71 by maker T·L, resides in the Victoria and Albert Museum. It looks nothing like the early teapot forms that we think of today. It is tall, 13 ¼ inches in height, and has a 6 1/8" diameter base and is 3½" diameter at the brim—a tapered cylinder with a cone-shaped lid. With a small tapering straight spout and a handle set at right angle to the spout, it looks more like a coffee or chocolate pot. However, the inscription leaves no doubt to what it was intended for: In part: *This tea: Pott was presented to ye Comtte of ye East India Company by ye Right Honoe George Lord Berkeley of Berkeley Castle*[11]... It is probable that these early pots were multi-functional and were used for coffee and chocolate as well as tea. It is only in the last decade of the 17th century and the early years of the 18th that we begin to see silver teapot forms that were obviously based upon the porcelain and pottery teapots imported from China.

Collectors of British pewter teapots have long believed that the globular-shaped teapots, often referred to as cricket ball or bullet shaped teapots in England, were the earliest form made and that the pear-shaped teapots and then the drum-shaped ones followed later. This appears to be true. However, they will probably be surprised to learn that in silver the pear-shaped teapots preceded the cricket ball teapots. Fortunately, in silver, because of the hallmark system used to mark each piece, it is possible to date the pieces within a year of the date they were made. Also, by checking the dated teapots in major

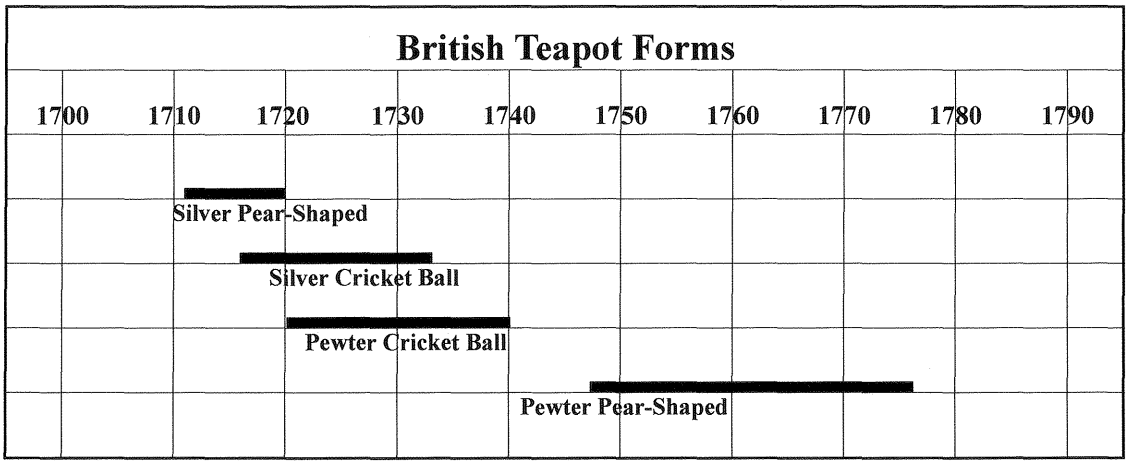
collections of British silver, many of which have been published in well-illustrated books, it is possible to establish a date range during which each form was primarily produced. Following this procedure, a total of twenty silver pear-shaped teapots[12] were recorded with ninety percent of them dated 1711-1720. Similarly, twenty-five silver cricket ball teapots[13] were recorded with eighty-eight percent of them dated 1716-1733.

Fig. 1. A typical English silver cricket ball teapot. Maker unidentified, c.1716-33. Photo from *The Price Guide to Antique Silver* p.270, Fig 861, by Peter Waldron, courtesy The Antique Collectors' Club.

Fig. 2. A typical Scottish silver skittle ball teapot. Note metal (silver) handle. Maker unidentified, c. 1716-33. Photo from *The Price Guide to Antique Silver* p. 270, Fig. 860, by Peter Waldron, courtesy The Antique Collectors' Club.

Dating British pewter is more difficult. The pseudo-hallmarks found on some pieces cannot be used for dating. Our only clues are the working periods of the pewterers and stylistic motifs. Looking at a group of pewterers who made a specific form, it is unrealistic to assume that the date range of the form extends from the first year of the earliest working period to the final year of the latest working period. Averaging the first year of all of the pewterers' working periods and then averaging the last year of all of the working periods can determine a more likely date range. This date range will encompass a major portion of most of each pewterer's working period. Following this procedure, the date range for pewter cricket ball teapots[14] is 1720-1740. Similarly, the date range for pewter pear-shaped teapots[15] is 1748-1776. These dates vary somewhat from the estimated dates of Ian Robinson in his article in *The Journal of The Pewter Society.*[16]

It should be understood that with all four of the date ranges derived above, examples can be found outside of these dates. However the vast majority of the forms that were made should fall within these ranges. A graph of the four date ranges follows:



As stated earlier, British silver designs preceded pewter designs throughout the seventeenth century until silver teapots began to appear. A reasonable explanation of why pewter pear-shaped teapots did not immediately follow silver pear-shaped teapots is the price of tea. In the early years of the eighteenth century tea was still selling for around £1 per pound. Pewterers of that time probably rightly figured that if the common man could not afford to buy tea there would be no market for pewter teapots. Nevertheless as tea drinking became more popular and as the price of tea continued to drop, by the 1720's a market for pewter teapots did develop. However, by that time, the silver pear-shaped teapots had declined in popularity and the height of fashion was the silver cricket ball teapot. So, following the fashion leaders as they had in the past, when the pewterers began to make teapots they made cricket ball teapots. Tea was still somewhat expensive so all of these cricket ball teapots, both silver and pewter, are small relative to the size of the teapots that came later.

In the second quarter of the eighteenth century, Staffordshire potters, including the early Wedgewoods, began to make drab and white salt-glazed stoneware teapots and other forms.[17] By mid-century, Thomas Whieldon and Josiah Wedgwood were making their wares and pottery teapots in varied forms and colorful glazes had captured the market. The pewterers, who had seen their export sales to the American colonies grow as their sales to their domestic market declined, found that pewter teapots were still popular in America. They had exported some of their cricket ball teapots to the colonies, but when they began to export their pear-shaped teapots their sales rapidly expanded. By the 1760's the shipment of British pewter to America had reached more than 300 tons annually.[18] British export pear-shaped teapots were definitely a part of those shipments. They would be exported to the colonies over a longer period of time than any other pewter teapot form during the eighteenth century.

What made them so popular? Obviously, a major factor was the design. The cyma curve of the body, reflected in the spout, the handle, the lid, and even the legs, when present, provides a unifying design not found in any other form. The size of the teapot could also be scaled up without the design losing any of its appeal. As tea became more affordable, the pear-shaped teapots became larger. Many of the pewterers made them in two sizes; some even made them in sets of three, a feature not found in any other of the teapot forms.

Fig. 3. An English export pewter pear-shaped teapot on cabriole legs by John Townsend, London, c.1748-1766. Garland Pass collection. Photo by Garland Pass.

Where does this leave the cricket ball teapot? For collectors who are drawn to teapots, there are several factors that make them attractive. One is their diminutive size. Tea remained expensive during their production and all of them remained small. There are no quart size cricket ball teapots. Another factor is that they are the earliest of the British pewter teapot forms. And because they are the earliest and their production period was limited, fewer have survived; and that makes them quite rare. But from the standpoint of collectors in the

U.K., a significant factor is that they were made for both the domestic market as well as the export market while all of the other teapot forms were made for export. Finding a cricket ball teapot today is exceedingly difficult, but chances are equally good that one will turn up in the U.K. as in the U.S.

Figures 4 below: Touchmarks found on some British pewter cricket ball teapots.

Fig. 4a. The double profile touch of Edward Quick (OP 3804) c. 1708-1728, believed to have been used on his teapots made for the domestic market. David Lamb photo.

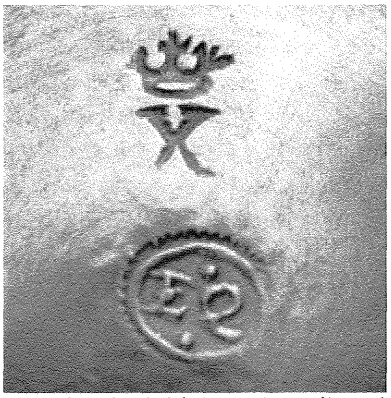


Fig. 4b. The initial touch attributed to the same Edward Quick cited in Fig. 4a and believed to have been used on his teapots intended for export. Don Herr photo.

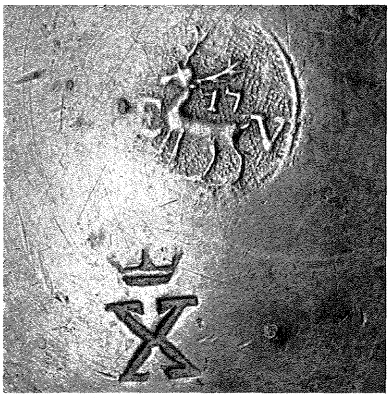


Fig. 4c. Touchmark of Edward Ubly (OP 4853) c. 1716-1739. Photo courtesy Colonial Williamsburg Foundation.

Fig. 4d. Initial touch attributed to Philip Matthews (OP 3135) c. 1736-1753, and believed to have been used on his teapots intended for export. Photo by Garland Pass.

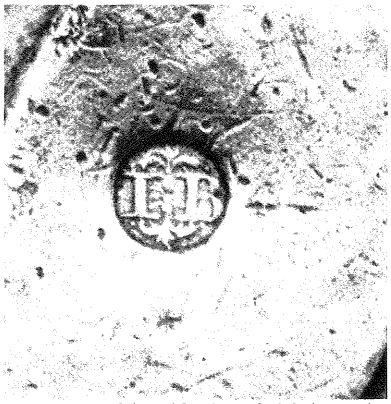


Fig. 4e. Unidentified I B initial touch. Photo from Ledlie Laughlin's *Pewter In America*, Vol. II, p. 89, Fig. 580.

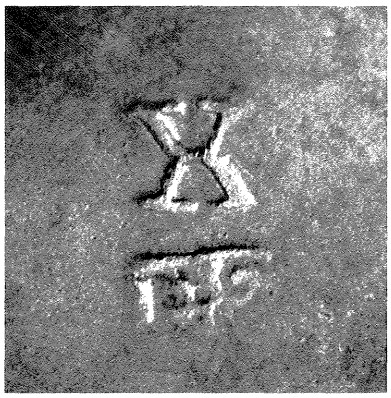


Fig. 4f. Unidentified initial touch, photo by Sylvia Toothill; reproduced courtesy of The Shakespeare Birthplace Trust and The Pewter Society.

(Note: Working dates of Edward Quick from Michaelis via Ian Robinson and confirmed by Carl Ricketts. Those of Edward Ubly from The Pewter Society Database. Those of Philip Matthews from Cotterell's 'Old Pewter.')

Figure 4 shows six touch marks that have been found on pewter cricket ball teapots. Several of them are initial touch marks believed to have been used on pewter intended for export. Not all of the exporters followed this practice but enough did so that when initial touch marks are found and the piece is identified as British, probabilities are high that it is an export piece. Lending credence to this belief is the fact that these same initial touches are seldom found in England. In Fig. 4d, if the initial touch P M is correctly attributed to Philip Matthews, it would make Matthews the only pewterer known to date to have made both cricket ball and pear-shaped teapots. In Fig. 4e, the unidentified initial touch I B was at one time thought possibly to be that of the American pewterer, John Bassett, until the mark was found on a couple of other pieces known to be British. In Fig. 4f, this initial touch has not been identified and it is difficult to determine what the letters are. Some believe it to be E Q for Edward Quick but, if so, it is unlike his initial touch shown in Fig. 4b.

This survey uncovered a total of only twelve known pewter cricket ball teapots. All are pictured in Figures 6 through 17. Four are in the U.K.; eight are in the U.S. although three were purchased in the U.K. and brought to the U.S. within the past 25 years. The whereabouts of one in the U.S., Fig. 17, is unknown.

Dimensions of the teapots are presented as submitted; however, for consistency, dimensions submitted in centimeters have been converted into inches. As with similar surveys, dimensions reported on pieces cast in the same mold will vary as much as 1/8" depending upon how the measurements were taken, whether there has been some warpage, settlement or wear over the years, and some variance in the finishing. Looking at the photos and dimensions, it appears that in Fig.7 and Fig. 8, both by Edward Quick and with the same mark, the teapots were cast in the same mold. Fig. 8 has its original wood handle, while the handle in Fig. 7 is a replacement as are most of the others that have wood handles. This is not unusual, as most of the 18th century teapots with wood handles have had their handles replaced. At first glance, Fig. 9 and Fig. 10 appear to be similar because each has a slightly raised, flat dome lid; but Fig. 9 is larger and has a different base. An interesting feature first noted by Laughlin and observed on most of the twelve teapots is the reinforced ribbing at the base and tip of the spout (see the article referenced in the caption of Fig. 17).

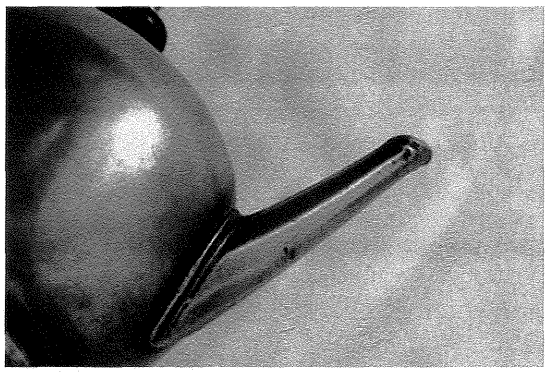


Fig. 5. Detail of reinforced ribbing at base and tip of spout. David Lamb photo.

Although there are some variations in the dimensions, the teapots (which are all small) can be grouped into three sizes. The smallest are Figs. 6, 15 and 16; the largest are Figs. 9 and 12; and the others—where dimensions are known—fall into a mid-size range. Few capacities were reported. The measured capacity of Fig. 8 is 16 oz. and for Fig. 12 is 19 ½ oz., a surprisingly small difference between a medium and "large" size teapot. This would seem to indicate that there was no original intent to develop a range of sizes. These capacities are in U.S. Standard Fluid Ounces which are equivalent to the Old English Wine Standard adopted in England in 1707.

Two of the twelve teapots are worth noting due to their differences from the others. One is Fig. 15. It has a metal (pewter) handle with ivory insulating discs and is more spherical in form than the others—all characteristics found on Scottish silver skittle ball teapots. The surface of the handle has a rough finish compared to the body and suggests that it may have been wrapped in rattan. However none of the silver models surveyed had this feature. All three of the pewterers who marked their teapots worked in London, which might suggest that these teapots are an exclusive London form. The teapot in Fig. 15 would suggest otherwise; it seems unlikely that a London pewterer would have based his design upon a Scottish silver skittle ball teapot. If Fig. 15 is the product of an unidentified Scottish pewterer, it would indeed be unique for no other 18th century pewter teapot of any form by a Scottish pewterer has been reported.

The other teapot of note is Fig. 16 which has an ivory handle and finial inset. It also is the smallest of all the teapots. It has no maker's mark but does have (quoting from the catalog) the "Owner's cipher *EB* doubled and reversed with a baron's coronet above engraved on the face of body." As John Davis further states, "The specialized size and the ivory handle and finial inset may reflect the elevated baron's statue of the teapot's original owner."

Fig. 6. By Edward Quick. Mark: Fig. 4a. Overall Ht. 3 9/16"; Base Diam. 2 1/16"; Body Diam. 2 15/16". David Lamb collection. Provenance: Ronald Michaelis, Sandy Law. David Lamb photo.

Fig. 7. By Edward Quick. Mark: Fig. 4a. OH 4 7/8"; Base D. 2 5/16"; Body D. 4 1/8". David Lamb collection. Provenance: A.T Isher Sale, April 1976, Private Collector, Phillips Sale, Feb. 1998. David Lamb photo.

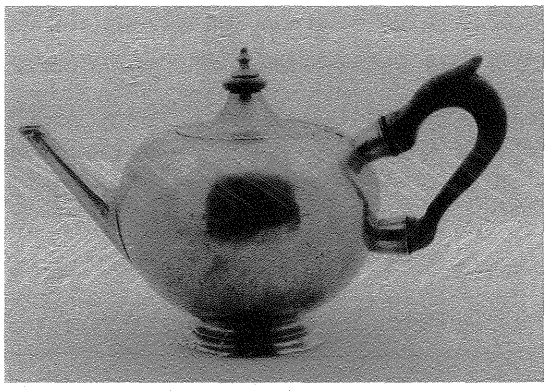


Fig. 8. By Edward Quick. Mark: Fig. 4a. OH 4 5/8"; Base D. 2 7/16"; Body D.4 1/8". Garland Pass collection. Provenance: Jack Kolaian, Charles Swain, Northeast Auction of Aug. 3, 2007. Garland Pass photo.

Fig. 9. By Edward Quick. Mark: Fig. 4b. OH 5 ¼"; Base D. 3"; Body D. 4 ¼". Donald Herr collection. Provenance: Wayne Hilt. Donald Herr photo.

Fig. 10. By Edward Ubly. Mark: 4c. OH 4 7/8"; Base D. 2 11/16"; Body D. 3 9/16". David Lamb collection. Provenance: Robin Dean, anonymous Pewter Society member. David Lamb photo.

Fig. 11. By Edward Ubly. Mark: 4c. OH 4 11/16"; Base D. 2 ¾"; Body D. 3 5/8". Colonial Willamsburg Foundation collection (1983-316). Provenance: Cyril C. Minchin, David W. Ellis, Brand Inglis. Photo courtesy Colonial Williamsburg Foundation.

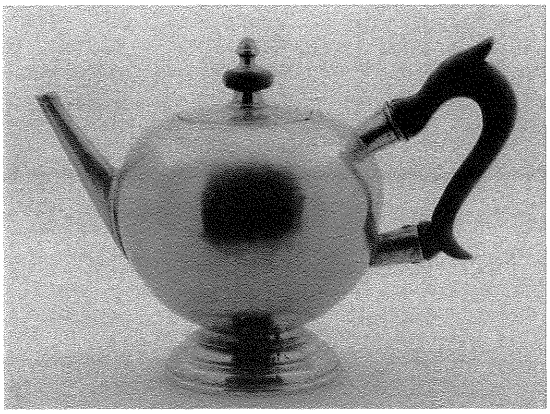


Fig. 12. Attributed to Philip Matthews. Mark: Fig. 4d. OH 5 ½"; Base D. 2 7/8"; Body D. 4 5/16". Garland Pass collection. Provenance: John Carl Thomas, Private Collector, Wayne Hilt. Garland Pass photo.

Fig. 13. By "I B", unidentified. Mark: Fig. 4e. Dimensions unknown. George Wolfe collection. Provenance: Lola Reed, Wayne Hilt. Wayne Hilt photo.

Fig. 14. By unidentified pewterer. Mark : Fig. 4f. OH 4 15/16"; Base D. 2 ½"; Body D. 3 5/8". The Shakespeare Birthplace Trust collection, (SBT 1996-44/860/497). Photo courtesy The Shakespeare Birthplace Trust.

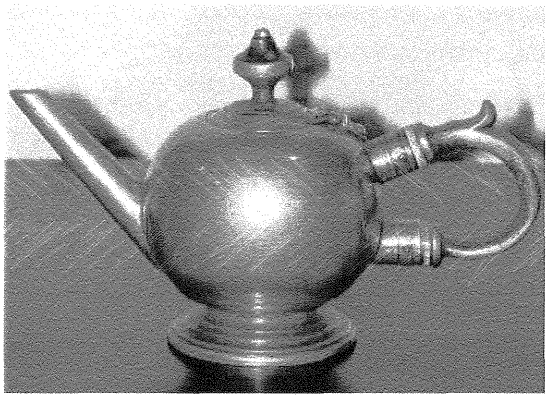


Fig. 15. By unidentified pewterer. No mark. OH 4"; Base D. 2 ¼"; Body D. 2 7/8". Private New England collection. Provenance: Michael Kashden. Michael Kashden photo. Note pewter handle and ivory insulating discs.

Fig. 16. By unidentified pewterer. No mark. OH 3 7/16"; Base D. 2 1/16"; Body D. 2 ¾". Colonial Williamsburg Foundation collection, (1999-53). Provenance: Brian Beet, London. Photo courtesy Colonial Willamsburg Foundation. Note ivory handle and finial inset.

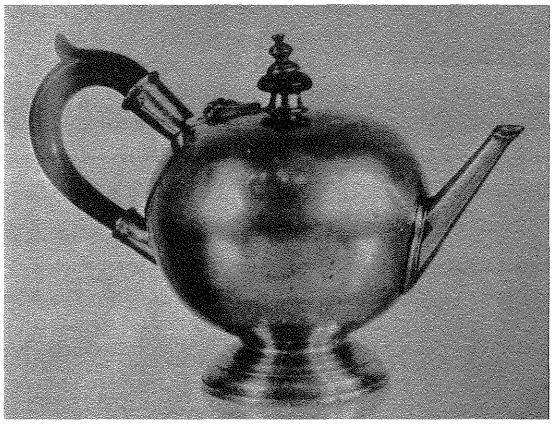


Fig. 17. By unidentified pewterer. No maker's mark; crown and X mark only. Dimensions unknown. Agnes Hayes Post collection; present whereabouts unknown. Photo from article, "Teapots" by Agnes Hayes Post, PCCA *The Bulletin*, December 1966, Vol. 5, No. 6, p.117.

Collectors who may hope to find one of these early cricket ball teapots should be aware that later ones, usually with curved, swan-like spouts and some ornamentation were made later in the eighteenth century. Following are two even later cricket ball type teapots, both of cast Britannia metal and dating to the mid-to-late nineteenth century.

Fig. 18. Mid-nineteenth century cricket ball teapot by Broadhead & Atkin, Sheffield, c.1843-1853. OH 5"; Base D. 2 15/16"; Body D. 3 ½". Kenneth Goldberg collection. Provenance: Martin Roberts. Body is cast Britannia, spout is sheet Britannia. Photo by Martin Roberts.

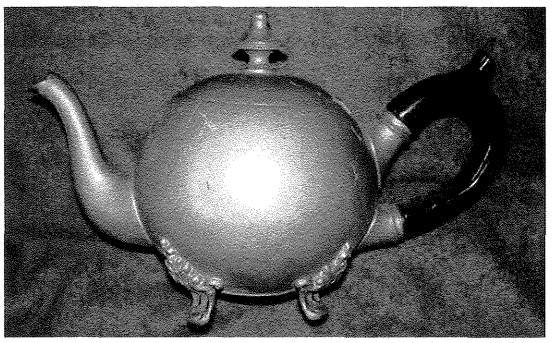


Fig. 19. Mid-to-late nineteenth century cricket ball teapot. No maker's mark, only incised model number. OH 5"; Body D. 3 3/4"; individually cast ornate feet. Garland Pass collection. Provenance: Paul Kearney. Body and spout are cast Britannia. Photo by Paul Kearney.

Acknowledgements

Surveys of this type would not be possible without the help of many people including the present owners of the known cricket ball teapots, those who led me to them, those whose opinion I sought, and those who helped me obtain photographs. I am especially indebted to Wayne Hilt, both for his opinions and photographs. Wayne is in the unique position of having handled and restored more pieces of British export pewter, including cricket ball teapots, than anyone else. In addition to the present owners whose names are listed with the photographs of the teapots, I would like to thank John Davis, Michael Kashden, Alex Neish, Jan Gadd, Ian Robinson, and Carl Ricketts; also Hollis Brodrick, Martin Roberts, Aidan Graham, and Angelika Kuettner.

End Notes

1 Mary Lou Heiss & Robert J. Heiss, *The Story of Tea*, Ten Speed Press, Berkeley, California, 2007. p. 274

2 J.M. Scott, *The Tea Story*, Heinemann, London, 1964, p. 1.

3 Beatrice Hohenegger, *Liquid Jade*, St. Martin's Press, New York, 2006, p. 6.

4 Hohenegger, op. cit. p. 7.

5 Hohenegger, op. cit. p. 67.

6 Robert Latham, *The Shorter Pepys*, Univ. of California Press, Berkeley, California, 1985, p. 81.

7 Roy Moxham, *Tea: Addiction, Exploitation and Empire*, Carroll & Graf Publishers, New York,2003, p. 16

8 Moxham, op. cit. p. 22.

9 Ronald W. Fuchs II and David S. Howard, *Made in China, Export Porcelain from the Leo and Doris Hodroff Collection at Winterthur*, Winterthur Publications, Winterthur, Delaware, 2005, pp. 1116 &117.

10 Fuchs and Howard, op, cit., where two are pictured, one dated 1575-1625 and the other about 1640, both from Jingdezhen province. Also on p.108 it is noted that blue and white teapots were first mentioned in the orders of the Dutch East India Company in 1639. Also see: He Li, *Chinese Ceramics, A New Comprehensive Survey from the Asian Art Museum of San Francisco*, Rizzoli International Publications, New York, 1996, where a blue and white pear-shaped teapot, with Wanli mark, c.1573-1620, Jiangxi province, is illustrated on Plate 439.

11 Charles James Jackson, *An Illustrated History of English Plate, Ecclesiastical and Secular*, a reprint of the original 1911 publication by Country Life Lmtd. & B. T. Batsford, Dover Publications, New York, NY, 1969, Vol. II, pp. 943 & 944.

12 For this study only the earliest silver pear-shaped teapots were included. All of these are plain, occasionally octagonal in form, have the high, bell-shaped dome and wooden handles. All have curved spouts. None have cabriole legs. The reason silver teapots do not have legs is that the body is fabricated from thin silver sheet, not cast, and if not reinforced, legs would dent the body. Pear-shaped silver teapots were made well into the Georgian period but, due to rococo influence, later ones became quite ornate.

[13] Only the earliest silver cricket ball teapots were included. All of these are plain, occasionally octagonal in form and have straight, upward angled spouts. The English ones are more apple-shaped than globular and have wooden handles. The Scottish ones are almost a perfect sphere in form, have a higher foot than the English examples, and have silver handles with ivory or ebony insulating discs. The Scottish ones are often referred to as "skittle ball" teapots; this may be where American collectors picked up the term, which is more common in the U.S. than "cricket ball." Cricket ball silver teapots also were made well into the eighteenth century, but later ones have curved, swan-like spouts and are more ornate.

[14] Only the earliest pewter cricket ball teapots were included. All of these are plain and have straight, upward angled spouts. Most have wooden handles although one has an ivory handle. Another, although unmarked, has strong Scottish characteristics with a pewter handle and ivory insulating discs. Its body form is also more nearly spherical than the others. Like their silver counterparts, later pewter cricket ball teapots have curved, swan-like spouts and some are more ornate.

[15] Because the pewter pear-shaped teapots were more popular and were made over a longer period of time than the cricket ball teapots, for this study those with both low dome and the higher bell-shaped lids were included. Some of both types have cabriole legs. All have wooden handles. All have curved spouts and some, like their silver counterparts, have zoomorphic forms at the ends of their spouts. Later pewter pear-shaped teapots with triple dome, almost pyramidal-shaped lids and metal handles are not included.

[16] Ian Robinson, "Makers of 18th Century English Teapots," *The Journal of The Pewter Society*, Vol. 13, Spring 2000, p. 14. In this article Robinson's estimate for the date range of cricket ball teapots does not take into account the teapot attributed to Philip Matthews. He also gives several estimates for the date range of pear-shaped teapots depending upon the presence or absence of cabriole legs; however his most inclusive range of 1750-1784 is reasonably close to this author's range of 1743-1776, which is based upon the latest information from The Pewter Society Database..

[17] Griselda Lewis, *A Collector's History of English Pottery*, Fourth revised edition, The Antique Collectors' Club, Woodbridge, Suffolk, 1987, pp. 70-83.

[18] Charles F. Montgomery, *A History of American Pewter*, E. P. Dutton, New York, 1978, p. 8.

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Pewter from the 1840 Presidential Campaign

by Mark Duffy

Presidential campaign historians agree that modern political campaign memorabilia got its start in the 1840 presidential election. Although some campaign promotional items can be found from earlier elections, the election of 1840 set the tone of "political memorabilia" for future presidential campaigns.[1]

Martin Van Buren, the eighth president of the United States and the hand picked choice of Andrew Jackson, was running for re-election on the Democratic ticket during a severe economic downturn in 1840. His opponent and Whig[2] candidate was retired General William Henry Harrison,[3] the hero of the Battle of Tippecanoe.[4] General Harrison's running mate was John Tyler. Thus the famous campaign slogan was born: "Tippecanoe and Tyler, too".[5]

In December of 1839, John de Ziska, a correspondent for the Baltimore Republican and a Van Buren supporter, wrote of Harrison, "give him a barrel of hard cider and settle a pension of two thousand a year on him, and my word for it, he will sit the remainder of his days in his log cabin by the sea coal fire, and study moral philosophy".[6]

The Whigs turned this political slur into their rally cry. Thus, the "hard cider and log cabin" candidate was born. This imagery was applied to hundreds of items from snuff boxes to glass log cabin flasks, from banners, ribbons and flags to Staffordshire pottery and from song sheets[7] to, of course, pewter items.[8]

Figure 1 shows two Harrison "hard cider" campaign mugs. Each mug has a medallion soldered to the front. These medallions were the forerunner of the campaign button. The shorter mug on the left has the reverse side of a medallion depicting a log cabin and a cider barrel with the slogan, "THE PEOPLES CHOICE" and "THE HERO OF TIPPECANOE". The mug on the right has a bust of General Harrison and reads, "MAJ. GEN. W. H. HARRISON" and "BORN FEB. 9, 1773".

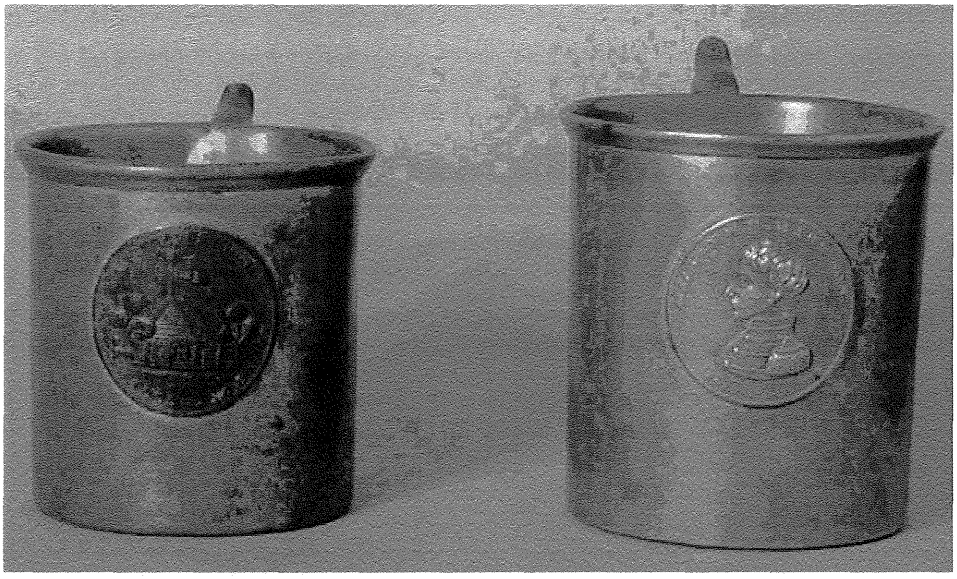

Fig. 1. Mug on the left the measurements are unavailable. The measurements to the mug on the right are height 3", bottom diameter 2 1/2" and the top diameter 2 7/8". *Photograph courtesy www.politicalbadges.com*

A close-up of Harrison profile reveals the die-makers initials of I.F.T. cast under the epaulets as shown in figure 2. The initials are for Joseph F. Thomas[9] of Newark, NJ and although he made the medallion, the mugs were produced by Leonard, Reed and Barton in Taunton, Ma.[10]

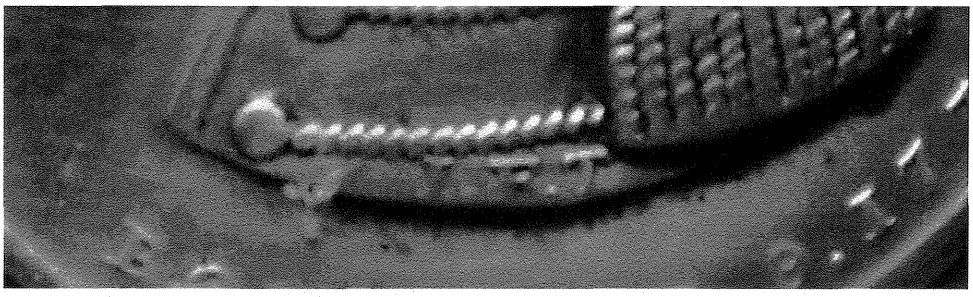

Fig. 2. Die-makers initials I.F.T.

Fig. 3. Profile of Harrison mug revealing a double C handle.

Fig. 4. Close-up of Harrison medallion.

From The *Whitesmiths of Taunton* we learn, "The campaign year of 1840 brought a short but vigorous trade in Harrison mugs, which served the two-fold purpose of increasing company profits and of expressing the Whig party sentiments of Henry Reed".[11]

Another type of "campaign button" is shown in Fig 5. The pewter-rimmed frame with a lithograph of Harrison would have been worn on a man's lapel. These frames come in a variety of sizes and can be found for various politicians. Although these frames are probably not of great interest to the pewter collector, they are highly prized by presidential memorabilia enthusiasts.

Fig. 5. Pewter-rimmed frame, 3 1/4" diameter.
Photograph courtesy www.politicalbadges.com.

Figure 6 shows a tall Sheffield manufactured coffee-pot by Broadhead and Atkin with a wooden handle and finial and an applied Harrison medallion. The coffee-pot stands approximately 11" tall and is marked on the underside "I / VR / BROADHEAD AND ATKIN / NORTH STREET WORKS / SHEFFIELD / 7 HALF PINTS /".[12]

Figure 7 is a close-up of the medallion, once again depicting a patriotic scene of the American eagle and flag along with a hard working farmer and his hard cider barrel and log cabin.[13]

William Henry Harrison defeated the incumbent Martin Van Buren in an Electoral College landslide and his campaign changed the face of politics forever. The political rhetoric, parades, rallies and campaign items, such as the pewter items illustrated in this article, helped to sweep the Whigs into office. The Whig party was eventually transformed into the Republican Party and these techniques were used again to elect the president in 1860, Abraham Lincoln.

On March 4, 1841, President William Harrison gave the longest presidential inaugural address in history. He spoke for two hours in a driving storm without his topcoat and promised not to run for a second term. President Harrison was a man of his word and on April 4, 1841 he was dead, thus making President Harrison more famous for his campaign than his thirty-day presidency.[14]

Fig. 6. Broadhead and Atkin coffee-pot.
Photograph courtesy Cornell University Library.

Fig. 7. Close-up of Harrison medallion on coffee-pot.
Photograph courtesy Cornell University Library.

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1 www.acfnewsource.org. *Political Memorabilia Reflects American Culture of the Time.* 08-02-2004. An interview with Smithsonian curator Larry Bird

2 www.wikipedia.org *Whig Party (United States).* The Whig Party was a political party of the United States during the era of Jacksonian democracy. Considered integral to the Second Party System and operating from 1833 to 1856, the party was formed in opposition to the policies of President Andrew Jackson and the Democratic Party. Their name was chosen to echo the American Whigs of 1776, who fought for independence and because "Whig" was then a widely recognized label of choice for people who saw themselves as opposing autocratic rule. Famous Whigs included Daniel Webster, Henry Clay, Zachary Taylor and Abraham Lincoln.

3 www.americanpresident.org *William Henry Harrison (1841), 9th President of the United States.* The Harrison's were one of Virginia's elite families and close friends of the Washington's. The Declaration of Independence bears the signature of William's father, Benjamin, who served three terms as governor of Virginia.

4 www.wikipedia.com *Battle of Tippecanoe.* The Battle of Tippecanoe was fought in 1811 between United States forces led by Governor William Henry Harrison of the Indiana Territory and forces of Tecumseh's growing American Indian confederation. The battle took place outside Prophetstown, near present-day Battle Ground, Indiana, and was part of what is sometimes known as Tecumseh's War, which continued into the War of 1812. The battle was an important political and symbolic victory for the American forces.

5 http://xroads.virginia.edu *Tippecanoe and Tyler Too: The Log Cabin Campaign of 1840.*

6 ibid

7 www.heritagepursuit.com *The History of Clinton County* (Ohio). Chorus from a Harrison campaign Song. Author unknown. Chorus: Yankee Doodle, fill a mug, A pewter mug of cider, When he commands our gallant ship, No evil can betide her.

8 Roger Fischer, *The Log Cabin Campaign The Keynoter, American Political Items Collectors.* Volume 81, Number 3. Fall 1981.

9 Edmund B. Sullivan, *American Political Badges and Medalets, 1789 – 1892.* Quarterman Publications, 1981.

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11 ibid

12 Susan H. Douglas, *Collection of Political Americana, #2214.* Courtesy of the Division of Rare and Manuscript Collections, Cornell University Library.

13 ibid

14 Robert G. Gunderson http://gi.grolier.com/presidents/ea/bios/09pharr.html. *Encyclopedia Americana:* "William Henry Harrison" Indiana University

Editor's Note:

Just as this issue was going to press, we received news that long time past member, **Robert Asher**, passed away on October 13, only five days from his 98th birthday. A full necrology will be published in the next issue.

Communion Beakers

by Andrew F. Turano

I am one of those who collect pewter miniatures. Because of their small size, they are not placed prominently in shows or shops, giving miniature collectors a distinct advantage. These miniatures were usually considered to be children's toys or salesman's samples, but there are exceptions. Because of my weakness for small items, I recently acquired a very small "beaker" and placed it on my window ledge with the other "toys." It didn't seem to belong there.

Fig. 1. The smallest American beaker, H. 1 9/16", TD 1 9/16" BD. 1 5/16." The capacity is 32cc.

This particular small beaker (Fig. 1) has been recently labeled as a "miniature beaker" for sale on a web site, and is also illustrated as an example of the smallest beaker in a display of beakers in Plate XXII (#155) in Ledlie I. Laughlin's book on *Pewter In America.*[1] It measures 1 9/16" H., 1 9/16" T.D., and 1 5/16" B.D. This same size beaker has been mentioned in Montgomery's book[2] and one is illustrated (Fig 81) in the book, *An American Pewter Collection*, by Dr. Melvyn and Bette Wolf with the same dimensions (+ or- 1/16"). Mine has two horizontal incised bands of double lines on the side, and one band near the base. The beaker is cast, unmarked, and the base had been skimmed, with a rim of about 1/32." The capacity is 32 cc.

In discussion with Wayne Hilt, he remembered that, on a visit to Reginald French's house many years ago, he was shown a drawer full of these diminutive beakers. Upon inquiring as to their source, Mr. French stated that they were acquired from his elderly customers who stated that they were wine cups used for communion in their churches. They stated that some of the old Congregational Churches had narrow shelves or racks on the back of the pews with holes in them for these cups. I know that similar cups (now glass) were also presented to the congregation of the Methodist Church in Middletown. They now contain grape juice, most likely used during Prohibition and continued until now. They were presented on portable salvers, where a number of them resided in appropriately sized holes.

Garland Pass kindly offered some more information, which I welcomed, as my church days were few and long ago. He adds interesting information on the use of these wine cups. I will quote him verbatim:

"Here is some additional information that I recall from my younger days in North Carolina when I attended a Baptist church in my home town. I remember the Sundays when "Communion" was observed. As you state in your article, grape juice was served in small glass beakers that were placed in salvers that were passed down the rows of seats by the church ushers. I remember hearing that while at one time wine was served in these beakers, when Prohibition was voted in, grape juice was substituted for the wine. I suspect that may have occurred in New England Protestant churches as well. The small racks bolted to the back of the pews were used to hold the empty beakers when the parishioners had finished drinking the contents. These racks

had space for three or four beakers and occurred every four or five feet along the back of each pew. The practice of communion varied to some extent depending upon the Protestant denomination. In some, as I stated above, the beakers were passed to the members as they remained in their pew seats. When all members had received their beaker, all drank from their beakers at the same time. In other denominations, members, one pew at a time, would go to the altar at the front of the church, kneel at the altar, and the salvers containing the beakers would be passed to the members by the minister. After drinking the contents, the empty beakers would then be collected in the same salvers used to serve them."

This collective information caused me to try to find any mention of these beakers in account books or estate inventories of late 18th or early 19th C. pewterers. There was no mention of beakers of this size or form in the extensive catalogs of the Meriden Britannia Co. Neither were they mentioned in the various account books that Bob Smith and I reviewed that were kept by the 19th C. britannia workers in the central Connecticut area.

Fig. 2. A church cup very similar to that illustrated in the Wolfs' collection. Both are unmarked. Photo furnished by Wayne Hilt, who feels that this cup was made by Thomas Danforth II because it illustrates his characteristic crafting techniques and has a foot that was used in his small sugar bowl and salt.

Figure 2 illustrates a "dram cup," according to Wayne Hilt, who took the photograph. He notes that the base of these cups matches the base of Thomas Danforth II's small sugar bowl and salt. In examining the estate inventories of some 18C. pewterers, we find that dram cups are mentioned fairly commonly. In an advertisement by William Kirby in New York, in 1774, he states that he recently received a shipment of London pewter, among which were listed "dram cups." And, in an inventory of the estate of Henry Shrimpton of Boston in 1666, there was a mention of "Dram Cupps."

In Melvyn and Bette Wolf's publication *An American Pewter Collection* they illustrated an unmarked footed "church cup" of small size (#169), with owner's initials. There were no measurements. This photo shows a cup that appears to be identical to the one that Wayne Hilt photographed.

Ron Chambers remembers an appraisal of communion pieces done at a church, where, with two Boardman chalices, he noted a dozen of these "church cups." These had a similar foot, but also a partial stem.

Garland Pass contacted me to say that in his collection of "smalls" he had three beakers of approximately the same size as mine, one American and two English, and three American footed dram cups. We photographed them, measured them and listed their capacities in Figs. 3, 4 and 5.

Before we attempt to define the chronological order of the use of these small cups and beakers, we first must remember that churches used these pewter forms for Communion use because they were of the correct size for a small serving of wine. Communion services in most churches spanned many decades of contributions, gradually filling out the complete needs of the church for the Communion ceremony. This resulted in a variation in dates among the forms used in the communion set, as shown in the 18th C dram cups and the Boardman chalices that Ron Chambers saw.

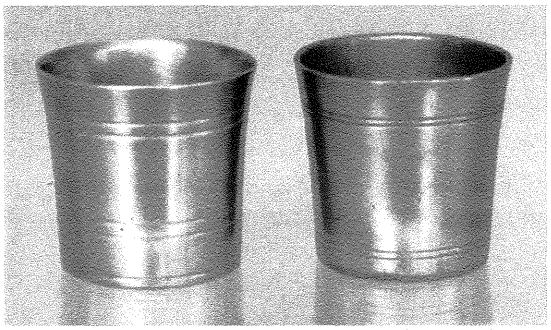
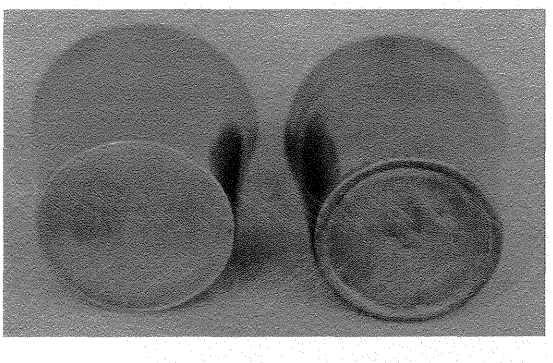


Fig. 3 a & b: a shown above, a pair of American small beakers. The one on the left is the one illustrated in Fig 1, and the right beaker, with identical size and capacity (32 oz.) is in the collection of Garland Pass, and b shown below, view of the bottom of each beaker. Similar to larger ones, American small beakers are cast in two parts, the side and bottom, which are then soldered together.

Fig. 4. a & b: a shown above, two English small beakers in the collection of Garland Pass. Both have a capacity of 25cc, and the beaker on the left is 1 1/2" H., 1 9/16" TD, and 1 5/16" BD. The beaker on the right measures 1 ½" H, 1 9/16" TD and 1 5/16" BD, and b shown below, bottom view of both beakers, one showing a recessed bottom and both of heavier construction. Unlike American small beakers, the English ones are made in a single casting.



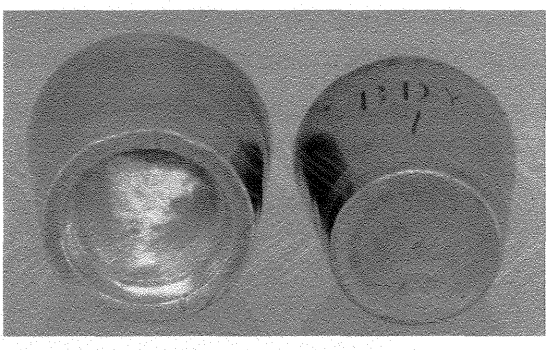
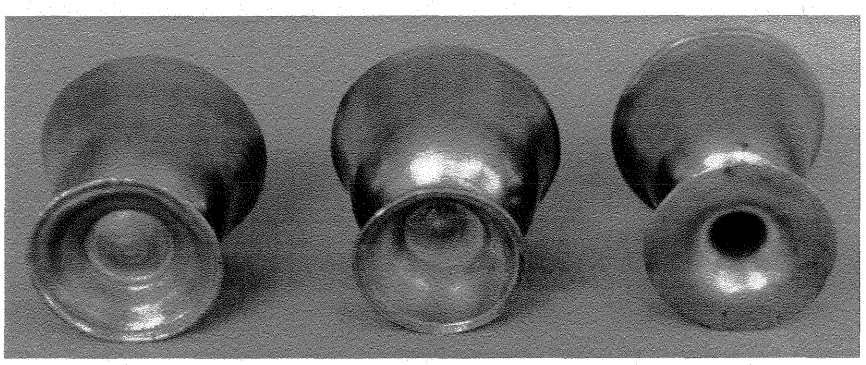


Fig. 5. a & b: a shown above, three American dram cups in the collection of Garland Pass. The left one with the shorter foot has a capacity of 52cc. It is 2" H, 2 1/16" TD and is 1 1/8" BD. The middle cup has a capacity of 52cc., is 2 1/8" H, 2 1/8" TD and 1 1/8" BD. The right cup with a baluster stem has 45cc. capacity, is 2 9/16" H, 2" TD and 1/5/8" BD., and b shown below, the bottom view of the three cups.



By combining the information provided by Reginald French, along with the findings of "dram cups" in many 18C inventories, we may be able to assign the proper order for their use. I would guess that the footed dram cups (of varying design) used by churches were of 18th C. origin, and probably were also used as dram cups (shot glasses) for secular use. In the Communion service they would have to be placed on salvers, filled with wine, and distributed to the communicants. When the wine was consumed, they would be collected on these same salvers. The presence of a foot precluded their use in racks behind the pews. The miniature beakers appear to be of 19th C. origin. They likely fit in holes in salvers, as is done recently with glass cups. When distributed to and used by the communicants, they were slipped into holes of the correct size in racks behind the pews. When the pewter beakers were out of favor or unavailable, the glass cups were used and also placed in appropriate holes in new racks, as illustrated in Fig. 6.

Fig. 6. The beaker racks with glass communion cups, now found in 18th C churches visited in E. Haddam, E. Hampton and Colchester, CT.

In reviewing the estate inventory of Thomas Danforth II who died in 1782. He had only a few finished items listed, but there was one item that caught my attention. He listed 71 "dram" cups at 2 lbs, 13 shillings and 3 pence. They most likely were the dram cups as illustrated in Fig. 2, and as described by Wayne Hilt. Thomas Danforth II also had a "dram" cup mold, which was distributed to William, the fifth son. We would expect that this mold remained in the Middletown shop for use by all of the brothers. It is possible that the descriptive name of this size cup may more fittingly be related to its local secular use. In apothecary terms, a fluid dram or a fluidrachm is 1/8 of an ounce (7 ½ cc).[3] But according to a 19 C. dictionary,[4] an alternative use of the word "dram" signified, for example, "as much spirituous liquor as is drunk at once." Therefore, in those terms, it could signify a "shot" of liquor. This small beaker holds 32 cc., a little over one ounce.

In Samuel Danforth's 1818 probate distribution, his daughter, Philina inherited 13 "church cups." There were no more in the inventory. This was the descriptive term used by the estate distributors of Samuel's inventory; among them Thomas Danforth Boardman. One

could argue that "church cups" could be one pint chalices. However, other cups and tumblers were described, not only in greater numbers, but also by their capacity: pint, half pint, etc. The word "beaker" appeared once in the estate listing of his molds: "two pint cup moulds, compleat" (sic) and one beaker mould" of undescribed capacity. This single description, "beaker," would have been very helpful if it were accurately used so that we could distinguish, in his inventory, between beakers, cups and tumblers, along with their capacity. It is possible that his "church cups" were of the footed type and cast from the mold in the Middletown shop.

I decided to visit a few 18th C. Congregational Churches in my area. All of them had small racks behind the pews, but they were not original to the pews. I found all of them had spaces for three holes, around 1" across or less, and some still had small glass cups (Fig. 6) seated in the holes. It was obvious that the racks were 20th C. replacements, and were identical in all of the churches that I visited. Discussion with some church elders revealed that they do not remember what racks were there before.

Unfortunately, I was unable to decisively demonstrate the information obtained from Reginald French, but I still would like to believe that these miniature beakers were used by churches for Communion services. The footed "dram cups" were used in the 18C and were replaced in the 19th C with these small beakers and with racks behind the pews; later, they were replaced with glass communion cups.

N.B. Samuel Danforth's inventory description cites "1 pint cups and 1 pint tumblers." The usual tall church chalices made by T. D. Boardman, and, likely, Samuel, have a one pint capacity, and so do the tall 5 ¼" beakers that both Boardman and Samuel made. However, his listing of two separate "compleat" pint cup molds may be of significance.

In an article in *The Bulletin*, Dr. Melvyn Wolf[5] described a chalice with a thistle shaped cup and a Boardman shaft and base. This chalice, though unmarked, appeared to have been found with communion flagons marked by Samuel Danforth. Therefore, the finding of two "compleat" pint cup molds could provide a link to the church chalice ascribed to Samuel, leaving the possibility of another form yet to be found.

Samuel Danforth's Newspaper Ads

However, just to add to the confusion, an ad that Samuel placed in the American Mercury of 1800 states: "A few Block-Tin flagons & Beakers for Sacrament use." These ads denoting block tin items along with pewter continued until 1816. The use of the designation "Block Tin" was a description used by early 19C American makers when ordering raw tin from their distributors. In discussion with Garland Pass, we felt that, since these advertisements appeared after 1800, when we were able to import raw tin, the use of the word "Block tin" signified that Samuel was now offering new stock made from Block tin instead of that made from some of the old recovered English metal. In Samuel's inventory we find over a thousand "block tin tumblers."

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[1] Ledlie I. Laughlin, *Pewter In America*, Vol. I, Barre Publishers, Barre, VT, 1971, pp. 36,37.

[2] Charles F. Montgomery, *A History of American Pewter*, A Winterthur Book, E. P. Dutton, N. Y., 1978, p. 65.

[3] *The Pharmacopoeia of the United States of America*, Tenth Revision, J. B. Lippincott Co., Philadelphia,1926.

[4] *Webster's International Dictionary of the English Language*, G. & C. Merriam Co., Springfield, MA, 1898.

[5] Melvyn D. Wolf, M.D. "A Samuel Danforth Chalice?" PCCA *Bulletin*, V. 10, #1, 6/90, pp. 9,10.

An Update to World Record Auction Prices

by Garland Pass

It has been five and a half years since I last published an update to world record auction prices for pewter (Vol.9, #12, p.442). Since that time there have been a number of important auctions that have taken place in the United States and in the United Kingdom. In the United States, the most important sales were those of the Charles "Bud" Swain collection in February and August of 2007, the collection of Ledlie Laughlin's descendents in August of 2003 and August of 2008, and the two communion sets from the Heidleberg Pennsylvania German church in September of 2008. In the United Kingdom, the two most important sales were those of the Stanley Shemmell collection in October 2006 and the David Little collection in May of 2007.

Also during the twenty-year period covered by these tabulations, the value of the US Dollar vs. the British Pound (i.e., the conversion ratio) has varied up and down by 25% and the Buyer's Premium has varied, always upward, from zero to 20%. In the previous update, British pieces accounted for only 20% of the listed items; in the current listing, British pieces account for 38% or almost double the number of listed items. Because of these variations, the ranking of prices will vary (especially in the lower half of the tabulations) depending upon whether the prices are listed in US Dollars or in British Pounds. To cover this situation, I have created two tables: Table I lists the highest world prices in US Dollars, while Table II lists the highest world prices in British Pounds. And for those members who are primarily interested in the ranking of only American or British pieces by themselves, I have created Table III which lists only American pewter in US Dollars and Table IV which lists only British pewter in British Pounds.

While a study of Tables I and II will be of interest to see how the rankings vary depending upon whether the pieces are priced in Dollars or Pounds, a study of Tables III and IV will show the differences between what American collectors vs. British collectors are willing to pay top Dollar or Pound for. In Table III the American list is dominated by 7 Flagons and 6 Chalices (counting those in the two Communion Sets), 6 Teapots, 5 Tankards, and 3 Coffeepots, all dating from the 18th to early 19th centuries. In Table IV, 7 Candlesticks, 6 Flagons, 4 Wriggled Tankards, and 3 Engraved Broad Rim Chargers dominate the British list, all dating from the 17th century or earlier. It is obvious that the Little sale, comprising the most important collection of early British pewter to be sold at public auction, was responsible for most of the items on Table IV.

It is certainly probable that in trying to keep track of all of the auctions in both countries I have not included one or more pieces that should be on these lists. Please call my attention to any I have missed. Again, the criteria for listing is the date, the name of the seller and auction house, the hammer price, and the buyer's premium; but sales tax and VAT must be excluded. Private sales are also excluded because they cannot be verified.

HIGHEST PRICES PAID FOR PEWTER SOLD AT PUBLIC AUCTION
(Table I: Highest World Prices In U. S. Dollars)

Item	Sale/Auction House	Date	Amount
1. Wm. Will Coffeepot	Laughlin Desc./Northeast	03 Aug 08	$315,000[1]
2. Wm. Will 3pc. Comm. Set	Heidlelberg/Pook&Pook	26 Sep 08	269,100[2]
3. Wm. Will attrib. Flagon	Swain Part II/Northeast	03 Aug 07	248,000[3]
4. Heyne Flagon	von Hess/Sotheby's	16 Jun 98	145,500[4]
5. Eng. 28¼" Engraved BR Charger	Little/Christie's	01 May 07	143,280[5]
6. Wm. Will attr. Flagon&Chal.	Swain Part I/Northeast	24 Feb 07	138,000[6]
7. Wm. Will attr. 3pc.Comm.Set	Heidleberg/Pook&Pook	26 Sep 08	128,700[7]
8. Wm. Will Coffeepot	Mallory/Greenwich	16 Jun 01	126,500[8]
9. Eng. 22 1/8"Engrvd.BR Charger	Little/Christie's	01 May 07	100,296[9]
10. Heyne Flagon	Sotheby's	20 Jan 06	96,000[10]
11. Eng.16th C. Pear-shape Flag.14+"h.	Little/Christie's	01 May 07	83,580[11]
11. Eng.16th C. Pear-shape Flag.11"h.	Little/Christie's	01 May 07	83,580[11]
12. Heyne Sugar Bowl	Laughlin Desc./Northeast	01 Aug 03	79,500[12]
13. Fran. Bassett I Egg-shp.Teapot	Swain Part II/Northeast	03 Aug 07	78,880[13]
14. Fr./Swiss 14th C. Octag. Flag.	Little/Christie's	01 May 07	76,416[14]
15. Henry Will Scrolled-rim Basin	Swain Part I/Northeast	24 Feb 07	63,800[15]
16. Viennese Guild Flagon c1575	/Pook&Pook	30 Sep 05	57,500[16]
17. Eng. Wriggled Flat-lid Tankard	Little/Christie's	01 May 07	52,536[17]
17. Eng. Hooped Qt. Lidded Measure	Little/Christie's	01 May 07	52,536[17]
18. The Tonbridge Flagon	Law/Phillips	25 Sep 97	52,440[18]
19. Heyne Flagon	/Cochrans	20 Sep 97	50,000[19]
20. John Will Engvd. Flat-lid Tankd.	Swain Part I/Northeast	24 Feb 07	49,880[20]
21. Heyne Lidded Chalice	Laughlin Desc./Northeast	03 Aug 08	49,140[21]
22. Eng. Spouted Flagon, c1500	Little/Christie's	01 May 07	47,760[22]
22. Eng. Pair Beefeater Flagons	Little/Christie's	01 May 07	47,760[22]
23. Wm. Will Queen Anne Teapot	Swain Part I/Northeast	24 Feb 07	47,560[23]
23. Wm. Will Drum-shaped Teapot	Swain Part II/Northeast	03 Aug 07	47,560[23]
24. Eng. Tudor Low Bell C'stick	Little/Christie's	01 May 07	45,372[24]
25. "Love" Queen Anne Teapot	Andrews/Pennypacker	19 Jun 98	45,100[25]

References

[1] $280,000+(17% x 100,000)+(10% x 180,000)
[2] $230,000+17% Premium
[3] $220,000+(16% x 100,000)+(10% x 120,000)
[4] $130,000+(15% x 50,000)+(10% x 80,000)
[5] £60,000+20% Premium x 1.99 conversion ratio
[6] $120,000+(16% x100,000)+(10% x 20,000)
[7] $110,000+17% Premium
[8] $110,000+15% Premium
[9] £42,000+20% Premium x 1.99 c. r.
[10] $80,000+20% Premium
[11] £35,000+20% Premium x 1.99 c.r.
[12] $70,000+(15% x 50,000)+(10% x 20,000)
[13] $68,000+16% Premium
[14] £32,000+20% Premium x 1.99 c. r.
[15] $55,000+16% Premium
[16] $50,000+15% Premium
[17] £22,000+20% Premium x 1.99 c. r.
[18] £28,500+15% Premium x 1.60 c. r.
[19] No premium charged
[20] $43,000+16% Premium
[21] $42,000+17% Premium
[22] £20,000+20% Premium x 1.99 c. r.
[23] $41,000+16% Premium
[24] £19,000+20% Premium x 1.99 c. r.
[25] $41,000+10% Premium

HIGHEST PRICES PAID FOR PEWTER SOLD AT PUBLIC AUCTION
(Table II: Highest World Prices in British Pounds)

Item	Sale/Auction House	Date	Amount
1. Wm. Will Coffeepot	Laughlin Desc./Northeast	03 Aug 08	£159,390[1]
2. Wm. Will 3pc. Comm. Set	Heidleberg/Pook&Pook	26 Sep 08	145,314[2]
3. Wm. Will attrib. Flagon	Swain Part II/Northeast	03 Aug 07	120,016[3]
4. Wm. Will Coffeepot	Mallory/Greenwich	16 Jun 01	90,068[4]
5. Heyne Flagon	von Hess/Sotheby's	16 Jun 98	88,319[5]
6. Eng. 28¼" Engraved BR Charge	Little/Christie's	01 May 07	72,000[6]
7. Wm. Will attr. Flagon & Chal.	Swain Part I/Northeast	24 Feb 07	70,380[7]
8. Wm. Will attr. 3pc. Comm.Set	Heidleberg/Pook&Pook	26 Sep 08	69,498[8]
9. Heyne Flagon	/Sotheby's	20 Jan 06	54,528[9]
10 .Eng. 22 1/8" Engrvd.BR Charger	Little/Christie's	01 May 07	50,000[10]
11. Heyne Sugar Bowl	Laughlin Desc./Northeast	01 Aug 03	49,370[11]
12. Eng. 16thC. Pear-shape Flag.14+"h.	Little/Christie's	01 May 07	42,000[12]
12. Eng. 16thC. Pear-shape Flag.11"h.	Little/Christie's	01 May 07	42,000[12]
13. Fran. Bassett I Egg-shp.Teapot	Swain Part II/Northeast	03 Aug 07	38,809[13]
14. Fr./Swiss 14th C. Octagonal Flag.	Little/Christie's	01 May 07	38,400[14]
15. The Tonbridge Flagon	Law/Phillips	25 Sep 97	32,775[15]
16. Viennese Guild Flagon c1575	/Pook&Pook	30 Sep 05	32,603[16]
17. Henry Will Scrolled-rim Basin	Swain Part I/Northeast	24 Feb 07	32,538[17]
18. Heyne Flagon	/Cochrans	20 Sep 97	31,050[18]
19. "Love" Queen Anne Teapot	Andrews/Pennypacker	19 Jun 98	26,970[19]
20. Eng. 21 7/8" Engvd.Chas. II Charger	/Phillips	15 Oct 99	26,450[20]
21. Eng.Wriggled Flat-lid Tankard	Little/Christie's	01 May 07	26,400[21]
21. Eng. Hooped Qt. Lidded Measure	Little/Christie's	01 May 07	26,400[21]
22. John Will Engvd.Flat-lid Tankd.	Swain Part I/Northeast	24 Feb 07	25,439[22]
23. Heyne Lidded Chalice	Laughlin Desc./Northeast	03 Aug 08	24,865[23]
24. Wm. Will Queen Anne Teapot	Swain Part I/Northeast	24 Feb 07	24,256[24]
25. Eng. Spouted Flagon, c1500	Little/Christie's	01 May 07	24,000[25]
25. Eng. Pair Beefeater Flagons	Little/Christie's	01 May 07	24,000[25]

References

1 $280,000+(17%x100,000)+(10%x180,000)x0.506 c. r.
2 $230,000+17% Premium x 0.540 c. r.
3 $220,000+(16%x100,000)+(10%x120,000)x0.492 c. r.
4 $110,000+15% Premium x 0.712 c. r.
5 $130,000+(15%x50,000)+(10%x80,000)x0.607 c. r.
6 £60,000+20% Premium
7 120,000+(16%x100,000)+(10%x20,000)x0.510 c. r.
8 $110,000+17% Premium x 0.540 c. r.
9 $80,000+20% Premium x 0.568 c. r.
10 £41,667+20% Premium
11 $70,000+(15%x50,000)+(10%x20,000)x0.621 c. r.
12 £35,000+20% Premium
13 $68,000+16% Premium x 0.492 c. r.
14 £32,000+20% Premium
15 £28,500+15% Premium
16 $50,000+15% Premium x 0.567 c. r.
17 $55,000+16% Premium x 0.510 c. r.
18 $50,000+No premium x 0.621 c. r.
19 $41,000+10% Premium x 0.598 c. r.
20 £23,000+15% Premium
21 £22,000+20% Premium
22 $43,000+16% Premium x 0.510 c. r.
23 $42,000+17% Premium x 0.506 c. r.
24 $41,000+16% Premium x 0.510 c. r.
25 £20,000+20% Premium

HIGHEST PRICES PAID FOR PEWTER SOLD AT PUBLIC AUCTION
(Table III: American Pewter Only in U. S. Dollars)

Item	Sale/Auction House	Date	Amount
1. Wm. Will Coffeepot	Laughlin Desc./Northeast	03 Aug 08	$315,000[1]
2. Wm. Will 3pc. Comm. Set	Heidleberg/Pook&Pook	26 Sep 08	269,100[2]
3. Wm. Will attrib. Flagon	Swain Part II/Northeast	03 Aug 07	248,000[3]
4. Heyne Flagon	von Hess/Sotheby's	16 Jun 98	145,500[4]
5. Wm. Will attr. Flagon&Chal.	Swain Part I/Northeast	24 Feb 07	138,000[5]
6. Wm. Will attr. 3pc.Comm.Set	Heidleberg/Pook&Pook	26 Sep 08	128,700[6]
7. Wm. Will Coffeepot	Mallory/Greenwich	16 Jun 01	126,500[7]
8. Heyne Flagon	/Sotheby's	20 Jan 06	96,000[8]
9. Heyne Sugar Bowl	Laughlin Desc./Northeast	01 Aug 03	79,500[9]
10. Fran. Bassett I Egg-shp.Teapot	Swain Part II/Northeast	03 Aug 07	78,880[10]
11. Henry Will Scrolled-rim Basin	Swain Part I/Northeast	24 Feb 07	63,800[11]
12. Heyne Flagon	/Cochrans	20 Sep 97	50,000[12]
13. John Will Engvd.Flat-lid Tankd.	Swain Part I/Northeast	24 Feb 07	49,880[13]
14. Heyne Lidded Chalice	Laughlin Desc./Northeast	03 Aug 08	49,140[14]
15. Wm. Will Queen Anne Teapot	Swain Part I/Northeast	24 Feb 07	47,560[15]
15. Wm. Will Drum-shaped Teapot	Swain Part II/Northeast	03 Aug 07	47,560[15]
16. "Love" Queen Anne Teapot	Andrews/Pennypacker	19 Jun 98	45,100[16]
17. Wm. Will Qt. Tulip Mug	Laughlin Desc./Northeast	03 Aug 08	43,290[17]
18. Heyne Sugar Bowl	Brenner/Horst	23 Aug 85	42,500[12]
19. Wm. Will Qt. Dome-lid Tankard	/Pook&Pook	30 Sep 05	41,400[18]
19. Heyne attr. Chalice	von Hess/Sotheby's	16 Jun 98	41,400[18]
20. John Will Flat-lid Tankard	Internet/Sotheby's	13 Oct 00	38,125[19]
21. "Love" attr. Coffeepot	Esner/Skinner	22 Feb 94	36,800[20]
22. Wm. Will Drum-shaped Teapot	/Sotheby's	22 Oct 88	35,200[21]
23. Peter Young Flat-lid Tankard	Mallory/Greenwich	16 Jun 01	34,500[22]
24. John Bassett Flat Lid Tankard	Mushlenbeck/DuMouch'les	11 Dec 04	32,760[23]
25. Heyne attr. Lidded Chalice	Swain Part I/Northeast	24 Feb 07	32,480[24]
25. Alberti attr. Queen Anne T'pot.	Swain Part II/Northeast	03 Aug 07	32,480[24]

References

1 $280,000+(17% x 100,000)+(10% x 180,000)
2 $230,000+17% Premium
3 $220,000+(16% x 100,000)+(10% x 120,000)
4 $130,000+(15% x 50,000)+(10% x 80,000)
5 $120,000+(16% x 100,000)+(10% x 20,000)
6 $110,000+17% Premium
7 $110,000+15% Premium
8 $80,000+20% Premium
9 $70,000+(15% x 50,000)+(10% 20,000)
10 $68,000+16% Premium
11 $55,000+16% Premium
12 No premium charged
13 $43,000+16% Premium
14 $42,000+17% Premium
15 $41,000+16% Premium
16 $41,000+10% Premium
17 $37,000+17% Premium
18 $36,000+15% Premium
19 $33,977+(15%x15,000)+(10%x18,977)
20 $32,000+15% Premium
21 $32,000+10% Premium
22 $30,000+15% Premium
23 $28,000+17% Premium
24 $28,000+16% Premium

HIGHEST PRICES PAID FOR PEWTER SOLD AT PUBLIC AUCTION
(Table IV: British Pewter Only in British Pounds)

Item	Sale/Auction House	Date	Amount
1. Eng. 28¼" Engraved BR Charger	Little/Christie's	01 May 07	£72,000[1]
2. Eng. 22 1/8" Engrvd. BR Charger	Little/Christie's	01 May 07	50,400[2]
3. Eng. 16thC. Pear-shape Flag.14+"h.	Little/Christie's	01 May 07	42,000[3]
3. Eng. 16thC. Pear-shape Flag. 11"h.	Little/Christie's	01 May 07	42,000[3]
4. Eng. 21 7/8" Engvd.Chas.II Charger	/Phillips	15 Oct 99	26,450[4]
5. Eng. Wriggled Flat-lid Tankard	Little/Christie's	01 May 07	26,400[5]
5. Eng. Hooped Qt. Lidded Measure	Little/Christie's	01 May 07	26,400[5]
6. Eng. Spouted Flagon, c1500	Little/Christie's	01 May 07	24,000[6]
6. Eng. Pair Beefeater Flagons	Little/Christie's	01 May 07	24,000[6]
7. Eng. Low Bell-based C'stick.c1550	Little/Christie's	01 May 07	22,800[7]
8. Eng. Medival C'stick. c1400-1450	Little/Christie's	01 May 07	21,600[8]
8. Eng. Duffield Wrig. Flat Lid Tank.	Little/Christie's	01 May 07	21,600[8]
9. Eng. High Bell C'stick. c1600-20	Little/Christie's	01 May 07	19,200[9]
9. Eng. Donne Wrig. Flat Lid Tank.	Little/Christie's	01 May 07	19,200[9]
10. Eng. ½ Gal.Hammerhead Measure	Shemmell/Bonhams	26 Oct 06	19,035[10]
11. Eng.2-Banded Wnchstr. Qt. Tav.Pot	Little/Christie's	01 May 07	18,000[11]
12. Eng. DomedFoot C'stick early17thC	Little/Christie's	01 May 07	16,800[12]
12. Eng. Rosewater Bowl w/En.Boss	Little/Christie's	01 May 07	16,800[12]
13. Eng. Hooped Qt. Lidded Measure	Shemmell/Bonhams	26 Oct 06	15,863[13]
14. Eng. Octg. Base C'stick, c1680	Little/Christie's	01 May 07	15,600[14]
14. Eng. Octg. Base C'stick, c1670	Little/Christie's	01 May 07	15,600[14]
14. Eng. Beefeater Flagon by Cooper	Little/Christie's	01 May 07	15,600[14]
15. Eng. JP/IP Wrig. Flat Lid Tank.	Shemmell/Bonhams	26 Oct 06	15,275[15]
16. Eng. Narrow Rim QA Wrig. Plate	/P.Francis, Carmthn.	05 Dec 06	14,688[16]
17. Eng. Octg.Bs./Rnd.Drip C'stk.c1670	Little/Christie's	01 May 07	14,400[17]
17. Eng. Wrig.W&M Beaker by Kenton	Little/Christie's	01 May 07	14,400[17]
17. Eng. Plate w/Pr.of Wales Motif	Little/Christie's	01 May 07	14,400[17]
18. Eng. ½ Gal.Hammerhead Measure	Shemmell/Bonhams	26 Oct 06	14,335[18]
19. Eng. Oct. Base C'stick, 9" h.	Little/Christie's	01 May 07	13,200[19]
20. Eng. James I Flagon, 17 5/8" h.	Little/Christie's	01 May 07	12,000[20]

References

[1] £60,000+20% Premium
[2] £42,000+20% Premium
[3] £35,000+20% Premium
[4] £23,000+15% Premium
[5] £22,000+20% Premium
[6] £20,000+20% Premium
[7] £19,000+20% Premium
[8] £18,000+20% Premium
[9] £16,000+20% Premium
[10] £16,200+17.5% Premium
[11] £15,000+20% Premium
[12] £14,000+20% Premium
[13] £13,500+17.5% Premium
[14] £13,000+20% Premium
[15] £13,000+17.5% Premium
[16] £12,500+17.5% Premium
[17] £12,000+20% Premium
[18] £12,200+17.5% Premium
[19] £11,000+20% Premium
[20] £10,000+20 Premium

Pewter and Australia

by Alex Neish

The earliest British settlers in North America took their pewter with them and soon with the immigrants from other European countries were developing a distinctive and flourishing craft fusing traditional styles with new ideas. It was not the same in the other huge English colony of Australia which occupied an entire continent of over 3 million square miles. This was annexed by Captain Cook after his voyages over 1870-79 but the first British settlers were convicts who could be sent into exile for major crimes like stealing a sheep to feed their starving families. Some 5800 of them are estimated to have survived the horrendous conditions of the long sea voyage in the first three decades of the 19th century.

While a few free settlers began to arrive with their wives around 1793, Australia was essentially a penal colony. Today the descendants of these convicts are regarded as the aristocrats of modern Australian society. Not surprisingly pewter was not part of the normal baggage of these forced settlers and any chance piece that was taken has long since disappeared. When the numbers of voluntary immigrants swelled around the middle of the 19th Century, pewter in Britain had already lost the battle against the more colourful china and pottery. As a result to-day pewter is as rare as hens' teeth in the antique shops of Australia and even a James Yeates tavern mug is viewed as something of a treasure.

Some 40 years back it was still possible to stumble across the occasional chalice that had, with his church's communion tokens, formed part of the baggage of a Scottish divine bent on transferring his ministry to this new land. This was only because in the Scottish churches of those days the communion service was regarded as being the personal property of the minister. Those items, however, are long gone though in the Seventies I did repatriate some of the more unusual chalices to Scotland before they moved again to the Museum of British Pewter at Stratford-upon-Avon.

Today to find even a piece of Britannia Metal is something of a triumph. The pewter culture is, therefore, quite foreign to Australia. Not a single piece is to be seen amongst the notable collections of the Melbourne Museum - and three professional guides did not even know what the metal was. The Art Gallery of New South Wales in Sydney should be better informed as the major Scottish collector, Mrs. Agnes Carwick- Webster, gifted in the middle of last century part of her collection to Glasgow's Kelvingrove Museum with the remainder going to the Sydney Art Gallery. There it was enthusiastically received and a special catalogue published.

Incredibly, however, it has languished unseen in store for the last 20 year despite reported efforts by the few local collectors to reverse this position. These failed to harness the media support, so essential on these occasions, and so proved totally ineffectual leaving the collection lost to sight. It contains Stuart flat-lidded tankards, York acorn flagons and Georgian tankards. There are early balusters, superb 17th. century candlesticks and even a rare Stirling grain measure

Obviously in this climate there are few local collectors. No Australians are counted as members of the PCCA and the Pewter Society has only one. The huge distances have conspired against the formation of any really active local society of enthusiasts. Pewter, however, did play a unique role in the history of Australia – but it was

Dutch pewter rather than British – even if none of the Dutch craftsmen ventured so far afield. One of that country's explorers sighted the continent around 1600 but had not landed. Another was William de Vlaminger of the East India Company. In his time he had been to the Artic, Russia and the East Indies. He had been navigating in search of another Dutch vessel that had disappeared after leaving the Cape of Good Hope. He headed a voyage to *Terra Australia or Terra Incognita*. He landed at Dirk Hartog Island only to find he was not in fact the first explorer to set foot on the Australian coast.

The proof was in the form of a flattened pewter plate that had been nailed to a post before falling to the ground to be found by William de Vlaminger. Probably with the point of a sharp knife, Captain Dirk Hartog had recorded on it the fact that he had landed there 20 years before on the 25th October 1616 from his ship, the Eendracht of Amsterdam. Also roughly scratched – as if in haste before setting sail –were the names of "under-merchant Jan Stins, supersteersman Pieter Dookes Van Bill Anno 1616."

In this way pewter found an everlasting part in the continent's history by providing documentary proof of the first landing on the continent. William de Vlaminger re-nailed the Hartog plate to a new post along with one recording his own arrival. In time both were to be found by French explorers and removed to Paris before being gifted many years later to Amsterdam's Rijkmuseum. There they were briefly displayed (and attributed to South America) before being left to moulder in store under the attack of pewter cancer. When the importance of the Australian connection was finally realised, the Hartog plate - as documented in a recent book[1]- was gifted to Perth Public Library and now is reported to be on display at the Maritime Museum of West Australia.

Never on display, however, was what was almost certainly Australia's leading private collection of pewter. It was formed by Irishman John Russell who, after a military career, joined in London a leading international commodity company. Sent to Australia to reorganise its decaying local subsidiary, he decided to settle there for good.

A one-time member of the Pewter Society, he did not suffer from the myopia that often seems to afflict many British enthusiasts. He bought carefully and selectively from the top British dealers of the Seventies and Eighties with an excellent and catholic good taste. He assembled a collection of around 200 notable pieces, which visited not only the UK but also France, Germany, Switzerland and Holland.

He was collecting and not just accumulating as seems so common these days. It was a very private affair, a collection formed for pleasure and not to impress. It was housed originally in Melbourne before moving to a farm two hours away by car. This made it less accessible and known only to a few. This self-imposed privacy seems to have generated a certain resentment amongst Australian collectors. One who complained he never had seen the collection in its maturity had no compunction in describing it in a letter as "a very ordinary collection of pieces that include numerous dipped and stripped items and questionable Irish haystacks."[2] In fact all the pieces are in original condition – and genuine. Whether the reported reaction was a matter of envy, or a confirmation that Australia lives in an upside-down world, is not clear. At the very least the quality of the collection revealed the writer's remarkable ignorance.

At one time the great English dealer Richard Mundey had said, "Buy only what you like - and then if you make a mistake you will still have pleasure." John followed this advice down through the years. He

said Mundey had opened for him the door to the world of pewter "and once you enter that world there is no turning back."

The collection reflected this philosophy. It was lost to Australia when for family reasons it became the latest major collection to be broken up. The principal items were dispersed recently by Bonhams at Chester in England. These included for obvious reasons one of the complete sets of Irish haystack measures from the gallon down, the run of Irish lidless measures, and - more unusually – three rare lidded Irish flagons with their typical large hoped handles, plus four of the famous communion chalices.

From Holland came a pair of the William and Mary commemorative beakers and a japanned acorn urn c.1780. More unusual and a gem for enthusiasts was a pot bellied measure c. 1700 that could seem Scottish were it not clearly marked for Amsterdam. The family similarity and the origin of this Scottish format was emphasised by a genuine large lidded Scottish one. This led in turn to an outstanding selection of the later tappit hens – 3 of the standard lidded Scots pint and two of the crested type, along with the scarce lidded chopìn and mutchkin.. From roughly the same period were examples of lavers by leading makers marked for Scottish churches.

The English items included an excellent James I flagon, and a Charles I example by the maker E G. Outstanding was a 20 in. diameter broad rim charger c. 1670 with the touch of an unidentified maker, and a 14 ¼ in. deep dish carrying the hallmarks and touch of John Barlow of London 1699. The former went to Harvard House at Stratford.

Fig. 1. A Scottish lidded pot belly measure, circa 1700.
All photos courtesy of Bonhams.

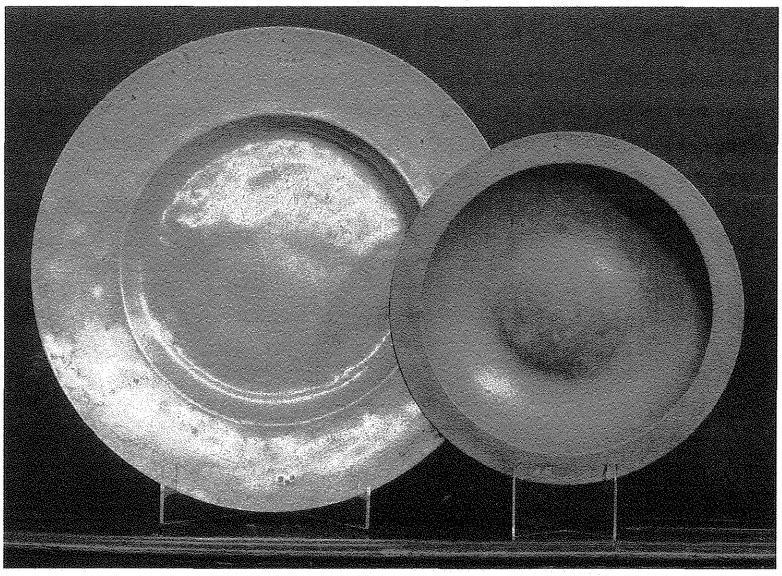


Fig. 2. A Stuart broad rim charger, circa 1670.

From the Stuart period came several 22 ins. chargers (two armorial) but the maximum representatives of this golden age were two denticulated flat-lidded tankards. One was the rare undecorated type by an unidentified maker. The other was wriggled on the drum and lid with tulips and foliage and the Tudor rose. The ram's head thumb piece was attached to the lid by a half diamond and the height to the lip 5 inches. The tankard carried unidentified hallmarks of 4 lions. It was one of those outstanding items around which an entire collection could be built.

Fanatics of early candlesticks were attracted *inter alia* by two of the earliest English ball knops dating from around 1680 which had escaped being recorded by Ken Gordon in his definitive survey of this format, *The Candlestick Maker's Bawle*.[3]

After all these treasures came fine double-domed tankards and spire flagons. Many collectors lusted after a superb pair of beefeater flagons marked for C R, or the double-domed lidded tankards by the famous William Eddon, or a splendid York acorn flagon. A rare narrow-rimmed dish with the hallmarks of Bristol's Ash & Hutton also attracted as did a 21 x 16 ins. armorial wavy edge dish by Thomas Chamberlain of London 1734. Royalists appreciated a pair of plates made for the Coronation Banquet of George IV engraved with the royal cipher, and the more general collector a rare English tureen.

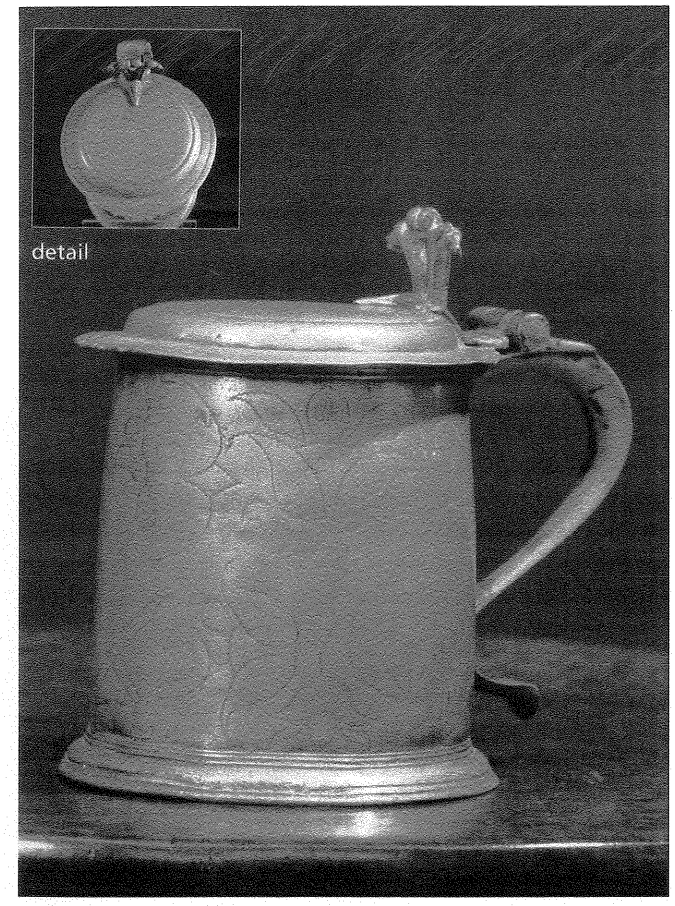


Fig. 3. A Charles II wrigglework flat lid tankard, circa 1680.

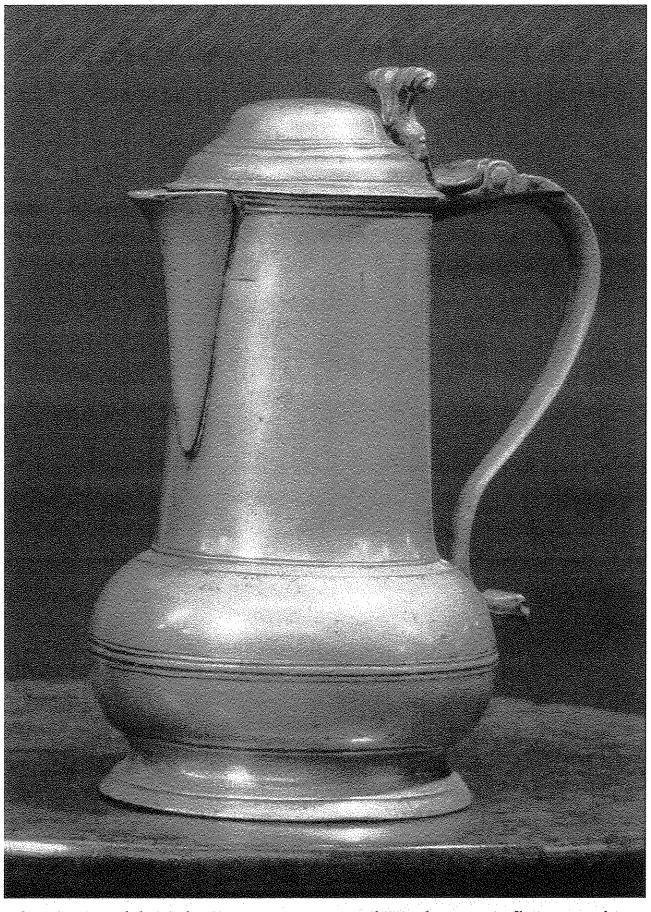


Fig. 4. A mid 18th Century spouted York acorn flagon, circa 1750.

In short, this was one of the great private pewter collections. It even included a rare Australian explorer's food dish with its pewter warming cover, The sale marked a great loss, less for its home country of Australia where it was practically unknown, but for the international pewter world. Collections of such fine catholic taste that lack a single weak piece and bring together treasures from so many countries are rare indeed.

Post Auction Addendum

Pewter is not immune to the world financial crisis. This was the message of the October 15 sale of the John Russell Collection at Bonhams Chester. Except for a few Pewter Society diehards, many dealers on the side and looking for a bargain, the event was poorly attended. American collectors sat on the sidelines and most of the demand came from commission bidders. This meant the best pieces were largely unsold and left for another day. By and large Scottish tappet hens held their own and a c.1700 pot bellied measure stood firm at $7,800. An excellent c.1740 gallon bud baluster sold for only $3,400 and only one of three Georgian dome-lidded tankards was sold around $900. An excellent pair of Charles II beefeater flagons was bought-in, as was a James I flagon while a Charles I version made only $6,500. Two excellent Stuart ball-knop candlesticks failed to meet the reserve and two superb flat-lidded tankards made only $7,150 and $8,000. An outstanding c.1670, 20 ins. broad rimmed charger by the maker IW was bought at $6,250 for the Harvard House Museum of British Pewter. It was left to Ireland, however, to save the day. A Standish c.1740 left even the high estimate behind at $625 and a rare c.1750 spouted flagon at $1,550 continued the trend. A notable late 18th Century Irish communion set with four chalices and two rare spouted and dome-lidded flagons 29 cm high was bought-in below the low estimate of $7,000 – but on the very afternoon of the sale was sold privately by Bonhams for a more logical $12,500. Note: All prices are hammer prices.

Fig. 5. A rare early 18th Century Irish communion set, circa 1780.

References

[1] *Voyage of Discovery to Terra Australia* by William de Vlaningher in 1696-97 published Western Australia Museum 1998

[2] Private letter

[3] *The Candlemaker's Bawle* by K.G. Gordon, published by author 1994 in a private edition.

A Josiah Miller Sundial and the Miller Family of Mold Makers

by Andrew F. Turano

I recently acquired a 4 ½" pewter sundial marked IOSIAH MILLER with L 42 D (Latitude 42 Degrees) below it. Around the base of the gnomon was a stylized angel on each side, and at the base of the high end of the gnomon, in place of the XII, was a figure of eight design - called an analemma.* There are two circles of parallel lines on the face of the plate which are decorated with fine horizontal lines (swizzles.) Around the Roman numerals and between the swizzled circles are dots. On the reverse of the plate is scratched the name: Samuel Greeley (Figs. 1: a,b,c.d.). As is the custom with 4 ½" sundials, there were 4 original holes for nailing to the windowsill which had broken through. Three new holes had been made with a square nail along the periphery of the sundial. This careless addition of the newer hole that lies over the cast name and latitude designation virtually obliterated some of the marks.

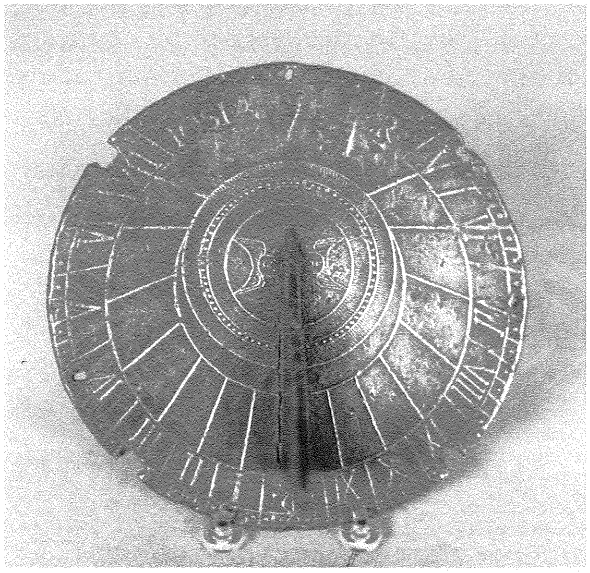


Figure 1a

Figure 1b

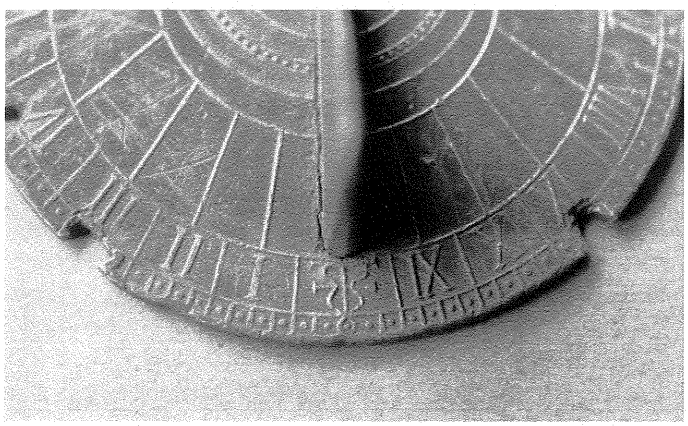


Figure 1c

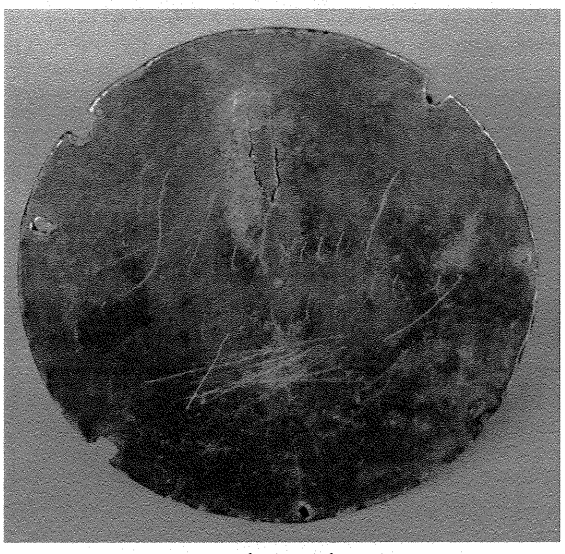
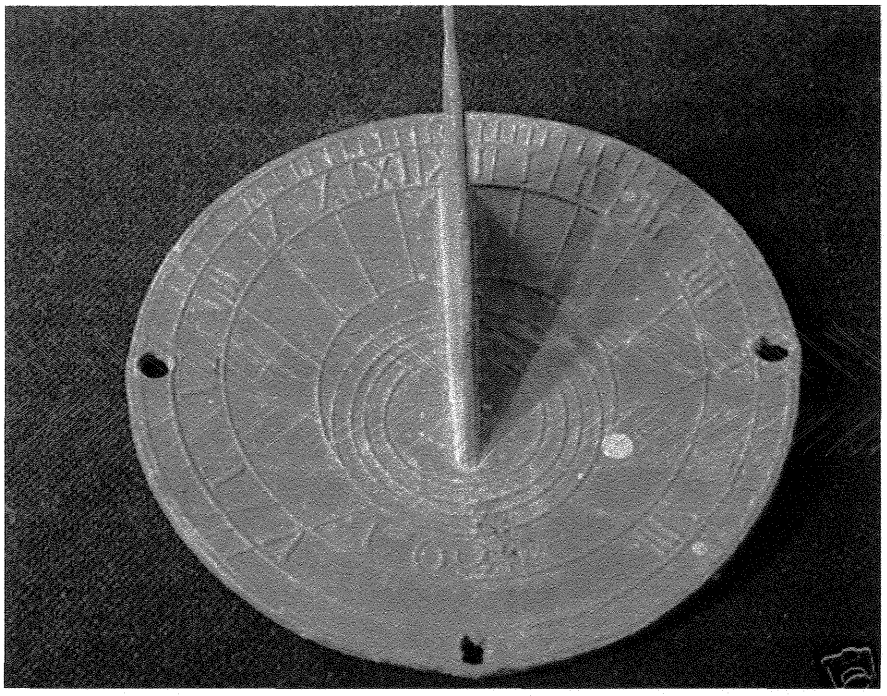


Figure 1d

Fig. 1: a,b,c and d. a, The 4 ½" sundial, showing the near obliteration of some of the middle letters of the name, the L and D, and the 4. This appears to have happened when a new hole was attempted with a square nail, and the hammer missed the head of the nail a few times, and, b, a closer look at the mark and Latitude, as well as the "swizzling" within the circles. A portion of the "L" and the "D" are visible to the left and right of the 2. Note the winged Angel at the base of the gnomon. This type of decoration is often found on 18C gravestones, and, c, The cast analemma replacing the XII at the base of the gnomon, and, d, the reverse of the sundial with the scratched-in name of Samuel Greeley.

Wayne Hilt has told me that most of these sundials have been found along the Connecticut River valley near the 42nd latitude line. This same information was included in an article by Reginald F. French. He provided illustrations of four N M marked sundials.[1] In a later article,[2] he illustrated the very mold from which my sundial was cast. At that time it resided in a private collection. There also was illustrated a sundial identical to mine residing in the Leffingwell Inn in Norwich, CT. Mr. French notes that there are other sundial molds marked I. M. or I. MILLER as well as IOSIAH MILLER. Montgomery[3] also shows a Josiah Miller sundial of the same size, but it lacks some of the plate decorations and the L (latitude) and the D (degrees). Another 4 ½" unmarked sundial with the date 1762 is illustrated by Ledlie I. Laughlin in Vol. I, Fig. 266.[4] A sundial dated 1762 appeared on ebay on July 8. 2008 (Fig. 2: a,b.).



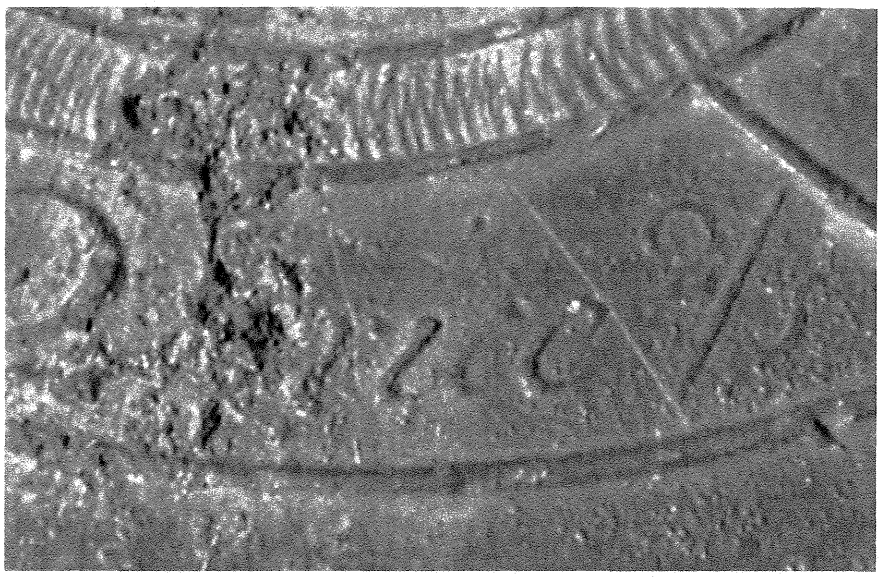


Fig. 2: a & b: a. This sundial, put up for sale on ebay, is 4 ½" in diameter and may have been cast from the same mold as the sundial illustrated in Laughlin, Vol. I, fig. 266 b. It has cast into it the date 1762, along with what appears to be "..rice 2/S" immediately after the date. Unfortunately, the missing first letter(s) of "rice" is over a casting flaw. Could it be "price 2 shillings"?

Past verbal and published information lists Josiah as having worked in the 18C somewhere along the 42nd parallel, either in Connecticut, Massachusetts, Rhode Island or New York. He has been associated with another brazier, N M, who may possibly be related to Josiah, as there appear to be similarities in their mold patterns. Based on the marked L 42 D on Josiah's molds, these molds were made for use on or about the 42nd parallel, and one would expect that these braziers would most likely be found near that line. This line exists just south of the Massachusetts' border as it adjoins Connecticut and Rhode Island, extending into New York. It must be noted that Josiah as well as N. M. not only made sundial molds, but also wavy-end rat-tail spoon molds, button, shot and ball molds, curtain ring and sinker molds.[5] These molds were only marked with the initials of I M or N M. Ron Chambers, who once had a significant collection of marked molds, states that he felt that the mark of I M sometimes appeared to be converted to N M on some spoon and button molds. If so, this may give us a clue as to the sequential dates of these mold makers. From the style of the Josiah Miller sundial and spoon molds, I would place his working date to the early 18thC.

Since N M had not marked his molds with his complete name, his first and last full name, as best as I can deduce, has been conjecture. The choice of the last name of Miller was based on the similarity of these molds in comparison to those marked by Josiah Miller. The random choice of the first names appeared to be based on the more common first names in use at that time. First names such as Nathan and Nathaniel were usually listed or discussed. It is possible to question his place of work on or about latitude 42, as, to my knowledge, an N M marked mold has not been marked with that latitude designation, however, the family search may settle that question.

At a PCCA meeting at Winston Salem in the spring of 1962, sundial molds were exhibited and discussed (*PCCA Bulletin* of September 1962, Vol. 4, #9, p. 121). Unfortunately, the molds that were presented and the subsequent discussion were not published.

At this point, I realized that this paucity of information could deter me from further exploring the relationships and working dates of these makers. However, Ledlie I. Laughlin, in his third volume[6] made the following comments in a caption for an illustration of a Josiah Miller sundial:

"Miller's place of work is unknown, but he may have been a member of the Millard (Miller) family, which was long established in Rehoboth, Massachusetts, and spread out north and west from there. There are also similar dials marked N M, a maker believed to be a related to Josiah. The Rehoboth family contained several braziers, several Josiahs as well as a Noah and several Nathaniels. This lead should be followed further."

Based on this information, I realized that I might have enough leads to allow me to attempt to research the Miller genealogy further. With the advice of others who had experience with genealogical searches, I tried their recommended sources.

Because I had the name of the owner of the cast sundial and the maker of the mold, I thought I would start the search with Josiah Miller and Samuel Greeley, which might limit the options in terms of place and time. I was also hoping to link Josiah with the mysterious N M by using Pedigree and Family data.

I attempted to first locate Josiah Miller, using "familysearch.org," whose data was based on information gleaned by "The Pedigree and Ancestral Resource Files" and the "International Genealogical Index - North America." These files listed the

names and the dates of birth, marriage and death in each town, but not the occupations. The range of my search was limited from the very late 17th C. up to the late 18th C. I also limited the towns in which Josiah was born and died to those close to the 42nd parallel, and, if possible, along the Connecticut River Valley. In the listings that appeared, the names "Miller" and "Millard" were used interchangeably, as Ledlie I. Laughlin originally noted. It appeared that the older Millers were spelled Millard or Millerd, and the younger members of the family were referred to as Miller.

There was a surfeit of Josiah Millers found from Long Island, N.Y. to southern MA. Most of the listings were repeated, with minor variations in spellings or dates. Let us start with the weak or incomplete possibilities.

One option that fit all of the parameters was found along the Connecticut River at very close to the 42nd parallel. There was a Josiah Miller (1691-1769) found in Springfield, MA. His father, Samuel, (1657-1727) married Ruth Beamon in 1683. His grandfather, Thomas Miller was born in 1624 in Lincolnshire, England, and died in 1675 in Springfield. His great grandfather was named Robert, born in Northumberland, England in 1605. Josiah did not marry and the line appeared to end there. No other N. Millers came up. There was a separate listing for a Noah, born in Springfield in 1691. Since he died in 1697, he was not an option. Of the other Josiah Millers, there was one in Dutchess County, N.Y. with incomplete information and a dead end. There were many on Long Island, N. Y. and in Yarmouth, MA. There was a Nathaniel Miller born in Brimfield MA in 1727. He died at 27 years of age and there were no further relatives of interest. There were Nathan Millers born in Lyme, E. Haddam and Middletown, CT. These places were ether too distant from the latitude we were interested in, or they gave such incomplete information that I felt that, at present, they could not be seriously considered.

Although it was not as close to the Connecticut River valley as I would have liked, a more extensive line of Mill[ards] or Millers, all in Rehoboth, MA, revealed a link with a number of Josiah and N. Millers. The ancestral line began with Robert Millard. He was not the Robert Millard who started the family in Springfield. This Robert was born in Southampton, England in 1632 and died in Rehoboth in 1698. Robert Millard owned much property in and around Rehoboth, Swansea and Attleboro, in Massachusetts. He also acquired land in Barrington and Warren in Rhode Island. He was married in 1662 to Elizabeth Sabin, and had four sons of interest: Nehemiah, Josiah, Nathaniel and Ephram. Nehemiah Millard, the earliest son (1668 -1751) was married in 1691 to Phoebe Soar. Nehemiah inherited 50 acres of land that he was living on in 1699, presumably from his father. He died in Rehoboth and no children were noted. Josiah Millard, the second son (1670 -1694) could be excluded because of his short life. The third son, who was named Nathaniel Millard (1672 - 1740) married Susanna Gladdings in 1694, had a son who was named Josiah Millerd (1698 -1776), another son named Nathaniel Millard (1694 -1761), and a third son, Noah, was listed as born around 1700 with no further information. I did not consider him. Nathaniel's Josiah lived in Rehoboth, married in 1725 and no children were noted. The other son, Nathaniel (1694 - 1761) married Ruth Chase and they had two sons. One was named Nathan (1727-1815), who married Phoebe Salisbury and died in Warwick, R.I. The other son, Nathaniel (1725 -1805) married Elizabeth Kingsley in 1748 and remained in Rehoboth. Robert Millard's fourth son, Ephram, (1680/84 - 1769), married Experience White in 1701,

and he died in Rehoboth. Their son, Daniel, (1713 -1798) married Hannah Thayer in 1735 and he died in Cumberland Co., R.I. They had a son named Josiah Miller (1744 - 1814). This Josiah was born in Rehoboth and was married to Jemima Whipple in 1766, and he also died in Cumberland Co., R. I. He did have a son, Josiah Whipple Miller (1767–1840) who married Mary Bicknell in 1794 and died in Attleboro, MA, just north of Rehoboth. There were no children noted (See appended family tree).

Thus we have our choice of two reasonable possibilities for Josiah, and one for Nathan; three named Nathaniel and one was named Nehemiah. They all came from one family line and were all living in the proper time frame for the style of the sundials and spoons cast from these molds. Unfortunately, I was not able to verify the occupations of this family, which would prove that these men were the mold makers we wish to know about. However, the links were possibly significant and exciting to find. Josiah Whipple Miller appeared too late to be seriously considered as the brazier we are seeking. We should note that his father was listed as a Miller, not Millerd or Millard.

One confusing factor is the interchangeability of the Miller, Millerd and Millard listings of names. Does that indicate that Josiah, who used Miller on the sundial molds was not one who was listed as a Millard? In the copies from the town records, the Millers and Millards turned out to be the same persons when we traced the families and pedigrees. Since there were many pages of these listings, all collected by various researchers, we also find numerous conflicting dates and places as well as last names. Therefore errors in the transcription from the town records were an important factor. It was necessary to use the most frequent listings that tied into the family tree.

There were no town tax records except for Robert and his son, Nehemiah, who were listed as paying land taxes on various dates in the 17th century in Rehoboth. There were no church or business records available in that time period in the resource files that I searched. There was a census, the first in Massachussetts in 1790, and a Nathaniel (not Josiah Millerd) was listed in Rehoboth. This is to be expected since, by 1790, most of the other members of the family had either died or had moved to Cumberland Co., Warwick, R. I. or Attleboro, MA. I was not able to pick up the 1790 census in Rhode Island.

"Major" Samuel Greeley showed up on the resource files as having been born in 1721 in Haverhill, MA. He was listed as having died there in 1805. He was the son of another Samuel, who was born in Haverhill, MA in 1695 and died in 1771. I feel that either Greeley would have lived within the working dates of the listed Josiah Millers in Rehoboth or Cumberland, R.I.

Robert G. Smith investigated a new web site at the Connecticut State Library: "Early American Newspapers." The papers that were found date back to around 1690 and included weekly and daily publications. He was unable to find any notices or ads by any of the Millers of interest. However, he found an interesting reference to "Sun-dials" in the "Rhode Island Historical Tracts, # 15", Providence, Sidney S. Rider, pp 111,112:

"Few in those days had watches, but the village church tower had very commonly its sun dial. By whose benevolence they were set up in the Plantations we are not informed. As there is no mention of them

in the Town Records, they were probably due to private liberality. In 1735 George Taylor, 'the church schoolmaster' was allowed by Town Meeting to use the upper story of the 'County House' in Kings, now Meeting street. One of the conditions of his occupancy was, that he should keep in repair the sundial in the street. In view of the habits of schoolboys in those, and in later, days this was an undertaking of no little hazard. With all their inaccuracies, they served a useful purpose when clocks were few, and watches scarcely known."

Although all of the known sundial mold marks were incorporated into the mold when it was made, that does not preclude the possibility that the Millers also cast sundials for sale from their own molds. The sundial that I have does give evidence that Samuel Greeley owned it, but it still does not tell us who cast the sundial. It is well known that purveyors of scientific instruments provided sundials from molds they had purchased[7] and traveling peddlers often cast sundials from the molds that they had with them.

I fully expect and welcome any further research on this family. My limited evidence is open to criticism and rejection, and yet is presented as a stimulus for those who are computer savvy and are capable of extending or refining this material. A more serious effort may require researching the town records and records in local historical societies and churches, if still available. It certainly would be worthwhile.

*Analemma[8]: "a graduated scale in the shape of a figure eight, indicating the sun's declination and the equation of time for every day of the year." (The American Heritage College Dictionary, Third Edition.)

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1 Reginald F. French, "About Time", PCCA Bulletin, Vol. 4, #7, Feb. 1962, pp. 104-107.
2 Reginald F. French, "Sun-dials and Moulds", PCCAB, Vol. 7, #1, Dec. 1974, pp. 8-12.
3 Charles F. Montgomery, A History of American Pewter, A Winterthur Book, E. P. Dutton, N.Y., 1978, Fig. 12-22.
4 Laughlin, Pewter in America, Barre Publishers, 1971, Vol. I, Fig. 266.
5 Charles V. Swain, "Early American Spoon Molds." PCCAB, Vol. 4, # 9, Sep. 1962, pp. 135-137.
6 Ledlie I. Laughlin, op. cit., Vol. III, Plate CXV, # 925.
7 Reginald F. French, "Sundials and Molds", op. cit., p. 11.
8 ibid., p. 10.

N.B. From the Vital Records of Rehoboth, Massachusetts, 1642-1896:
The town of Rehoboth was formed in 1641 and originally included the present Massachusetts towns of Seekonk and Attleboro as well as the present Rhode Island towns of Pawtucket, East Providence, Cumberland and parts of Swansea and Barrington. The town kept its original area until 1667, when Swansea was incorporated from which was broken off the present town of Barrington in1717. The area became smaller still with the incorporation of Attleborough in 1694, and much later, in 1812, Seakonk. A section of Attleboro called Attleboro Gore was set off to Rhode Island in 1747 and became the town of Cumberland.

An Excavated Colonial Period Spoon Marked WB

by Martin Roberts

Surviving pewter spoons made in America before Independence are very scarce indeed, so any new addition to the record is noteworthy. The spoon shown in figures 1 and 2 was excavated recently in the vicinity of Saratoga in New York State. Sadly, it is missing most of the stem, but what survives is enough for an attribution to be made.

The near circular bowl is reminiscent of spoons from the Low Countries. But the unusual 'reverse rat-tail' ascending from the bowl onto the upper surface of the stem seems to be unique to the small number of known spoons made in New York in the early to mid 18th Century. Comparative examples include several until recently in the Swain Collection,[1] bearing marks attributed to William Bradford, William Ellsworth and John Will, and others also attributed to William Bradford and William Ellsworth illustrated in *Pewter in American Life*.[2]

This excavated spoon has a particularly clear mark, including the initials WB, but differing in detail from those on other published Bradford spoons. There are no other recorded New York pewterers with those initials, and this variant mark has been previously attributed to William Bradford[3]. Further, the 'reverse rat-tail' appears identical to those on other spoons attributed to Bradford, and differs from the designs on spoons by Ellsworth and Will. So this must be another William Bradford spoon, and it seems he used more than one die to mark his spoons.

Though rare today, New York spoons must have been in common use in the Saratoga area in the mid 18th Century. In this case, the original owner was keen to ensure his or her spoon could be easily identified. The crudely but boldly engraved initials on the back of the bowl are unusual, and most distinctive.

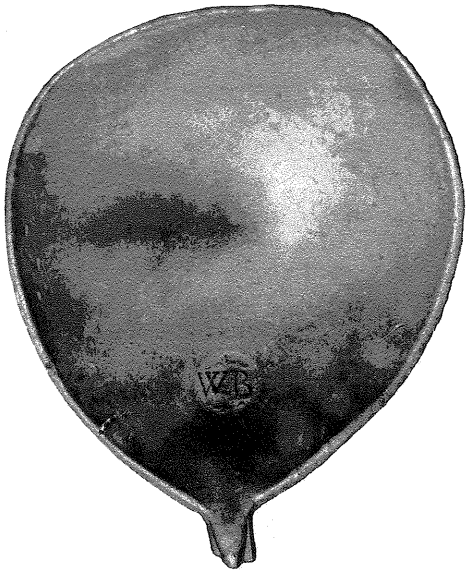


Fig. 1. Spoon marked WB: front of bowl

Fig. 2. Spoon marked WB: back of bowl

[1] Lots 602, 603 and 622, *Charles V. Swain Collection of Pewter*, Northeast Auctions, New Hampshire, 2007.

[2] Pages 68 and 69, PCCA, 1984: *Pewter in American Life.*

[3] Mark 57, page 45, C Jacobs, 1957: *Guide to American Pewter.*

Late 19th Century Britannia Manufacturing in Taunton, Massachusetts
Appletons' Journal – December 1878
by William R. Snow

One of the most intriguing and rewarding aspects of research is the discovery of something unexpected. This happened to me while working on the latest PCCA book, *Collecting Antique Pewter, What to Look For and What to Avoid.*

In my mind, I had a fairly good idea of how I wanted the book to look in terms of layout and design. The idea was to have the book rely heavily on visual images, mostly photography, to illustrate the different topics. In particular, I felt the chapter on Construction & Fabrication should include a combination of contemporary photography and old images since this would be the most interesting way to present the subject matter.

When addressing 19th century manufacturing techniques I originally thought there might be some period photographs I could utilize. I began the search by contacting a few other PCCA members who might be of assistance. I spoke with Bob Bury in the hope his family connections to Reed and Barton might yield some long forgotten photos. Bob made some inquiries, but nothing of consequence surfaced. Apparently, industrial photography didn't really come of age until the very late 19th and early 20th centuries. Bob did, however, mention a number of illustrations which appear in the book *The Whitesmiths of Taunton – A History of Reed & Barton, 1824-1943* by George S. Gibb.[1] The book, published in 1943, includes several old engravings depicting various aspects of the Britannia manufacturing process.

The Whitesmiths of Taunton was one of the few books we didn't have in our library so I quickly found a copy on Amazon and within a few days I was leafing through the pages hunting for the illustrations. The illustrations depicting the 19th century manufacturing process were superb hand-cut engravings and it was obvious they were produced long before the book was published. The question was, where did they come from? I referred to the Table of Contents and in the section entitled ILLUSTRATIONS I discovered that the drawings were originally done for an article that appeared in the December 1878 issue of a popular periodical entitled *Appletons' Journal.*[2] Now I needed to find out if a copy of the original publication existed.

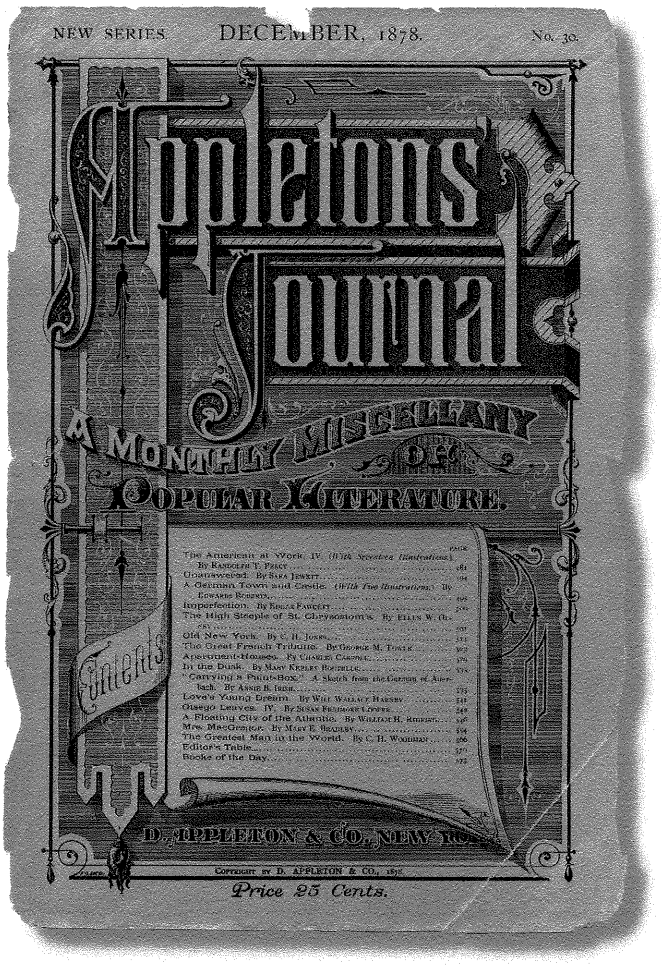
I checked with several local libraries, but none of them even had microfish or photocopies of a publication that old. My next step was to go online and see if I could locate a source for old magazines and publications. After some time hunting around, I discovered a company called Periodyssey located in Easthampton, Massachusetts. I contacted the company via e-mail and asked if they had old copies of *Appletons' Journal* for sale, and if so, did they have the December 1878 issue? Sure enough, they had a copy. Armed with my credit card, I asked them to send me the issue right away.

The original issue arrived specially wrapped in a plastic bag. Being 130 years old, the wood pulp paper had turned brown and was so brittle it literally began to flake apart when I took it out of the bag. I very carefully looked through the publication. The article I was searching for was right up front. It was titled "The American at Work, Among the Silverplaters". While the illustrations were my main focus, I

began to read the article. The storyline and descriptive text proved totally engaging. Not only is the manufacturing process described in exacting detail, but the writer provides a wonderful overview of factory life in the early period of the industrial revolution.

For those members not familiar with the Reed & Barton story, one has to go all the way back to May of 1824 and the initial partnership between Issac Babbitt and William W. Crossman.[3] For the next 16 years, the organization went through a series of changes in ownership and direction. The products produced over this period closely followed designs by English firms like Dixon and Company. By August of 1840, the company had become Reed & Barton[4] and the manufacture of Britannia ware was in full swing. Electroplating was introduced shortly thereafter and became a standard practice by the time this article was published in 1878. This was the height of the Victorian era and customers wanted the latest styles, most of which originated in Great Britain. Today, Reed & Barton is still a family-owned operation and continues to produce a variety of silverplated products, mostly flatware sets and gift items.

The following article from *Appletons' Journal* is reproduced in its entirety, page-by-page. Unfortunately, the original text was quite small so for those who have trouble reading small copy we recommend using a magnifying glass.


NEW SERIES. DECEMBER, 1878. No. 30.

Appletons' Journal

A MONTHLY MISCELLANY OF POPULAR LITERATURE.

Contents

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2 Randolph T. Percy, "The American at Work. IV. Among the Silverplaters," Appleton's Journal, Vol. V, No. 30, D. Appleton & Co., New York, December, 1878

3 Gibb, The Whitesmiths of Taunton, p.4

4 Gibb, The Whitesmiths of Taunton, p.104

Editors note: Due to its length, this article will be reproduced in two parts. The second part will be included in the next issue.

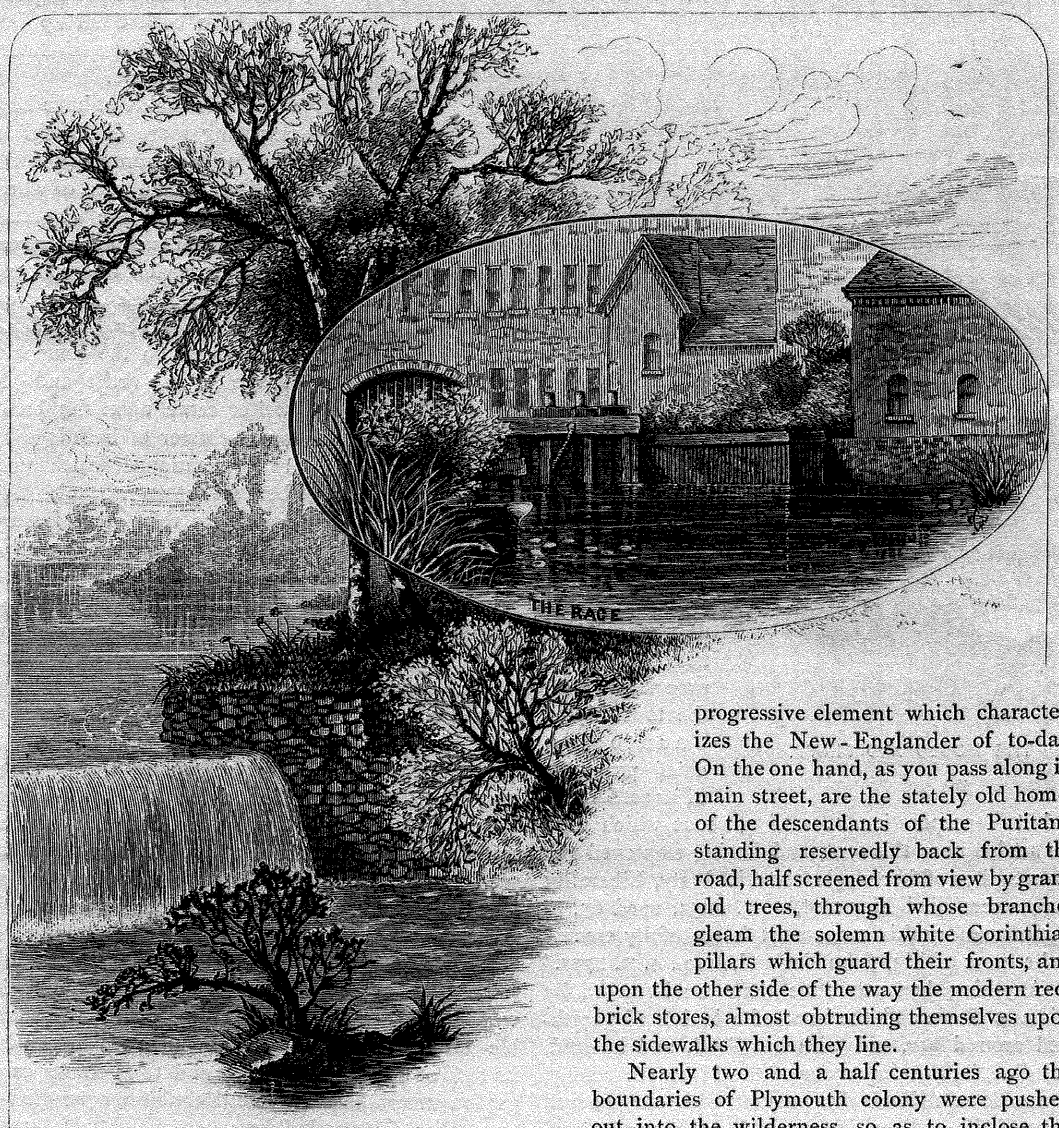
APPLETONS' JOURNAL.

THE AMERICAN AT WORK.

IV.

AMONG THE SILVER-PLATERS.

JUST on the outskirts of the bustling little city of Taunton is an irregular collection of handsome brick buildings, nestled down in a little natural basin, by the side of a miniature lake, and hemmed in by pretty cottages, which dot the neighboring slopes.

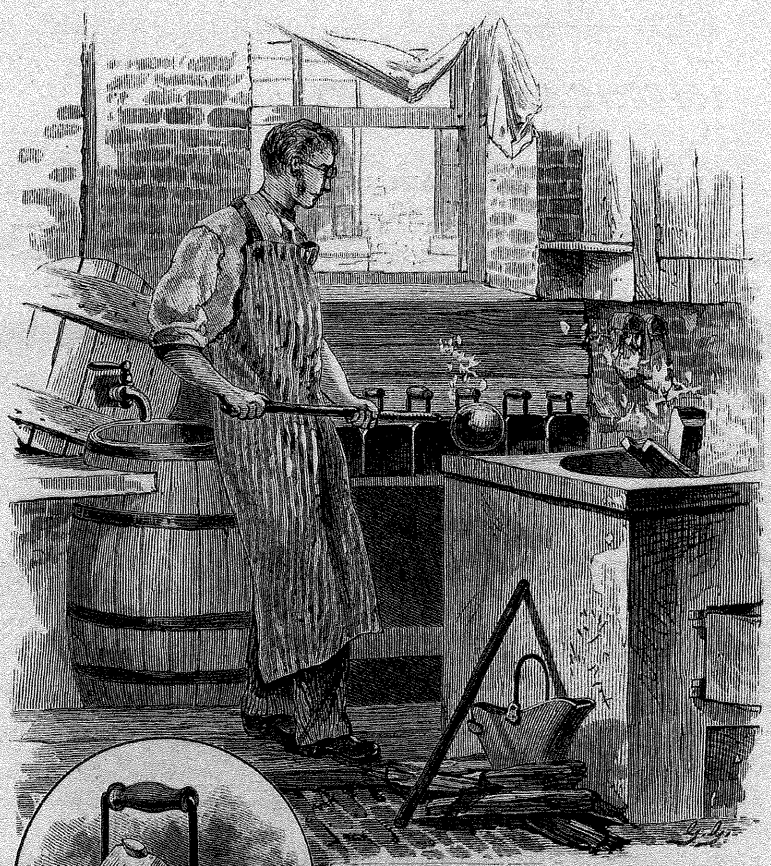


These constitute an extensive manufactory, where all kinds of electro-plate, or, as it is commonly called, silver-plated ware, is made.

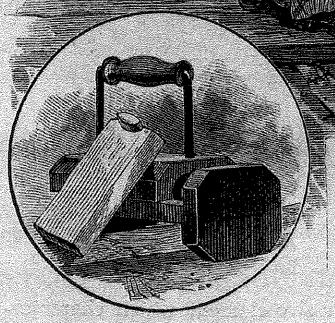
Taunton is a curious place—half old, half new—and mingles in itself the conservative element bequeathed by its old Puritan founders, and the shrewd progressive element which characterizes the New-Englander of to-day. On the one hand, as you pass along its main street, are the stately old homes of the descendants of the Puritans, standing reservedly back from the road, half screened from view by grand old trees, through whose branches gleam the solemn white Corinthian pillars which guard their fronts, and upon the other side of the way the modern red-brick stores, almost obtruding themselves upon the sidewalks which they line.

Nearly two and a half centuries ago the boundaries of Plymouth colony were pushed out into the wilderness, so as to inclose the Indian land of Cohasset, by a grand old Puritan spinster, of whom nothing more suggestive could be said than is told in these words in the quaint inscription upon a weather-beaten, time-stained stone in the old Taunton graveyard:

"Here rest the remains of Mrs. Elizabeth Poole, a native of Old England, of good Family Friends, & prospects, all of which she left in the prime of her life to enjoy the Religion of her Conscience in this distant wilderness. A great proprietor of the township of Taunton, a chief promoter of its settlement and its incorporation A. D. 1639, about which time she settled near this spot, and having employed the opportunitys of her virgin state in Piety, Liberality of manners, died May 21st, A. D. 1654, aged 65, to whose memory this monument is gratefully erected by her next of kin, John Borland, Esq., A. D. 1771."



FILLING THE MOULD.



THE MOULD AND PLATE.

Anything less attractive than the lives led by Mistress Poole and the band of colonists who gathered around her, and with her lived, and labored, and died, in this far corner of the Plymouth colony, it would be difficult for persons with our modern ideas of life and the things which constitute its happiness and pleasure to imagine. But the stern, cold, laborious existence which they led, was the means, and perhaps the only means, which could have reclaimed this wilderness; and those traits of character which they cultivated and prized, modified by the lapse of years into less of asceticism, have been an inheritance to their descendants of no little worth. It is just those qualities that have enabled them to labor slowly and steadily onward, unmindful of the fact that they were the butt of their State of Massachusetts, and which rendered them rather proud than otherwise of their title of inhabitants of the "land of brick and herring" (by which they were dubbed because of their great production of brick and the large annual catch of alewives in the Taunton River), until their perseverance, industry, and sturdy, self-respecting honesty have built them up into one of the first manufacturing cities in the State.

There could not have been anything more distasteful to the Puritans than such a vanity as silver-plated ware, of whose production in the city they founded on such an enormous scale the writer was sent not long ago to seek information. About two miles from Taunton Green, in the centre of the city, the artist and the writer came upon the handsome cluster of buildings already mentioned, which number seventeen all told, and constitute this great factory. They were grouped about the lake, whence their power is drawn, and were as neat and clean outwardly as it is possible to imagine, and gave promise of being, as they were afterward found to be, equally neat within. Over on the hill-top beyond was the handsome building of the State Insane Hospital, and through the bright green of the landscape the mill-river wound slowly along toward the Taunton. The surface of the little lake was smooth, and the large trees about it nodded softly with their branches at their reflections in its surface; the water glided gently over the edge of the dam in a line of silver, and then wound slowly about among the mill buildings with instantly recovered dignity, as though ashamed of the trouble it had just taken, while the water which found its way into the mill-race began to hurry and scramble along, seemingly anxious to have done with its task of turning the wheel, and to rejoin its companion stream below. The irregular quadrangle between the factory buildings was filled with trees, which overhung the quiet river winding in and out among them, and crossed at intervals by little white wooden bridges, connecting the neat gravel footpaths. Altogether, a more pleasing picture of a great industry it would be hard to conceive. The

tall chimneys emitted gentle wreaths of curling smoke, but not a single thing was to be seen which suggested the chaos of sound and sight—the roar and flame—from which are evolved so many of the wonderful products of modern mechanics. The application of the writer for information, and permission to view the works, was most courteously received, and under the pleasant ciceronage of a son of one of the members of the firm, we began our tour of inspection. Reader, if you ever attempt to glean an intelligent idea of the many ingenious appliances by means of which the raw material is first combined and then worked into a complete article of finished silver-plate, do not hope to accomplish it in a few hours. A whole half-day spent in sight-seeing in the factory resulted at noonday, when the water-wheels were stopped, and the hundreds of operatives trooped into the court-yard, in a sense of the most complete bewilderment. Evidently, then, to hope to give the reader an adequate idea of the variations in the processes by which the many forms of plated ware, spoons, forks, knives, hollow ware, tea-sets, ornaments, etc., are made, was virtually an impossible task.

Then the question arose as to what should be selected as the one article to be followed through its various processes, from its elements to its completed form. What, indeed, among such an infinite variety of useful and beautiful articles?

"Why, a teapot," said the writer.

"Certainly, a teapot," echoed the artist.

"Inspiring thought," rejoined the writer.

"What could appeal more nearly to the heart of the average American than a teapot?" said the artist, growing enthusiastic.

"A teapot," replied the writer, didactically, "was the cradle of the republic. The tempest in a teapot which was brewed by the Boston tea-party, A. D. 1775, was the little end of the wedge which severed us from the mother country."

"Hence it appeals to the patriot," said the artist, sententiously.

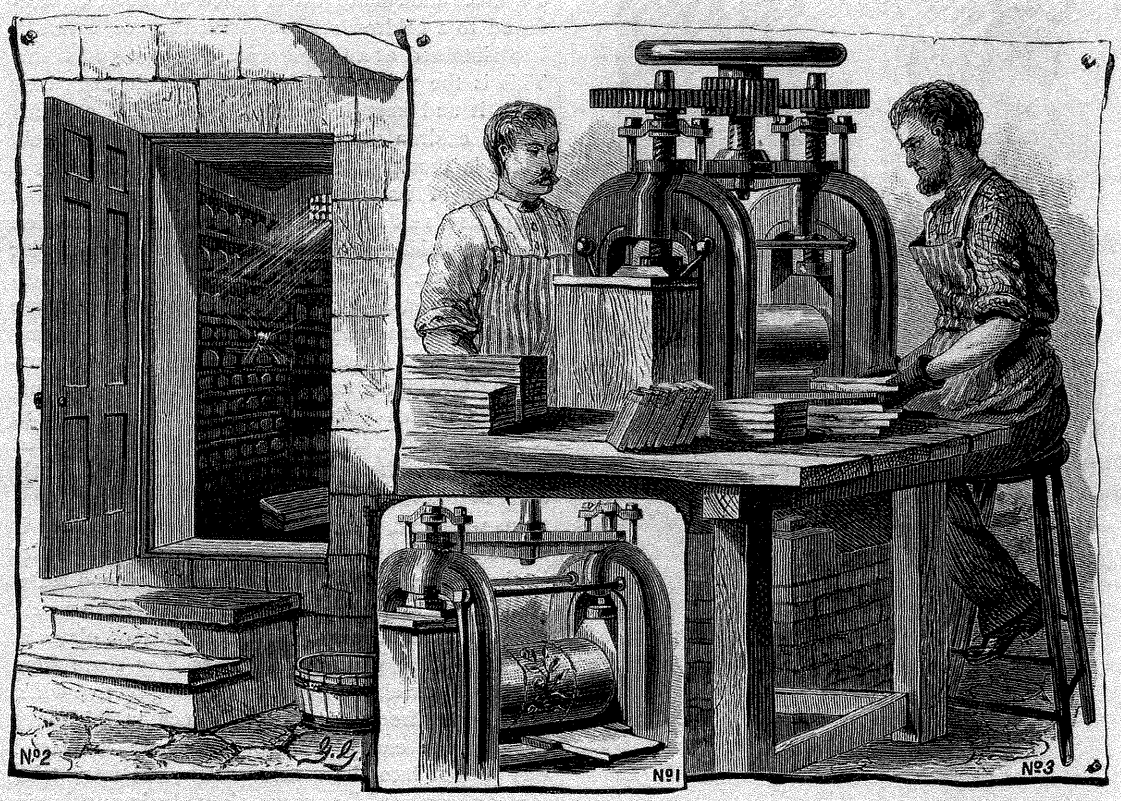
"A teapot is also the symbol of the independence of the maiden of uncertain age, and the receptacle of the brew which exhilarates but does not intoxicate the female heart—and head."

"Hence it appeals to woman."

"And is not the teapot the chief among the Lares and Penates of every well-regulated household, and does it not therefore appeal to the married man?"

"Yes," assented the artist; "but as for unmarried men, it would be hard to say what does appeal to them." Plainly, then, it must be a teapot, since that article appeals in a peculiar way to all classes of the community who are entitled to any consideration whatever.

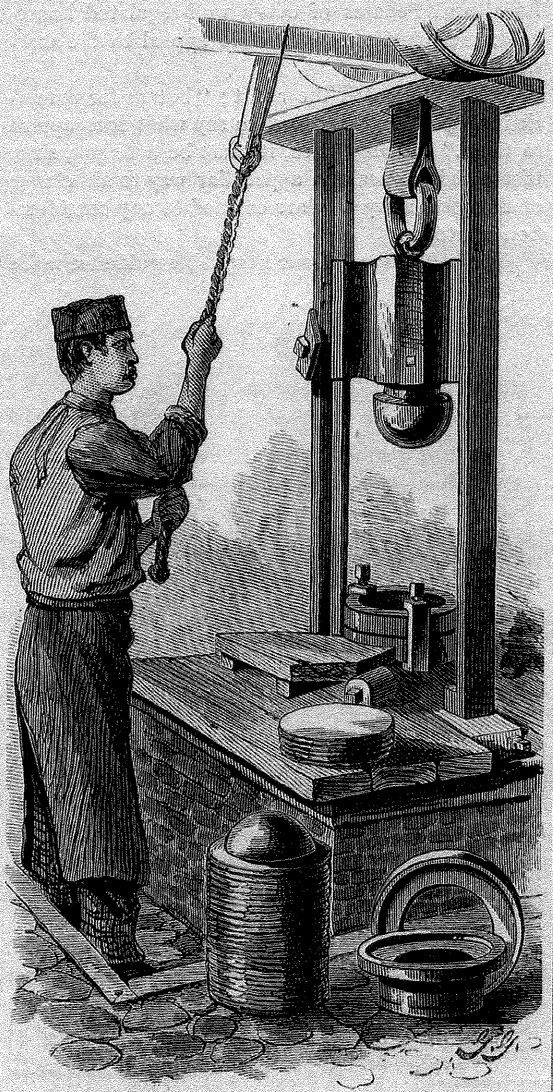
While dining with our hospitable guide we made known to him the decision at which we had arrived, and, as it met with his cordial approval, and we were charmed to hear that by means of that teapot we could illustrate nearly all of the most interesting



No. 1.—STAMPING THE TRIMMINGS. No. 2.—SAFE WHERE DIES ARE KEPT. No. 3.—ROLLING THE PLATES.

processes carried on in the works, we returned to the factory and were shown first into the modeling-room. Here, of course, is the mind of this great working body, in which is conceived the idea which its industrious members carry out with infinite labor and skill.

Wanted — a teapot. Well, then, the designer here in his quiet sanctum draws the design for it, and the first step is taken. Afterward, the ornamental portions which are to be cast are carefully modeled in wax; and from the wax, plaster casts are taken from which are made the moulds. It was difficult to draw the artist away from the congenial atmosphere of the room. The soft light streaming in from the half-curtained windows on casts and photographs, pencil-drawings and *bric-à-brac*, while



STAMPING THE SHELLS.

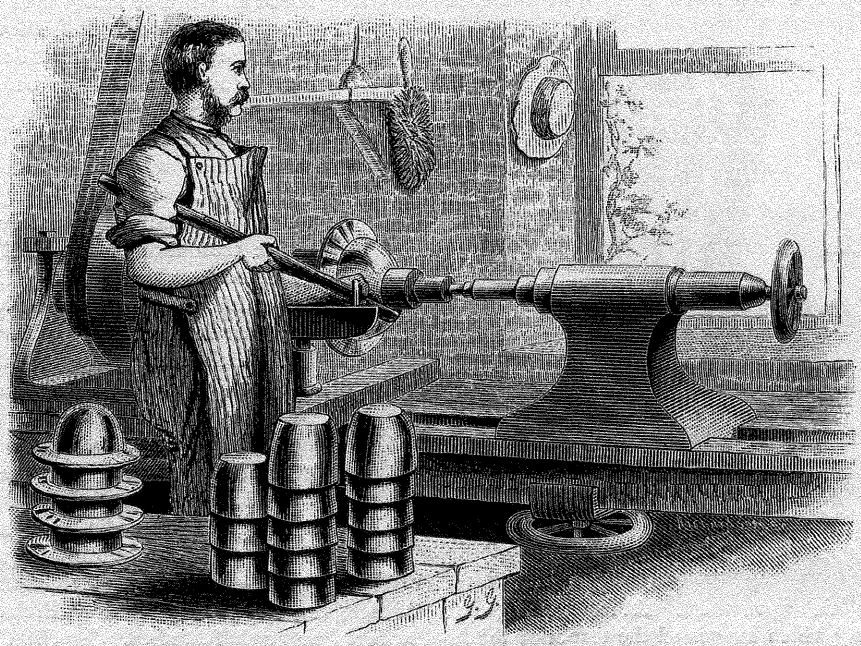
on a side table a copy of the ART JOURNAL lay open for ready reference, had almost too great an attraction for him to be readily overcome. We watched for some time, therefore, the designers, working slowly and patiently, putting on a bit of soft red wax here, carefully moulding it with the fingers, and then cutting it away again with the steel tool, until the shapeless lump of wax had grown into a perfect ornament. Another workman with ready pencil was tracing the pattern of the teapot upon paper, limning the gracefully-curved outlines carefully, and tracing the lines to be engraved clearly, pausing now and then to look for a line or a suggestion in a portfolio of foreign plates, until the design for our teapot was drawn and all the ornaments modeled, when we followed our guide down-stairs across one of the little bridges over the river and into a low brick building, from which rose an ambitious chimney.

It may be as well to say right here that at this factory nothing is purchased but the raw material. The metals are obtained as they come in pigs from the mines, but the rest of the work is all done by them. In this room they were making the white-metal on which they plate with silver. White-metal, as it is called, is composed of tin, copper, and antimony. The exact proportions used of each of these metals vary slightly with different manufacturers, the great object to be attained being to get a metal which shall be free from impurities or dross of any kind. The metals, having been brought into this room in pigs, are broken up with a hammer, put into a furnace and smelted, after which the metal is transferred to a caldron set in a brick furnace, where it is maintained at a temperature of about 500° Fahr. This is the point at which they find they can best work it and keep it clear of dross. The contents of the caldron are stirred with a pitch-pine stick, which is thought to have some good qualities as a collector of impurities. The workman has on a bench at his side a row of iron moulds with wooden handles, which look very like square sadirons with hollow bases. Into these moulds he pours the molten white-metal through a narrow opening at one end. He keeps employed all the time by pouring the metal into some of the moulds, while he pours cold water from a tank at his side upon those just emptied to cool them for use, and the cool water as it meets the hot iron is almost instantly converted into a little white puff of steam, which floats gently away over his head. White-metal, like all others, contracts with cold, and as it cools after the mould is ladled full, it shrinks away and leaves a small cavity in the centre, which he fills up with a second ladleful of metal, and then the top is lifted off the mould and another is added to the pile of finished plates at his side. The plates of metal as they come from the mould are about seven inches long by five wide, and about three-quarters of an inch in thickness, while at one end is a little stub where the metal was poured into the mould. This, we were told, serves a very useful purpose, since the impurities in the metal always rise to the surface, and as this stub is, of course, the surface of the metal in the mould, most of the impurities float up into it.

Notwithstanding the character of the work done in this room, there was no noise and no dirt. The floor of flagstones was as clean and neat as the kitch-

en-floor of a good housewife, and under it were carried the flues from the furnaces in which the metal is kept hot to the chimney outside of and adjoining the building.

an inch to three-eighths of an inch in thickness, and increased from seven inches in length to twenty-six inches. The effect of this operation is to make the plates too hot to be handled with impunity, as the



SPINNING ON A LATHE.

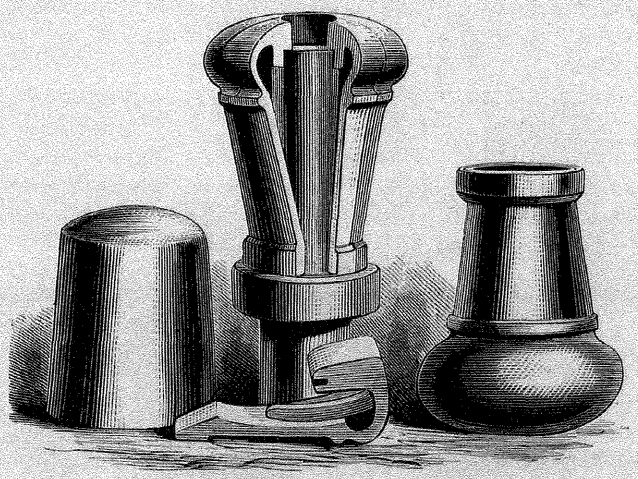
"Nice, isn't it?" said the artist, indicating the caldron of molten metal, which looked like quicksilver, and the shining pile of plates into which in a few moments and by deft movements the workman transformed it. And the writer cordially concurred that it was very nice.

However, we have only commenced our investigation, and, although having seen the fundamental metals made to coalesce and form the white-metal plates, as they are technically called (by mutual consent, and with a sense of the eternal fitness of things, we called them "cakes"), we are still a long way off from the teapot, which is to be the *finale* of our observations of the labor of others. In the next room the plugs or stubs containing the dross are cut off by a common circular saw, and the plates are then rolled out until they are of the required thickness—or rather, to speak literally, of the required thinness. The machinery by which this is accomplished is in appearance like an enormous clothes-wringer, and consists of two steel rollers one above the other, the downward pressure of the upper roller upon the nether being regulated by a set screw moved by a wheel upon the top of the frame. A workman sits upon either side, and the plates are passed from one to the other five times. The giant rollers seize the plates greedily when they are fed to them by the first operative, draw them into their embrace and spurn them upon the other side, visibly reduced in thickness. The plates are piled up by the second workman, and then passed back to have the operation repeated, until, after having been five times "through the mill," they are reduced from three-quarters of

artist, who nonchalantly picked up one of them, discovered, to his infinite discomfiture and to the equal amusement of the operatives.

This operation completed, the plates are taken across the room to a machine, which removes a thin shaving from the surface, and thus brings out the clear, silvery appearance of the pure metal. This is accomplished by an instrument which was invented in the factory, and which consists of a long knife that is pressed down upon the plate by a stiff spring. In front of the knife is a roller, which is pressed up against the metal by another spring, and which gives to it such an angular deflection as it passes under the knife as enables the latter to take from it a thin shaving. The plate is seized by a pair of pincers attached to an endless chain, and drawn by means of these under the edge of the knife. This operation removes from the surface of the metal the dross which the pressure of the rollers has brought to the surface of the plate near which it had floated and lodged in the mould, it being almost impossible to induce all of it to lodge in the stub. The plates, having been rolled out and cleansed of impurities, are then taken in part to the next room. But those which remain undergo another process. They are first cut into strips about three-quarters of an inch in width by being run through two revolving steel disks placed so that their edges are in contact much as are the edges of a pair of shears, except that these disks have a circular instead of a lateral motion. What relation had these strips to our teapot, we asked of each other; but, in a moment more, we were shown by our guide. Under a roller, very like the one by

which they had been reduced to their present thickness, they were passed by a workman, and they emerged from the process covered with a continuous raised pattern representing the most delicately-curved leaves and twigs, with their fruit and blos-

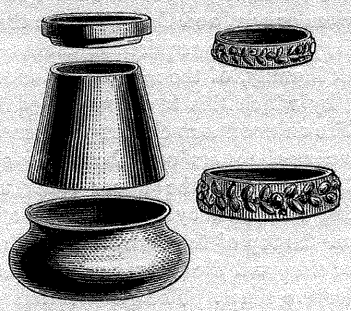


A SECTIONAL CHUCK.

soms laying thick upon them. At last we began to see something which suggested the teapot of the future.

This effect was produced by the fact that the steel cylinder under which the white-metal strip was passed had had cut into its surfaces with infinite labor and skill the design which was seen by us raised upon the surface of the strip. The pressure put upon the soft metal had forced it up into the spaces and interstices engraved upon the cylinder, and given the effect of *repoussé* work to the strips as they emerged. We were told that these engraved dies were very costly, and that they were consequently kept in a large fire and burglar proof vault, into which we were shown, and where, by the light which came through a small grating, we saw the rollers ranged upon narrow shelves or frames, each die bearing a tag giving the number of its pattern. The strips are called "trimming," and are used for decorations by being soldered upon the ware, or inserted into it, as the case may be. We had yet to see how it would be used upon our teapot. We then followed the rest of the rolled plates into the next room, where they were cut into circular disks by a wheel similar to the one which had cut the other plates into strips. Here the plates were passed to a workman, who fashioned them into what are called "the shells." The machine used for this purpose is a stamp resembling in some respects a pile-driver. The disks of metal are placed upon and over a steel die, which is cup-shaped, and are held in place by an iron ring that catches and binds the edges, and which is secured to the die by thumb-screws.

Then the operator seizes a rope, which is attached to a belt running over a friction-pulley, and raises a plunger of several hundred pounds' weight, sliding between two ways that are horribly suggestive of the guillotine. Fastened to this plunger is a piece of steel which exactly fits the cup-shaped die below, across the mouth of which we have seen fastened the metal disk. When the weighted die has been raised about three feet (which brings it to the top of the ways), it is allowed to drop upon the disk and force it down into the cup below it, stretching out the elastic metal, and moulding it into the shape of a high-crowned hat with a very narrow brim. Here was a suggestion of a teapot at last, even though a slight one, and we began to be deeply interested in the future treatment of the shell, when our attention was momentarily distracted by our guide, who called us to view a process that is carried on in the same room, and which, although not relating strictly to the teapot, whose development we were so intently watching, was applied to teapots in general, as well as to other varieties of plated ware. This was the making of an imitation of *repoussé* work by striking it with a die. For a teapot the shell would be cut up into segments of the whole—say four or five sections—and each of them struck separately, after which the sections are soldered into a perfect shell. To effect this a die is made, over which is placed a piece of white-metal, but the decisive blow is not struck at once by any means. Such a course, it was explained to us, would tear the metal across the sharp edges of the die. Accordingly a series of blanks are used, with which eight or ten blows are struck in the same way that the cups or shells are formed, until the metal is forced well down, and is in contact with the inner surface of the engraved die, which is a mass of roses and vines. Then a die, or force, as it is called, which is made of a hard composition metal, and fits exactly into the steel die below, falls upon the metal with a weight of from six hundred to thirteen hundred pounds upon it, and the metal is at length struck into the form desired. In this way machinery and mechanical appliances are made to do the work that



INSERTING THE TRIMMINGS.

it would require countless thousands of blows with the hammer to do by hand. In these rooms, and in the same manner, are made the spouts of the teapots. They are struck by a die in two pieces, which are afterward soldered together to form a perfect spout.

Our teapot was at last beginning to take shape and form, and we—that is, the artist and the writer—began to congratulate each other; but we were too hasty, for we had not as yet witnessed a third of the work which it would be necessary to put upon our teapot to finish it for the market. And, on learning this fact, we followed our guide from here up-stairs into the spinning-rooms, to see what came next. We were ushered into a long room, from whose ceiling was stretched a whirling network of belts and pulleys which turned the lathes occupying a long bench on one side of the room. Every one knows what a turning-lathe is; but here was a new use for a lathe, and we saw with interest that the shells were placed upon a wooden mould, or chuck, as it is called, and set spinning at a tremendous rate. The spinner then took up a wooden stick, and, placing it upon the rest, pressed its end along the outside of the shell once or twice, stopped the lathe, and took off the shell, no longer hat-shaped, but like a perfect cup, the soft-metal brim having been pressed and whirled down into place. Then the shells were taken to another lathe, and given over to an elderly man, who was presented to us as the inventor of the sectional chuck, a remarkably ingenious labor-saving device. On the end of his lathe was placed a steel chuck in whose curved outlines we recognized the graceful form of the body of our teapot. Over this was placed one of the plain cup-shaped shells, the lathe set in motion, and, while it was spinning dizzily around, a stick was used to press down the soft metal until it had assumed all of the curved lines of the steel chuck.

"That looks like a broomstick you are using?" said the artist, inquiringly.

"No," replied the old man. "I used broomsticks for many a year, but broomsticks nowadays ain't what they used to be," and he sighed.

Then the lathe was stopped, and the chuck taken off, but how the shell was to be removed from it was the mystery, and the ingenuity of the inventor came in here. The core or centre piece was removed, and then the chuck fell into pieces or sections, which were readily removed from the interior of our teapot through its narrow neck. It was then put together again ready to be used, to form another shell into what certainly began to resemble a teapot. The shell was next placed upon a lathe again, and cut into three parts, and the trimming or bands of *repoussé* work which we had seen rolled with the engraved die below were soldered into the openings thus made. We now followed the shell to another lathe, where it was turned off smooth, so as to give its surface a very high finish. The turner takes off from it so fine a shaving with his lathe-tool that the metal drops around him like the finest frost of soft, glittering silver, and the teapot, after being polished with a smooth steel and soap-and-water, comes out looking as if it had already been plated with the purest silver.

Thence the shell was sent to the fitter's bench to have a spout-hole cut in it, and then it was again polished. The lathes in this room are used for a great variety of work. Circular castings are turned off smooth; trimmings which are not inserted as they were in our teapot are thrown on the lathe and fastened, and the shape is given to most hollow ware as well as to teapots by spinning on a sectional chuck. As our teapot was now nearly ready to receive its legs and handle, and we had yet to see those useful, not to say indispensable, portions made, we left our *protégé* in the hands of the polisher, and followed our guide down-stairs once more, and across the court-yard, stopping a moment on the way to look over the parapet of the bridge at the shadows in the deep, quiet little river.

CASTING THE HANDLES.

To be continued in the next issue.

A New "LONDON" Mark on American Pewter

by Mark Duffy

In the previous issue of *The Bulletin* (Summer 2008)[1] I compiled a list of nine separate "LONDON" marks that have been found on American pewter. Recently, a new "LONDON" mark was found on an 8 1/2" Boston plate. The plate is of shallow construction typical of Boston maker's and has a hammered booge.

The serrated "LONDON" cartouche is found on the plate along with the double struck touchmark of "IS" Semper Eadem (L838)[2] as shown in Figure 1.

Fig. 1. "IS" Semper Eadem touchmarks along with a serrated "LONDON" cartouche.

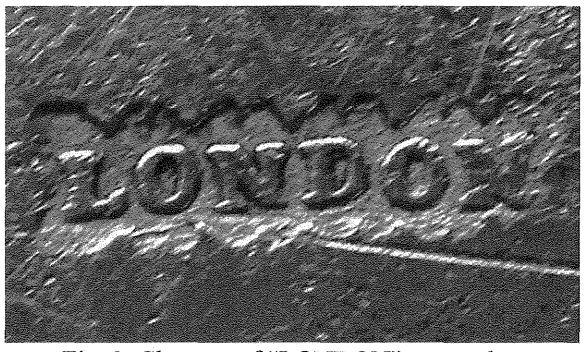


Fig. 2. Close up of "LONDON" cartouche.

References

1 Mark Duffy, "London Marks on American Pewter", PCCA *The Bulletin*, Volume 13, Number 9, Summer 2008, pages 20 -24.

2 Ledlie Irwin Laughlin, *Pewter in America*, American Legacy Press, New York. Volume II, Plate CIV, Figure 838

Necrology

Elinor Brawner Seevers

Elinor Brawner Seevers, a member of the PCCA since 1969, died December 11, 2008 at the age of 91 in her home at Dumfries, VA. She regularly attended PCCA meetings with her husband Gene and together they organized both Mid-Atlantic regional and national meetings. She was the helpmate of her husband when he was president of the Mid-Atlantic group and he was a board member of the national group. They celebrated fifty years of marriage this year.

Elinor retired as a receptionist for the Eastern Area Office of the American Red Cross in Alexandria, Virginia after thirty six years of service. She welcomed job applicants and visiting VIP's, oversaw domestic and overseas assignments, and welcomed them safely home. In 1993, Elinor and Gene attended the 75th anniversary of The Pewter Society and visited her ancestral origins in Dumfries, Scotland. She was a Life Member of Historic Dumfries, VA and its Weems-Botts Museum whose last occupants were her relatives. She loved music and sang with some of the big bands who made frequent stops in the Dumfries area during the war years. She is survived by her husband Gene Faulkner Seevers and four sisters.

Donald M. Herr

Dr. Jason Litton

In May 1998, Roxanne and I went to England to attend a Pewter Society meeting. While there, I bought an exhibition catalogue titled "The Stuart Legacy" held at the Birmingham Museum of Art, assuming it was in Birmingham, England. The catalogue had good illustrations of 17th century English pewter. A couple weeks after returning home, I read the catalogue and noticed the owners of the items on exhibit lived in the United States. Then I read that the exhibit was held in Birmingham, Alabama!

Several pieces of the pewter in the exhibit came from the Dr. Jason Litton collection, and since he was a member of the PCCA, I gave him a call, and that started a friendship that ended way too soon.

Dr. Litton lived in Pennsylvania, and since I drove often from South Carolina to New England, I made it a point to stop by and pay a visit when possible. We had a wonderful time discussing early English pewter. He enjoyed sharing his collection with me, not only pewter but also a great collection of very early and rare brass and bronze candle holders. He told me that once he hosted a regional pewter club meeting and was disappointed that the attendees were really interested in American pewter which he did not have.

Bad news came when Jason called me in January 2008 to tell me that he had a cancerous brain tumor. It hit me like a ton of bricks. He had just retired from his practice a year earlier. Always with a big and friendly smile, the orthopedic surgeon was now a patient, and he knew what was ahead of him. On September 5, 2008, Dr. Litton,71, passed away leaving his wife of 50 years, Linda, a son and two daughters. Memorial contributions may be made to Market Square Concerts to endow their Summer Concert Series in his honor, P.O. Box 1292, Harrisburg, PA 17108.

I will surely miss you dear friend.

Robert Werowinski

Ralph M. Kovel

Ralph M. Kovel, nationally known antiques author and expert, died August 28, in Cleveland. He, along with his wife Terry, joined the PCCA in 1976. He was born in Milwaukee. He moved with his family to Cleveland Heights, Ohio, in the 1930s. A Cleveland Heights High School graduate, he attended the Ohio State University, and later taught courses in antiques at Case Western Reserve and John Carroll Universities.

In the early 1950s, Kovel came up with the idea of publishing a book that indexed antiques by the factory-specific marks found on the bottom of the pottery. He and Terry became nationally known with the publication of their first book, *Dictionary of Marks: Pottery & Porcelain*, published in 1953. The book led to a weekly column, "Kovels: Antiques & Collecting," syndicated in 1954, which still runs in more than 150 newspapers. It was also the first of 97 books that the couple would co-author.

Ralph and Terry Kovel were featured in their own television series on public television, the Discovery Channel and, most recently, on HGTV, the Home and Garden Television Network. They wrote columns for *Forbes Magazine and House Beautiful*. Their articles have appeared in many popular magazines and antiques-related publications. Their best known book, *Kovels' Antiques and Collectibles Price Guide*, has been published annually since 1968. They began to publish a monthly newsletter in 1974.

Kovel was a food broker at the same time he found success with antiques. In the late 1970s, he purchased a small Cleveland company called Sar-A-Lee. The company was sold in 1989 to Sara Lee Corporation, where he continued as senior vice president until 2000. He was also involved in a number of other food enterprises. He also served on the boards of trustees of the Cleveland Pops Orchestra, Western Reserve Historical Society, and Public Broadcasting stations WVIZ-TV and WCPN-NPR. He won numerous awards for his public service and two Cleveland Emmys for his television work.

Adapted from *Antiques and The Arts Weekly*, 09/12/08

Mrs. M. Ada (Stevie) Young

Long time member "Stevie" Young passed away at age 95 Tuesday, October 7, 2008 after a long illness. She was born on September 19, 1913 in Townsend, MA to E. Belle and Levi Stevens. She was married to Paul M. Young on September 29, 1951.

Her husband Paul, their sons Steven of Lagrangeville, NY and Scott, Scott's wife and children, of Oakton, VA, survive her. She and Paul were soul mates sharing family, home, and love that was so strong that it provided an inspiration: a basis for joy in good times and strength that even illness could not destroy

"Stevie" was very active in the Pewter Club during the 1970's & 1980's and early 1990's. A considerable amount of time was devoted to the New York Regional Group in which she served as Secretary. She and Paul spent a great deal of time visiting museums and historical societies viewing and studying the pewter in those collections. She and Paul provided many of these institutions with valuable information about the objects in their collections.

Stevie kept copious notes of the pewter she and Paul examined with the intent of writing a comprehensive book on the topic of American pewter. Unfortunately, a stroke made this dream of hers unattainable.

Not only did she keep notes on American pewter, she also kept information about English pewter that they encountered in their travels. She submitted a number of English pewter marks she found to Christopher Peal, who used the information in his book *More Pewter Marks*.

At one time collectors measured items down to the one eight of inches; Stevie was one of the first persons to recognize the importance of measuring to the sixteenth of inches. This is now generally accepted as necessary in accurately recording dimensions and tracing mold lineage.

Stevie posed questions that sometimes seemed to "push the envelope" a bit, however those questions caused many of us to think "outside the box" which enhanced our study and collecting of antique pewter.

Wayne A. Hilt

National Fall Meeting Photos
Tarrytown, New York & Brooklyn Museum
September 26 & 27, 2008
(Photos by Dwayne Abbott and Bill Snow)

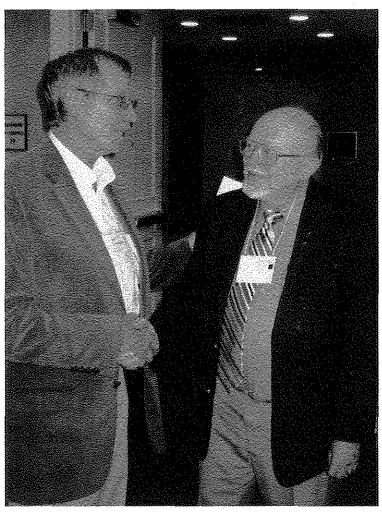


Figure 1

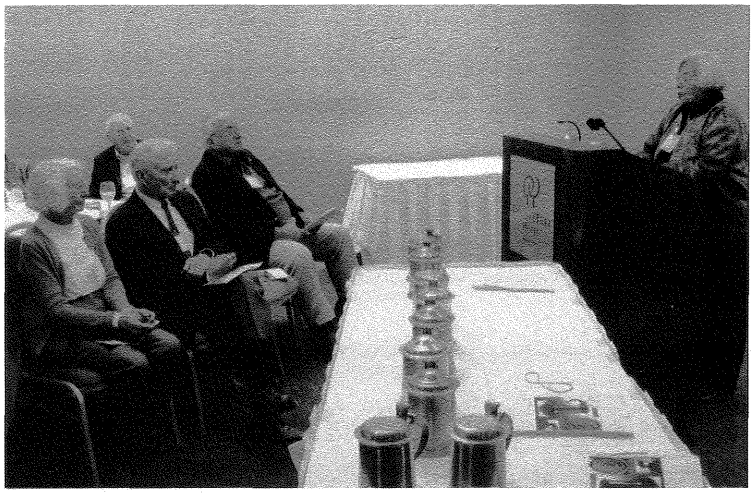


Figure 2

Figure 3

Figure 4

Figure 5

Following a brief business meeting on Friday evening, President **Bob Eisenbraun**, Fig. 1, congratulated your editor on his Honorary Membership bestowed by the Board of Governors. The main speaker was **Barbara Horan**, Fig. 2, who gave a talk on three New York pewterers. In Fig. 3, members disembark from the bus that took us from Tarrytown to the Brooklyn Museum on Saturday morning. Fig. 4 shows an inside view of the new entrance canopy at the museum. In Fig. 5, **Wayne Hilt** describes all of the important pieces he selected from the museum's collection for our hands-on inspection.

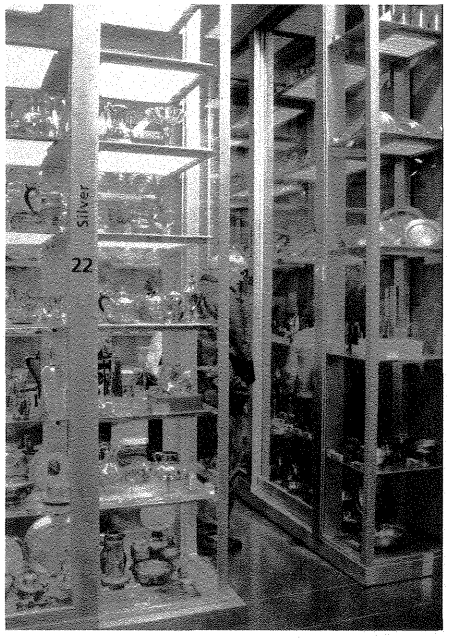


Figure 6

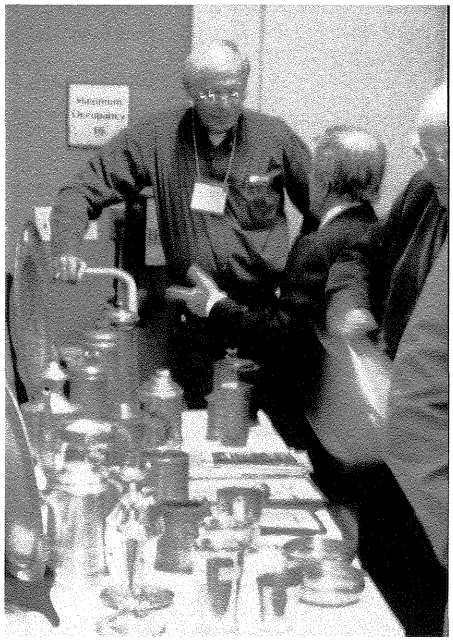


Figure 7

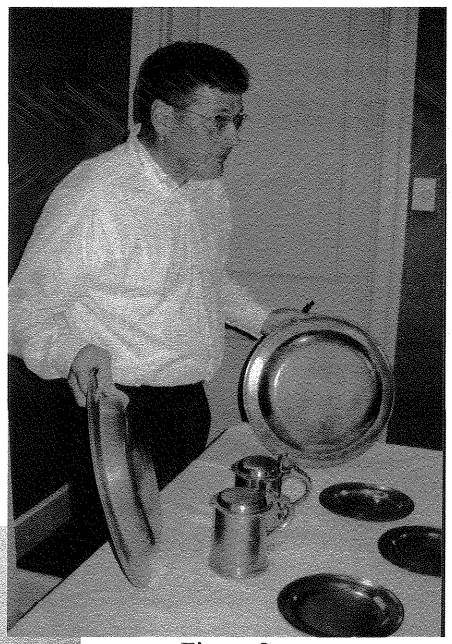


Figure 8

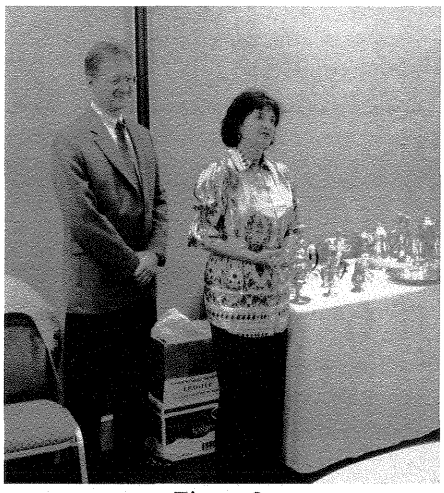


Figure 9

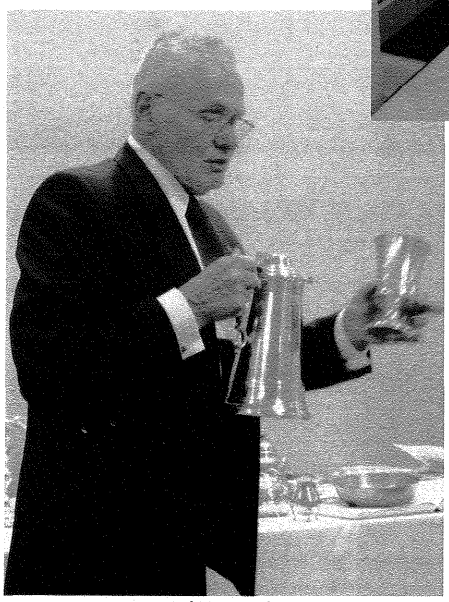


Figure 10

Fig. 6, The remaining pieces of the museum's collection were housed in floor-to-ceiling showcases. Back at the hotel, several dealers, including **Robert Werowinski**, Fig. 7, displayed their pewter on sales tables. **Greg Aurand**, Fig. 8, gave a talk on Peter Young and Henry Will. First up on "Collector's Choice", Fig. 9, were **Gary and Cheryl Mezack** who showed an impressive number of pieces assembled in only three years of collecting. They were followed by **Dr. Darrell Lane**, Fig. 10, who talked about a number of favorite pieces from his collection.

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