

The
PEWTER COLLECTORS CLUB
of AMERICA INC.

FALL 1996

VOLUME 11, NUMBER 6



One of three eighteenth-century British tankards by three different pewterers, from the same mold. See Wayne Hilt's article on page 175.

VOLUME 11
NUMBER 6



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President's Letter

Our recent meeting in Rhode Island was a wonderful opportunity to revisit the many interesting forms of Rhode Island pewter. We also had the opportunity to see the relationship of this pewter to that created in Boston and Connecticut, because some of these pewterers also worked in those nearby communities.

For those of us who have in the past merely passed through Providence, it was quite exciting to walk along Benefit Street, looking at the outstanding eighteenth- and nineteenth-century homes, culminating in a private tour of the John Brown house (built in 1786) to see its period furniture, decorative arts, and, most important to us, its pewter collection. Monday, the concluding day of our meeting, was spent in Newport. The summer "cottages" of Charleston and New York families are always a treat to visit, but the highlight of the day was our visit to Hunter House. This house has just acquired Webster Goodwin's collection of Newport pewter, so that finally a good eighteenth-century house has good American pewter to display along with its other furnishings. In so many past meetings when we have visited historic houses, we have been disappointed to find a lack of good pewter on display. At last, we can be proud of a worthy historic house having an equally worthy pewter collection. Many thanks to Web and the Preservation Society of Newport County for their joint efforts.

Of course, such a full, well-planned meeting doesn't just happen. Our event-filled three days were due to the joint efforts of David Kilroy, the Northeast President, and Tom Madsen, our National Program Chair. In addition to Web Goodwin's other Rhode Island pewter, several members brought in examples from their own collections for discussion at our Sunday

afternoon session. Wherever we have a meeting, the pewter that we as members bring in is usually among the best pewter of its kind. We owe these people a big thank you for their many months of work to make this meeting such a huge success.

The Board of Governors took two important actions at this meeting which are newsworthy to all of you. First, Eric de Jonge, President of the PCCA from 1953 to 1955, was awarded an honorary membership on the basis of his many past contributions to the Club. Second, the Board received a request from Alex Neish and the Shakespeare Birthplace Trust for a contribution to the Harvard House Pewter Museum Appeal. The Trust has received Alex Neish's vast collection of antique British pewter and is now in the process of restoring this beautiful sixteenth-century house and cataloging the collection. This site will then house the most definitive collection of antique British pewter beginning with the Roman period. Other educational information relating to pewter, past and present, will also be available for study purposes. The Board voted to send a gift of £1000 to support this project. We anticipate that a future PCCA meeting will be held in Stratford, England, together with the British Pewter Society, so that all of our members who wish to attend may do so.

The Board of Governors has accepted with great reluctance the resignations of Tom and Ellen O'Flaherty, our *Bulletin* publisher and editor, after the Spring 1997 issue of the *Bulletin*. They have given hundreds of hours of their time as a labor of love to the PCCA for the past five years. Their efforts have sustained the fine quality of scholarly articles that is the standard for our *Bulletin*. They have also computerized our membership list, which has reduced

our mailing costs considerably. Unfortunately for us, they plan to live in France for a few years upon Ellen's retirement next June. But the good news is that Garland Pass has graciously accepted the position as our new editor beginning with the Fall 1997 *Bulletin* issue. Louise Graver, our Membership Chair, has also accepted the additional task of maintaining our membership list. To compound our vacancies, we have had to accept regretfully the resignation of David Kilroy, our *Newsletter* editor, after the December 1996 issue. Dave has contributed greatly to the development of the *Newsletter* as an important publication of our organization. He has energized the Board with his many suggestions, and his presence will be sorely missed. Unfortunately, as of this writing, we do not have a replacement for him. Any suggestions on this need will be most welcomed by me.

We have good news from Donald Fennimore, who received a grant from the PCCA last spring. His publication of the Henry Will account book is announced in this issue of the *Bulletin*. The PCCA en-

deavors to serve you with information on new publications about pewter. It has been most gratifying to me to hear from many of you who are not able to attend national meetings but who have enjoyed these publications. Some of you have written to Peter Stadler for past issues of the *Bulletin*. Please be aware that this service is still available, but we have to ask that you arrange to send a check before Peter ships the bulletins to you. As a reminder to you, we also have out-of-print books in our library available for loan through David Bischoff. Reading about antique pewter is always important for our own continuing education. The more we know, the more we can enjoy our own collections.

As we enter the winter season, we always look forward to spring and getting together again. Our meeting next spring will be in Washington, DC on May 2-4. Save those dates. Special events are being planned for you.

Barbara Jean Horan

Citation for Eric de Jonge Honorary Member, PCCA

For research on the life and work of the pewterer Johann Christoph Heyne, presented most notably in the article, 'Johann Christoph Heyne, Pewterer, Minister, Teacher,' published in *Winterthur Portfolio* 4 (1968); and in the article, 'Swedish Influence on American Pewter,' published originally in *The Magazine Antiques* (March, 1955) and later in the anthology, *American and British Pewter*, edited by John Carl Thomas;

For research and authorship of numerous articles published in the PCCA

Bulletin over a period of twenty years;

And for his successful efforts in helping to hold together the small number of members in the PCCA and preventing its disbandment during its lowest ebb in membership immediately following World War II;

We, the members of the Board of Governors of the PCCA, bestow upon Eric de Jonge honorary membership in the Pewter Collectors' Club of America.

Garland Pass

New Publication: Henry Will's Account Book

Henry Will's account book, the only eighteenth-century American pewterer's account book known, will be available in facsimile reprint in early December, 1996. It is an exact reproduction of the original 243-page manuscript, plus a 23-page name index, detailing over 30 years of Will's professional life in New York City and Albany, NY, from 1763 to 1800. An entry from the account book was featured in an article by Donald Fennimore and on the cover of the most recent PCCA *Bulletin*, Volume 11 Number 5, Spring 1996. A grant from the PCCA is assisting with publication costs.

The hardbound book will include 30

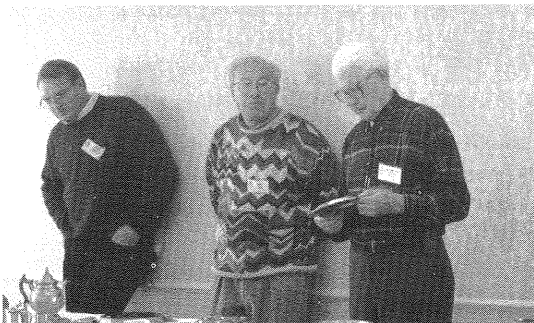
black and white photographs of most of the forms known to have been made by Will that have survived, plus all his known marks. In addition, a 5000-word introduction by the compiler, Donald L. Fennimore, suggests the potential of this manuscript for adding importantly to our understanding of pewter in eighteenth-century America.

If you are interested in obtaining a copy, please send a check for \$16.50, which covers postage and handling, made out to Donald L. Fennimore. Send it to Don at Winterthur Museum, Winterthur, DE 19735. Be sure to include your name and the address to which you would like the book to be mailed.

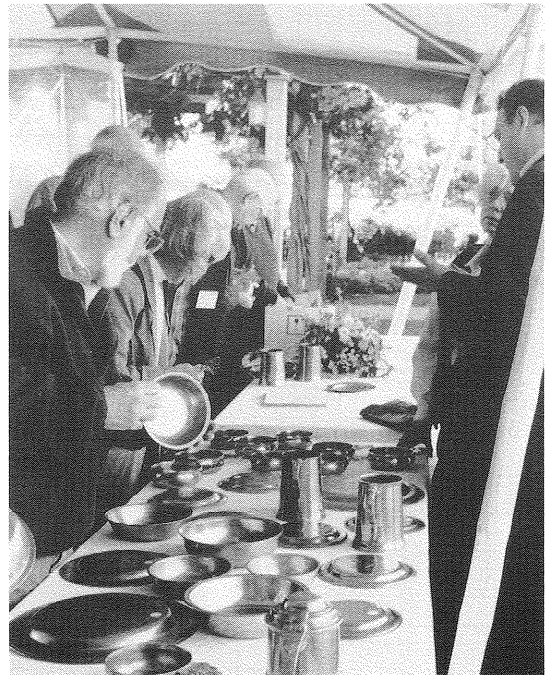
Fall National Meeting, Providence, Rhode Island October 12-14, 1996



Wayne Hilt discusses over 50 flower handle and solid handle porringer handles brought to the meeting by members.



Dave Kilroy, Mel Wolf and Web Goodwin examine Rhode Island pieces from Web's collection and from other private collections.



PCCA members inspect Web Goodwin's collection of Newport pewter now on permanent display at Hunter House in Newport.

Photographs by Bill Snow.

PCCA-Funded Exhibit Receives National and State Awards

To the Glory of God: Pewter in Pennsylvania German Churches, an exhibit at the Heritage Center Museum of Lancaster County, Lancaster, PA, received a Certificate of Commendation by the awards committee of the American Association for State and Local History at its September 1996 meeting in Chattanooga, Tennessee. The national organization recognizes outstanding achievement in local, state, and regional history. The exhibit previously received an Honorable Mention award by the Pennsylvania Federation of Museums and Historical Organizations at its annual meeting on April 15, 1995. Funding for the exhibit was provided by the Pewter Collectors' Club of America. The national awards certificate is reproduced below.

The exhibit included more than 125 pewter vessels from Pennsylvania German churches founded before 1800, including Lutheran, Reformed, Church of the

Brethren, Catholic, and Moravian denominations. Many rare pewter forms not previously exhibited were included.

The design on the walls of the exhibit area was an adaptation of the interior of Bindnagle Lutheran Church, Lebanon County, Pennsylvania. Built in 1803, it is an example of a Pennsylvania German church that has had few alterations. The exhibit was designed by Peter S. Seibert, Director; Wendell R. Zercher, Curator; Tricia Meley, Curator of Education; Joan Fleckenstein, Architect; Daniel F. Gluibizzi, artist; and guest curator Dr. Donald M. Herr.

The book, *Pewter in Pennsylvania German Churches*, by Dr. Herr, which was the 1995 publication of the Pennsylvania German Society, also received a Certificate of Commendation by the American Association for State and Local History.



Certificate of Commendation granted by the awards committee of the American Association for State and Local History, September 1996.

Three Tankards, Three Makers,...One Set of Molds

by Wayne A. Hilt

In the study of American pewter, collectors have been able to follow, with much success, the lineage of many different molds. For example, there are marked examples of 5-inch old English handled porringers made in the same set of molds by Frederick Bassett, Samuel Danforth, and Thomas Danforth Boardman. While the chronology of the molds' possessors is not certain, it is most logical that the mold followed these men in the succession listed above. It is possible, however, that Danforth and Boardman shared the mold after Bassett. Then again, perhaps Boardman made porringers for both himself and his uncle Samuel. Any way you look at it, there is, without question, a linkage among these makers via the set of molds.

In my study of British Export pewter, I have observed numbers of linkages where they would be expected. For example, I have in my possession, 7 5/8-inch plates made from the same mold by the following: John Townsend, Townsend and Giffin, Townsend and Compton, Thomas and

Townsend Compton, and Thomas Compton. This relationship is akin to the 7 7/8-inch plates made by Thomas Danforth II, Jacob Whitmore (his partner), Thomas Danforth III, Joseph Danforth, etc., in Middletown, CT. Connections related to the porringer scenario in British export pewter have generally not been as easy to observe.

A three part example has come to light recently. Over the past several years, I have acquired three straight sided tankards with low profile double domed lids, solid chair back thumbpieces, and ball terminal handles. All three tankards were made from the same set of molds.

The following chart lists the dimensions of the three tankards. It is important to note the slight differences in the dimensions. This is due to the finishing process on a lathe. Remember that a 1/32-inch cut taken on a lathe results in a 1/16-inch reduction in the final diameter of the piece.

CHART #1

	W. Charlesley	R. King	G. Grenfell
Height to lip	5 3/8"	5 7/16"	5 3/8"
Bottom diameter	4 15/16"	5"	4 15/16"
Top diameter	4 3/16"	4 1/4"	4 1/4"
Lid diameter	4 7/16"	4 1/2"	4 1/2"
Anti-wobble ring diameter	3 13/16"	3 13/16"	3 13/16"

The working dates of these men run from 1729 to 1798, a period of some 69 years. Chart number 2 shows this.

CHART #2

	1730	1740	1750	1760	1770	1780	1790	1800
Wm. Charlesley	1729			1770			
Richard King			1745				1798
Geo. Grenfell				1757	1784		
All Three Working				1757	1770		

Note that all three men were working contemporaneously between 1757 and 1770, a period of thirteen years. This time frame happens to coincide with the 'golden age' of exports to this country, when the annual average value of this export pewter in pounds sterling was some £25,000.¹

There are many possible explanations why we find tankards by these different makers from the same set of molds with no readily available documented evidence as to any partnerships or chronology in ownership or usage of the molds.

This style of tankard most certainly appeared in the 1720's and lasted well into the last quarter of the eighteenth century. It is likely that the mold was first in the hands of William Charlesley (1729–1770), as his working dates are the earliest.

Reasonable, although not conclusive evidence of this is present in the communion set of the Hill or Berg Church, Cleona, Lebanon County, Pennsylvania, which was dedicated August 12, 1744. This church has a rather sizable communion set consisting of examples of both American and British pewter, sixteen in all. Among the British pieces is a tankard by William

Charlesley identical to the one in my possession. It might reasonably be assumed that this tankard as well as another British tankard by William Eddon (1689–1745) were among the first pieces acquired by the church, as the earliest working dates of any of the makers of the pieces by American pewterers are those of Johann Christoph Heyne, Lancaster, PA (1752–1781).² Heyne's earliest date is some eight years after the church's dedication. There being available British pewter for use as communion ware, it is more likely than not that the church acquired these tankards when the church was dedicated so communion could be celebrated. This is just prior to Richard King's working dates.

The mold may or may not have ended up in the hands of either of the two other men based on the fact that their working dates coincide, and that they both were working at the time of Charlesley's death in 1770.

Other explanations are equally feasible. King may have made finished unmarked tankards or supplied rough castings to Grenfell; the opposite may also be true. Perhaps Charlesley did the manufacturing for the others and the use of the mold was

discontinued at the time of his death. One can see a myriad of solutions to this question of who did what for whom, and when. Perhaps some evidence still exists in the London Pewterers' Guild's records. Until such documentation turns up, if ever, one guess is as good as another. At the very least, this shows that interconnected dealings and relationships in manufacturing took place on the 'other side of the pond' as well as here in America. The pewterers' investment in valuable molds contributed to the molds' long-term use as long as the style suited the public.

One item of interesting note is the fact that all three of these London manufactured tankards are without WR crowned verification marks. These WR crown marks are invariably seen on London export tankards by other pewterers such as Samuel Ellis

and Philip Matthews. Perhaps different regulations applied to some export wares. Who knows?

Further observations will most likely turn up other forms by different makers from the same set of molds. I wish these tankards could talk and tell us how they came to be. Networking is nothing new.

References

1. Carter, Winthrop L., Hilt, Wayne. *Export Pewter For The American Trade*, "The Journal of the Pewter Society," Vol. 2, #3, Spring, 1980.
2. Herr, Donald M., *Pewter In Pennsylvania German Churches*, The Pennsylvania German Society, 1995.



Figure 1. Quart tankard by William Charlesley, London, 1729-1770.

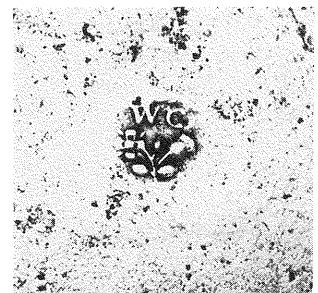


Figure 2. Touchmark of William Charlesley.



Figure 3. Quart tankard by Richard King, London, 1745-1798.



Figure 4. Touchmark of Richard King.

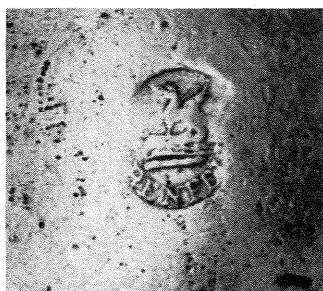


Figure 6. Touchmark of George Grenfell.



Figure 5. Quart tankard by George Grenfell, London, 1757-1784.



Figure 7. Close-up of detail of casting faults on handle. Note low profile of first dome on lid of tankard.



Figure 8. Same close-up with arrows pointing out small casting faults from mold (little bumps). The identical faults are present on all three tankard handles.

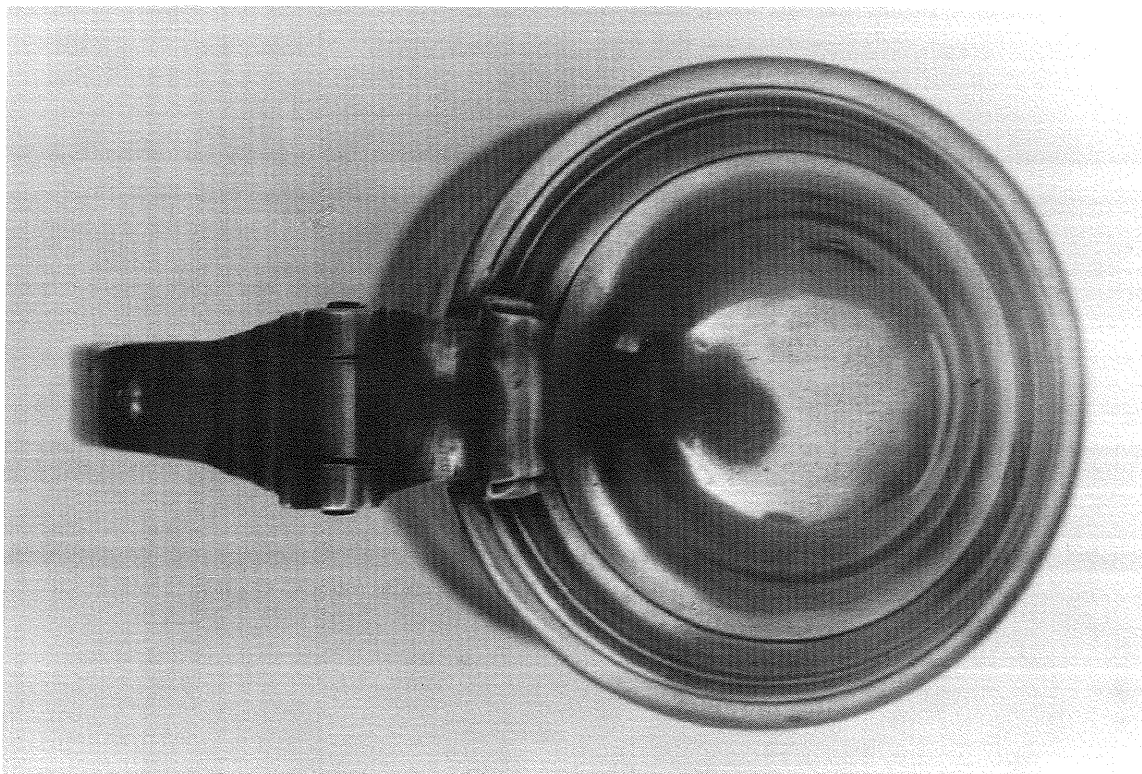


Figure 9. Top view of lid thumbpiece and hinge. Note three-part hinge and sloping right edge of thumbpiece near hinge connection. This feature is identical on all three tankards.

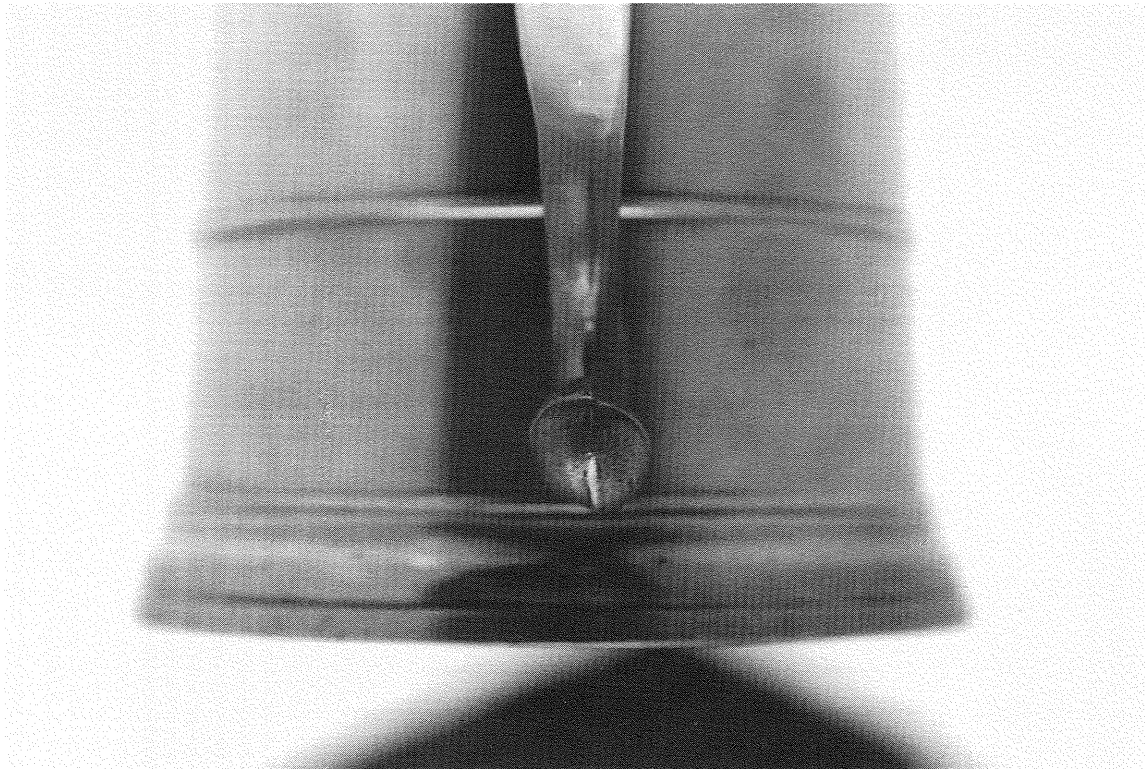


Figure 10. End view of ball terminal handle. Note the off-center appearance of the ball as if the mold were out of alignment. This is identical on all three tankards.

Double Domed Shaving or Soap Boxes

by Joseph O. Reese

While touring the Historic Hudson Valley in Tarrytown, New York, with the PCCA in May 1996, I noted a pewter soap dish on display in the Phillipsburg Manor grist mill house. The typical Ashbil Griswold shaving or soap dish of the first half of the nineteenth century has a single flat dome on the hinged lid (Figure 1). This one has a pair of round domes (Figure 2).

Inquiries to other museums led to another such dish in the American Museum in Britain, Bath, England (Figure 3), and to one in the Bowdoin College Museum of

Arts in Brunswick, Maine (Figure 4). A fourth double domed dish (Figure 5) is in the author's collection. It has been well used, but shows its past owners' care throughout the years. A half-inch-high owner's initial 'A' has been cut into its flat base.

The measurements of all four dishes are shown in Table 1. It would be interesting to know more about the numbers of these soap dishes and to learn who may have made them.

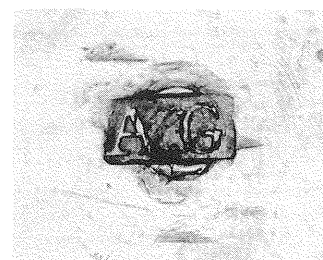


Figure 1. Typical single domed lid soap box by Ashbil Griswold, with 'A.G' mark. Photos courtesy of Winterthur Museum, Winterthur, Delaware.



Figure 2. Double domed soap box in the collection of Historic Hudson Valley, NY. Photo courtesy of Historic Hudson Valley, Tarrytown, New York.



Figure 3. Double domed soap box in the collection of the American Museum in Britain. Photo courtesy of the American Museum in Britain, Bath, England.



Figure 4. Double domed soap box in the collection of the Bowdoin College Museum of Arts, Brunswick, Maine. Given in memory of James M. Brown, Jr. by Mr. and Mrs. James M. Brown III.



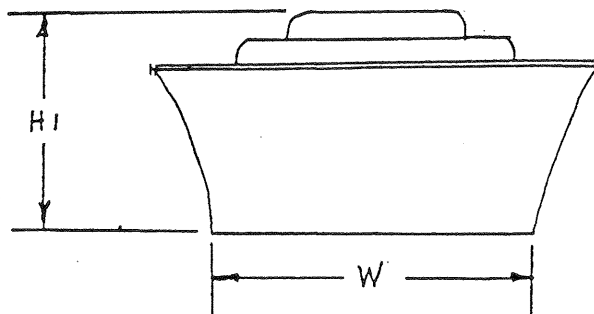
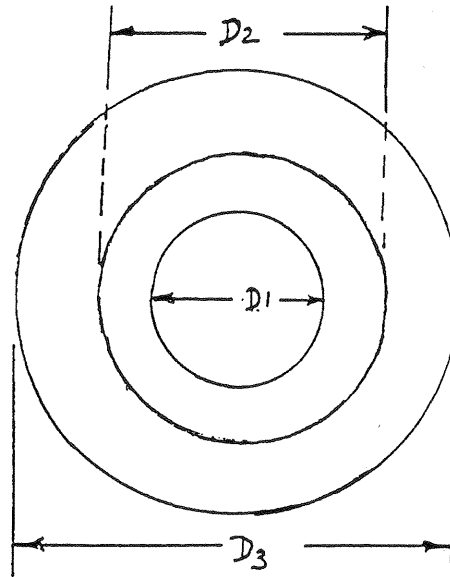
Figure 5. Double domed soap dish in the collection of the author.



Figure 6. Bottom view of soap dish (with lid open) in the collection of the author.

Table 1

	Hudson Valley Museum	American Museum Britain	Bowdoin Museum Maine	Author's Dish
D-1	2 1/8 in.	2 1/16 in.	2 1/16 in.	2 in.
D-2	3 in.	3 1/16 in.	3 3/16 in.	3 in.
D-3	4 1/8 in.	4 1/16 in.	4 5/16 in.	4 in.
H-1	1 5/8 in.	1 5/8 in.	1 5/8 in.	1 5/8 in.
W	3 3/8 in.	3 1/4 in.	3 7/16 in.	3 3/8 in.



Editorial Note. Shaving or soap boxes are not uncommon items in American pewter in the early to mid nineteenth century. Their varieties are many.

The most common and widely known examples are those made by Ashbil Griswold of Meriden, Connecticut, with a single domed lid, such as the marked Griswold box shown in Figure 1. The double domed variety could be a product of Griswold's shop as well. However, by this time one would think a marked example would have surfaced. After all, this man made and marked plenty of 3-inch beakers. Why not double domed soap boxes? These double domed boxes are almost certainly a product of the same era and quite possibly from the Meriden-Wallingford area as well. Perhaps Hiram Yale or H. B. Ward produced them.

Both the Ashbil Griswold and double domed soap boxes have variants. There are Griswold boxes with a footed base much

like the foot on many nineteenth-century teapots (Figure 7). The double domed variety is found with a stepped side (Figure 8).

There are examples by Babbitt and Crossman, one of which is illustrated in Charles Montgomery's book, *A History of American Pewter*.¹ Boxes similar to those by Babbitt and Crossman were made with screw-on lids rather than the lift-off variety that Babbitt and Crossman produced.

There are numbers of double domed boxes known to collectors beyond the four in this article. An article on known varieties of soap boxes would be interesting. Any takers?

Wayne A. Hilt

Reference

1. Charles F. Montgomery, *A History of American Pewter*, E. P. Dutton, New York, 1973, p. 202, Figure 12-19.

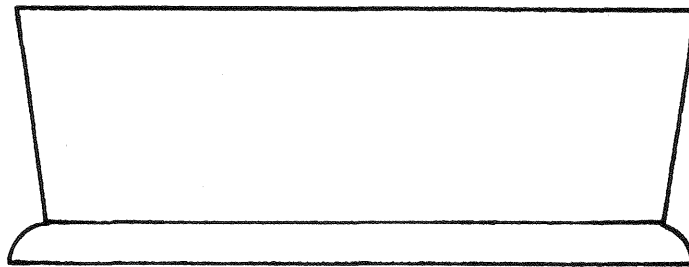


Figure 7. Profile of footed base found on some Ashbil Griswold soap boxes.

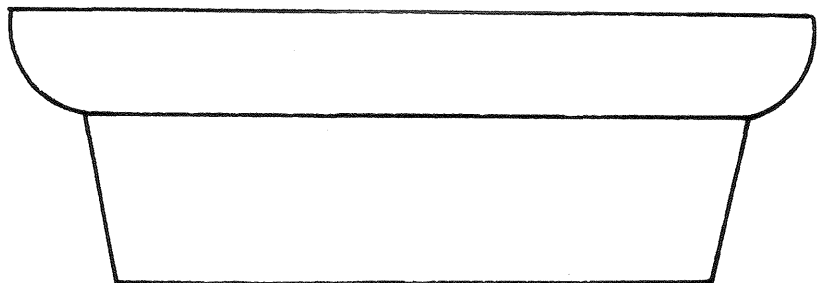


Figure 8. Profile of stepped side found on certain double domed soap boxes.

A Possible Yale & Co. Unmarked Syrup?

by Andrew F. Turano

We are all familiar with marked and unmarked examples of the Boardman and Hart syrup, illustrated in many of our references, but particularly in Figure 139 of John Carl Thomas' book, *Connecticut Pewter and Pewterers*. The 1830 dating coincides with the active working dates of H. Yale & Co., Wallingford, CT; however, to the knowledge of most senior members of our organization, no known marked examples of syrups from the Yale shops exist. On the other hand, it would seem logical that Yale would have produced them, as they were popular in that period, and other contemporaneous makers were producing significant numbers for sale.

I recently acquired a syrup that, on casual view, so closely resembles the Boardman syrup that one could easily ascribe it to them as an unmarked example. One significant difference exists, however.



Figure 1. Marked Boardman & Hart syrup.

This unmarked piece has a characteristic thumbpiece that causes one to think that it may have originated from the Yale shops.

Figure 1 shows a marked Boardman & Hart syrup, and Figure 2 shows the unmarked syrup. The Boardman syrups never had thumbpieces, probably because the



Figure 2. Unmarked, but possible H. Yale & Co. syrup.

finial was tall enough and indented in such a manner that it produced adequate leverage to open the lid. The unmarked syrup illustrated has an attenuated finial inadequate for this purpose; hence, the thumbpiece. It appears without question that the thumbpiece has existed since manufacture of the syrup, as the indentation on the upper handle is deep and the joint at its attachment to the lid appears original. A closer look at the thumbpiece shows that it resembles the terminal or a portion of an embossed straphandle of the type used only by the Yales. This is apparent in Figure 3.

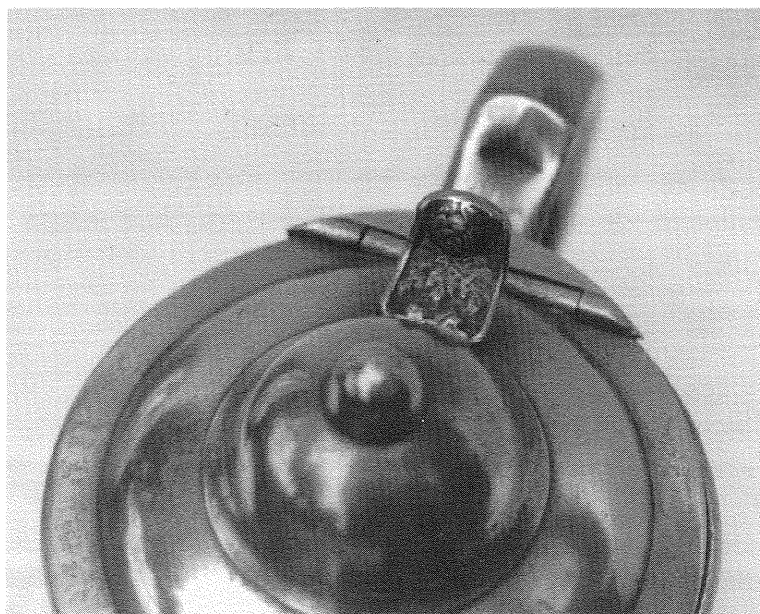


Figure 3. Top view of embossed strap thumbpiece and deep indentations on top of handle.

Amazingly, however, measurements show minor differences throughout. If you will allow me the license to call the unmarked example 'Yale,' I will list them.

	Boardman	Yale
Capacity	350 cc	300 cc
Overall height	5 1/8"	4 5/8"
Inside top diam.	2 9/16"	2 9/16"
Inside bottom diam.	2 15/16"	2 15/16"
Inside body height	3 3/4"	3 5/16"
Body bands	incised	cast
Hinge	3 part	5 part
Handle height	3 3/16"	3 1/16"

The strut on the bottom of the 'Yale' handle is part of the casting of the handle, as the seam is continuous. Note the illustra-

tion of an H. Yale handled beaker with similar strut in J. C. Thomas' book, Figure 185. All diameters between the handles show that the Boardman handle is 1/16 - 1/32 inch wider in all dimensions. Also, the terminal of the 'Yale' handle is more acutely recurved. The metal of the body and lid of the Boardman piece is thicker, and the rims are more pronounced. There is a small cast bead on top of the Boardman handle near the joint, which I have not always seen on these pieces. The spouts and 'flaps' are identical.

This piece was shown at the national PCCA meeting in Providence, and all in attendance felt that the thumbpiece made the Yale attribution a serious consideration. Are there any more out there?

Gleason's Massachusetts Coat of Arms Mark

by Andrew F. Turano

J. B. Kerfoot, in *American Pewter*, illustrated an impressive pair of whale oil lamps by Roswell Gleason, marked with the coat of arms of Massachusetts, in Figures 29 and 30. Since that publication, although there have been references to this mark as being scarce, no other published pieces bearing the mark have been illustrated or described.

At the New England Regional meeting on Sept. 17, 1994 in Wooster, MA, devoted to marked Gleason pieces, two items with the coat of arms mark were presented. Both were silver plated. One was a Victorian footed bowl, marked on the bottom, and owned by Mark Anderson, and the other was a table bell owned by David Kilroy. The conclusion was that this mark was used relatively late in Gleason's years, perhaps last, and only on plated pieces. It should be noted that the mark is a separately formed medallion which is soldered in place. Gleason started plating his wares around 1850 and his business ceased operation in 1871.

I recently obtained a handled beaker of late design with machined gadrooning, a flared, raised foot, and a handle new to Gleason (Figure 1).



Figure 1. Gleason handled beaker. Total height 4 1/8"

The medallion with Massachusetts coat of arms was soldered on the bottom, and there were remnants of plating on the piece. The mark is illustrated in Figure 2.



Figure 2. Massachusetts coat of arms soldered onto outside base of beaker in Figure 1.

The engraving on the beaker, "Lucian Dec 25, 1861" (Figure 3), helps to confirm our sequential marking conclusions in Wooster.

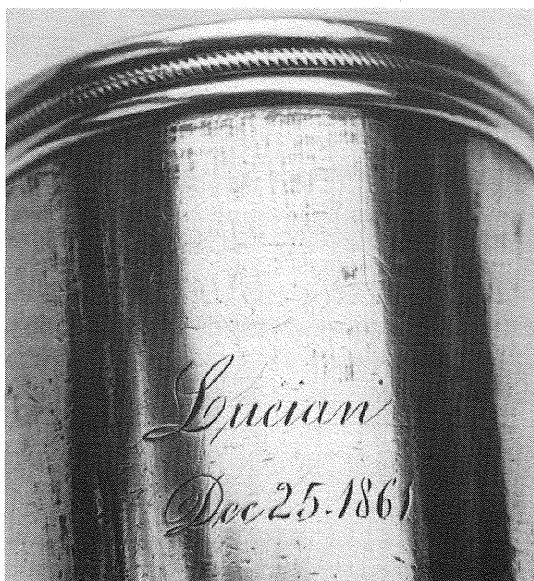


Figure 3. Engraving: "Lucian Dec 25, 1861."

Although I have regretted, hundreds of times, my habit of flipping over silver plated pieces, on a few occasions this effort has paid off. And this piece will remain as found.

Wingod Quarts and Guernsey Type I Half-Pints: Further Developments

by G. J. C. Bois

In response to the article in Volume 11, No. 4 of the PCCA *Bulletin* on the Jersey half-pint by de Ste. Croix (and another of Jersey capacity but of Guernsey Type I design), two correspondents have sent photographs relating to this inquiry.

1. Wingod Quarts

The first, from Mike Stephenson, is of a Guernsey Type I quart by Wingod (Figure 1), which is shown alongside another quart of Type II design by the same maker (Figure 2).



Figure 1. Wingod Type I quart. Photograph courtesy of Mike Stephenson.



Figure 2. Wingod Type II quart. Photograph courtesy of Guernsey Museums and Galleries.

As was stated in the above-mentioned article, the only Wingod quarts seen by the present writer have been of Type II design. The presence of acorns on this Type I quart (rather than the usual 'twin bud' thumb piece) does not clarify the actual identification of those quarts seen by Woolmer and Arkwright;¹ the possibility remains that they classified these as Type I on the basis of their body decoration alone (reeded bands on the neck and belly).

In any event, it is clear that Wingod produced quarts of both profiles, although why he should have done so is a mystery. Perhaps he borrowed molds at different times, from different sources, as he needed them. The design of the acorns on this Type I quart is not the same as the design of those on the Type II quart and half-pints.

It would appear that the handles conform in some respects to their respective types: a Jersey style handle for the Type II quart and a handle with a slightly hollowed out inner surface for the Type I quart.

2. A New Variation of Jersey Flagon?

Other photographs have been sent by Kenneth Barkin of the University of California. One of these shows a half-pint by de Ste. Croix identical to that discussed in the above-mentioned article, establishing that this design variation was not a one-off. Another shows an unmarked Jersey pint (Figure 3) exhibiting similar features to these half-pints.

These features are a deep foot (although the well under the foot is only 1 mm deeper than under the standard Jersey pint) and an in-curving lower belly, elevating the body to produce a more graceful visual effect than is usual. This piece also has the ringed acorns found on the half-pints, on most Jersey Group 1 flagons and on those by Wingod.

The presence of these features on this pint (shown on the next page alongside another pint, identified by the author as belonging to Group 1, with the more common foot profile (Figure 4)) would suggest this was an established variation across a range of capacities rather than an anomaly in the design of one; a variation possibly worthy of distinct classification, rather than a Jersey/ Guernsey hybrid (although other similar pieces may be so regarded). Given that the upper body profiles of both the de Ste. Croix half-pints and this pint conform closely to the common Jersey designs for their capacities, it would not be possible to classify them as a separate Jersey 'type,' but they could be regarded as belonging to a 'sub-group' of either Group 1 or Group 3. De Ste. Croix's mark on the half-pints might suggest Group 3, but the location of the rings engraved around the body of the pint could alternatively suggest Group 1 (although some of Wingod's half-pints are similarly decorated).

It would be interesting to compare this pint with one by de Ste. Croix. Photographs of any his pints will be gratefully appreciated.

It should also be noted that at least some of de Ste. Croix's 'IDSX' pieces exhibit a more curvaceous foot than usual in the sizes of quart and half-noggin,

although both of these lack the apparent narrowness or depth of foot of the IDSX half-pint. It would be useful to establish if flagons bearing his 'three leopards' mark exhibit similar profile and construction characteristics as the above. If not, there may have been a profusion of molds for use over a very limited period.

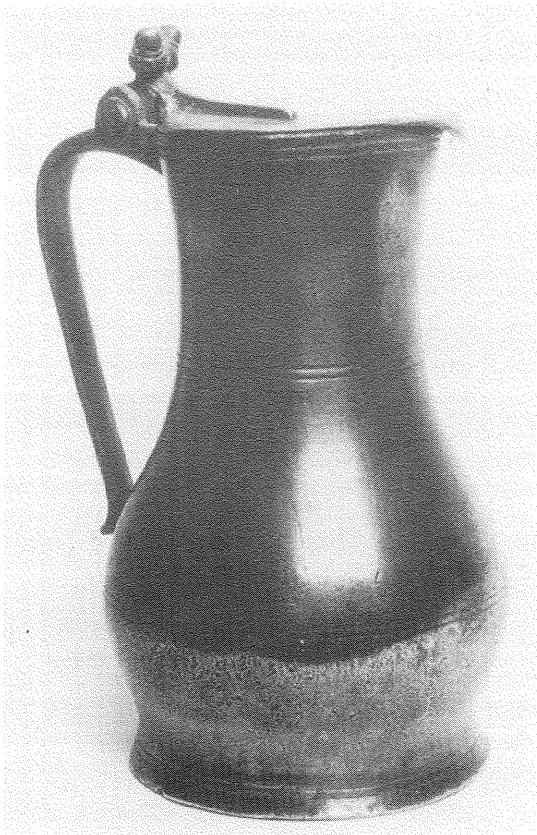


Figure 3. Unidentified Jersey pint. Photograph courtesy of of Kenneth Barkin.

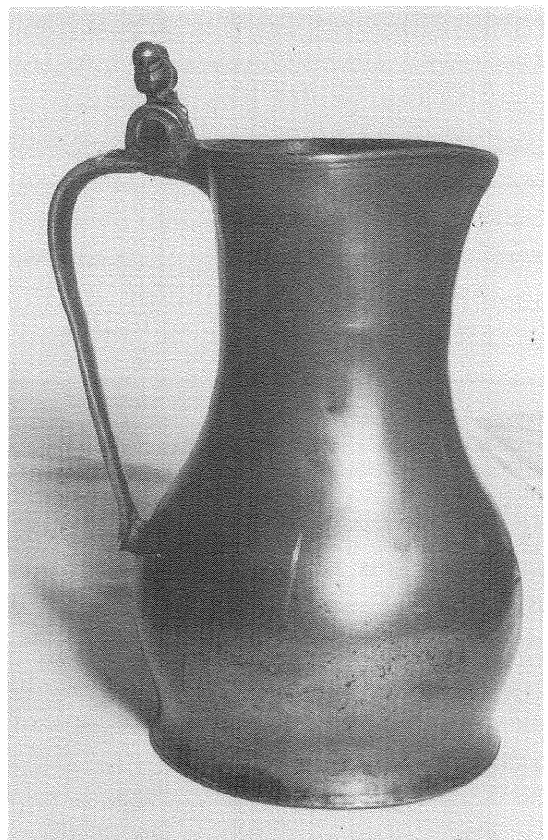


Figure 4. Jersey Group 1 pint. G. J. C. Bois photograph.

De Ste. Croix's production coincides with the rapid and extensive growth of the Jersey cider industry;² could this growth have caused a run on pewter on the Island? Apples, cider and cider vinegar were being exported to England from the 17th century, a trade that was facilitated by the advantages of transport by sea rather than land for bulk carriage and which expanded greatly over the later part of the next century, reaching a peak in the early 19th century, followed by a gradual decline over the next fifty years or so (partly caused by improved communications, in the form of canals and railways, between the West Country and London). Detailed research into the development of the cider industries in Normandy and the Channel Islands (as well as competition between these areas and South West England)² and into the much earlier trade in wine may have much to add to the future understanding of the development of pewter hollow-ware production and use in the islands.

A photograph (not shown) is of a Jersey noggin that would seem to have similar ringed acorns. The foot is typical of other Jersey noggins, raising the possibility that it belongs to Group 1. Woolmer and Arkwright were only able to attribute pots and quarts to this Group, which would make this the earliest surviving example of a noggin.

The collective significance of these newly identified pieces may still be uncertain, but should become progressively more clear as further pieces and variations come

to light. At least at present it is clear that the variation represented by the IDSX half-pints and the unidentified pint cannot be regarded as Jersey/Guernsey hybrids (although half-pints conforming more closely to Wingod's version of the design could still be so regarded).

In light of the above two pieces, it is to be hoped that collectors of Channel Islands pewter will look at their pieces in detail, noting any unusual characteristics such as those above. It is also to be hoped that further research will be carried out on the Continent into variations in the design and detail of twin acorn thumb-pieces and their evolution over the sixteenth to the nineteenth centuries.

References

1. Stanley Woolmer and Charles Arkwright, *Pewter in the Channel Islands*, 1973.

2. David le Feuvre, *Jersey: Not Quite British*, 1993.

Also note:

A. G. Jamieson, ed., *A People of the Sea (A Maritime History of the Channel Islands)*, 1986.

J. D. Kelleher, *The Triumph of the Country (The Rural Community in Nineteenth-Century Jersey)*, 1994.

The O. K. Rumbel Collection of Communion Tokens and Beggars' Badges

by James J. Butler and Barbara E. Butler

Since there are few outposts of pewter collectors in Texas, we were very surprised when your editors asked that we investigate a collection they had heard was in Austin (Texas). This was a collection of communion tokens, a form of pewter that we knew only by name.

As with the majority (all?) of non-Texans, we came to Texas thinking that this talk of the biggest and best being in Texas was so much puffery. This view has been modified, certainly as far as bigness is concerned, after living here over thirty years. We, therefore, should not have been surprised at the size of the O. K. Rumbel Collection, formed from 1935-1969, which contains 20,200 communion tokens, cards, and beggars' badges.

Mr. Oliver Keith Rumbel was a coin collector who became interested in communion tokens in the 1930s. As the story was related by Mr. Rumbel,¹ he initially acquired tokens singly or in small groups from numismatic dealers and friends. In 1947, he went to Canada to study the tokens in the National Museum in Montreal. While there, he was directed to a local collector from whom he purchased a large collection of Canadian tokens, the first large addition to his collection. Months later, he purchased about 400 United States tokens and at least 1,500 tokens from Scotland, England, Ireland, and the European continent. Over the next ten years only a few tokens were added to the collection. In the late 1950s, he acquired the A. Young Collection of about 2,700 varieties of

Scottish, English, and Irish tokens followed by various quantities from Aberdeen, Edinburgh, and Glasgow, Scotland; London, England; Australia; and New Zealand as well as from numismatic friends in New York. In 1959, he added a large collection formed in Scotland over 200 years. In 1961, he purchased the William McPherson Johnson Collection from Scotland, a collection of almost 4,000 tokens gathered over the previous thirty years. Smaller numbers of tokens were added until 1969. The collection contains 10,000 distinct varieties, many of which are the only known example.²

In this collection, many branches of the Presbyterian Church and other religious denominations are represented. The Episcopal, Congregational, Baptist and Methodist Churches have used tokens but not to the same extent as in the Presbyterian Church. Although it is not included in this collection, the Roman Catholic Church used a token, called Mereaux, but its connection to holy communion is debated.³ The reasons for the origin and use of tokens have been given in previous issues of the *Bulletin* by O'Flaherty⁴ and Neish.⁵

The Rumbel collection contains tokens made of paper, wood, lead, tin, pewter, sheet iron, brass, copper, ivory, leather, and aluminum with the majority made of pewter. Initially, card tokens were used but forgery lead to their being made of metal, with lead used first.³ This was changed to a mixture of lead and tin and then to pewter, because the latter gave a more durable and

sharp impression with a lighter color. Occasional tokens were made of brass and copper. Wood, paper, and leather were used when financial or other considerations demanded it.⁶ Silver was infrequently used because of the expense. The tokens vary greatly in size and shape (Figure 1), with some showing a high degree of workmanship while others are crude and appear homemade. Carter⁷ discussed how tokens of pewter were made in a previous issue of the *Bulletin*. Three round tokens, a fraction smaller than a half-dollar, are of particular interest. Two are beautifully-designed silver ones with 'Presbyterian Church of Charleston, SC, 1800,' inscribed on the edge. The silver token was given to white members while a similarly designed one in tin was given to black members.³

Beverly³ discusses the history of decorations on tokens in his booklet on the subject. He states that in the sixteenth century, as a rule, the token had just the initials of a particular church or a syllable to distinguish it from the token of another church with the same initial. Sometimes a dot or some other mark was placed next to the initial to make it distinctive. Dates were rarely found on tokens of this century. Most of the tokens were square, measuring one-half to one inch along the sides. In the seventeenth century, tokens commonly had the date, the minister's initials, and the full name of the parish. A greater variety of sizes and shapes also appeared in the seventeenth century. In the eighteenth

century, decorations were added to tokens. These could be church symbols, such as a burning bush, a representation of the church building, or a scripture reference. Decorations continued into the nineteenth century. A goodly number of Scottish congregations are still said to use metallic tokens.

Tokens were brought to the United States, but many used in this country are difficult to attribute to a particular congregation, since many used stock tokens which have neither date nor place indicated. Many had 'R.P.C.' (Reformed Presbyterian Church) and a scriptural text. Stock tokens were also used throughout Europe.

An explanation of the beggars' badges is given on the cover of the binders of the collection. Beggars' badges were established in 1424 by an Act of the Scottish Parliament. It forbade begging except by those persons who had been given official badges which were to be worn fixed to the outer clothing. These were made of lead, pewter, copper, brass, sheet iron, and paper and varied greatly in size and shape. They usually bore the name of the parish in which they were valid, together with a serial number which was recorded against the name of the holder. Crests or coats of arms are frequently present. Dates are not unusual. Communion tokens were designated as beggars' badges by having a hole punched in them.

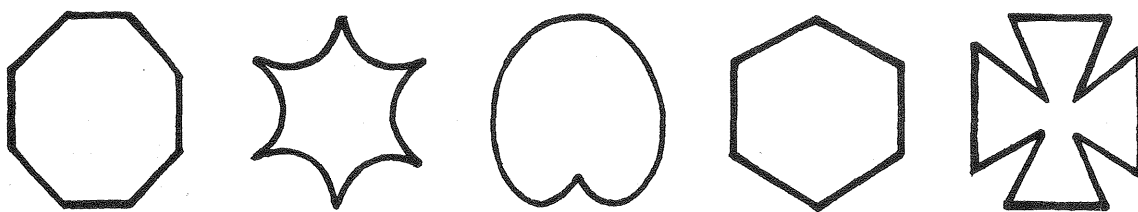


Figure 1. A selection of less common shapes of communion tokens in the O.K. Rumbel collection.

Mr. Rumbel did not want his collection buried in a safe, but wanted it available for viewing. The tokens and beggars' badges are encased in Mylar in large volumes containing information, but not the composition of the metal. Unfortunately, photographs are not permitted.

The original token collection was subdivided, with about 4,000 pieces remaining at the Presbyterian Theological Seminary in Austin, Texas, and 16,200 given to the Historical Foundation of the Presbyterian Reformed Church in Montreat, North Carolina. We reviewed only those present at the Seminary in Austin.

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Book Review

by Gene Seevers

***Marks and Marking of Weights and Measures of the British Isles*, by Carl Ricketts, with John Douglas.**

"How many students of pewter take time...to...study the marks...on objects...in their collections?" Addressing this question, raised by Wendell Hilt over twenty years ago,¹ has been made much easier, more fun, and far less speculative by publication of the book by Carl Ricketts and John Douglas. The publication of this book marks the culmination of their independent and subsequently combined devotion to the subject. Even those monomaniacs who seek only American pewter will find it useful and fascinating, especially as it relates to those items such as colonial/early federal

measures that are derivative in form and volume of British pewter pieces. It may in fact be the most painless history lesson many readers will experience, ranging from at least the twelfth century AD to near the month of publication. The book contains 40 figures; 27 tables; photo-illustrations of 66 weights/measures in copper, brass, wood, iron, glass, and pewter; and maps of early county organization in Ireland, Scotland, Wales, and England.

Chapter 1 describes the British National Standards, and provides a brief his-

tory of the control (or lack thereof) of central authority over a myriad of levels of local ones. Here and in a special appendix are wonderful excerpts from the actual royal and parliamentary edicts pertaining to the subject from as early as the Norman Conquest and well into the late twentieth century.

Chapter 2 covers the development of local government in Britain and reviews the various bodies, institutions, and individuals that were and, to an extent unfamiliar to American readers, still are closely concerned with administration and enforcement of weights and measures functions. It also includes the working dates of every local weights and measures authority or jurisdiction by name and location.

Chapter 3 encompasses the development of marking practices from the Norman incursion (1066 AD, for non-history buffs) to the present decade, especially distinguishing between true verification marks and those serving other purposes. It also covers the uniform verification number system introduced in 1879 and gives the history and life span of those numbers through 1979.

Chapter 4 deals with enforcement and its difficulties by describing the activities of the Examiners and Inspectors of the British system up to 1834, when the first proper inspectors of weights and measures were established by law. It removes much fog in the gray area of pre- and post-Imperial confusion from 1825-40 and the conflicts with jurisdictions reluctant to concede ages-old prerogatives, and clarifies many of the revisions occasioned by geopolitical events well into the third quarter of the current century.

Chapter 5 on capacities covers liquid

measure: not only the standard gallon, its multiples and fractions, but also the anomalous regional and local sizes. Tables 18 and 19, pages 96-97, alone may be worth the price of the book to U. S. readers by presenting the volumes in cubic inches and fluid ounces of size designations as used in England and Wales, Ireland, Scotland, and the Channel Isles. The relationships of the regions' 'gallon' and fractional units to each other finally become clear. (Also see W. O. Blaney's three tables of similar nature.)²

Chapter 6 is for specialists and generalists alike. It consolidates for Ireland the information covered in chapters 1-5 for Britain. It includes all known/identified Irish verification marks, and at least two notorious false ones.

Chapter 7, "Verification Marks of Weights and Measures Authorities," constitutes nearly half the book and illustrates all Imperial marks associated with the given authorities, plus a number of as yet unidentified ones.

The book may be obtained from the author(s), care of: Mr. Carl Ricketts, Barton Oaks, Bickenhall, Taunton, Somerset TA3 6TX, United Kingdom, including postage for £33 sterling (NOT U.S. dollar-denominated instruments). Travellers' cheques in sterling are accepted.

Reference

1. Wendell Hilt, "Pewterers' Touch Marks: What They Can Tell Us." *PCCA Bulletin* #48, 155-157 (1963).
2. William O. Blaney, "Measure Your Measure (Revised)." *PCCA Bulletin* #48, 163-168 (1963).