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**PEWTER COLLECTORS CLUB**  
*of AMERICA*

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A COVERED TWO HANDED CUP BY WILLIAM F. KAYHOE,  
RICHMOND, VIRGINIA, c. 1967.

## The Dearborn Meeting

The Spring Meeting of the P.C.C.A. held at the Henry Ford Museum and Greenfield Village in Dearborn, Michigan was attended by 66 members—a tribute to the drawing power of this great American Museum whose attendance last year was over 1,300,000. Our president F. Farney Eilers, Jr. was unable to preside over the activities because of the illness of his father and asked the writer of this article to take his place. I am most happy to report that F. Farney Eilers, Sr. is in very good health again.

After registering at Dearborn Inn on Friday afternoon, members were guests of the Ford Museum for cocktails and dinner at Clinton Inn where we were welcomed by Dr. Donald Shelly, Director.

Saturday morning after registration of late arrivals, members were driven to the Henry Ford Museum to view the fine large Museum pewter collection which was enhanced by a special loan exhibit of the pewterers of the old Northwest Territory. After viewing the work of the Sellevs and Flagg and Homan one is impressed with the capability of these two shops. At the meeting members unanimously approved the decision of the Board of Trustees to hold the Fall Meeting at the H. F. duPont Winterthur Museum, Winterthur, Delaware. Mr. Robert G. Wheeler, Vice President of the Henry Ford Museum, gave us a most interesting resumé of the activities of the Museum and Greenfield Village explaining the idea of Mr. Henry Ford in conceiving and executing this great project. Mr. Walter Simmons, Jr. Assistant Curator of Metals talked about the pewterers Sellev, and Flagg and Homan and developed much information on the important makers hitherto unknown which will appear in a later issue of the P.C.C.A. Bulletin. After cocktails and luncheon in the beautiful Lovett Hall Dining Room, members spent the rest of the day viewing the great American collections at the Ford Museum and wandered through beautiful Greenfield Village. All in attendance enjoyed to the fullest the unsurpassed hospitality of Dr. Donald Shelley and his staff. We were all in agreement that it was a most memorable meeting.

Thomas D. Williams



## A Covered Two-Handled Cup

By William F. Kayhoe

Somehow during the few years I've been interested in pewter and Britannaware, I found myself wondering about the "hows and whys" of its manufacture. This, in turn, lead me into reading whatever I could find on the subject and to the collecting of some few pewterer's tools and related equipment.

It follows, then, that I would determine to try my hand at actually turning out a piece or two. I felt that knowing something of the processes and activities involved in design and execution in the metal would certainly give me a greater understanding and appreciation of the craft and its products.

The casting of spoons, buttons, and other simple objects in molds made and used by earlier craftsmen soon taught me some of the basics of handling the molten metal and of the necessary finishing processes. It was a 'trial and error' procedure as not many books or articles go deeply into these phases.

A little success—after many frustrations, I might add—prompted ventures into more ambitious products. I tried raising plates and cups and proceeded into simple modelling and casting in sand, plaster, and other materials. In this way, I finally produced a dozen pewter goblets of my own design and by doing so received encouragement and family blessings for the time taken away from them while laboring at my workbench.

This two-handled cup became the next project and, as I soon found out, a rather ambitious one. Exactly how I became imbued with the idea I do not now recall.

In my studies of metal work, however, I could not help but notice pictures of similar subjects made of silver—and occasionally in pewter—and whose form were attractive to me. It seemed an article of this type could prove a challenge in that it would be representative of the various phases and facets of pewter craft: i.e. Raising, casting, soldering, spinning, finishing, etc.

First came the actual design. This led to many hours of study of similar cups and porringers as well as work and sketches at the drawing board. I could see that several parts would have to be worked out and made before they all could be assembled into the finished product. As a matter of fact, some twelve



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pieces comprise the whole.

After the design was completed, I started on the actual production of the parts. The body of the cup was the first part made. I made a "chuck"—or form—for this of laminated tempered masonite (new products in old uses as the earlier workers would have had to rely on hardwood) which was turned on my lathe. A sheet of pewter was then spun down over it.

A similar process was followed for the top and the base—each being formed over a specially made chuck.

After these three parts were made, trimmed to size, and fitted to each other, I started on the handles and finial. Models of each were carved from hardwood. These, after completion, became patterns for making plaster molds for reproducing them in pewter.

The plaster molds were dried, smoked, and then the pewter cast in them. The castings were removed, (after cooling) and hand finished and fitted to the body.

The lip-band and the mid-section band around the cup were also cast but this time I attempted a scheme prompted by my having watched a pewter repairman cast long thin strips of pewter "solder" in wood forms. In this case I simply "carved" the shape of the face of the band in a long piece of redwood, cut a pouring gate at one end, clamped a flat piece of similar wood to the first, and poured the molten pewter.

After cooling, these bands were taken from the 'mold', filed flat on the back side, bent and fitted to the cup body, and soldered into place. The then exposed and shaped section of the band was trued and finished with cup body mounted on its chuck in the lathe.

Following this, I laid out the "cut-card" overlay on sheet pewter (after having made paper patterns) and cut them out with a jeweler's saw. These were cleaned up, fitted to the cup body and its top and soldered into place.

From this point, it was easy to solder the base in place, make the two little 'buttons' to receive the handles, jig up for and solder the handles in place, and finish up with the little finial on top.

It sounds simple, but for a beginner it really didn't work out that easily. There were frustrations and aggravations as the work progressed and several times a bit of carelessness with a hot torch led to a "blob" of pewter on the bench that had once started out as a handle or some other important part of the piece. Nothing teaches better than the experience of doing the actual work!

So, after getting it all together, a simple buffing brought it to a nice overall finish. With unabashed pride I placed it on our mantel shelf along with Joseph Danforth (also of Richmond), Henry Will and others. It may not be old but it is pewter and the experience has taught me something more than aesthetic appreciation of what those earlier craftsmen went through to produce wares we collectors seek and revere today.

As to dimension, the cup stands  $6\frac{1}{8}$ -inches tall and measures  $7\frac{3}{8}$ " over-all width at the handles.

*Editors note: It took a bit of persuasion on my part to convince Mr. Kayhoe to furnish the picture for the cover of this issue and to write the above article. He is very modest about his achievements in the field of pewtering and practices the art purely for his own pleasure. A piece of his pewter would add lustre to any collection but unfortunately there is nothing for sale.*



FIG. 1. Touch of William F. Kayhoe used on bottom of two handled cup. Illustrated twice normal size.

## Organ Pipes

By M. Ada (Stevie) Young

Paul M. Young, Photographer

The two small metal organ pipes in the accompanying illustration, Fig. 1, have been "the pipes of Pan" for us! We espied them one day while visiting with Agnes Post and our curiosity was aroused. Immediately they started us down that road called "INQUIRY." Until we called them "organ pipes" Mrs. Post had only thought them some kind of whistles. In vain we looked for a maker's name; all we found was the pitch designation of "D" scratched near the top of the larger one and of "G #"<sup>1</sup> on the smaller one.

Having once had the best kind of experience with the type of thorough research work done by Miss Barbara Owen, who is associated with C. B. Fisk and Company, Gloucester, Massachusetts, an outstanding organ building firm, we knew where to find answers to some of our questions. Miss Owen did not disappoint us! She not only gave us what we asked but also opened the

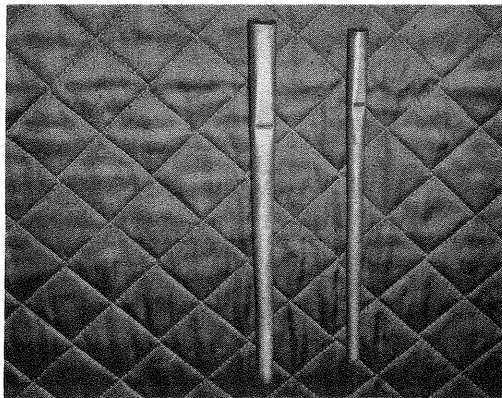


FIG. 1. "Script D" pipe,  $8\frac{1}{16}$  inches long with  $\frac{1}{2}$  inch top diameter. "Script G" pipe,  $7\frac{3}{4}$  inches long with  $\frac{3}{8}$  inch top diameter. Collection of Agnes Hayes Post.

door to more information on the subject.<sup>1</sup> With the additional aid of an encyclopedia<sup>2</sup> we offer the following basic information with the hopes that others will enjoy this subject as much as we have.

The length of organ pipes can be anywhere from sixty-four feet (pitch CCC) to one-half inch (pitch '5). There are primarily two types of pipes—flue and reed. Both types have the properties of pitch and quality.

The pipes illustrated are flue-pipes and resemble the humble "penny whistle", stated the encyclopedia, "both as to appearance and physical behaviour but the flue-pipe cannot sound more than one note." The pitch of such a pipe is "lower as the tube or body is longer" which explains why the longer pipe in the illustration is the "D" below the higher "G #"<sup>1</sup> of its shorter companion. The scale of a flue-pipe (the relation of the diameter of its body to its length) controls mainly the quality of the tone; the wider the scale, the fuller the tone and vice versa.

"Although most of the flue-pipes in an organ are open at the ends to the atmosphere, there is also a considerable class having its bodies closed by a cap or stopper. Known as *gedecks* or *bourdons*, these pipes are peculiar in that they speak a note nearly an octave lower than an open pipe of the same length. Another class has the bodies pierced about midway with a small hole, the result being that they sound an octave higher than ordinary pipes of the same length. These are called harmonic pipes."<sup>2</sup>

As shown in the sketch, Fig. 2., flue-pipes have two sections—1) the body is the upper section, one area of which

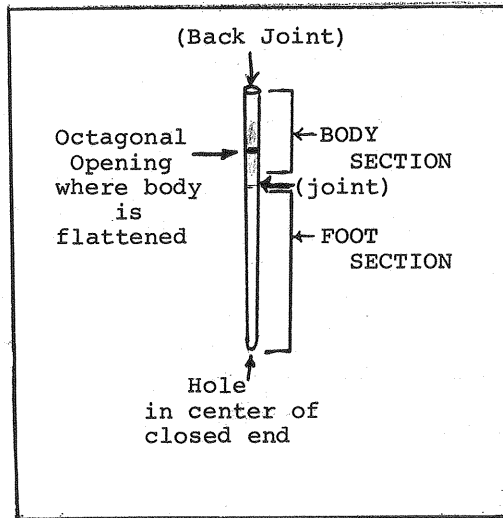


FIG. 2. Sketch of a Flue-Pipe for an organ.

is flattened and has an oblong horizontal opening, and 2) the foot is the tapered section which is closed at the bottom end. These two sections of the flue-pipe are cut from sheet metal which, even today, is cast by a centuries-old technique. Each section is rolled to shape and soldered. An examination of the sketch shows a soldered joint down the back and another around the pipe where the foot joins the body. The closed end of the foot has a small hole in the center. This is the end of the pipe which stands on the windchest of the organ. The windchest contains the reserve supply of air and, when the air is released into this hole and passes through the pipe under pressure, the pipe speaks. "If you blow in that end, the pipe speaks," wrote Miss Owen. We tried it and heard for the first time the high notes of these small pipes.

To our question "Who made pewter organ pipes in America?" Miss Owen replied, "Nobody made 'pewter' pipes, but everyone made *common metal* pipes, which are often mistaken for pewter." She claimed that *pewter* organ pipes is "really a misnomer, for organ pipes were (and are) made simply of a combination of tin and lead, which can be mistaken for pewter but isn't, being much softer. . . . But I should perhaps elucidate a little further on the metal composition of organ pipes. *Common metal*, which has a pewter-like appearance, consists of from 25% to 45% tin, the rest lead, with sometimes a trace of antimony for stiffening. From 45% to 55% tin produces a curious spotted surface to the metal, and this is called *spotted metal*. From 55% to 80% tin

gives a smooth surface again, and once the tin content exceeds the lead content, the metal is simply called *tin*. Most American organ pipes made before 1880 are *common metal* although all three kinds are used today."

With the preceding paragraph's information in mind one re-reads again a paragraph found in *Pewter in America*<sup>3</sup>: "There was one other grade, sometimes known as 'black pewter' because of its color, which was used in the making of organ pipes, candle moulds, and other forms in the manufacture of which the chief consideration was low cost. In this alloy the lead content was high, at times as great as forty per cent."

The organ pipes in Mrs. Post's collection seem to be made of high tin content for their color and resonance are both good. Therefore, everything considered, one is still inclined to call them "pewter" organ pipes. Of course, they are "clean" and that may be more than can be said of most organ pipes once they leave the shop where they are made and are put into service.

For those students who wish to delve more deeply into the subject of how organ pipes are made, Miss Owen suggested the Audsley book<sup>1</sup>.

#### Bibliography:

1. G. A. Audsley, *The Art of Organ Building*, Dover Press reprint.
2. *Encyclopaedia Britannica*, 1948 edition, vol. 16, pp. 892-893.
3. Ledlie I. Laughlin, *Pewter in America*, 1940 (or 1969 reprint) edition, vol. 1, p. 3.

## New York Regional Group Meeting

The Spring meeting of the New York Regional Group Pewter Collectors' Club of America was held at the residence of Mr. & Mrs. George Weir, Dix Hills, Long Island on Saturday, April 25, 1970.

Approximately 45 members and friends were welcomed by our hosts who graciously invited them to examine their collection while refreshments and a delicious buffet luncheon were served. The Group was then called to order by Chairman Ingham who expressed the appreciation of the club to the Weir's for opening their beautiful home for the meeting. A short business meeting was held with the reports of the secretary and treasurer being read and accepted.

Two knowledgeable Long Island historians had graciously accepted Mr.

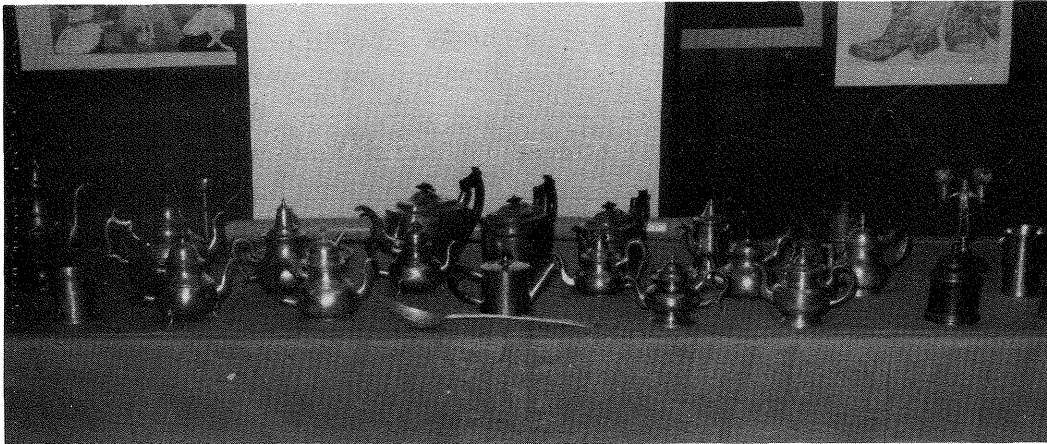


FIG. 1. Pewter Teapots and other Pewter Pieces brought by members for examination.  
Note — the "Saxon Miner" on Upper Right Corner

Weir's invitation to address the group with lectures on their respective subjects.

Mrs. Gordon L. Holcomb, President of Huntington Historical Society gave an illustrated talk on "Lloyds Harbor Architectural History"—a very interesting discourse on the many important residences in that part of Long Island. This was followed by Mr. Rufus Langham's lecture on "Three Hundred Year Historic Huntington." Mr. Langham is the town historian of the Town of Huntington and some very interesting and amusing anecdotes made for a very pleasant afternoon's enjoyment.

Mr. Bernard Esner was called upon to discuss pieces of pewter which members had brought. A very important piece was the subject of much discus-

sion. It was a pewter statuette from the collection of Mrs. Morton D. Stein of New York. It was identified by Mr. & Mrs. Paul Young as a "Saxton Miner"—and important piece of continental pewter. It can be seen on the extreme right, back row in each of the photographs. Members had been invited to bring teapots as topics for discussion, many interesting pieces are in view. No specific location was announced for the Fall meeting but Mr. George Heussner suggested that pewter beakers would be an interesting subject for discussion and this was agreed to. Again we wish to thank the Weir's for the hospitality in hosting a very successful New York Region group meeting.

Robert J. Curtis  
Secretary



FIG. 2. Mrs. Gordon L. Holcomb — President of Huntington Historical Society giving her illustrated talk on "Lloyds Harbor's Architectural History".



FIG. 3. Mr. Rufus Manghans — Town historian for the Town of Huntington, L.I. giving his talk on "Three Hundred Year Historic Huntington".

# A Directory Survey of Britannia Craftsmen Working in Sheffield, England, Until 1861

By Nancy Goyne Evans

- Allen, James—Britannia metal manufacturer; 11 Wicker Lane; 1849; Andrew Street; 1852, 1854; Johnson Lane; 1857, 1861.
- Ardron, Samuel and Son—Britannia metal manufacturers; 12 Holly Street 1849, 1852, 1854, 1857.
- Ashberry, Philip—Britannia metal spoonmaker; 21 Bowling Green Street; 1845; Britannia metal manufacturer; 1849, 1852, 1854.
- Ashberry, Philip and Son—Britannia metal manufacturers; Bowling Green Street; 1857, 1861.
- Atkin Brothers (Edward, Thomas and Frank Shaw)—Britannia metal manufacturers; Matilda Street (Truro Works); 1854, 1857, 1861.
- Bailey, Widow—Britannia metal manufacturer; Smith Street; 1814/15.
- Beattie, Richard and Company—Britannia metal manufacturers; 47 Walker Street; 1841.
- Birks, William—Britannia metal spoonmaker; Court, 50 West Street; 1845; Arundel Lane; 1849.
- Briggs and Smith—Britannia metal manufacturers, cutlery dealers, and manufacturers of silver and plated goods; Carver Lane; 1830.
- Broadbent, J. W.—Britannia metal manufacturer; Howard Street; 1814/15.
- Broadhead, Roger (s)—Britannia metal goods and spoon manufacturer; 16 Queen Street; 1830, 1833.
- Broadhead, Roger (s) and Company (late Broadhead and Atkin)—Britannia metal manufacturers; Britannia Works, Love Street; 1854; manufacturers of silver-plated, German silver, and Britannia metal goods; 1856; manufacturers of Britannia metal and plated goods; 1859, 1861.
- Broadhead (Rogers) and Atkin (Charles)—Britannia metal goods and spoon manufacturers; North Street; 1837; manufacturers of Britannia and tutania metal goods and dealers in silver and British plate; 1841; Britannia Works, Love Street; 1845; manufacturers of Britannia metal, British plate, German silver, and silver-plated goods; 1849, 1852.
- Broadhead, Samuel—Britannia metal spoonmaker; Angel Street; 1814/15; Britannia metal manufacturer; 1816/17, 1817; Queen Street; 1821, 1825, 1828.
- Brown, Joseph—Britannia metal manufacturer; Local Terrace; 1837; 229 Rockingham Street; 1849, 1852, 1854, 1857, 1861.
- Brown (Joseph) and Tyler (John)—Britannia metal manufacturers; Andrew Street; 1833.
- Brown, Tyler and Brown—Britannia metal manufacturers; Nursery Street; 1830.
- Brown, William—Britannia metal manufacturer; Bailey Street; 1814/15, 1817, 1821.
- Bulliss, John—Britannia metal manufacturer; 56 Suffolk Road; 1854.
- Buxton, Edwin James and Company (late Buxton and Russell)—Britannia metal manufacturers; Duke Place, St. Mary's Road and Matilda Street; 1861.
- Buxton (Edwin) and Russell (Samuel)—Britannia metal manufacturers; 5 Duke Street; 1852, 1854; Duke Place, St. Mary's Road and Matilda Street; 1857.
- Carr, George—Britannia metal manufacturer; 23 Smithfield Street; 1830.
- Charlesworth, George—Britannia metal spoonmaker; 23 St. Thomas Street; 1849; Yard, 124 Westbar; 1852; 100 Green Lane; 1857; 7 Suffolk Street; 1861.
- Clarke, Joseph—Britannia metal manufacturer; North Street; 1817; Lambert Street; 1821.
- Constantine, Richard—Britannia metal manufacturer; Scotland Street; 1814/15, 1816/17, 1817, 1821, 1825, 1828; Uppertorpe Street; 1830.
- Cousins, Joseph—Britannia metal and scissor manufacturer; 11 Garden Street; 1830.
- Cowlshaw, Henry—Britannia metal spoonmaker; 73 Broad Street; 1845, 1849; Castle Mills; 1857; 6 Wicker Lane; 1861.
- Cutts Brothers (George and John)—Britannia metal manufacturers; St. Mary's Road; 1854; Hormer Lane (Penzance Works); 1857; 1861.

Cutts, Charles—Britannia metal manufacturer; Howard Lane Works, Howard Lane; 1854; 56 St. Philip's Road; 1857; Arundel Street; 1861.

Cutts, Joseph—Britannia metal spoonmaker; 25 Hermitage Street; 1845; Britannia metal manufacturer; 169 Matilda Street (Truro Works); 1849, 1852.

Deakin, Joseph—Britannia metal spoonmaker; 59 Spring Street; 1845; Britannia metal manufacturer; 1849, 1852.

Deakin, Joseph and Sons—Britannia metal manufacturers; 114 Green Lane and 7 Corporation Street; 1857, 1861.

Deakin and Staniforth—Britannia metal manufacturers; Green Lane; 1854.

Dixon (James) and Son(s) (late Dixon and Smith)—manufacturers of Britannia metal goods, etc.; Cornish Place; 1825, 1828; manufacturers of Britannia metal, silver, and silver plated goods, etc.; Silver Street and Cornish Place; 1830; Cornish Place; 1833, 1837, 1841, 1845, 1849, 1852, 1854, 1856, 1859, 1861.

Dixon (James) and Smith (George)—Britannia metal manufacturers; Silver Street; 1814/15, 1816/17, 1817; Britannia metal manufacturers and dealers in cutlery; 1821.

Dixon, John and Company—Britannia metal manufacturers; 145 Allen Street; 1849.

Dixon, John and Sons—Britannia metal manufacturers; 40 Smithfield Street; 1852.

Fearnley, Linder—Britannia metal manufacturer; 58 Bridge Street; 1852.

Fowler, Frederick James—Britannia metal manufacturer; 13 New Church Street; 1833; 26 Andrew Street; 1845; 17 Copper Street; 1849, 1852; Suffolk Street; 1854.

Fowler and Howe—Britannia metal manufacturers; 1 Love Lane; 1857.

Frith (Joseph) and Holmes (William)—Britannia metal manufacturers; 3 Burgess Street; 1849.

Froggat, Henry—Britannia metal manufacturer; Eyre Street; 1814/15, 1816/17, 1817.

Froggat, (Henry)—and Company—Britannia metal manufacturer; Eyre Lane; 1821.

Froggat, James—Britannia metal manufacturer; 30 Eyre Street; 1828.

Froggat, James and Charles—Britannia metal manufacturers; 30 Eyre Street. 1825.

Froggat(t), Couldwell, and Lean—manufacturers of Britannia metal goods, silver plates, and factors; Eyre Street; 1797.

Frogget(t) and Owen—Britannia metal manufacturers; 23 Eyre Street; 1830.

Furniss, Alfred—Britannia metal manufacturer; 12 Holly Street; 1861.

Goodison, William—Britannia metal spoonmaker; 20 Charlotte Street; 1849; 7 Eldon Street; 1852; 25 ½ Monmouth Street; 1861.

Green and Marsh (John)—Britannia metal manufacturers; 26 Bridge Street; 1825.

Green, Sampson (Henry), and Green—Britannia metal manufacturers; Bridge Street; 1821.

Harris, George Winter—Britannia metal manufacturer; 57 Arundel Street; 1845, 1861.

Harrison (John)—Britannia metal manufacturer; Norfolk Works, 116 Scotland Street; 1861.

Harrison, John and Company—Britannia metal manufacturers; Northfolk Lane; 1833, 1837; 116 Scotland Street; 1841, 1845, 1849, 1852, 1857.

Hilton, David—Britannia metal manufacturer; 66 Trinity Street; 1852, 1854; 88 Edward Street; 1857.

Hilton, David and Son—Britannia metal manufacturers; 17 Orange Street; 1861.

Hobson and Cousins—Britannia metal manufacturers; 2 Brocco Street; 1825.

Hodgkinson (Alfred), Dewsnap (Amphlit), and Lowe (Elias)—Britannia metal manufacturers; 24 Morpeth Street; 1841.

Holdsworth, Henry—Britannia metal spoonmaker; 51 Copper Street; 1857; 83 Arundel Street; 1861.

Holdsworth, William—Britannia metal spoonmaker; Charles Street; 1814/15.

Holdsworth, William—Britannia metal spoonmaker; Castle Street; 1814/15; Britannia metal manufacturer; 14 Angel Street; 1828.

Holdsworth and Atkin—Britannia metal spoonmakers; Whiteley Wood Works; 1845.

Howe, William—Britannia metal manufacturer; Court, 8 Lambert Street; 1861.



Jackson (Wilfred) and Walton (Thomas)—Britannia metal manufacturers; Court, 41 Scotland Street; 1861.

Kirkby, Joseph and Son—merchants; West Street; 1833; Rockingham Works, Rockingham Street; 1837; merchants and cutlery manufacturers; 1841, 1845, 1849, etc. (Their catalogue for the period c. 1833-44 illustrates Britannia ware.)

Kitching, George—Britannia metal manufacturer; Lambert Place; 1837; 1841, 1845.

Kitching,—John—Britannia metal manufacturer; Green Lane; 1837.

Kitching (John) and Company—Britannia metal manufacturers; Green Lane; 1833.

Kitchen [Kitching], Samuel—Britannia metal manufacturer; 5 Green Lane; 1830.

Kitchen [Kitching], and Company [Kitching and Dronfield] — Britannia metal manufacturers; Church Street; 1821.

Layland, John—Britannia metal spoonmaker; Suffolk Street, Portmahon; 1849; 112 Green Lane; 1852.

Lister, James—Britannia metal spoonmaker; Hollis Yard, 119 Scotland Street, 1849.

Markham, Wallace—Britannia metal manufacturer; 191 ½ Rockingham Street; 1861.

Marshall and Company—Britannia metal manufacturers; Carver Lane; 1816/17, 1817.

Marshall Cooper and Company—Britannia metal manufacturers; Spring Street; 1814/15.

Miller and Wolstenholme—Britannia metal manufacturers; Spring Street; 1821.

Morton, John—Britannia metal manufacturer; Furnace Hill; 1814/15.

Nowill, Thomas—Britannia metal spoonmaker; Club Gardens, L. S.; 1849; Fentonville Gardens; 1852.

Otley, John and Thomas—Britannia metal manufacturers; 54 Eyre Street; 1830.

Otley, Richard and Thomas—Britannia metal manufacturers; Union Place; 1833; Trafalgar Street; 1837.

Otley, Thomas—Britannia metal manufacturer; Lambert Place, Lambert Street; 1854, 1857, 1861.

Otley, Thomas and Company—Britannia metal manufacturers; Lambert Place; 1849, 1852.

Owen, Charles—Britannia metal manufacturer; 92 Wellington Street; 1854; Wellington Works, 130 West Street; 1857; Eldon Works, Eldon Street; 1861.

Owen (Charles) and Levick (William)—Britannia metal manufacturers; 92 Wellington Street; 1852.

Parkin, John—Britannia metal, fender, and stove grate manufacturers; 28 Bridge Street; 1830.

Parkin, Richard—Britannia metal manufacturer; 40 Campo Lane; 1841, 1845, 1849, 1852.

Parkin, Richard and Son—Britannia metal manufacturers; 40 Campo Lane; 1854, 1857; 30 Pond Hill; 1861.

Parkin, Thomas—Britannia metal manufacturer; 42 Campo Lane; 1837; 15 Sycamore Street; 1841, 1845, 1849, 1852, 1854, 1857, 1861.

Parkin, William—Britannia metal manufacturer; Campo Lane; 1814/15, 1816, 17, 1817, 1821, 1825, 1828, 1830, 1833.

Pearce, John—Britannia metal spoonmaker; 38 Angel Street; 1845; Britannia metal manufacturer; 1849, 1852.

Rearson, S. and Company—Britannia metal manufacturers, 107 Eldon Street and at Hamburgh; 1854.

Redfearn, Thomas—Britannia metal spoonmaker; Court, 65 Coalpit Lane; 1845.

Roberts (John Henry) and Company—Britannia metal manufacturers; Matilda Street; 1857; 7 Shoreham Street; 1861.

Robinson and Kitchin(g)—Britannia metal manufacturers; South Street; 1825, 1828.

Russell, Samuel—Britannia metal manufacturer; 188 West Street; 1845, 1849.

Russell (Samuel) and Travis—Britannia metal manufacturers; 76 Eyre Street; 1861.

Rutherford (George), Stacey (John), West (Elijah) and Company—Britannia metal manufacturers; Britannia Place, 42 Garden Street; 1837, 1841.

Sampson, Henry—Britannia metal manufacturer; 22 Orchard Street; 1825, 1828.

Shaw, George — Britannia metal manufacturer; Brocco Street, 28 Allen Street (house); 1830, 1833, 1837.

Shaw, George and Company (or, and Son)—Britannia metal manufacturers; 25 Allen Street; 1821; 1825.

Shaw, George and James—Britannia metal manufacturers; Kilham's Wheel [Kellam Works?]; 1828.

Shaw, George and Sons (or, and Company)—Britannia metal manufacturers; Love Street and 147 Allen Street; 1852, 1854, 1861.

Shaw (James) and Fisher (Thomas, a silversmith)—Britannia metal manufacturers; Kellam Works; 1830; Kellam Island; 1833; Howard Place; 1837, 1841; 43 Suffolk Road (Norfolk Works); 1845, 1849, 1852, 1854, 1857, 1861.

Skinner, Thomas—Britannia metal manufacturer; 29 Charlotte Street; 1861.

Skinner and Branson—Britannia metal manufacturers; 17 Sycamore Street; 1857.

Smith, George—Britannia metal manufacturer; Allen Street; 1817.

Smith, George and James—Britannia metal manufacturers; Allen Street; 1814/15.

Stacey Ebenezer—Britannia metal manufacturer; 40 Garden Street; 1845, 1849, 1852, 1854.

Stacey (Ebenezer) and Sons—Britannia metal manufacturers; Britannia Place, 40 Garden Street; 1857.

Stacey, William—Britannia metal manufacturer; 34 Regent Terrace (house); 1845.

Stevenson, John and Joseph—Britannia metal spoonmakers; 4 Furnival Lane; 1845, 1849, 1852.

Toothill, Marie—Britannia metal manufacturer; 18 Princess Street; 1861.

Toothill, Robert—Britannia metal manufacturer; 20 Bower Spring; 1849, 1852, 1857.

Turner, William—Britannia metal manufacturer; 47 Rockingham Lane; 1830, 1833.

Tyler, John—Britannia metal manufacturer; Walker Street; 1837; 17 Joiner Lane; 1841, 1845, 1849, 1852; 52 Stanley Street; 1854; Tomcross Lane; 1857, 1861.

Union Company—Britannia metal manufacturers; Steelhouse Lane; 1830.

Vickers, John—Britannia metal manufacturer; Britannia Place, Garden Street; 1814/15, 1816/17, 1817, 1821, 1825, 1828, 1830, 1833.

Warburton, Samuel—Britannia metal manufacturer; Holliscroft; 1821; 6 Broad Lane; 1833.

Warburton, Samuel and Henry—Britannia metal manufacturers; Holliscroft; 1830.

Wilkinson, Henry—Britannia metal manufacturer; Castle Mills; 1845, 1849, 1852; 13 Wicker Lane; 1854, 1857, Great Gun Lane; 1861.

Wilson, Samuel—Britannia metal spoonmaker; Trippit Lane; 1814/15.

Wolstenholme, Joseph—Britannia metal manufacturer; 10 Broad Street, Park; 1825, 1828, 1830, 1833, 1837, 1841, 1845, 1849, 1852, 1854, 1857.

Wolstenholme, William Frederick—Britannia metal manufacturer; Stanley Lane, Wicker Lane; 1861.

Woodcock, John—Britannia metal manufacturer; Grindlegate; 1830.

(Note: City directories for Sheffield, as for Birmingham, were published only intermittently, which accounts for the gaps between reported working dates for craftsmen. In many cases a Britannia manufacturer was in business several years prior to the initial date reported here.)

## Britannia Manufacturers

By Nancy Goyne Evans

The following information has turned up in two volumes printed in the mid-nineteenth century:

*The Illustrated Commercial, Mechanical, Professional and Statistical Gazetteer and Business-Book of Connecticut for 1857-8* (1857)

p. 191 "Britania [sic] Ware Makers Holmes & Tuttle Bristol"

*Official Catalogue of the New-York Exhibition of the Industry of All Nations* (1853)

p. 78 "[Exhibitors—United States] No. 20 Specimens of cast and turned white Britannia metal ware.—John H. Whitlock, *manu.* Troy, New York.—*Agent*, S. J. Dennis, 30 Liberty street, New York City."

# Measures in Pewter --- VI Swiss Wallis Flagon Measures

By William O. Blaney

Wallis flagons were made in the Wallis (Valais) Canton in the southwestern part of Switzerland, bordering both France and Italy, a district where much wine was produced and consumed. Such flagons are variously called "Walliser Kannen" or "Walliserkantli." They are made of good, rather hard, pewter to withstand the generally rough treatment they were subjected to. Their form or shape is somewhat archaic, somewhat romanic, and they were found in times past in every local tavern and chalet hanging upside down on a notched board, with the heart-shaped lid dangling down. In this position they drained quite rapidly when not thoroughly dried and avoided any settling dust from dirtying their interior. A lineup of hanging Wallis flagons offered a most attractive sight.

For those of us fortunate enough to own back issues of *Antiques* magazines, quite a few Wallis flagons are pictured in articles entitled "National Types of Old Pewter" and "European Continental Pewter" by Howard Hershell Cotterell.<sup>(1)</sup>

Wallis flagons were used in great numbers and were made in a wide variety of definite sizes. The smaller and medium sizes were mostly of the rounded form shown in Figure 1 above, with the smaller sizes having thumbpieces of twin acorns and the larger of rams heads. The very large sizes are of polyhedrous form (hexagonal or octagonal). Sometimes these flagons are adorned with heavy chains, while others have solid stirrups attached, with most of these being later additions.

We said above these flagons were made in varying but definite sizes, yet the standard of capacity measurements to which they conformed cannot be determined because prior to 1868, when

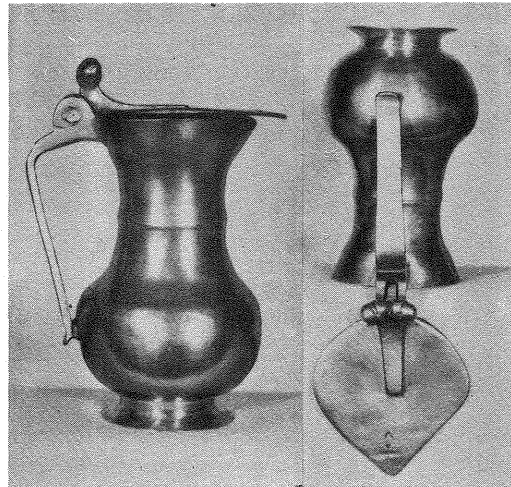


FIG. 1. Swiss Wallis Flagon Measure showing (a) its upright position, with emphasis on the extended overhang of the pointed lid, and, (b) its normal positioning when not in use in taverns and chalets. Collection of Mr. and Mrs. William O. Blaney.

Switzerland made the metric system optional (mandatory in 1877), there was no legislation on measuring standards. Different measurements were used which varied from one region of the country to another.<sup>(2)</sup> Some of the flagons were of unusual size, containing many liters, and were used primarily to fetch the wine from the cellar. From these the wine was decanted into smaller flagons, the size of the latter depending on the number and/or desires of the drinkers.

Based on the above, it is safe to assume the vast majority of existing Wallis flagons were made during the first three-quarters of the 19th Century, with the very old (perhaps 18th Century) Walliser Kannen being extremely rare.

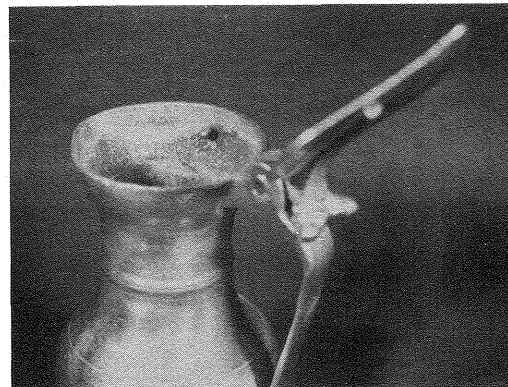


FIG. 2. Interior view of the upper rim showing the "plowk" or peg soldered into the upper rim. When filled to this point, the flagon held its true capacity.



FIG. 3. Closeup view of the flagon lid showing the long lid attachment, the maker's mark and the Formée Cross separated by an inverted "V"

Our little Wallis flagon measure holds about 10.875 U. S. fluid ounces when filled to the "plowk" or peg soldered into the side of its body just below the upper rim (Fig. 2). This is a little less than  $\frac{1}{3}$ rd of a liter (11.27 U. S. fl. oz.), which is an unusual size—if ever made.

On the lid of our flagon is a maker's mark — "AL—.—.CASTEL" plus three small 5-petal flowers circling around a 5-pointed star, the circular mark being over an inverted "V" which in turn is over a Formée Cross (Fig. 3). This is the mark of two immigrant



FIG. 4. Closeup view of the outside of the upper rim showing the partly struck shield containing the arms of the Wallis Canton.

Italian pewterers, Alvazzi and Castel, who worked at Visp during the middle 1800's.

On the upper rim of the flagon is an incomplete shield-like mark containing seven stars (Fig. 4.) The starred shield is the arms of Wallis Canton. The number of stars varied, but in the case of our measure the number should be 13. Normally the shield accompanies the maker's mark, with a crowned "F" added, which means "fin," or fine pewter.

For most of the above information we are deeply indebted to our honorary member, Mr. Robert M. Vetter of Austria. He very kindly wrote us at length some three years ago answering several questions concerning our flagon and adding other pertinent data which greatly enhances the Wallis flagon story. He also provided most of the text for the Cotterell articles mentioned earlier. Mr. Vetter by now should be some 89 years of age. It is our hope that his health remains good so he may read and enjoy this article. Our many thanks to him.

- (1) September 1923 *Antiques*, page 134, Fig. 80; March 1927 *Antiques*, page 199, Fig. 43a; July 1927 *Antiques*, page 43, Fig. 101.
- (2) This information from the Swiss Consulate in Boston.

## New Hampshire Gazette

The following letter has been received from Mrs. Jane C. Giffin, Curator of Ceramics and Textiles at Old Sturbridge Village: "The enclosed notes may be more of a filler than a contribution, but you might like to publish them as a shred of evidence about pewtering in eighteenth century New Hampshire. That there is any connection between the two is highly questionable since 25 years passed between the two advertisements. It is temptation to connect them because of the 'sign of the plates', however."

New Hampshire Gazette  
August 23, 1765

Pewter Plates, Basons and Porringers, &c. to be Sold at the Sign of the Plates, the next House to Capt. James Stoodley's in Portsmouth; Likewise 22 s. Old Tenor per Pound is given for old Pewter, if they take New in Exchange.

New Hampshire Gazette  
Jan. 13, 1790

Cash given for old Pewter, By John Gooch at his Shop, at the sign of four Plates, in Daniel Street.

## Collecting Pewter And Miscellany

By Randolph F. Hall

Why are there pewter collectors? Undoubtedly there are various or a combination of reasons. Some persons may have had pewter in the home and wished to obtain more; others may enjoy the unique appearance and gleam of the polished metal; others with an urge for a hobby settled on pewter instead of more common collections; still others as good business and an inflation hedge evidenced by the rising prices, rarity being important. Also it may have had appeal because pewter represents an historical period, age being a factor, or just because of a good setting to display pewter. The last was the writer's principal reason.

Having retired from a career in aviation and returning to Connecticut eleven years ago, there was the task of settling in the homestead. I obtained a pewter mug and plate at an antique show to put on the mantel over the dining room fireplace. They looked so attractive that it became a depository for other pieces and the writer was fast becoming hooked as a pewter collector. As result shelves and tops of furniture were pressed into service and the collection gradually expanded to over a hundred miscellaneous items including Britannia. One's only previous contact with metal, except for finding a pewter ladle in the house and a whale oil lamp in Essex, had been to sell some, that was found in our barn, to a junkman. The few dollars received then (1919) seemed to be a smart deal (it sure would have been worth a lot more today).

There must have been considerable other family pewter at one time because great-grandfather, Timothy Hotchkiss, was a Yankee peddler. In a list of his merchandise dated Dec. 16, 1815, Norfolk, was noted "64-1/2 lbs. of old puter \$19.54." Also in a Jabez Hotchkiss estate inventory (and nothing was missed) dated June 19, 1817, it mentioned "10 lbs 8 oz of old puter \$2.10, I puter tankard 35 cents and I puter pot 6 cents." Distribution of property by another relative, Lydia Haden, dated May 16, 1820, had "old pewter 20 cents, 1 pewter bason and porringer 20 cents." It probably went the way of much old pewter, discarded, melted or even buried.

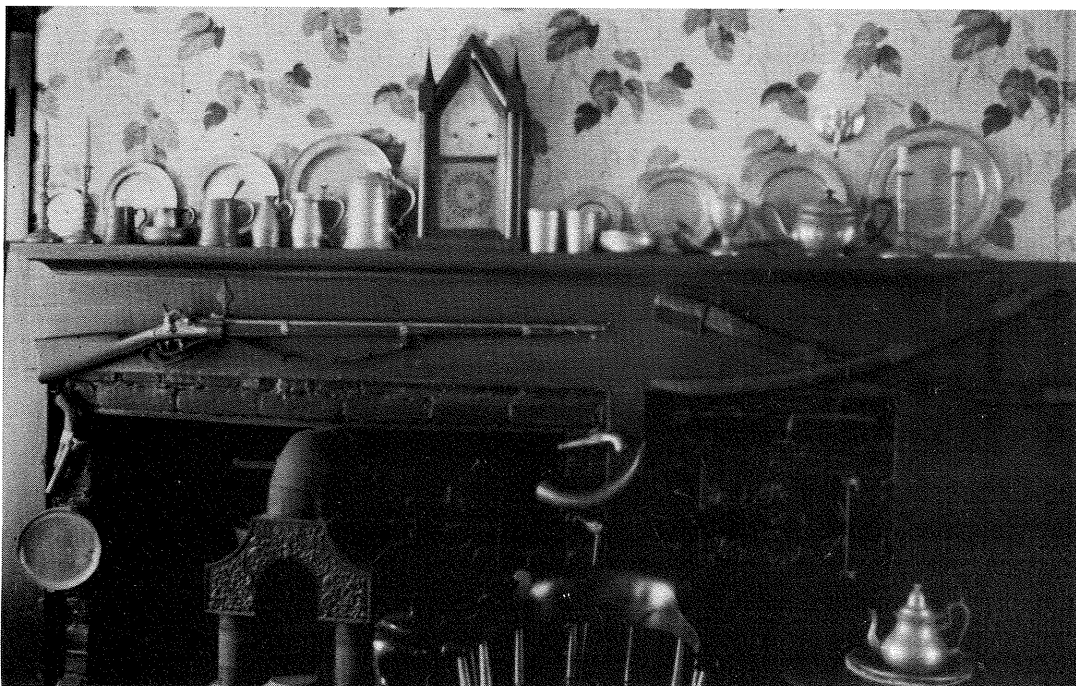


FIG. 1. Display of pewter on mantel over dining room fireplace.

Pewter being common then did not inspire collectors.

Getting back to the writer's collection, except for one item, the pewter dates from the 1600s to middle 1800s. Some of it is fairly respectable American pieces with Austin, Barns, Boardman, Danforths, Griswold, Hamlin, Jones, Love, Trask, Yale and other marks; also unmarked specimens. Many are foreign, predominately English, selected because of function, shape, marking, age or a special feature such as the type of rim reeding. A Townsend & Compton deep dish, 14- $\frac{5}{8}$ " dia., in excellent condition and of fine material, was so attractive on the dining room table that other items including a qt. tankard, a pear-shaped teapot, beaker and plates made by the partners or the individuals, were acquired. An article in the Dec. 1965 P.C.C.A. Bulletin No. 51 by Charles F. Montgomery entitled "John Townsend, English Quaker with American Connection" may also have influenced the choice.

Information concerning good American or English pewter is so well covered by Laughlin, Kerfoot, Jacobs, Cotterell, Masse', Michaelis, the P.C.C.A. Bulletins and others there is little more to say; however will mention a few different items that may be noteworthy. In Fig. 1 at the r.h. end of the mantel is a

pair of unmarked candlesticks of a slightly grayish color with an adjustable candle receptacle. Candlesticks at the left were made by Wallace. The sweetmeat container, or covered bowl, and the wood handle ladle between the Hamlin porringer and Federal teapot, which is attributed to Trask, appear similar to articles on display at the Currier Gallery of Art, Manchester, N.H., during Oct. 6-Nov. 3, 1968.

Referring to Fig. 2 on the top of the china cabinet, 1.h. in front, there is a much used 12- $\frac{3}{4}$ " x 15- $\frac{3}{4}$ " oval platter upon which is a small pear-shaped teapot and two beakers. Its only mark is an "X" on the underside. Near the center of the lower wall-shelf is a chased decorated vase, a present from a friend who obtained it in Oslo Norway. It is dated 1963 and is the only late pewter owned. At the left end of the upper shelf is a Hiram Yale teapot and the one at the opposite end carries the J Danforth identification. Inserted in the Fuller & Smith candlestick on the same shelf is a novel oil lamp. On top of the William and Mary high boy, Fig. 2 B, is an H Yale lighthouse tea (or coffee)-pot, and at the left, a pigeon-breasted pot by J. Munson. Between is an O. Trask caster set.

Naturally the writer has acquired a number of local articles, mostly Britan-



FIG. 2. View corner of dining room showing miscellaneous pewter.

nia teapots, including work by Wm. Lyman, John Munson, Wallace and Yales. Teapots by Simpson and Ward could have been obtained but they were in pretty poor condition. The following quotation from a Feb 1919 newspaper story by Marshall Thomas, the first president of the Wallingford Historical Society, may be of interest.

"I have in my possession a letter in 1910 by my uncle, the late Henry C. Foote, at that time nearly ninety years old, in which he described South Main Street in his boyhood

days about 1823-24. At that time Charles Yale (the grandfather of Charles D Yale and Sheldon Yale now living on Center Street) lived in this house and had a shop near the corner of Ward Street where he made tinware. Later he, with his brother Hiram, became pioneer manufacturers of britannia ware in this country. They moved their business to Yalesville, from whom the village took its name. It was with this firm that Samuel Simpson served his apprenticeship



FIG. 2B. Pewter in dining room.

beginning April 1, 1829.”  
Yalesville is part of Wallingford. Further along in his story he states:

“At the rear of Mr. Ward’s house and factory on Ward Street, there stood a long low building in which Henry B. and Smith Ward manufactured pewter coffee and tea pots. The power used was furnished by horses. I think they went out of business in the early years of the Civil War.”

The address of Stephen Barnes, pewterer, has sometimes been given as Middletown or Wallingford. Neither the census of 1790 nor books found with records of Wallingford church marriages list a Stephen Barnes. I have asked a number of barnes now residing in town if a Stephen was on their family tree but so far answers have been negative.

Now to mention in more detail a few unusual items:

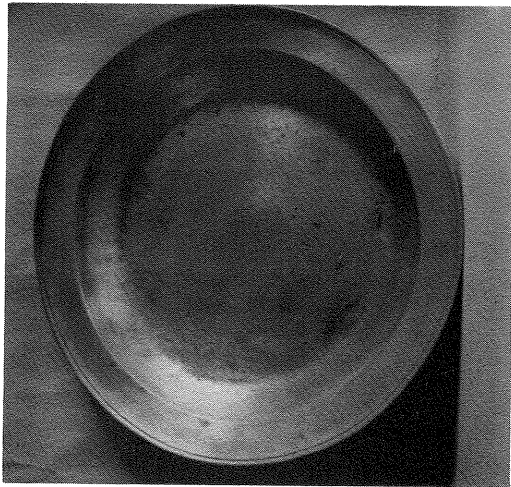


FIG. 3. Deep dish with historical background.

Fig. 3 shows a large unmarked 2-1/2” deep dish or basin, the diameter of which is approximately 17-1/2”, rim 1-3/4”, and weighs 4-1/2lbs. A minister called it a bason and thought its function might have been to receive collection plates or possibly to have been used as a baptismal bowl. The main interest is its history attested by the previous owner, Katherine Eliot Watrous Miller, as follows: “During the Revolution belonged to Rev. Andrew Eliot of Fairfield, Conn. His parsonage was saved when the British were headed for New Haven but was burned when the mob returned. Eleven articles were saved from the flames of which the pewter

charger was one.” This basin was covered with scale and in bad condition. Showing it to June and Ben Carde’ they offered to restore it as a labor of love so now it’s in fair condition. The Rev. Andrew Eliot was listed as a preacher in Fairfield by the 1790 census. This piece has been called a basin, bason, bowl charger and deep dish.



FIG. 4. Plate with a later struck ornamental design.

Fig. 4 The unusual feature about this 9-1/4” dia. pewter plate is that the ornamental design was struck on a plain plate after the pewterer had struck his mark because the mark has been forced irregularly outward by the die. The touch was first thought to be that of Clark(e) but careful examination indicated that it was probably by Claridge (Cotterell no. 922 or 923) because CLAR is discernible on one touch and GE at the end of another, see Fig 4, B. Perhaps it is a rarity.

Fig. 5. This fairly heavy 9” dia. plate is intriguing because of its symbolic design. The only identification mark is a circular seal with “Kronzin” above a crown and the initials “D.R.” below. The design, no doubt, has significance. My guess (and stand to be corrected is that this plate is Scandinavian and the number 1637 pertains to a date.

Fig. 6. The interesting feature of this heavy 8” plate, supposedly Russian, is that it is hammered all over. Pewterer and hall-marks appear in Fig. 6, B.

Fig. 7. There is nothing exceptional about this creamer. It has the Reed & Barton name and the item number 1758.





FIG. 4B. Marks on underside of plate in Fig. 4.



FIG. 5. Plate with symbolic design.



FIG. 6. Plate hammered all over.

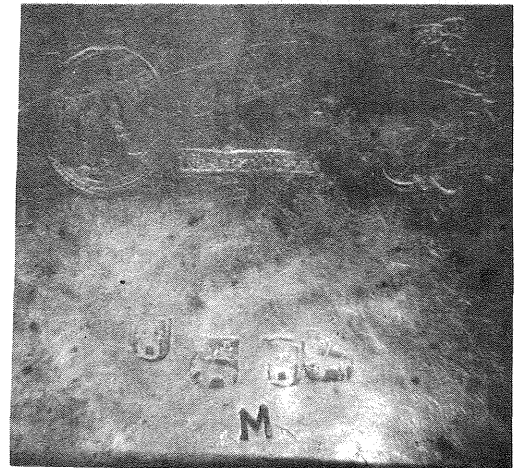


FIG. 6B. Marks on underside of plate in Fig. 6.

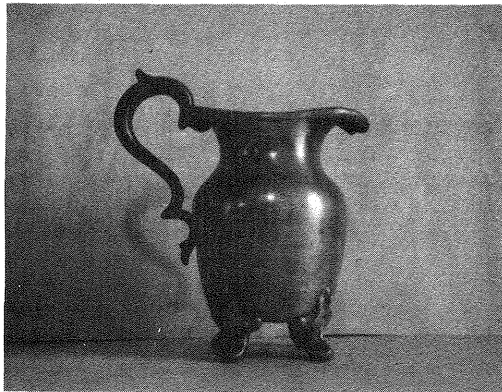


FIG. 7. Attractive Reed & Barton creamer.

This company is credited with only making Britannia but no light spinning is involved here. The body is a one piece casting except for the soldered on handle, legs and possibly the bottom. It is included due to its pleasing form and good workmanship.

Fig. 8. There are no markings on this small chamber whale oil lamp which came from mothers homestead in Essex.



FIG. 8. Chamber whale oil lamp — unmarked.

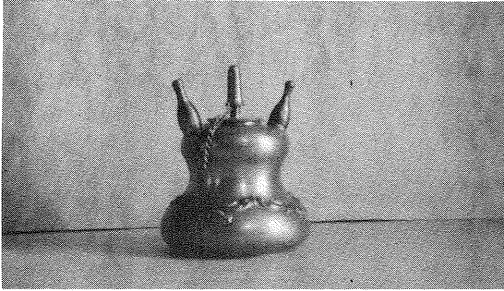


FIG. 9. Ingenious unmarked cigar lighter.

Fig. 9. This ingenious unmarked cigar lighter has a central stemmed wick, equipped with a chain held snuffer, that can be kept lighted; and two removable individual lighters enabling two smokers to get their cheroots agoing at one time. The flowery design around the lower part is pleasing and the two individual lighters provide a balanced arrangement.

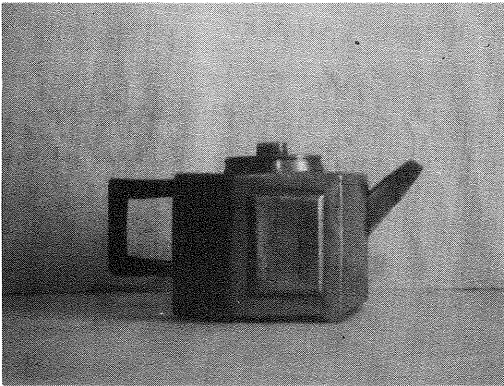


FIG. 10. Chinese teapot with jade inserts in spout, cover and handle.

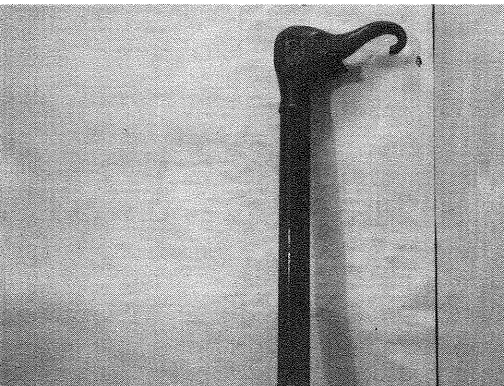


FIG. 11. Novel elephant shaped cane handle.

Fig. 10 The Chinese pewter teapot has part of the spout, cover and handle made of light green jade. It is quite heavy and probably has considerable lead content. The markings unquestionably have meaning, but not for the writer.

Fig. 11. This novel elephant cane-head, although strong is definitely not of a ferrous metal. When scratched it has a light color and the characteristics of pewter or of a kind of white metal.

Pewter collecting has proven to be a fascinating hobby and well worth while, especially for those who started collecting years ago. However good American pewter is now expensive even at a discount. Some Museums may budget to obtain it which doesn't lower prices. It takes time and experience to become an expert collector. P.C.C.A. Bulletins have been found most helpful in this respect.

Probably the best way to start a collection with restricted funds now would be to seek foreign pewter. Where to find it?—At antique shows, flea markets, auctions, and perhaps from acquaintances who are willing to dispose of it. I don't pressure a person into selling and one shouldn't be persuaded into buying something undesirable or with a price higher than one should afford. The writer admits having regretted not buying when an article was priced a little more than one intended to pay.

One cannot always tell by the appearance how a piece will turn out when cleaned. Discoloration and scale is removable. My experience with a Townsend plate after treatment with a lye solution was a surprise, the black scaly incrustations flaking off leaving a clean surface. This is not a job to be undertaken without know-how and proper precautions. Pewter in poor condition as result of long storage in cold and/or damp places, has been expertly restored. Whether pewter is to be polished or not depends upon preference. The former would seem best for preservation of its surface. My opinion has changed from leaving it "as found" to ordinary polishing which pleases Mrs. Hall. I do not like it highly polished by buffing that removes the patina and gives it a too new appearance, nor scoured by harsh abrasives; although do not object to normal knife marks and a few pits due to usage and age.

There are an increasing number of spurious and forged marked pewter on the market but, unless an expert, it is

necessary to rely upon the seller's integrity. If possible obtain a brief case history of the item. I am now convinced that my supposedly old two handled Tudor Rose porringer is a fake or reproduction because a number are understood to have been produced about the turn of the century. Spoons are easily cast from old molds. Fortunately many fakes are on record.

The remark has been heard about how dangerous the use of pewter used to be because of the possibility of lead poisoning. Bosh! Much good pewter has little or no lead and Britannia none although

many, ill advisedly, believe that the principal content of pewter is lead. It wasn't so long ago that water pipes had long connections to faucets and water mains have lead packing.

This is a hit and miss rambling story that has been fun to prepare even with one's limited knowledge of the subject. Belonging to the P.C.C.A. has been a great help in learning about pewter; also meeting very nice people. The author who resides at 267 So. Main St., Wallingford, Conn. 06492, will welcome comment and any elucidation of items mentioned.

## Tiny Beakers by "R. Gleason"

By M. Ada (Stevie) Young



FIG. 1. Pair of Roswell Gleason beakers, two inches high. *Anonymous.*

Tiny beakers, though not plentiful have been found by collectors and many speculations have been made as to which of the pewterers may have made them. The lovely little flared pair shown in Figure 1 are the finest known to us and the fact that both bear the touch of their maker makes them outstanding. In fact they are believed to be the only known *marked* beakers of this size. No wonder that their owners were excited when they found them for on the base of each beaker is the small touch, R. GLEASON in rectangle, K236, J 147.

For decoration two pairs of incised lines band each beaker near the top and



FIG. 2. Same pair of Gleason beakers, with one tipped over to show the Gleason touch in rectangle. Kerfoot 236.

near the bottom. Standing two inches tall, these beakers have a top diameter of 1-3/4 inches and a base diameter of 1-11/32 inches. These dimensions prove why the little beakers are so pleasing to the eye—they have a flare to their shape not usually found in small beakers, certainly not seen in the only other beaker which is two inches high in our records, L 156.

The information on these beakers, and the pictures come to the Bulletin through the courtesy of their owners who also graciously loaned many of

their fine pieces of pewter to the Currier Gallery of Art, Manchester, N.H., entitled PEWTER IN AMERICA—1650-1900. Many of us had an opportunity to see this exhibition when we attended the 1968 Fall meeting of the P.C.C.A. at Currier Gallery. We appreciate the opportunity to record these beakers and wish to take this opportunity to thank the owners for this information as well as the privilege they gave us to view their other pieces of pewter at the Currier.

## New Master Members

Thirty five P.C.C.A. members became eligible to join the ranks of Masters after five years of membership in the club. Their pewter badges were presented to them in May at the Dearborn meeting by Thomas D. Williams. This was probably the largest number of members ever to receive the award at one time.

Mrs. Hilding Anderson  
 Mr. Frank S. Beckett  
 Mr. Edward F. Bridges  
 Mr. Robert W. Brocksbank  
 Mr. George C. Canning, Jr.  
 Mr. Bernard R. Carde  
 Mr. Winthrop L. Carter Jr.  
 Mrs. Winthrop L. Carter Jr.  
 Mrs. Edward A. Cook  
 Mr. Robert J. Curtis  
 Mr. Robert Case Dennison  
 Mrs. Jean B. Durell Jr.  
 Mr. John K. Feyke  
 Mr. Lester N. Hale  
 Mrs. William A. Hayes  
 Mr. M. G. Herbach  
 Rev. Clare M. Ingham  
 Mr. Richard H. Jones  
 Mr. William F. Kayhoe  
 Dr. William J. Mankin  
 Mrs. William J. Mankin  
 Mr. Richard W. Moore  
 Mrs. Joe C. Nix  
 Mr. James B. Parker Jr.  
 Mr. M. A. Patterson  
 Mrs. Thomas B. Pringle  
 Mr. Stanley B. Rich  
 Mrs. Edward A. Ross  
 Mr. Arnold Rothschild  
 Mr. Fred A. Stainforth  
 Mrs. Louise McD. Swain  
 U. of Delaware Library  
 Mrs. Seymour Van Dyken  
 Mr. Richard R. Wiechert  
 Dr. Melvin Wolf

## S.O.S.—Bassett Touches

This is an appeal for a complete survey of the Bassett touches; it is directed to every member of PCCA, whether an owner of Bassett pewter or not. Please read on!

A recent examination of marks on a Bassett plate has once more pointed out that the *combination of touches on a single piece* is of utmost importance. It has also brought suspect for the first time to touches long assigned to John and his cousin, the first Francis. The questions generated cannot be satisfied without knowing more about *multiple touches* appearing on Bassett flatware collectively. Little opportunity is ever afforded any student of pewter to compare multiple Bassett marks on a single piece with comparable marks on several Bassett pieces—there just aren't that many pieces of Bassett pewter in one location—and yet this is what is needed to solve this new Bassett puzzle.

As combination of touches now assigned to the sons of John, the second Francis and his young brother Frederick, are those that appear most often on flatware, it seems advisable at this time to ask you to help make a survey of these marks. This can be done by sending rubbings of *combined marks* on each and every piece of Bassett flatware in your collection, and on pieces known to you in collections of friends, museums, and historical houses which otherwise would not be included in this survey. If you will send them to us without delay, we will undertake this study and submit the findings in the next issue of the BULLETIN.

There is not only a need to study combinations of Bassett marks but also to study the rare, large fleur-de-lis/crown/cross touch now assigned to the

first Francis [L 462, J 18] and the similar one used by John. Of the very few pieces bearing this mark not one bears a completely legible touch, it seems, and we are hoping that other examples will "surface" during this survey for comparisons which should bring forth a composite mark for each man and dispel doubts as to which man used the die(s).

It would be extremely helpful if the rubbings for each piece, including auxiliary marks of owner's initials, etc., were on a single sheet of paper, as would be the case if they were photographed. When a rubbing does not show the touch as distinctly as seen by the eye, a pencil sketch should be added adjacent to the rubbing. Of considered importance also is the diameter of the plate, rounded up, if needed, to the nearest 16th of an inch. We have often found it necessary to measure the diameter of a plate at several places to compensate for a bent brim or other effects of time and handling. For deep or semi-deep dishes and basins it would also be well to give the height from table surface to brim. To complete the information on each sheet, please add your name and address, and the owner's name and address when the piece reported by you belongs to someone else.

This request may seem overly specific or searching but it is our experience that some of the best known collections contain clues without the owners' being aware of them. Every group of multiple touches on any piece of Bassett flatware, as well as the type L 462, is vital to this survey and needs to be studied as though never seen before.

While this request is still uppermost in your thoughts, please help us achieve the goal of this survey by a speedy reply—and by continuing to *Think Bassett* in the weeks ahead. There are additional combinations of Bassett touches, the fleur-de-lis/crown/cross touch, and possibly even an unknown touch to be found during your summer travels. Searching for them can be a treasure hunt of great promise to all of us! Whether or not we are owners of Bassett pewter is immaterial—all of us can be collectors of Bassett information! Wouldn't you like the distinction of being known as the person who discovered an unknown Bassett mark or combination of marks? There is excitement to be had in this search! Happy hunting!

Thank you all for cooperating—  
Paul and Stevie Young

*Check List* — The following information is needed from each piece of Bassett flatware which has multiple touches and/or the fleur-de-lis/crown/cross touch:

- 1) Rubbings of all touches — with pencil notations to add information apparent to the eye but not captured by the rubbings.
- 2) Diameter of the piece to the 16th of an inch, rounded up if between 16th gradations.
- 3) Brim height from table surface for deep or semi-deep dishes and basins.
- 4) Name and address of owner and of the person who submits to the survey.

Please record the above information on a single sheet of paper and forward as soon as possible to the following:

Mr. & Mrs. Paul M. Young  
Sherow Road  
Pleasant Valley, New York 12569

## The Weir Collection In Retrospect

By M. Ada (Stevie) Young

It had been a long cold winter followed by a late cold spring! Perhaps that is why the mood of the New York Group's first meeting of the year on Saturday, April 25, was as gay as the suddenly warm weather which held high promise for a special day. We are inclined to think, however, that the mood of the group was a reflection of the warmth in the home of Mr. and Mrs. George Weir where the meeting was held on Long Is-

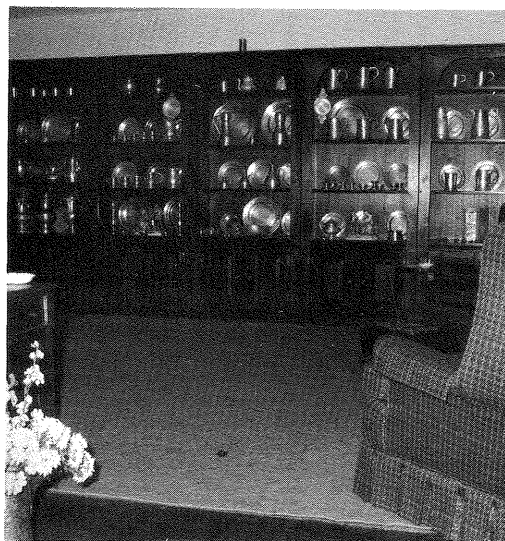


FIG. 1. Living room cabinets containing much of the English and Continental pewter in the collection of Mr. and Mrs. George Weir.

land. From the moment George and Bernice graciously welcomed their guests into the relaxed atmosphere of their new home so tastefully decorated with choice lovelies of yesteryear, their guests began to enjoy thoroughly the privileges accorded them, mainly to exam their collection of pewter (a collection made in recent years) and to exclaim also about the early needlework samplers that lined wall after wall in their spacious home.

The five wall units in the living room, Fig. 1, contained such a wide variety of forms of English and Continental pewter that one is inclined to remember this room as their "pewter room". George and Bernice are shown before the right half of these units, Fig. 2, as Bernice held their pear shaped teapot by Francis Piggott [Cotterell 3682]. This choice teapot is only 6  $\frac{3}{4}$ " high and it is easy to understand why it is one of their favorite pieces. Admiring a large Continental flagon before the other half of the wall units, Fig. 3, are the two speakers of the meeting, Mrs. Gordon L. Holcomb, President of the Huntington Historical Society, and Mr. Rufus Langhans, Town Historian for Huntington.



FIG. 2. Mr. and Mrs. George Weir and their Francis Piggott teapot.

In the entrance hall, just outside the living room, hung a small shelf unit of miniatures, Fig. 4. The tea service shown in the lower section of this unit, although only a partial set, was brought by George several years ago to a PCCA group meeting in New England, and it started our research and subsequent publication of the James Tufts child's tea service, PCCA Bulletin 56, pp. 137-139. Fortunately the four service pieces

and four of the cups and saucers are in their collection; lost before they owned this set were the six tiny teaspoons along with two cups and saucers which completed the original set. The entrance hall, a room in itself, saw much activity during the day for it was here that Bernice had the "magic" punch bowl. She is shown with some of the members in Fig. 5.



FIG. 3. Mrs. Gordon L. Holcomb, President of the Huntington Historical Society and Mr. Rufus Langhans, Town Historian for Huntington, admire a large Continental flagon of the Weir collection.



FIG. 4. Miniatures. Collection of Mr. and Mrs. George Weir.



FIG. 5. L. to R., Mr. Paul E. Faillace, Mr. and Mrs. George Heussner, and Mrs. George (Bernice) Weir, hostess.



FIG. 6. American pewter, displayed on the dining room shelves. *Weir collection.*



FIG. 7. Group of pewter to the left of the dining room window. *Weir collection.*

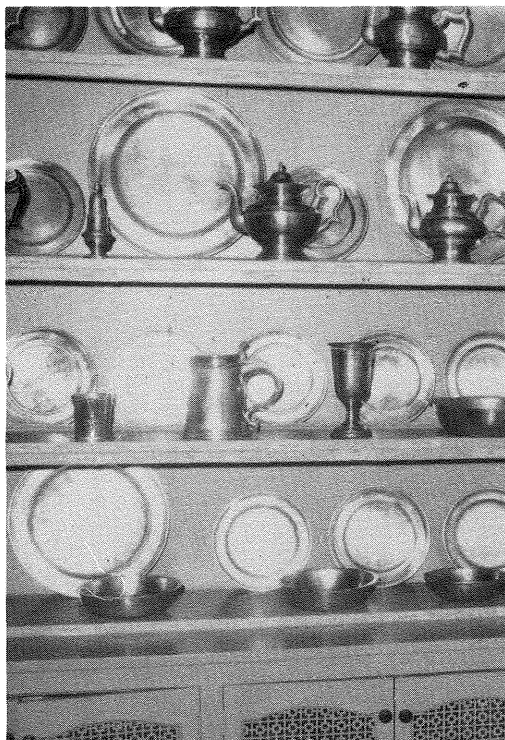


FIG. 8. Group of pewter to the right of the dining room window. *Weir collection.*



FIG. 9. Quart tankard by John Bassett. *Weir collection.*

In the dining room, on the opposite side of the hall from the living room, was displayed the American pewter, the other half of their interesting collection. It was arranged on the shelves which flanked the window and a label for each piece had been thoughtfully placed on the edge of the shelf where it stood, Fig. 6. Two matching pairs of Henry Hopper 10" candlesticks, trumpet



style, stood on the window sill. Above the window hung a row of thirteen porringers; the largest was an unmarked 5  $\frac{3}{8}$ " one and the smallest, also unmarked, was 3  $\frac{3}{16}$ ". Two of the porringers were marked: second from the left was a 5  $\frac{1}{4}$ " Samuel Ely Hamlin [L 337, J 163] and midway across the row was a 4  $\frac{1}{4}$ " I.C. (inverted) initialled one [K8].

The tall pots in the left shelf section, Fig. 7, were some of the choice ones. On the second shelf, l to r., was a pear shape variant, 11" tall, by Ashbil Griswold [L 420, J 154], an 11" lighthouse pot by William Calder, and an 11  $\frac{1}{2}$ " pear shape one by Allen Porter. On the left side of the shelf below was a 10  $\frac{1}{2}$ " pot by Daniel Curtis (marked with L 523 [J 79], the same style is shown in L 610), and to the right of it was a 10  $\frac{3}{8}$ " tall Roswell Gleason lighthouse pot. The handsome lidded pitcher on the fourth shelf had no touch but "Mary Frances Boardman" was scratched in script on it. The open pitcher next to it was an unmarked Daniel Curtiss, 8" high. At the end of the second shelf hung a John Palethorp ladle, 12 $\frac{5}{8}$ " long. The 6" saucer base lamp in the middle of the third shelf was one by Roswell Gleason while the tall saucer base lamps on either side were a pair of engraved ones by Henry Hopper. They were almost duplicates of the 12" one in the collection of the Brooklyn Museum which appeared on the cover of their catalogue by John Meredith Graham II, *American Pewter*, issued in 1949. (This catalogue, now out of print for several years, is one which we sincerely hope will be reprinted.) When comparison is made to that pictured in the catalogue, the Weirs' lamps are shorter; they are only 10  $\frac{1}{2}$ " tall to the *top of the fonts*. Not only does the pair have shorter wick holders but the top of the engraved cylinders are slightly different in shape which would account for the difference of 1 $\frac{1}{2}$ " in height. Vestiges of solder indicate that a strap handle like that on the lamp at the Brooklyn Museum once graced each of the Weir lamps. Although in need of restoration, these lamps are uniquely graceful and of a design seldom seen.

The right shelf section, Fig. 8, contained six teapots. From top to bottom, 1. to r., they were as follows:

- |                   |                      |               |
|-------------------|----------------------|---------------|
| 7"                | O.H. Boardman        | — No. 3, J 40 |
|                   | Warranted            |               |
|                   | Smith & Co.          | — No. 9       |
| 6 $\frac{1}{4}$ " | O.H. Samuel Simpson  | — No. 6       |
| 7 $\frac{7}{8}$ " | O.H. Roswell Gleason | J 147         |
| 7 $\frac{1}{2}$ " | O.H. Boardman & Co.  | — No. 5, J 39 |
| 7 $\frac{1}{8}$ " | O.H. I. C. Lewis     | — No. 13      |
- Also in this section were the following:
- |                   |  |
|-------------------|--|
| 6 $\frac{5}{8}$ " | pitcher by Rufus Dunham  |
| 5 $\frac{3}{4}$ " | (to the top of it unusual finial) shaker; pictured in PCCA Bulletin 6, p. 44, Fig. 4 |
| 3 $\frac{3}{8}$ " | Boardman & Hart beaker   |
| 6 $\frac{7}{8}$ " | H. (unmarked) chalice similar to   |
| 3 $\frac{3}{4}$ " | Brim D. those found with the touch of  |
| 3 $\frac{3}{8}$ " | Base D. Boardman & Co.   |
- (See below for the John Bassett tankard in this section.)

On the third shelf was a "LOVE" basin, 2  $\frac{1}{2}$ " deep and 10  $\frac{1}{8}$ " in diameter. The basins on the fourth shelf, 1. to r., were as follows:

- |                   |   |                    |
|-------------------|---|--------------------|
| 7 $\frac{3}{4}$ " | Samuel Hamlin   | L 330a, 333, J 159 |
| 7 $\frac{3}{4}$ " | Gershom Jones   | L 600, J 178       |
| 8"                | Richard Austin  | L 304, J 7         |
| 6 $\frac{7}{8}$ " | (unmarked) This rounded basin, holding 26 fluid ounces, resembled some of the early baptismal bowls; it was 1 $\frac{1}{16}$ " deep with a narrow brim. |                    |

The most exciting American piece in the Weir collection was in this section for viewing—the tankard by John Bassett; it is also pictured in Fig. 9. Initialled with touch L 458 [J 28], this quart tankard, with a flat top, crenate lip, folded thumbpiece, a dolphin terminal on its handle, and no band to adorn its body, had the following dimensions:

- |                    |         |                   |         |
|--------------------|---------|-------------------|---------|
| 7"                 | O.H.    | 4 $\frac{3}{8}$ " | Brim D. |
| 6 $\frac{1}{8}$ "  | Dome H. | 5"                | Base D. |
| 5 $\frac{1}{16}$ " | Brim H. |                   |         |

American flatware in the Weir collection follows:

- |                         |                    |                                   |
|-------------------------|--------------------|-----------------------------------|
| 8"                      | Nathaniel Austin   | L 299a, 301, J 4                  |
| 12 $\frac{1}{8}$ "      | Nathaniel Austin   | L 299a, 300, J 3                  |
| 8"                      | Richard Austin     | L 305, J 9                        |
| 7 $\frac{3}{4}$ "       | Thomas Badger      | L 287, 309, J 11b-12              |
| 7 $\frac{13}{16}$ "     | Thomas Badger      | L 287, 309, J 11b-12              |
| 8"                      | Thomas Badger      | L 309, J 12                       |
| 13 $\frac{1}{2}$ "      | Thomas Badger      | L 309, J 12                       |
| 7 $\frac{7}{8}$ " (6)   | Blakslee Barns     | 5) L 551, J 14<br>1) L 557, J 15  |
| 8 $\frac{1}{16}$ "      | Frederick Bassett  | L 464-6-7, J 24-25                |
| 8"                      | Joseph Belcher     | L 314-15, J 31                    |
| 8 $\frac{1}{4}$ "       | William Billings   | L 347, J 33<br>struck three times |
| 7 $\frac{7}{8}$ "       | Thomas D. Boardman | L 424, J 37                       |
| 8 $\frac{1}{2}$ " (pr.) | Boardman & Co.     | L 431, J 39                       |

8 $\frac{5}{16}$ "	William Calder	L 350, J 67
8"	Joseph Danforth	L 377-8, J 95
8"	Samuel Danforth	L 401, J 107
13 $\frac{1}{4}$ " (pr.)	Samuel Danforth	L 401, J 107
deep dishes		
11 $\frac{1}{2}$ "	Samuel Hamlin	L 330a, 333, J 159
dish, 3 $\frac{3}{4}$ " deep		
8 $\frac{3}{16}$ "	Gershom Jones	L 342-3-4-5, J 179
7 $\frac{3}{4}$ "	"LOVE"	Celia J. J 207 16, 355, 430 all
8 $\frac{3}{8}$ "	"LOVE"	16, 355, 430, J 207
smooth brim		all
10 $\frac{7}{8}$ "	"LOVE"	16, 355, J 207b, c
dish, 3 $\frac{3}{4}$ " deep		
11 $\frac{1}{16}$ "	"LOVE"	16, J 207b
dish, 1" deep		struck three times
8 $\frac{3}{4}$ " (pr.)	David Melville	L 318a, 322, J 214
7 $\frac{3}{4}$ "	John Skinner	L 293-4, J 249
7 $\frac{7}{8}$ "	Jacob Whitmore	L 383, J 268
13 $\frac{1}{4}$ "	Jacob Whitmore	
dish, 1 $\frac{1}{16}$ " deep		

Bernice and George not only planned and executed a delightful meeting for the New York Group, they also supplied the pictures and information needed for this article. We sincerely thank them for their continued help in this reporting effort.

## Necrology

### Dr. William B. Rice

It is with deepest regret that we report the sudden passing of Dr. William Brooks Rice, a P.C.C.A. member of many years' standing, on Sunday, February 22, 1970.

Dr. Rice was educated in Boston, started his career as an architect, but soon decided he preferred the ministry. He graduated Magna Cum Laude from the Tufts University School of Religion in 1938 and later served as president of the Tufts Chapter of Phi Beta Kappa. His first pastorate was at Frankestown, New Hampshire where he became enamored with the village and later purchased what is reputed to be the oldest existing house in the village. It was to this house that Dr. Rice has planned to retire this coming Spring.

In 1934 he was called to the Community Church in Dover, Massachusetts, and in 1945 he began his ministry at the Unitarian Society of Wellesley Hills, Massachusetts, a position he held at the time of his death. He also served as chaplain of the Suffok County (Charles Street, Boston) jail from 1943 to 1969.

Dr. Rice took an active part in the work of the Unitarian Young People, served as a director of the American

Unitarian Association, was chairman of the Joint Merger Commission of the Unitarian Universalist Churches, was chairman of the Unitarian Chaplains Committee and a member of the general commission of Army and Navy chaplains.

He received an honorary degree from Tufts College in 1951 and a doctorate from the Starr King School for the Ministry at the University of California in 1960. He was a founder and served as chairman of the Human Relations Committee in Wellesley, and was a trustee of the Wellesley Free Library.

In all of his endeavors, Dr. Rice gave more of his time and efforts than was ever expected of him, and it was for this reason, more often than not, that he was unable to attend many of the P.C.C.A. meetings, both National and Regional.

In June of 1968, he and his wife hosted the Spring Meeting of the New England Regional Group at Benning House, his Summer home in Frankestown, New Hampshire, where he kindly provided mimeographed lists of his marked American pewter so members and guests could more easily locate and inspect his wonderful collection.

An avid collector and student of pewter, Dr. Rice permitted some of his more important pieces to be displayed at the Currier Gallery of Art in Manchester, New Hampshire, where it was viewed with envy by members at our October 1968 National Meeting in the Concord-Manchester area.

The passing of Dr. Rice will be mourned by many. His humor and dynamic personality made him loved and admired by all who were privileged to meet and know him. He will be sorely missed. Our expressions of sympathy go forth to his surviving wife, Elizabeth S. (Lindsey), and his two sons, Lindsey F. and W. Brooks, Jr.

W. O. Blaney

### John W. Gault

The death of John W. Gault of Falmouth, Maine, November 24, 1969 is sad news for his fellow members of the P.C.C.A. Born in Coshocton, Ohio, the son of Judge and Mrs. William Gault, he was a graduate of the Phillips Academy, Andover, Mass. He left his studies at Colgate University to enlist in the Air Force in World War I in which he served as First Lieutenant. After the

war he moved to Portland, Maine where he served as sales manager of the American Can Company in that area until his retirement in 1957. Mr. Gault was a director of Cumberland County Council, Boy Scouts of America, a director of the Canal National Bank, Treasurer of the Portland Country Club, Secretary of Maine Freezers and Canners Association and member of American Legion, Cumberland Club, Fraternity Club, and Delta Kappa Epsilon. He was incorporator of the Maine Medical Center, Vestry-man of Church of St. Mary the Virgin and Thirty second Degree Mason.

He is survived by his wife Gertrude Hunter Gault; a daughter Virginia Gault Morrison of Wayzata, Minnesota and four grandchildren. His son, John W. Gault, Jr. was killed in action in France during World War II and another son Hunter Gault died recently.

Mr. Gault's keen interest in pewter was reflected in his fine collection which included examples by many of the eighteenth century American makers and a particularly representative selection of the works of the nineteenth century pewterers of his area—Rufus Dunham, Allen Porter and Freeman Porter of Westbrook, Maine. In addition to his interest in American pewter, Mr. Gault was a great admirer and student of the works of the painters Andrew Wyeth and son Jamie Wyeth.

Thomas D. Williams

## Rudolph A. Hebbe

We were all saddened to learn of the death of Rudolph A. Hebbe, one of the finest pewterers in the country. There is hardly a collector who has not, at one time or another, taken a piece of pewter to him to be repaired. His work was always of top quality and it was a pleasure to talk with him.

Born in Germany, he lived in Wethersfield, Connecticut most of his life. He was 81 and had repaired pewter for more than 50 years.

C.V.S.



## Letter From Virginia

Dear Mr. Swain:

We have read with much interest your article in the last Pewter Club Bulletin about the variety of baptismal bowls of different shapes and ages.

You asked for pictures and information on any others your readers might have, so I enclose a photo of ours. Unfortunately, it has no marks to identify its maker, though I believe it came from a church in South Sutton, Mass.



FIG. 1. Baptismal bowl. American, unmarked. Collection of Merrill G. Beede.

The other photos are sent along of a piece whose real function is unknown. It was found in Kentucky about 40 years ago, and it was said that it was used in a tavern for white and brown sugar. It is 8" in diameter and 8½" high to the top of the finials. These finials, incidentally, have the beading decoration at their top and center which is sometimes associated with Phila. manufacture. What speculation do you have about this?

Cordially,  
Merrill G. Beede



FIG. 2. Covered bowl. Beede collection.

# A Most Unusual Piece of Pewter

By Charles and Philippe Boucaud



FIG. 1. "Scherzpokal", German, 18th Century, unmarked. Height 13 6/8 inches.

Some time ago, we bought the object reproduced above. How could it be called? A covered vase? A seven-spouted vessel? . . . We did not know and wondered what it was used for. It was not designed for pouring seven different liquids, as there are no divisions inside. A vase for seven flowers was not satisfactory either!

Probably you are wondering as much as we were.

But one day, a man came into the shop and told us what the object is. It is of German origin, is called a "Scherzpokal" (which I shall attempt to translate by "Puzzle-jug") and is a rarity.

In fact, only one of the spouts is free, the six others are obturated in the middle. This we found easily by driving a piece of wire through the spouts. In special meetings (of which Germans are very fond), the jug was filled—with beer, presumably—and covered. It was then passed from guest to guest, each one trying to obtain some liquid from the spout he had chosen. We suppose that he comported himself so that no

one could see whether he had found the precious liquid or not.

Spirits and laughs were at the highest, and the jug was emptied and filled many, many times during the night. . . .



FIG. 3. Covered bowl with lid raised. *Beede collection.*

# Commode Forms

by Charles V. Swain

"In English pewter we have only a limited collection in Stuart and multiple-reeded plates, 18th century pear shaped teapots and rarities such as commode forms. We find these items desirable in spite of our interest in American" The preceding quotation is from a recent letter written by Oliver W. Deming of Westfield, Massachusetts, a long time member of the P.C.C.A. He is indeed right in speaking of commode forms as being rare and yet, when they appear in the market, they can still be purchased at a relatively low price. Perhaps the reason for this fortunate situation is because collectors still associate them with the purpose for which they were originally intended. J. B. Kerfoot long ago thought otherwise by filling one with flowers and using it for an illustration in his book "American Pewter". Decoratively speaking, I feel that the commode form with its simple and sophisticated lines is an asset to any collection as opposed to its cousin, the bedpan, which in my estimation falls into the class of the curio.

Since this handsome form has been so long neglected, Laughlin, Myers, Cotterell and Michalis having used no examples in their books, I thought it might be of interest to illustrate a few from American collections. As far as my limited amount of research goes, it would appear there were only two makers, *for sure*, of the commode form in America—Frederick Bassett and the Boardmans. However, as more research goes on I hope this surmise will prove to be untrue. Although examples are illustrated herewith bearing the touches of IF, WE, and WW there is some doubt as to whether they are the marks of John Fryers, William Ellsworth and William Will.

Fig 1—This is a marked example by Frederick Bassett. With the exception of a variation in the rim around the base, it appears to be identical to the one illustrated in Kerfoot's "American Pewter". The FB touch is located on the outside bottom. Height 8". Top diameter 12". Bottom diameter 6".

Fig 2—In this piece by the Boardmans we see what we have always come to expect of them—excellent quality and fine design. The TD and SB touch is located on the outer edge of the top brim. Height 7 $\frac{7}{8}$ ". Top diameter 11 $\frac{1}{2}$ ". Bottom diameter 5 $\frac{5}{8}$ ".

Fig 3—A commode form attributed to John Fryers. The touch, Laughlin Plate LXIX, 585, was attributed by the late Louis G. Myers. Mr. Laughlin says of it "there is no reason to doubt the correctness of this attribution, but I should like to find further supporting evidence before placing it definitely in the Fryers column." Perhaps Mr. Laughlin will have more to say about this touch in his forthcoming book. Height 7 $\frac{5}{8}$ ". Top diameter 11 $\frac{3}{4}$ ".

Fig 4—The touch on this commode form was originally attributed to William J. Ellsworth by Louis G. Myers. Mr. Laughlin states in *Pewter in America*, Vol. 2 plate LXX that "The touch (593) is less characteristic of New York marks than 592, and it seems best to

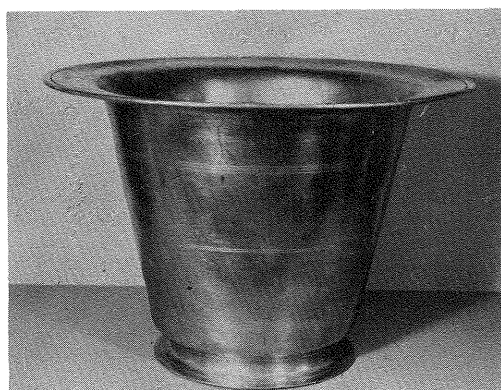


FIG. 1. Commode form by Frederick Bassett, New York City and Hartford, Connecticut, 1761-1800—Collection of Charles V. Swain.



FIG. 2. Commode form by Thomas D. and Sherman Boardman, Hartford, Connecticut, 1805-1850. Collection of Mr. and Mrs. Stanley P. Paddock.

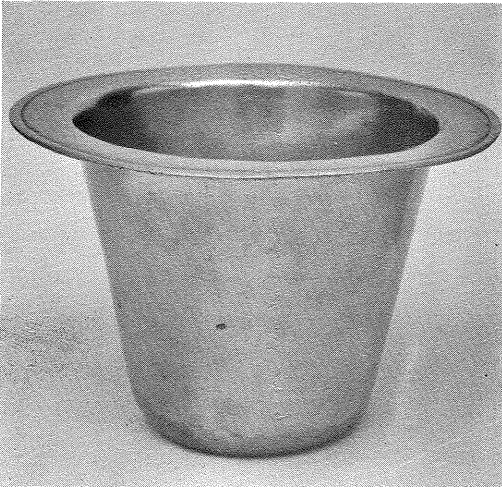


FIG. 3. Commode form attributed to John Fryers, Newport, Rhode Island, c. 1705-1776. Collection of the Henry Francis duPont Winterthur Museum.

list it among the unidentified until further proof of the ascription is found." Here we look forward to further information in Mr. Laughlin's new Volume 3. Height  $8 \frac{1}{4}$ ". Top diameter  $11 \frac{1}{4}$ ". Bottom diameter  $5 \frac{3}{4}$ ".

Fig 5—In 1952, the late W. Gill Wylie attributed this example to William Will in his book *Pewter, Measure for Measure*. There is an inventory of Wills mentioning commodes and chamber pots but none have been found bearing his known touches. The WW illustrated herewith could very well be his but is unrecorded and to my knowledge has not been found on a recognizable form of Wills. It is in the collection of Mrs. Davis A. Gammage, the former Mrs. Wylie.

Fig 6—An English commode form marked C and S—Although I do not find this touch listed, there appears to be a connection between Christopher Clifton (Cotterell 987) and William Smith (Cotterell 4402), both working in York, c. 1730. Perhaps they were in partnership at one time. Height  $7 \frac{1}{8}$ ". Top diameter  $10 \frac{1}{4}$ ". Bottom diameter 5".

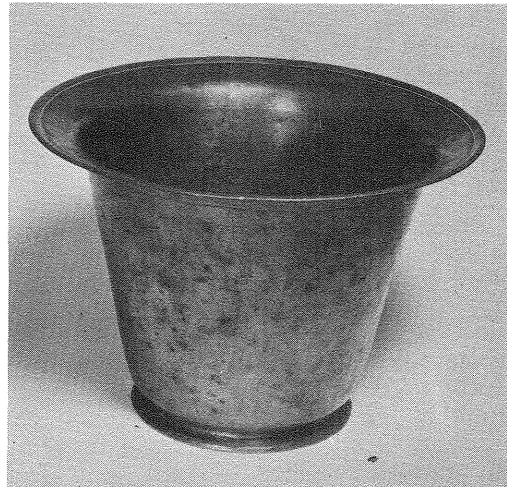


FIG. 4. Commode form attributed to William J. Ellsworth, New York, N.Y. 1767-1798. Collection of Ledlie I. Laughlin.

Fig 7—An English commode form, the maker unidentified. Another with the same touch was recently auctioned in Concord, New Hampshire. Height 7". Top diameter 11 1/4". Bottom diameter 5".

Fig 8—The maker of this English one I and H, also did some very fine quart tankards, several examples of which I have seen. Height 8 1/2". Top diameter 12". Bottom diameter 5 5/8".

Fig 9—This is the first example to be shown with an identifiable London pewterer's touch. (Illustration not available at time of printing). It would seem that most commode forms were produced in the smaller cities by obscure makers. One would expect to find English examples in America by such well known pewterers as Samuel Ellis, John Townsend and Richard King who exported great quantities to the colonies.

Figs 10 and 11—A cherry commode chair, recently found in Southampton, Long Island. I would like to think that it was made by the famous Dominy family of cabinet makers who worked in that town for a long period of time, but I have no documentation. It appears,

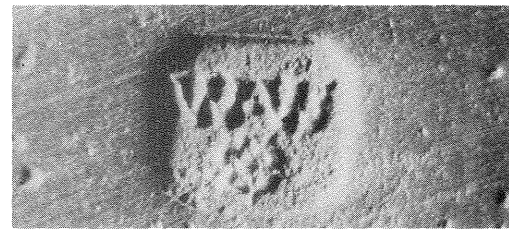


FIG. 5. Commode form attributed to William Will, Philadelphia 1764-1798. *Collection of Mrs. Davis A. Gammage.*

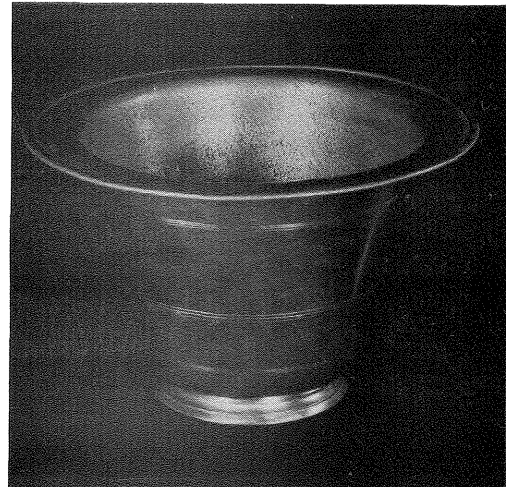


FIG. 6. English commode form attributed to Christopher Clifton and William Smith, York c. 1730. *Collection of Mr. & Mrs. Oliver W. Deming.*



FIG. 7. Commode form by G. B., England, 18th century. *Collection of Abraham Brooks.*



FIG. 8. An English commode form by I. and H. Bewdley, c. 1780-1820. *Collection of Mr. & Mrs. Thomas D. Williams.*

without doubt, to have been made to hold the Bassett commode form, illustrated in Fig 1—with which it was found. The pewter brim fits perfectly into the recessed edge of the original boards.

Figs 12 and 13—In contrast to the country chair this Hepplewhite chest is ultra sophisticated and is of Massachusetts origin. It is handsome enough to use in any room in the house, Mr. Laughlin having placed it in his dining room. It holds a bottle of champagne, ready for cooling at a moments notice.



FIG. 9. Commode form by A. Carter, London, c. 1750. *Collection of Mr. and Mrs. Thomas D. Williams.*

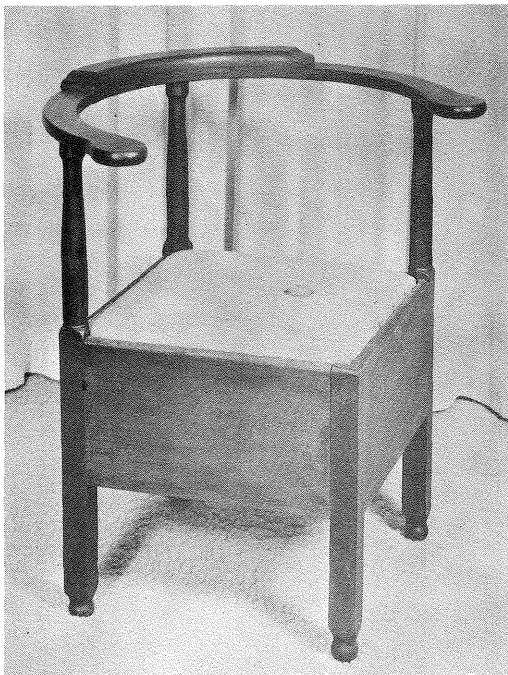


FIG. 10. Cherry commode chair, American, late 18th century. *Collection of Charles V. Swain.*



FIG. 12. Hepplewhite commode chest, Massachusetts, c. 1790. *Collection of Ledlie I. Laughlin.*





FIG. 11. Close-up view of chair in Fig. 10 with seat removed.



FIG. 13. Open view of chest, revealing the Ellsworth commode form.