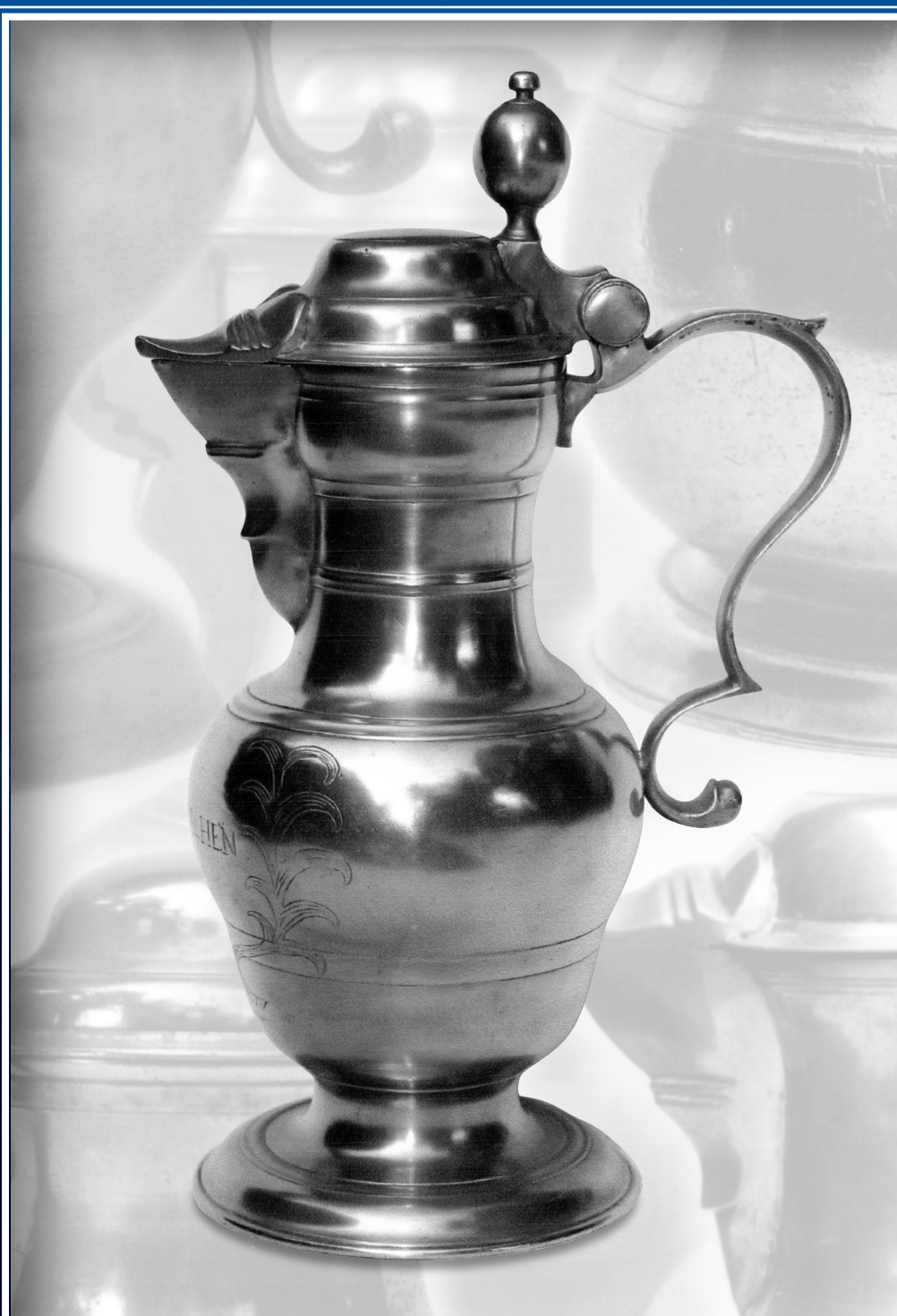
The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Winter 2011 Volume 14 Number 6

Johann Philip Alberti Flagons



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ON THE COVER:
A flagon attributed to Johann Philip Alberti, Philadelphia, 1754-1780. See the article beginning on page 3 which discusses the design elements found on signed pieces by Alberti which contribute to the attribution. The flagon and its photograph are from the collection of Donald and Trish Herr. Cover design by William Snow.

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President's Letter

As we bid farewell to 2011 and ring in 2012 I hope you all had a memorable holiday season with family and friends and I wish you all a successful, fulfilling, and more peaceful 2012.

Our October National Meeting in Lahaska, PA was unique in several ways:

First it was a new, shorter format designed to be an enhanced regional meeting essentially lasting only one day with discussion focused on pewter rather than visits to a museum or historic attraction. The main banquet was Saturday lunch. Kudos are due to 1st VP Dwayne Abbott for organizing and running a great meeting.

Second, there have never been so many pewter measures in one place before. Members brought in literally hundreds from the US, UK, and many countries in Europe spanning three centuries and many materials. Very scholarly presentations were made by Ellen O'Flaherty, John Clayton, Garland Pass, and David Kilroy.

Third, in the midst of the beautiful fall foliage, Mother Nature dropped 6" of wet snow on the region. We lost power for several hours, most of the shops, restaurants and roads closed,– so many of us stayed Saturday night for an evening of fellowship.

Fourth, we had a very productive Board meeting, during which five initiatives were approved to improve club administration and facilitate research:

1. The Club will fund the creation of a new electronically searchable Data Base of American and Export Pewterers with many photos and all the data available on each maker. This effort will be chaired by Wayne Hilt.

2. A new club website will be created in conjunction with a new membership database. The website will have a publically viewable portion plus a members-only, password protected, portion containing member information and valuable research material. A built in email system will facilitate regional and nation communication.

3. A Long Range Planning Committee will be formed, the first since 1988, to review the mission of the club, to update the constitution and draft by-laws, to review how the club stays relevant in our electronic age, and to propose membership development strategies.

4. The Club will be selling a DVD of all issues of the Bulletin from Volumes 1-12 and selling individual back copies of the Bulletin from Volumes 1-12 at a discount.

5. We will begin promoting our book and membership in the PCCA through museums, libraries and Universities with decorative arts programs.

I encourage all members to get involved; to attend regional meetings; to form new regional groups; to volunteer to help with our new research database, the website,or serve on the planning committee; or write articles for the Bulletin or Newsletter. Our next National Meeting will be a "short format" gathering in Westport, CT in March, 2012. Future meetings are being planned in the Lower Hudson Valley, NY in Fall, 2012; Philadelphia in Spring, 2013; and New Haven, CT in Fall, 2013.

Rick Benson

Alberti Flagons and more discoveries

by Donald M. Herr

Just when you think that you've seen it all, another maker or form appears. Such is the case with Johann Philip Alberti whose marked examples first appeared in 1981 when I photographed a Queen Anne teapot in the Henry J. Kauffman collection at the Rockford Plantation in Lancaster, Pennsylvania. It was marked PHI.A---. With a dot between the PHI and A as was a six-inch basin I had previously seen and photographed at the Mercer Museum in Doylestown, Pa. The same year Melvyn and Bette Wolf acquired a similarly marked teapot. All are illustrated in *Johann Philip Alberti* in the March 1982 issue of the *Bulletin.*[1] We could then identify similar unmarked forms in addition to several tankards with partial marks. Alberti was on the map.

It was an exciting day on August 8, 1989 while visiting churches and documenting and photographing their pewter in preparation for my book *Pewter In Pennsylvania German Churches*,[2] I found something I'd never seen before, a marked flagon by Alberti. It is marked in the inside bottom with a lamb and the letters ALB clearly visible.[3] The Germanic elements of a heavy-lidded spout, ball-shaped thumbpiece, and bulbous body combined with English features such as a double-C scrolled handle with a modified hooded ball terminal are wonderful examples of the cultural assimilation of styles. The marked Alberti flagon is pictured in Figure 1. It is illustrated in color, and with details, in *Pewter In Pennsylvania German Churches*, page 89, Figures 166-168.

The double C-scroll handle design on flagons is found on British spire flagons and American flagons by the Boardmans, Samuel Danforth, and others. They are slush-cast, hollow handles. The hooded ball handle terminal is also a British/American design and not, to my knowledge, found on Continental flagons. The handles of Swiss and German flagons are typically solid cast, flat, thin, strap handles, and not of the double C-scroll design.

Fig. 1. Flagon by Johann Philip Alberti. Philadelphia w. 1754-80. Height 13", Top Diameter 3 3/4", Bottom Diameter 5". Emanuel Lutheran Church, Pottstown, Montgomery County, Pennsylvania.

Four flagons in this article all share the same handle design. They have applied spouts with ball thumbpieces with variations and related Germanic body forms. Two are nearly identical and were likely made as a pair. Both are inscribed *GEORG-KIRCHEN/ 1763*.

One of the pair is illustrated in Figure 2. It has the same handle design as the marked example. The body is larger and the shape of the lid varies but the design of the heart shaped spout is closely related to the aforementioned flagon. Decorative raised bands around the lid, neck, shoulder, and foot with incised bands around the body enhance the piece.

A companion flagon, also inscribed *GEORG- KIRCHEN/ 1763, is* shown in Figure 3. It was sold by Sotheby's in 1983.[4] Its whereabouts is unknown to the author.

The newly discovered flagon in Figure 4 is part of the communion service of Augustus Lutheran Church in Trappe, Montgomery County, Pennsylvania. It had been stolen from the church but was subsequently found and eventually returned. It is not illustrated in *Pewter In Pennsylvania German Churches.* It differs from the others in that the spout is not attached to the lid. It shares the same handle design of the previously illustrated flagons. The neck is similar in design to both flagons dated 1763 and the body form is related to the marked example in Figure 1.

The quart flagon in Figure 5 is unmarked but shares the distinctive, Germanic spout and lid design with three previously illustrated flagons and is attributed to Alberti with confidence. The accentuated curve of the body is more dramatic than the gradual slope of most Philadelphia tankards. The lower portion of the body is reminiscent of the body of a teapot. Interestingly, the handle design, with its indentation and lower raised drop have been found on

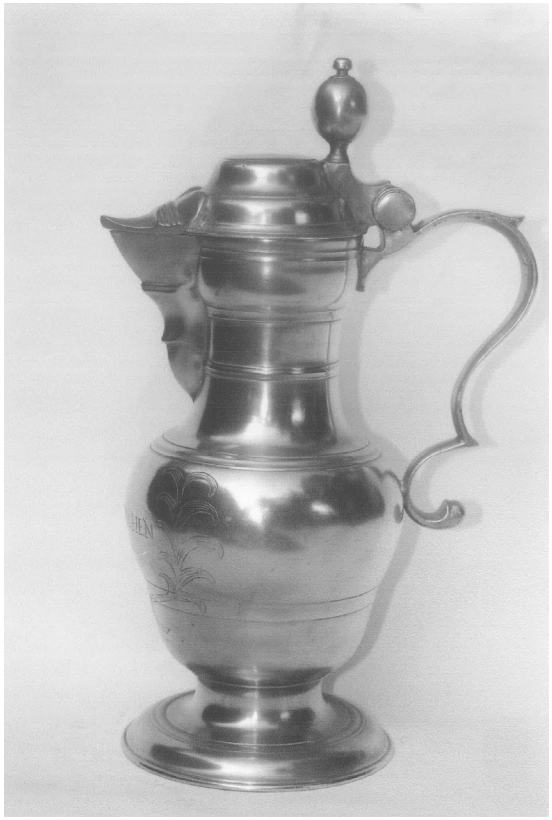

Fig. 2. Flagon attributed to Alberti. H 15", TD 3 3/4", BD 5 7/8". Engraved *GEORG-KIRCHEN/1763.* Collection of Don and Trish Herr.

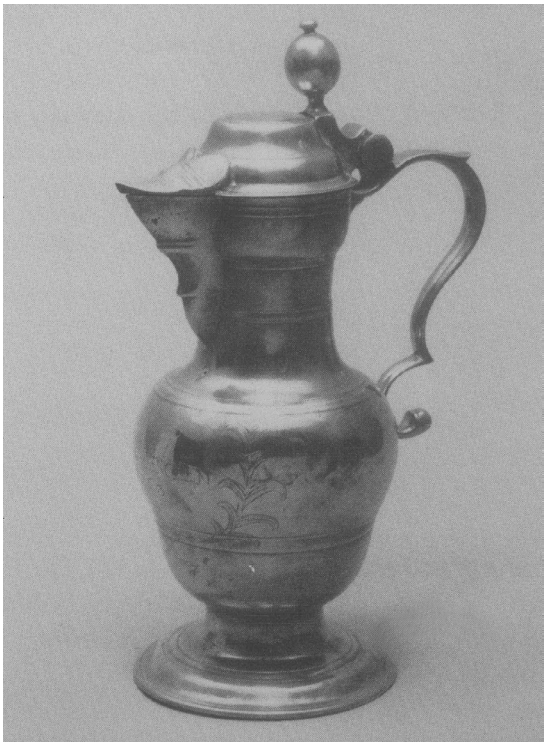

Fig. 3. Flagon attributed to Alberti. H 15 1/2". Engraved *GEORG-KIRCHEN/ 1763.* Courtesy of Sotheby's.

marked tankards by William Will and Cornelius Bradford, suggesting the sharing or continued use of the handle mold. It is engraved *M M/ GEORG LENHART MULLER/ 1763*. Collection of Melvyn and Bette Wolf.

Figure 6 is a quart tankard with the same form as the spouted quart flagon but without the spout. It has a pair of incised concentric circles on the inside bottom, common on tankards made in Philadelphia. It shares the same handle design having indentations and a single drop that William Will and Cornelius Bradford used on both marked tankards and flagons. The chairback thumbpiece was also used by Will and Bradford. Four tankards of this form were found in Pennsylvania German Churches and an example is illustrated in *Pewter In Pennsylvania German Churches*.[5] A detail of the handle design is show in Figure 7.

Fig. 4. Flagon attributed to Alberti. H 14", TD 3 1/4", BD 5 7/8". Engraved *CF.* Augustus Lutheran Church, Trappe, Montgomery County, Pennsylvania.

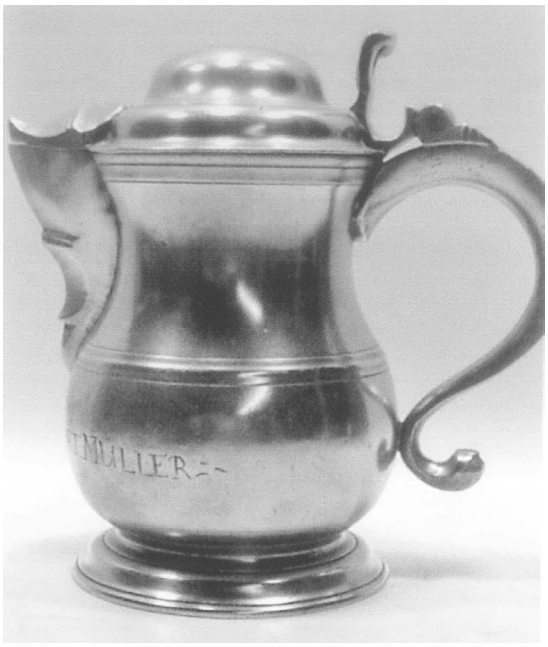

Fig. 5. Quart flagon attributed to Alberti. H 7 3/4", TD 4", BD 4 7/16" . Engraved *M M/ GEORG LEONHART/MULLER/ 1763.* The same handle design with indentations and a single drop is found on tankards marked by William Will and Cornelius Bradford. Collection of Melvyn and Bette Wolf. Image courtesy of the Wolf's.

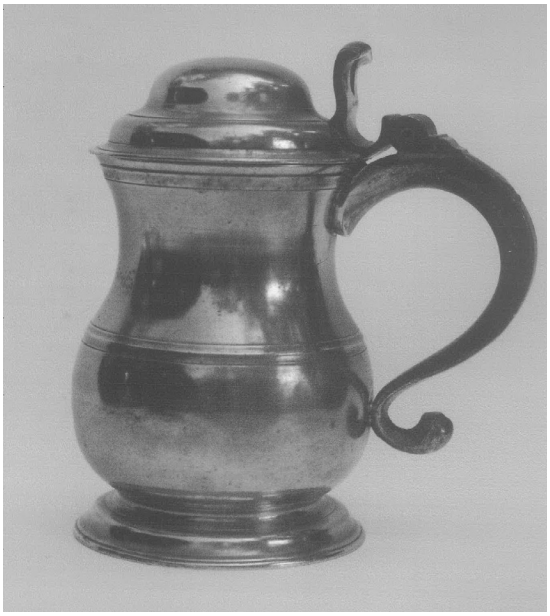

Fig. 6. Quart tankard attributed to Alberti. H 8", TD 4", BD 4 1/2". Note the same handle design as on the quart flagon. Herr collection.

The quart mug in Figure 8 appears to be from the same mold as the tankard and flagon. It has identical top and bottom diameters. The characteristic flatness to the top of the handle is found on marked Alberti and DS mugs.[6] There is no evidence that it ever had a lid.

The strongly Germanic spout is also found on a quart mug shown in Figure 9. It is illustrated in *Pewter In Pennsylvania German Churches*.[7] A well-marked Alberti pint mug is illustrated on p. 110, Figs. 217, 218.

In the ensuing years marked examples of Queen Anne teapots with feet, quart tankards, flagons, pint mugs, six-inch basins; and unmarked examples include a flagon, quart tulip flagon, footed Queen Anne teapots, and a quart mug with a spout had been recorded in the summer of 1999 by Frank Powell.[8]

It just seems incredible that a pewterer, with no known examples for over two and a quarter centuries, should have nearly twenty pieces marked or attributed to him within the last two decades. That's the fun of collecting.

Fig. 7. Detail of the handle design on the tankard. It is the same handle design that is found on the quart flagon attributed to Alberti.

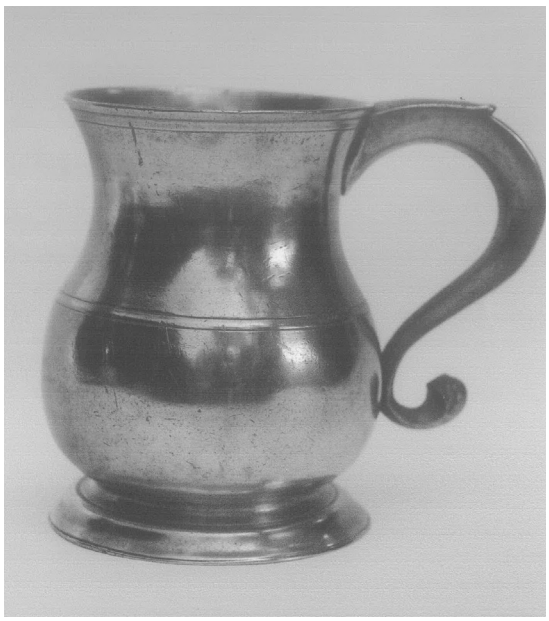

Fig. 8. Quart mug attributed to Alberti. H 6", TD 4", BD 4 1/2". The flat design on the top of the handle is similar to mugs marked by Alberti and Cornelius Bradford. Herr collection.

Fig. 9. Pitcher or quart mug with spout attributed to Alberti. H. 6 1/2", TD 3 1/2", BD 5". Boehms Reformed United Church of Christ, Blue Bell, Montgomery County, Pa.

Endnotes

[1] Bette A. and Melvyn D. Wolf, MD, "Johann Philip Alberti," *Bulletin, Pewter Collectors' Club Of America,* 3/82, V. 8, No. 5, pp. 177-182.
[2] Donald M. Herr, *Pewter In Pennsylvania German Churches,* V. 29, The Pennsylvania German Society, Birdsboro, PA, ISBN: 0-911122-60-5, 1995.
[3] *Pewter In Pennsylvania German Churches,* p. 89, figs. 166-168.
[4] "The Fred Wichmann Collection of Pennsylvania-German Fraktur and Related Decorative Arts," Sotheby's, New York Galleries, June 9, 1983.
[5] Herr, *Pewter In Pennsylvania German Churches,* p. 118, fig. 246.
[6] Ibid. p. 110, figs. 217-220.
[7] Ibid. Pitcher attributed to Johann Philip Alberti, Philadelphia, 1754-80/ H. 6 1/2", TD 3 1/2", BD 5", Boehms Reformed United Church of Christ, Blue Bell, Montgomery County, Pa.
[8] Frank Powell, "Johann Philip Alberti-A Ray of Sunshine", *Bulletin,* Summer 1999, V. 12, No. 1, pp. 26-29.

Britannia Ware: Pewter by Just Another Name-Part 2

by Edwin A. Churchill

From the mid-eighteenth century, the use of utilitarian pewter fell dramatically in the face of competition from fine pottery, ceramics, tinplate and inexpensive glassware. Contemporaneously, fine pewter and especially hard, white metal saw a growing presence in status products, one greatly expedited by the introduction and increasing popularity of tea among the English citizenry. Tea was first brought to England from the Far East by the East India Company in the mid-seventeenth century. At first promoted for medicinal uses, it was increasingly appreciated as an enjoyable but extremely expensive beverage and therefore a fashionable luxury item for the well-to-do, one first advertized in 1658 at Sultaness Head coffee-house in London. By the early eighteenth century the price of tea had declined to the point that public tea gardens could attract sufficient clienteles and by mid-century these tea gardens saw increasingly numbers of patrons from the burgeoning middle class.[1] Not about to mingle with lesser folk, the more fashionable citizens began holding tea parties in their own homes with elaborate proper rituals, all of which necessitated whole suites of tea equipage including tea tables, tea caddies, cups, saucers, teapots, sugars, & creamers. At first they used Chinese or Chinese-inspired ceramics; after a time, these were increasingly replaced by silver teapots, sugars and creamers—some in the forms and styles of Chinese wares while others followed contemporary Baroque and Rococo fashions.

Not able to acquire silver services, less affluent members of the fashionable middle class at first had to be satisfied with ceramic counterparts. That soon started to change as pewterers began copying English silver tea-service patterns, both Chinese and Rococo. Their products were further enhanced by the bright sheen obtainable with "white hard metal" pewter. The pewter teapot by Edward Quick of London (1720-1735) illustrated in Figure 1 reflect Chinese-inspired styles being produced by London and other English silversmiths;[2] English Baroque and Rococo tea service styles were likewise copied by period pewterers including Samuel Ellis Sr. or Jr.'s teapot (1750-1780) [Figure 2] and Henry Joseph's cream pot (1736-1750) [Figure 3].[3] While cast pewter teapots and creamers are found primarily in the United States, the United States was part of the British Empire when these items were being used.

Fig. 1. Teapot by Edward Quick, London (ca. 1720-1735). Image courtesy of Northeast Auctions.

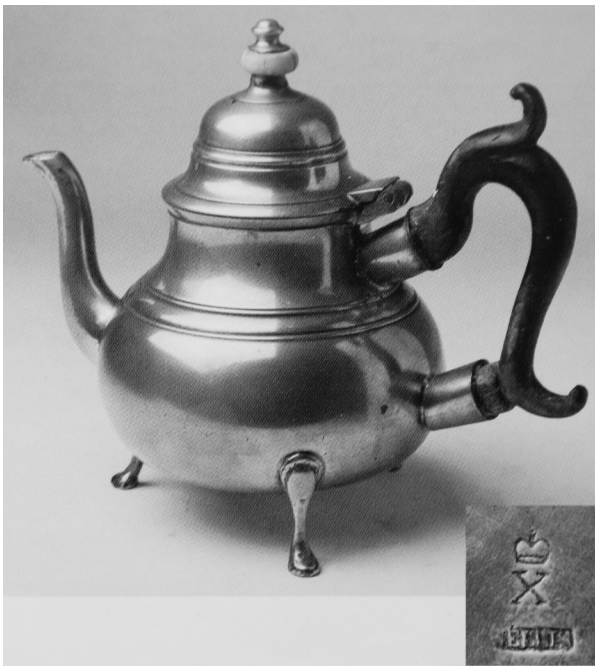

Fig. 2. Teapot by Samuel Ellis Sr. or Jr., London (ca. 1750-1780). Image courtesy of Northeast Auctions.

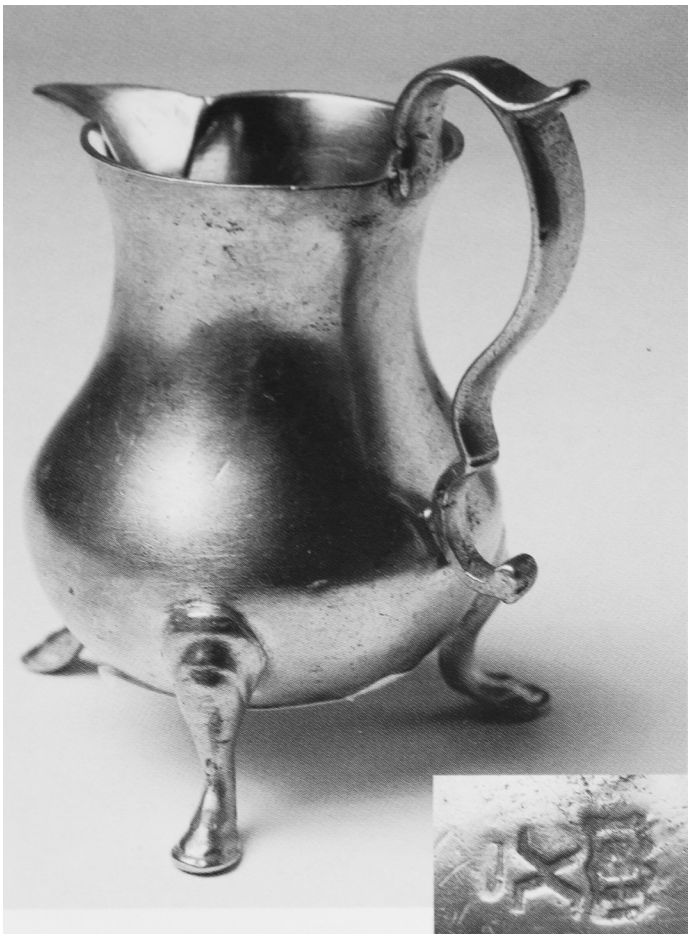

Fig. 3. Cream pot by Henry Joseph, London (ca. 1736-1750). Image courtesy of Northeast Auctions.

Contemporaneously, two seemingly unrelated factors significantly transformed the domain of status metal-wares in both design and manufacture: (1) the introduction of Neo-Classism and (2) the use of flat- rolled metal stock in the manufacture of quality wares. Wearied of Baroque's grandiosity and Rococo's curvilinear extravagance, people were ready for something less imposing and ostentatious, and Neo-Classism clearly fit the bill offering an ordered presence with clean lines and restrained ornamentation. The style was inspired by discoveries at Pompeii and Herculaneum as well as other classical archeological sites, and classic Greek and Roman architecture and material culture formed the nucleus for new movement. Two prime promoters were Scotsmen Robert and James Adams who, in the 1750s, had visited the major Italian classical ruins in Italy and in Dalmatia just across the Adriatic Sea. After returning to Britain they published *The Works of Architecture* in installments between 1773 and 1779 in which they integrated neoclassical styles of architecture and interior design including display and use furnishings. In terms of tea ware and other related prestigious items including candlesticks and decorative urns, the Adams and other contemporary taste-setters promoted clean lines, flat shiny surfaces either plain or perhaps engraved with classically-inspired motifs, and hollow-ware forms reflecting Grecian and Roman examples.[4]

Some decades earlier, English manufactories began putting lead, copper, silver and pewter though rollers creating flat sheets which could be cut, stamped and soldered into a wide variety of forms. At first the work was laboriously carried out with hand rollers but the use of water power by the 1760s and steam power by the 1780s allowed for much larger, more powerful machines capable of rolling substantial quantities of metal. Simultaneously, increasingly powerful and sophisticated stamping and shaping machines provided makers new options for working the flat sheets. Increasingly, manufacturing techniques and equipment standardized production and products and the creation of fashionable metal wares steadily moved from shops to factories.[5]

The fine metal ware manufacturers quickly picked up the contemporaneously promoted neoclassical styles and turned to the new opportunities offered by technologies of flat rolled metal sheets, stamping machinery and so forth. Silver makers led the way and as so often occurred in the past, pewterers were soon copying the new neoclassical silver wares appearing in the market place.[6] Pewter (hard white metal) teapots and accompanying creamers and sugar bowls often had oval forms with vertical flat or paneled sides (frequently with concave profiles) [Figure 4]. Others had bodies mimicking Greek and Roman bowls, vases and urns [Figures 5 and 6]. Bright-cut engravings included such Classical motifs as Greek key, shields, festoons, foliate and floral vines, anthemion (Greek honeysuckle) and ribbon bows.[7]

The flat-rolled metal technology served as the basis for a new quality metal industry—fused or Sheffield plate. Traditionally Thomas Bolsover was credited, either accidentally or purposefully, with the discovery that copper and silver could be fused together and then rolled into sheets. These could be cut, stamped, shaped and soldered into tea services and other prestige wares with shiny silver exteriors which closely mirrored their Sterling or Britannia Standard silver counterparts. With thin silver plating on a copper base metal, the fused plate wares were far cheaper. These new products found a ready market among those who could not afford silver wares but could then have tea services, elegant candle sticks, and food service utensils with the look of the real thing.[8]

For many of the middle class, even fused plate was beyond their means and they turned to high quality pewter, or hard white metal for their prestige wares. It is at this point that a crucial issue arises—the emergence in the 1780s or 90s of "Britannia Ware" as a substitute for "white metal" when relating to non-lead pewter. It is clear that the new term was an advertising strategy to entice potential customers. John Garfield felt that the name was trade name to promote a new variant of the dying pewter industry. Similarly, J. B. Kerfoot saw the patriotic name given a good grade of pewter as an effort to counteract the competition coming from increasingly popular china wares. Their analyses were distinctly articulated by Laurits Eichner who stated that "in the late 18th Century, when china was replacing the use of pewter as table ware by the middle classes, the formula which became known as Britannia was adopted by the pewterers on England as part of an attempt to revive a dying industry." Interestingly, these explanations saw the new name as an effort to rescue the dying domestic pewter industry.[9] Actually the new name was an effort to consolidate the status of high quality pewter in the fashionable prestige ware markets. An explanation focused on that market, one that I've advanced at times, grew out of the fact that hard white metal pewter was also known as French pewter due to the role of French Huguenot James Taudin in its development. In that English-French relations were in the tank in the late eighteenth century substituting the name of "Britannia ware" to the new neoclassical-designed white metal tea services and related status objects was a great way to use national pride as a promotional device.[10] In fact it appears that there is a much less romantic explanation. The Britannia Standard (95.84%) for silver was introduced by the British Parliament in 1697 to replace Sterling (92.5%). The Sterling Standard was again approved for use by silversmiths in 1720 but the Britannia Standard remained an optional measure in the United Kingdom and was so marked on a substantial number of silver wares during the last half of the eighteenth century.[11] It appears highly likely that white metal manufacturers saw that by using the term "Britannia ware," they could get customers to relate their products to fine quality silver—and at a much cheaper price.

Fig. 4. Teapot in Adams style by James Vickers, c. 1780. Illustration courtesy of Jack L. Scott from his book, *Pewter Wares from Sheffield*, Antiquary Press, Baltimore, 1980, Fig. 62, p. 101.

Fig. 5. Sugar bowl by James Vickers (ca. 1769-1787). Image courtesy of Northeast Auctions.

So, by the end of the eighteenth century, utilitarian ley metal pewter wares were well on their way out. Meantime, thanks to the demands for metal tea services and other prestige products, fine hard white metal or Britannia ware was experiencing great success. As true with silversmiths, pewterers did not simply give up old methodologies because of new technological advances. A goodly number, for a variety of reasons, continued to cast Britannia metal prestige goods. An example given by Percy Raymond vividly underscores that point. He indicated that he had a hot water plate produced by the Dixons who claimed never to have made anything but Britannia ware; yet Raymond's piece had a basin and upper plate cast in molds.[12] Large quantities of tea-related and other prestige wares were shipped to America and they, as well as American-made counterparts, whether cast, stamped or spun, were sold in jewelry and fancy goods stores as Britannia ware or, at times, as block tin wares. A typical advertisement published in 1804 by Enoch Moulton, a Portland, Maine silversmith/jeweler offered for sale, under the heading of "Britannia Ware," "Britannia Coffee Pots, Tea Pots, Cream Pots and Table and Tea Spoons."[13] Interestingly by the early nineteenth century American pewterers alternately refer to themselves as pewterers, Britannia ware makers or block-tin manufacturers. For example, in a period of three years, Rufus Dunham of Westbrook, Maine listed himself as a block tin ware manufacturer, a pewterer, and a Britannia ware manufacturer; similarly, fellow townsman Edward Wade descried himself as a block tin worker, Britannia worker and a pewterer in a decade. What is key with these and their contemporaries is that they were producing what were considered "fancy goods," not everyday domestic wares.[14] A superb example of the longevity of this mindset is an 1877 patent by Rufus Dunham, a Britannia ware manufacturer from Deering, Maine for a salt vessel. In the patent he stated that "The device …can be made of Britannia ware, and cast into the form desired."[15] Looking to separate pewterers and Britannia workers into neat groups, early twentieth century pewter collector Edward Gale was thoroughly exasperated that the makers just didn't seem to care about his scheme of "good" pewter and pewterers vs. "bad" Britannia ware and its makers.[16] Pewterers also cast white metal and Britannia spoons, coincidentally the first product produced by Vickers according to the traditional tale. In point of fact, the London Company had on December 13, 1676, ordered that "new-fFashioned spoones shall hence forward be made of good pfyne plate mettle."[17]

Fig. 6. Tea caddy, England (ca. 1790-1795).
Image courtesy of Northeast Auctions.

Certainly one of the more intriguing references to the early use of white metal was Vickers's advertisement for "BITS and STIRRUPS… platted with white metal."[18] Very likely he utilized a variant of "close plating," a technique used into the early nineteenth century to silver-plate small steel objects such as buckles, buttons, bits and harness fittings with silver. The article was first made perfectly clean and smooth, then dipped in sal ammoniac which acted as a flux, and afterward dipped into melted tin which had the property of adhering to both steel and silver. A silver foil was then laid over the tin and pressed "close" by pressure. Finally, a heated soldering iron was lightly passed over the surfaces, melting the tin which then served as a solder between the silver and the steel.[19] Because tin (the major constituent of white metal) adhered to steel and Vickers would have had access to rolled sheets

of white metal, he would have been able to cut white metal pieces to fit articles to be plated and, with minimal heat, fuse the steel and white metal together.

All this leads to a final question (and one that I'm developing into a future article) which is: if all makers, dealers and customers of the late eighteenth and most of the nineteenth century equated pewter and Britannia, where did the idea come from that pewter was cast and Britannia ware was spun or stamped? It turns out the idea was created whole-cloth by the pewter collectors of the late nineteenth and early twentieth century.

Two British artists, Frank G, Jackson and Walter Churcher, were the first documented serious collectors of pewter beginning their quest for early wares in the 1880s. When the two men were first written up in 1899, their philosophy clearly reflected the art world's distain for Victorian excesses and hatred for industrialization integral in the Socialist philosophies of John Ruskin and William Morris who both looked back to romanticized pre-industrial Middle Ages when production came from the hands of local artisans, a past intrinsic in the "sturdy, simple dignity [of] old English pewter."[20] The anti-industrial bent of the group was dramatically expressed in 1903 by Randolph I. Geare who charged that to create cheap domestic goods for "the easy and quick riches on the part of manufacturers, " the machine destroyed the "stamp of humanity," turning out "pseudo-artistic ware" embellished with "stereotyped form of ornamentation utterly devoid of art."[21] The hatred for all things Victorian were expressed by J. Starkey Gardiner who claimed society was suffering from "a general collapse of good taste" and by Edwards J. Gale who declared that pewter design was suffering at "the abyss of early Victorian depths" from which it did not recover.[22]

Tainted with its association with industry and Victorian design Britannia was implicitly if not explicitly viewed by all of the previously mentioned commentators and peers as different and somehow inferior to old pewter as well as being too recent to be of interest. Interested in distancing their own collections of early pewter from Britannia ware objects, they felt it necessary to differentiate the two categories. The first effort, too extensive and confusing to track here (it'll be part of the forthcoming article), was to suggest that metallurgically, pewter and Britannia ware were different. That was easy if comparing Britannia to lead-containing pewter. However, when non-leaded pewter was considered no convincing evidence could be advanced differentiating the formulas between that and Britannia ware. Finally by the mid-twentieth century a number of authors, including a number publishing in the PCCA *Bulletin*, stated the obvious---there was no demonstrable difference. Still, one can still find writers claiming that somehow Britannia metal is metallurgically different from pewter.

Unsatisfied with their inability to satisfactorily distinguish fine pewter from Britannia ware metallurgically, the early collectors began looking at methods of production. In 1894, J. Starkey Gardiner stated that "spun, hammered and embossed pewter, I gather, is no longer made, except in the quality of Britannia ware." In 1903, William Redman wrote that pewter can be hammered, spun, or cast into shape" and mirroring Redman, Randolph Geare indicated that "in bygone days pewter ware was hammered, spun, or cast into shape" but then essentially repeated Gardiner's 1894 comment.[23] So, still in 1903, there was no differentiation between pewter and Britannia ware in terms of casting or spinning.

That began to change a year later. H. J. L. J. Massé did not share the visceral dislike for Britannia metal noting that it was in fact "really good pewter." However, its quasi-usurpation of the field probably stemmed from the fact that it was easier to spin on a lathe than other [leaded?] pewter and was less likely to split or crack.[24] This feature may have been explained in a comment made by W. C. Roberts-Austin at the May 8, 1894 meeting of the Society of Arts (Applied Arts Section). He stated that "if the material was to be used for 'spinning,' a little antimony was necessary."[25] The equation of spinning and Britannia metal was clearly gaining a foothold by 1909 when Edward Gale wrote that if a pewter-like object is abnormally light it "may be of Britannia ware and spun,, not cast [like pewter]."[26] Two years later even Massé had relented to the new orthodoxy clearly differentiating between pewter which was cast and new Britannia metal which could be spun.[27] By 1925, that definition had become the way one distinguished the two wares,[28] one that continued on ever since.[29] An interesting problem besides there being no demonstrable difference between high quality pewter and Britannia metal is the fact that Britannia metal was already in wide use over two decades before spinning became a major manufacturing process.

Looking back, several patterns are clear. First, nonleaded, high quality pewter has been around since at least the fourteenth century. Second, this pewter, unlike utilitarian leaded ley pewter, generally focused on status-tied and prestige wares. Third, high quality pewter products always tried to mimic silver in both style and sheen. Fourth, the addition of bismuth and then antimony dramatically enhanced the metal quality and sheen. Fifth, the tea ceremony and afternoon tea helped make quality pewter, later known as white metal and then Britannia metal, a major component in the prestige metal market. Finally, for those producing and using Britannia metal (ca. 1780s to the mid-nineteenth century +), the term simply meant high quality pewter. So I guess that means if you want the most fashionable and highest quality pewter, you probably better start looking hard at Britannia ware and its hard white metal antecedents!

Endnotes

1 This and the following paragraph are largely dependent on Edward Wenham, "Tea and Tea Things in England," *The Magazine Antiques*, Vol. 54, No. 4 (October, 1948), p. 264 and Garland Pass, "The Earliest British Pewter Teapots," Pewter Collectors' Club of America Inc., *The Bulletin*, Volume 13, Number 10 (Winter, 2008), pp. 3-12.

2 *The Charles V. Swain Collection of Pewter: An Auction in Three Sessions* (Portsmouth, New Hampshire: Northeast Auctions, 2007), Part II: "British and Continental Pewter," no. 13, p.132. Contemporary English silversmiths were creating nearly identical pieces as demonstrated by a teapot made by David Williams of London in 1718. (Yvonne Hackenbroch, *English and Other Silver in the Irwin Untermyer Collection* (New York: The Metropolitan Museum of Art, 1969), no.123).

3 *Swain Pewter*, Part II, no.22, p.135 & no. 50, p.144. A 1709 teapot and stand by London silversmith Richard Bailey and a 1733 cream jug by fellow townsman James Stone reflect traditions followed by contemporary pewterers. [Robert R. Wark, *British Silver in the Huntington Collection* (San Marino, California: Huntington Library, 1978), nos. 95 & 125]. Considering the oft-stated claim that cast pewter suffered because it was more bulky than other wares, it would be interesting to do a comparison of size, weight, heft, and thickness of walls between silver & pewter tea service examples prior to use of rolled stock.

4 Michael Clayton, *Christie's Pictorial History of English and American Silver* (Oxford, England: Phaidon-Christie's Limited, 1985), pp. 187-188; http://en.wikipedia.org/wiki/Neoclassician; http://en.wickipedia.org/wiki/Adam_style.

5 G. Bernard Hughes, *Sheffield Silver Plate* (New York: Praeger Publishers, 1970), pp. 16, 34; Clayton, *Christie's Pictorial History of ...Silver*, p.188. At this point, there is a need for more research on the chronology of the evolution of flat metal rolling and related contemporary technologies as well as their coordination with the status metal-ware industry.

[6] Examples of silver neo-classical wares can be found in numerous publications including *Clayton, Christie's Pictorial History of ...Silver,* pp. 189, 206-209, 211-212, etc.; Wark, *British Silver*, nos. 89, 99,105, 168, 175 and 247; John D. Davis, *English Silver at Williamsburg* (Williamsburg, Virginia: The Colonial Williamsburg Foundation, 1976), nos. 78, 79, 85, 86, 87 and 92.

[7] For examples of British neo-classical pewter based on silver designs, see *Swain Pewter*, Part II, no.59, p.147 (coffee pot); no.64, p.149 (sugar bowl) and no.69, p.150 (tea caddy; the three items illustrated above as Figures 4-6) and Davis, *Pewter at Colonial Williamsburg*, no.344, pp. 262-263 (teapot and stand); no. 345, pp. 263-264 (tea caddy) and nos. 349 and 350, pp. 268-270 (c0ffee pots).

[8] Hughes, *Sheffield Silver Plate*, pp. 15-16, 34-35; see also Frederick Bradbury, *History of Old Sheffield Plate… and of the Antique Silver and White or Britannia Metal Trade* (London: Macmillan & Co., Ltd., 1912), pp. 9-15.

[9] John P. Garside, "Taunton Britannia makers," Pewter Collectors Club of America, *Bulletin*, No. 10 (January, 1942), p. 6; J. B. Kerfoot, *American Pewter* (New York: Bonanza Books, 1924), p.18; Laurits C. Eichner, "How Does One Tell Britannia from Pewter?" Pewter Collectors Club of America, *Bulletin*, No. 7 (1940).

[10] Jack Scott, *Pewter Wares from Sheffield* (Baltimore, Maryland: Baltimore Antiquary Press, 1980), p.29.

[11] Philippa Glanville, *Silver in England* (London: Unwin Hyman, 1989), 145-146, 157-160,181, etc.; http://en.wikipedia.org/wiki/Britannia_silver; http://en.wikipedia.org/wiki/Sterling_silver. Silver pieces marked with Britannia Standard beyond 1720 are illustrated in Hackenbrock, English and Other Silver, nos. 144, 156, 163.

[12] Percy Raymond, "The Alloys Called Pewter," The Pewter Collectors Club of America, *Bulletin*, No. 24 (May, 1949), p. 98.

[13] (Portland) *Eastern Argus*, November 15, 1804. Interestingly, firms such as Moulton's also sold similar fused plate products; block tin was often used as a synonym for Britannia metal but had other contemporaneous meanings. This is a term that needs serious scholarly examination.

[14] Ed Churchill, "Maine Pewter Files" (MSS), Maine State Museum, Augusta, Maine.

[15] "Improvements in Salt-Vessels," Patent Number 188,240, March 13, 1877.

[16] Edward J. Gale, *Pewter and the Amateur Collector* (New York: Charles Scribner's Sons, 1909), pp. 65, 67.

[17] Charles Welch, *Worshipful Company of Pewterers of the City of London*, 2 volumes (London: Blades, East & Blades, 1902), Vol. 2, p.153.

[18] 1787 *Sheffield Directory*.

[19] Hughes, *Sheffield Silver Plate*, pp. 9-12; Bradbury, *Old Sheffield Plate*, pp. 4-7.

[20] R. Davis Benn, "Some Rare Old Pewter," *The Art Journal*, (1899), p. 397; R. Ormiston and M. N. Wells, *William Morris: Artist, Craftsman, Pioneer* (New York: Metro Books, 2010), pp. 8-36.

[21] Randolph J. Geare, "Pewter Ware," *Scientific American*, Vol. 89 (December, 1903), p.487.

[22] J. Starkey Gardiner, "Pewter," *Journal of the Society of Arts*, Vol.42, No. 2,167 (June 1, 1894), p.628; Gale, *Pewter and the Amateur Collector*, p.64.

[23] Gardiner, "Pewter," p.629; William Redman, *Illustrated Handbook of Information on Pewter and Sheffield Plate* (Bradford, England, 1903), p. 10; Geare, "Pewter Ware," p. 487.

[24] H. J. L. J. Massé, *Pewter Plate: A Historical and Descriptive Handbook* (London: George Bell & Sons, 1904) p. 5.

[25] Gardiner, "Pewter," p.645.

[26] Gale, *Pewter and the Amateur Collector*, p. 23.

[27] H. J. L. J. Massé, *Chats on Old Pewter* (New York: F. A. Stokes, 1911), pp. 54, 56.

[28] "Howard Herschel Cotterell, *National Types of Old Pewter*, revised and expanded edition, (Princeton: The Pyne Press, 1972), p.40. From original published by *The Magazine Antiques* in 1925.

[29] See for e. g.: Elsie Englefield, *A Treatise on Pewter and Its Manufacture* (London: The Priority Press, 1933), p.64 & Merton H. Wheelock, "Pewter or Britannia?" Pewter Collectors Club of America, *Bulletin*, No.7 (1940).

Irish pewter – An update
by David W. Hall

Despite the fact that I bought my first piece of Irish pewter over thirty years ago and that I have spent about twenty-five years studying the subject I am still both surprised and interested by some of the Irish pieces I come across. After writing two books on the subject,[1a, 1b] both of which were intended to be some kind of definitive statement, I am still finding new types and pieces which bring with them a lot of interesting research. Maybe that is why collecting old pewter is so rewarding.

One area that always throws up the potential for interesting small-scale research projects is ownership inscriptions and devices. Sometimes they turn out to be frustrating; alternatively sometimes they provide fascinating glimpses of the lives of the people who originally bought the pieces that now grace our collections. One of course always has to be aware that some people in the past added ownership devices of one kind or another, to deceive and enhance the value of pieces they wished to sell. Dates can be a particularly difficult thing in this context. To begin looking at such Irish inscriptions I would like to start with two inscribed pieces, which caused some frustration.

Fig. 1.

A recent purchase, one of a pair of truncated cone tavern pots made also by L and R Merry in the mid Victorian period, in Dublin. Each bears a similar punched letter inscription "M*MC*KENNA COCK*TAVERN". They also bear a Dublin verification mark for 1870 and a County Dublin verification mark from a few years later. With this mug eventually some progress has been possible. There are still two Cock Taverns just outside Dublin, one at Swords north of the City and one at Howth to the east but the most likely contender for the original ownership is Michael M'Kenna who listed in an 1870 Trade Directory.[2] as a provision dealer of 114 Great Britain Street, Dublin. It is fairly clear from the 19th century trade directories that few publicans (pub keepers) actually called themselves that. Some, a few, described themselves as innkeepers and slightly more as vintners (wine sellers), most masqueraded under the description of provision seller. Of course in the past many pubs in Ireland had a bar on one side of the room and a grocery counter on the other. Note the heavy broken or double 'C' handle.

These full inscriptions are, as already mentioned, a feature of Dublin made tavern pots. Cork made pots are usually marked only with the initials of the owner. The Dublin type of marking was in use in the 18th century as is shown by the 18th century two banded pot in the collection of the Worshipful Company of Pewterers in London.

Moving on from Irish pub pots to flat ware with ownership marks.
The most common form of ownership marking found on Irish flatware is punched letters on the back of the well, usually in the form of a triad. Triad ownership marks were being used in England before the end of the 16th century and spread to Wales, Ireland and eventually the New World. Theoretically the single letter at the top stands for the family name while the two letters below are the names of the husband and wife. Triads are little used outside the English Speaking world and even then are by no means universal. In the English West Country and Scotland a four-letter system was in common use. Whereas in England and Wales triads on pewter were made by using punches, in Ireland they were sometimes engraved as shown in Figure 2b. Figure 2c is the triad off the back of Austen of Cork dish. Although there is no certainty it does seem to imply the third letters "OB" stand for the family name not the first which upsets the apple cart. OB is likely to stand for O'Brien or O'Byrne, etc.

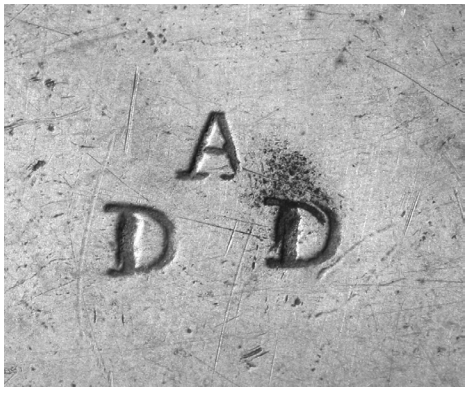

Fig. 2a. A triad off the back of an Irish plate.


Fig. 2b. An engraved Irish triad

Fig. 2c. The triad off the Austen dish

It is unusual then to find a plate such as that shown in Figure 3. with a crest on the upper rim and a name punched on the back of the well. Crests and coats of arms are occasionally found but not otherwise in my experience with the family name added.

Fig. 3. A plate made by John Heaney with a crest on the front and a name on the back.

This is one of a pair, both fairly recent acquisitions. They are 9¾ inches in diameter, of typical Dublin format with hammered bouges; they are quality products. Each has the hallmarks of John Heany of Dublin (1767-1807) on the back as well as a label and the owners name "ST G IRVINE", while on the upper rim there is the crest which is a version of the crest of the Irvine or Irwin family.[3]

Fig. 4. The version of the Irvine/Irwin crest on the plate.

Fig. 5. The maker's marks and the owners name on the back of the plate.

The Irvine family was essentially Scottish with off shoots in Ireland. The question was to which member of this extended family did this plate belong? It was not easy to secure an answer to this question but eventually Google Books[4] provided a pointer. Volume 100 of the *Gentleman's Magazine* carried in its obituary section for July 1806 the announcement of the death, in Dawson Street, Dublin, of George St George Irvine only son of George St George Irvine. *The Army list* for 1798 recorded that George St George Irvine had been gazetted a Captain on the 6th December 1794 while the *House of Lords Sessional Papers for 1801-1833* recorded that in 1824 that George St George Irvine and his wife Bridget held over 700 acres in Newtown Barry, County Wexford. There seemed little doubt the original owner of these plates had been run to earth.

Having looked at some typical Irish tavern pots and plates it is time to move on to another area of Irish specialisation, measures. Nearly all will be familiar with the Irish baluster measure, introduced in the mid 18th century and still in use well into the 20th century. Irish balusters are characterised by the absence of a handle and lid. Many may also be aware that English bellied measures were exported to Ireland, some times without handles, for local use. Some may even be aware that Glasgow bellied measures, also without lids and handles, were also made for use in Ireland. The question has been around for sometime, were bellied measures made in Ireland? The answer can now be given, yes but on a small scale.

Fig. 6. A naggin or gill bellied measure made in Dublin.

At different times it has been suggested that both the Austens and their successors in Cork and the Merrys in Dublin made bellied measures. At least two different examples of the gill or naggin measure shown in Figure 6. have now been reported so the case is made for the Merrys. This, however, is a mathematically small sample and until further examples are found suggests production of these in Dublin was limited.

Many people seem to continue to be bemused by the difference in the liquid measures being used in Ireland before the Act of Union in 1801 and Imperial standards introduced in 1826. This presumably accounts for the failure of most people to notice that one of five measures offered for sale recently in a Salisbury auction was of the pre 1801 type.

Fig. 7. Two measures from the auction lot in question, the Irish measure example to the left.

The origins of the Irish gallon are not currently known but it was given statutory standing in the reign of George II[1a] but does not seem to have been provided for in the 1801 Act of Union and certainly was made non statutory when Imperial Measure was introduced in 1826. An Irish Measure gallon was approximately 77-78% of an Imperial gallon while a Wine Standard or American gallon was approximately 82-83% of an Imperial gallon. The smaller capacity of the measure on the left in Figure 7 when set against an Imperial measure is obvious. Since such measures could not be legally used for much of the 19th century, few have survived. Only one is known with a maker's mark (Edmund Burroughs of Dublin)[1b] and only one or two with pre-Imperial verification marks, all that have been recorded hold an Irish Measure gill. Without maker's marks and verification marks the only way you can recognise these rare measures is by their size and capacity.

Another area on which increasing light has been thrown is Irish church pewter.

Fig. 8. An Irish beefeater flagon with a 1764 dated inscription.

It has over the years become increasingly obvious that the fashion for the so-called beefeater flagon hung on in Ireland long after the style had been abandoned in England. In English terms the flagon shown in Figure 8. could be seen as belonging to the later 17th century although the thumb piece might raise one or two questions, because the thumb piece is also seen on typical Irish dome lidded flagons of the second half of the 18th century. The 1764 date underlines this association. In May 2006 a pair of similar Irish flagons came up for sale in auction in County Wicklow.[5] They bore the touch of Richard Palmer of Ormonde Quay, Dublin who was active from 1759 to 1773. Amongst the records of the Pewter Society there was an old photograph of such a flagon with written on the back it was made by Richard Palmer, but the flagon concerned has not been seen for many decades. This Wicklow pair provided the evidence that what was written on the old photograph was correct.

Such flagons will have come in most cases from churches of the Church of Ireland. The Church of Ireland is a Protestant Episcopalian church closely associated with the Church of England. It was the state church in Ireland from the time of Queen Elizabeth I to the 1860s.[6] In the 18th century the great majority of landowners belonged to the Church of Ireland, the majority of the population outside the province of Ulster remained Roman Catholic while in Ulster there were a large number of Presbyterians particularly among the descendants of settlers from Scotland. Recently interesting pieces of Roman Catholic and Presbyterian church pewter have been recorded.

Fig. 9. An 18th century Irish Roman Catholic pewter chalice and paten lent to the National Museum of Ireland by the Franciscan Order.

A chalice of this type was illustrated by Cotterell in *Old Pewter*[7] although its whereabouts is now unknown. Other examples of this type of chalice are held by museums in Ireland but this is the first time an example has been seen with the accompanying paten. The paten is a simple unmarked disk of pewter. A close examination of this chalice revealed that it unscrewed into three separate components. The whole communion set could have been easily hidden in an age when the Franciscans were banned from Ireland.

In contrast a communion cup from a Presbyterian church at Glastry in County Down.

Fig. 10. One of the Glastry communion cups.

The congregation concerned are known to have moved from Ballyhalbert to Glastry in 1777 so this unusual pewter cup was made before 1777. These cups, one of number surviving at Glastry, are currently unique in the history of the Irish pewter. The acanthus leaf decorated handles are found on contemporary Irish silver cups but have not before been seen on pewter cups. The cups bear a detrited maker's touch but it is so far unidentified. The communion garnish at Glastry contained a number of other very interesting pieces and further details of these and the Franciscan chalice will be found in an article in the Pewter Society Journal for Autumn 2010.

Finally what was probably a Church of Ireland communion cup.

Fig. 11. A Dublin Protestant communion cup.

This is almost your author's most recent acquisition coming from a Northern Ireland collection. The base of the piece established fairly clearly that it was made in Dublin in the 18th century. Allowing for minor details in finish there are a number of cups with the same base surviving. Mostly have lips which are slightly bent out (if some mislead dealer has not flattened them), this has a single reed which makes it different. It is also different in another way, most of the known surviving cups bear no maker's marks of any kind, this has maker's marks inside the base.

Fig. 12. The marks inside the base.

Three marks can be seen in the base, two apparent hallmarks and a set of initials "RP". The second hallmark contains a fleur de lis, the first is more difficult to understand: it may be a representation of a three-legged cauldron. Nonetheless comparison of these marks with those on a plate I own made by Richard Palmer of Ormonde Quay would suggest they are his marks (the marks on the Palmer plate are rubbed but a hallmark containing a three legged device is apparent). All in all then it seems very likely Richard Palmer made this cup, not that surprising as he also made flagons, as above.

All in all change is all around us and you never have the last word!

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[3] *Fairbairn's Crests of the families of Great Britain and Ireland*, New Orchard, 1986.
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[5] *Catalogue Luggala Sale*, Mealys of Kilkenny, 2006.
[6] *The Oxford Companion to Irish History*, edit. S.J.Connolly, OUP, 1998.
[7] *Old Pewter, its Makers and Marks*, H.H.Coterell, Batsford, 1929.

Woodman, Cook Beaker Defined
by Ed Churchill, PhD

In the winter, 2010 issue of the *Bulletin* (page 39), Dr. Melvyn D. Wolf discussed his recent purchase of a Woodman, Cook Company beaker (Portland, Maine), noting the specific mark which he had not seen before and the fact that the company's primary output was silverplated wares. He noted my working dates for the firm (1893-1914) and Carl Jacob's estimation for the date as 1840 and indicated that the earlier date was more probable.

Such is not the case. Jacobs clearly had no documentation for his proposed date. The Woodman, Cook Company, which was incorporated in 1893, replaced Stevens, Woodman & Company that had been in operation for only the short period of 1891-1892. The Woodman, Cook Company was listed in *Portland Directories* from 1893 to 1913. Fred H. Woodman, treasurer for the company, was born in Maine in 1857 and moved to Massachusetts in 1897 while maintaining his post with the company. In 1910 he was in Brookline, Massachusetts, speculating in stocks, bonds and real estate. Edward B. Cook, the president of Woodman, Cook Company, had been born in Vermont about 1842 and first appeared in Maine records in 1863. He was employed as a clerk and then salesman for Emery Waterhouse & Company until joining up with Woodman and several other investors, including Charles H. Fessenden of New York City (probably a major investor), in establishing and incorporating Woodman, Cook Company.[1]

This brings us to Dr. Wolf's accurate observation that the beaker seems to reflect earlier forms and designs. Even though a manufactured piece, the beaker is stylistically light-years away from the silverplated products being produced by the Woodman, Cook Company. The smooth, unornamented, unsilverplated, downward tapered body hearkens back to earlier domestic wares and the scrolling handle would have been perfectly in place on a ca.1600 cup or beaker. Interestingly, other examples of this beaker are known[2] and they actually demonstrate an effort by the company to exploit an emerging opportunity.

In the late nineteenth century, a new artistic and cultural movement, emanating from art world's distain for Victorian excesses and a hatred for industrialization, found inspiration from a romanticized image of the pre-industrial Middle Ages, with simple, unadorned utilitarian products created by local artisans cheerfully toiling in their little shops. This Arts and Crafts movement had, from the beginning, influenced pewter collectors. Two of the earliest, English artists Frank G. Jackson and Walter Churcher who began assembling collections in the 1880s, looked for pieces that presented the "sturdy, simple dignity [of] old English pewter" and then displayed them in and on great old oak furniture.[3]

It was a small step from old pewter and old oak furniture to modern representations reflecting the spirit of the romanticized past. For most potential customers, one-off productions were too expensive and there was a need to manufacture suitable facsimiles. In furniture, oak Mission-style cupboards, sideboards and tables provided perfect display opportunities and what would be better than simple, clean-lined pewter wares. It is that potential market that the Woodman, Cook Company was almost assuredly seeking. This seems even more probable in the fact that a local competitor, The Colonial Silver Company (1897-1943), was also developing a pewter line as well as its better-known silver-plate products.[4] So in the end, the little beaker that started this whole discussion was most likely absolutely right for the times.

Endnotes

1 Incorporation documents for Woodman, Cook Company [1893], Office of the Secretary of the State of Maine, Augusta, Maine; Portland (Maine) Directories, 1891-1914; *Federal Census, Maine, 1870; Federal Census, Massachusetts, 1910*.

2 The Maine State Museum has a similar beaker but with a straight tubular body. The incised marks are nearly identical except where the mark on Wolf's specimen ends with "MAINE," that on the Museum's example ends with "ME." [Edwin A. Churchill, "Maine Pewter—the Makers and their Marks: Part II," The Pewter Collectors Club of America (PCCA), *Bulletin*, vol. 10, no. 7 (Spring, 1993) pp. 172-173]

3 R. Davis Benn, "Some Rare Old Pewter," *The Art Journal* (1899), pp. 313-316.

4 Churchill, "Maine Pewter….Part II," pp. 173-174.

Another Skinner Porringer?

by David M. Kilroy

In an earlier *PCCA Bulletin*, a Massachusetts boteh-handled pint porringer was identified as likely being from the Boston shop of John Skinner because it had been struck with a distinctive split-end "S" initial die that also had been used on Skinner plates and one of his "very neat canns."[1] As luck would have it, another PCCA member – Joseph Russell – telephoned me recently to report yet another otherwise unmarked porringer bearing one of those split-end "S" initials (cf. Figures 1 and 2). This newly-reported porringer is a flowered-handle one that closely resembles, but is by no means identical to the largest Hamlin flowered handle.[2] The initials clearly suggest it to be a previously-unidentified Boston porringer and likely the largest of the five sizes of pewter porringers that Skinner advertised that he "makes and sells."

Mr. Russell's unmarked porringer has a bellied bowl of 5 3/8" diameter (yielding a standard porringer capacity of about 20 U.S. fl. oz or 1 1/4 wine pints) with a 2 3/4" diameter central raised boss. It stands on a slightly raised foot, 3/4"-wide. The ornate, Chippendale-influenced flowered handle, which has the typical six pairs of apertures plus a cross-shaped hanging opening, measures 2 3/4" at its widest width and 2 1/2" from top to bottom. Overall, the porringer stretches to 7 7/8" in length. Like the similarly-sized Hamlin flower-handled porringers and the other known smaller Boston "stag" type later used by Gershom Jones, this unmarked example wears a "bow-tie" at the base of the handle close to the bowl.

Fig. 1. Handle from a newly-reported porringer with split-end "S" initial

Fig. 2. Same "S" on a marked Skinner plate.

As can be seen when closely comparing and contrasting the handles illustrated in Figures 3 and 4, there are a few other small differences between the handle design of this "Skinner" porringer and the same-sized Hamlin one (shape of upper apertures, width of hanging hole, angle of bow ties, etc). Notably, while the "bow ties" on the Hamlin examples go flush to the edge of the bowl, examples of this unmarked type show an approximately 1/4"-wide strip of unfinished metal between the bottom of the "bow tie" and the bowl.

Fig. 3. Unmarked Boston Type XXIV porringer handle with Skinner "S"

Fig. 4. Hamlin/Keene Type IV large flower handle

It is very clear that these two handle tops stemmed from different moulds. However, their similarities are rather striking and raise the distinct possibility that a casting from one of them was used in the process of making the mould for the other. This should not be surprising. After all, it is unlikely that eighteenth-century mould-makers would carve or otherwise create wholly fresh designs when suitable prototypes were readily and easily available. The eighteenth was still a century of artistic 'common wealth' – when Handel would appropriate from Vivaldi, Revere from Pelham, and so on. The cult of originality and "genius" that dominated cultural thought in the nineteenth century was only beginning to form. Indeed, if we look closely, we'll find that many of our porringer handles are closely related in this way – that is, they were cast in forms initially shaped using older porringers as direct models and then slightly reworked in the pre-casting and later finishing processes – yielding slight variations in design and background.

While the Hamlin and "Skinner" 5 3/8" flower handle tops are rather similar, their bowls, backplates, and brackets are quite different, as may be seen in the side-by-side photo in Figure 5. The unmarked "Skinner" type (shown on the left) has a regular bellied bowl, while the Hamlin bowls have the steeply-sloped profile unique to his Providence shop. Skinner's rim is much larger and its bracket looks more like a 2-D sketch of a three-summit mountain range. Hamlin's has a more modest rim size and a smoother, more linguiform bracket. Skinner's bowl has a slight "foot", while Hamlin's has no foot at all.

Fig. 5. 1 1/4 pint porringers: Unmarked "Skinner" Type XXIV (left), Hamlin Type IV (right)

Which handle top came first in this present instance – Hamlin or Skinner--while not a chicken/egg conundrum, is still a tricky question. Both may have stemmed from a common source, now unknown. In my opinion, though, the nature of the differences strongly suggests that the Hamlin handle was copied from the unmarked one. The greater clarity of detail in the topmost pair apertures and, especially, in the elements forming the handle's central shield suggest that an example of the "Skinner" porringer type was used when fabricating the mould for Hamlin's version. That sequence would also conform to the general trend we find throughout the history of American pewter in the colonial era, whereby manufacturing techniques, personnel , forms, etc. were introduced to American pewter in Boston (often from English precedents) and then became picked up and carried on by pewterers elsewhere. It here appears that, just as Jones obtained one of his flower-handles from Boston, so did Hamlin. But, while Jones may have obtained the actual mould used by Thomas Green and other users of the "stag" touch, it appears that Hamlin had his version of this size porringer mould modeled on the 1 1/4" pint flower-handled mould used by Skinner. The chronology works, too. If Skinner began making his flower-handle porringers when he started out on his own in the early 1760's, he would have had nearly a decade of production in the Boston area before Samuel Hamlin started up shop in Providence.

In any event, many thanks are due to Joe Russell for calling this newly-identified Boston porringer to our attention, and for allowing me to share my thoughts about it in these pages. Are there any more porringers with Skinner's split-end "S" out there? (There should be three more sizes!) Or how about those still-elusive wine measures – "Quart to Jill?"

Endnotes

1 David M. Kilroy, "A 'Boteh' Porringer Attributable to John Skinner," *PCCA Bulletin*, Volume 14, No. 3 (Summer 2010), pp. 18-23. This references a prior article by this author–"John Skinner's 'Very Neat Canns'," *PCCA Bulletin*, Volume 14, No. 1 (Summer 2009), pp. 26-29.

2 The large Hamlin (and one example marked by Keene) is listed and illustrated as "Type IV" in the typology of flower-handle porringers published by Melvyn Wolf; an unmarked one with "HL" initials from the same mould as Mr. Russell's (but with modification to the tip of the handle) is there illustrated as Type XXIV. See Wolf, "Flower Handle Porringers: A Method of Identification," *PCCA Bulletin*, Volume 12, Number 10 (Winter 2003), pp.453-479.

Timothy Sage
by Thomas A. Madsen

"A small lidded pitcher by Timothy Sage, St. Louis, c.1845-49. Height = 5 1/2"; Base Diameter = 2 1/2".

This 5 1/2" lidded pitcher bears the mark of T. SAGE.

Although he is listed as a Britannia maker in the1845 St. Louis Manufacturers directory, this Timothy Sage pitcher body has been cast with the seam around the middle. The spout has been applied as has the solid handle. The flat part of the lid does appear to be thin sheet and the flap was added to this disc. The dome of the lid appears to be cast with its finial.

The shop of Timothy Sage was established in August of 1845 at 62 Green St., St. Louis, MO., stating that they were prepared to make "coffee pots, tea pots, pitchers, sugar bowls, cream cups, molasses cups, lamps, &c" At that time the wares were marked "T. SAGE & CO". Two years later the firm was dissolved. Sage continued working alone using the mark "T. SAGE". In 1849 he went into partnership with a man named Beede, using the mark "Sage & Beede". Nothing further is known of Beede. That same year it is believed that Sage died in a cholera epidemic. He is no longer listed in the directories after 1849.

The Missouri Historical Society in St. Louis has a pewter whale oil lamp in its collection with the T. SAGE mark. I believe this is a previously unrecorded discovery for this maker. Height is 8" and base diameter is 4 1/2". It has a two prong screw-in brass burner.

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Did You Mean Camphene or Burning Fluid?

by Charles Leib

For as long as anyone can remember, collectors, dealers and authors have repeatedly confused the terms "camphene" and "burning fluid", and which lamp burned which fuel. Some attempts have been made to correct the misunderstanding, but "old habits die hard". In an article entitled "Lamp Oil and Other Illuminants" published in 1932, Club member Leroy Thwing made the following attempt to enlighten the reader: "In discussing camphene (or camphine) it should be made clear at once that this word is commonly used to include Burning fluids. Accurately, camphene is spirits of turpentine. Burning Fluids were various inflammable mixtures of which turpentine was only a part. The common camphene lamp [he is referring to what most people mistakenly called camphene lamps], with two tapering divergent wick tubes, will not burn true camphene; it was intended for Burning Fluids."[1]

In **Figure 1,** a common burning fluid lamp and burner, illustrates the basic design. Starting in the 1830s, these lamps burned highly volatile (evaporative) and flammable fuel mixtures, especially distilled spirits of turpentine mixed with alcohol. While dangerous, there were practical reasons for this combination. Pure alcohol burns with a pale bluish light, unfit for illumination. Spirits of turpentine will burn with a bright white light suited for illumination; however, because it has high carbon content, it tends to smoke if there is no chimney or other means of increasing the draft to facilitate combustion. The mixture of the two solves the problem, as the alcohol allows the spirits of turpentine to burn without smoking, and the latter provides an excellent light. The mixture could be burned in simple small table and hand lamps, requiring no chimney, and with only the long tapering wick tubes and caps. For these reasons, when you see or hear of such a lamp, it should only be referred to as a "burning fluid lamp".

Nevertheless, it is a common occurrence for this type of lamp to be called a "camphene" lamp. However, camphene was spirits of turpentine, and to burn effectively required an Argand-type lamp with a chimney and strong draft to increase the oxygen supply to facilitate combustion and limit smoking. Camphene lamps often had a flame spreader or "Liverpool button", and a central draft system with a fixed/stationary cylindrical wick. **Figure 2** is an example of a camphene-style lamp, patented by Michael Dyott to burn distilled spirits of turpentine and/or other plant derivatives or distillates, either separately or in combination. These

Figure 1. This pewter lamp is marked "Capen & Molineux N.Y. 13". Its simple burner has the long tapered, diverging wick tubes of a typical burning fluid lamp. Oddly, the burner is marked "Jan 6th 1852", for the R. V. DeGuinon Patent No. 8630 that provided an internal overflow chamber to contain fuel that might expand as it was heated by the wick holder conducting heat from the flame. However, there was no need for such a feature with this simple burner, whose tubes did not descend into the font. In the collection of the author.

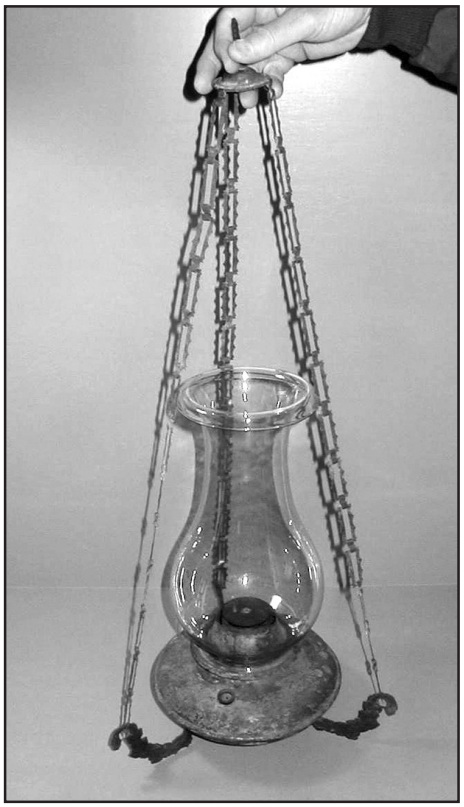


Figure 2. Michael B. Dyott's camphene style lamp (above and right). It is marked on the underside "Dyott's Patent No. 2." It is unclear whether this refers to Patent No. 1742, granted Aug. 25,1840 or No. 2658, granted May 30, 1842. In the collection of Peter Gregory.

were often collectively referred to as "essential oils". No alcohol or other highly volatile liquid was added to the fuel for camphene lamps, and, therefore, while flammable, it was not as dangerously explosive as burning fluid.

Burning fluid lamps were notorious for their flammability and explosive ("flash fire") capability. The contemporary literature of this period was full of reports of disastrous fires and explosions credited to the misuse of burning fluids.[2] It comes as no surprise that many devices were designed to deal with the problems burning fluid presented. These included the tapered, diverging wick tubes (which did not extend into the font as in whale oil or lard lamps); the wick tube cap, which both prevented alcohol vapor from escaping and kept alcohol in the wick to minimize smoking when it was lighted; and the many and varied features of the flood of patented "safety lamps" of the 1850s.[3] **Figure 3** shows Alexander Walker's safety spirit lamp, patented May 24, 1853. In Walker's lamp the flame was automatically extinguished when the lamp top was removed to fill the lamp. William Bell's lamp (**Figure 4**), patented Nov. 14, 1854, was designed to allow the font to be safely filled without taking off the top. The fluid was poured in through a small chamber of perforated metal or wire gauze, or other "contrivance", attached to the filler hole itself. In this example, the filler chamber has BB-like metal "buck shot" added in the bottom.

Figure 3. Alexander Walker's safety spirit lamp, No. 9751, patented May 24, 1853. The burner is marked "Walker's Safety Lamp Pat July 50 May 53". The first date refers to Patent No. 7484, granted to Franklin Stewart on July 2, 1850. In the collection of the author.

Figure 4. William Bell's safety lamp, Patent No. 11928, granted Nov. 14, 1854. The burner is marked "Bell's Fire Proof Entered For Patent". In the collection of the author.

Figure 5. Pratt safety lamp, Patent No. 18704, granted Nov. 24, 1857. The tin lamp is marked on a metal plate underneath the weighted base: "Pratt's Buggy Lamp and Feeder/ MANUF'G Co/ Patent Secured/ Sept. 30, 1856/ New York City." 8" high. In the collection of the author.

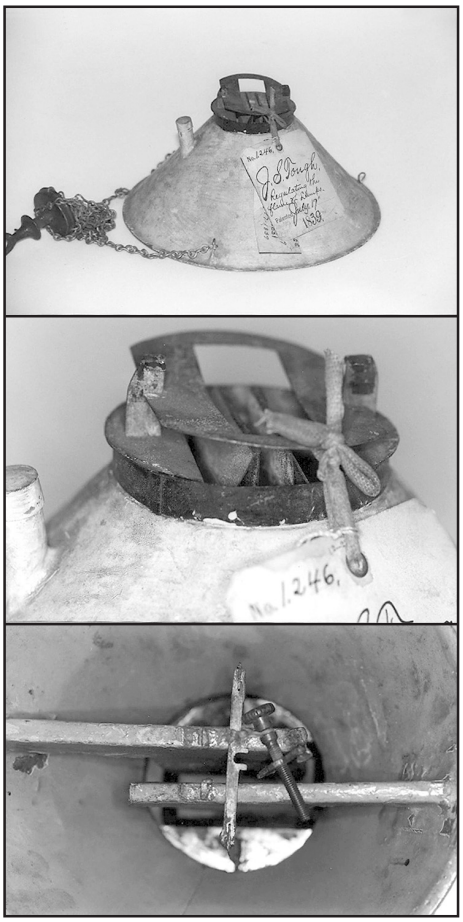
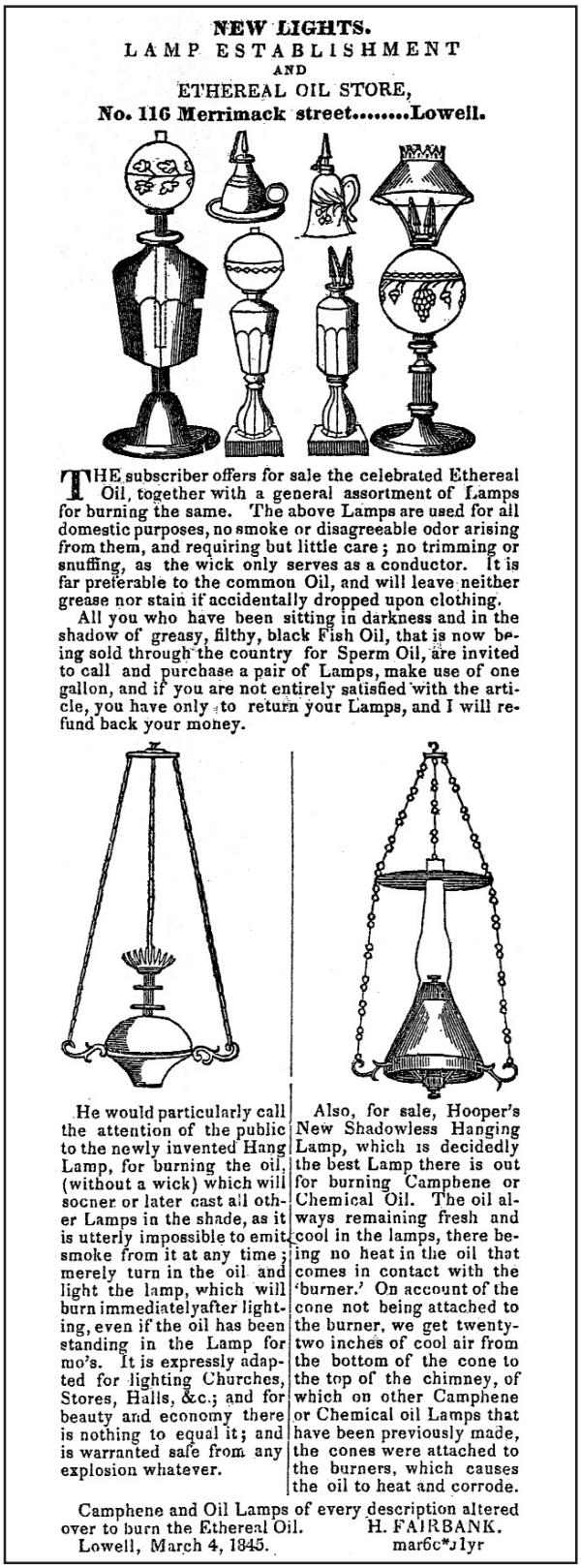


Figure 6. Patent model for John S. Tough's lamp, No. 1246 (1839). The screw underneath that moved a plate at the top up or down to control air flow, making it unnecessary to raise the wick or the glass shade, would have been mounted vertically, but has become dislodged. In the collection of the National Museum of American History.

On Nov. 24, 1857 patent number 18704 was granted to William Pratt for a safety lamp (**Figure 5**). It had a special filler tube baffle made of a coil of corrugated metal strips, and an arrangement to prevent the burner cap from being removed before the filler cap was taken off. This patent date was included on the filler caps of lamps made by the Cleveland Non-Explosive Lamp Co., who may have purchased the patent rights from Pratt.

The mixture of burning fluid vapors (primarily the alcohol) with oxygen in the household atmosphere could result in a flash fire if it came into contact with a nearby flame, typically when the lamp was being refilled after a period of use. It could also occur as a result of mishandling glass lamps, resulting in leakage from breaks or cracks, or



NEW LIGHTS.
LAMP ESTABLISHMENT
AND
ETHEREAL OIL STORE,
No. 116 Merrimack street.....Lowell.

THE subscriber offers for sale the celebrated Ethereal Oil, together with a general assortment of Lamps for burning the same. The above Lamps are used for all domestic purposes, no smoke or disagreeable odor arising from them, and requiring but little care; no trimming or snuffing, as the wick only serves as a conductor. It is far preferable to the common Oil, and will leave neither grease nor stain if accidentally dropped upon clothing.

All you who have been sitting in darkness and in the shadow of greasy, filthy, black Fish Oil, that is now being sold through the country for Sperm Oil, are invited to call and purchase a pair of Lamps, make use of one gallon, and if you are not entirely satisfied with the article, you have only to return your Lamps, and I will refund back your money.

He would particularly call the attention of the public to the newly invented Hang Lamp, for burning the oil, (without a wick) which will socner or later cast all other Lamps in the shade, as it is utterly impossible to emit smoke from it at any time; merely turn in the oil and light the lamp, which will burn immediatelyafter lighting, even if the oil has been standing in the Lamp for mo's. It is expressly adapted for lighting Churches, Stores, Halls, &c.; and for beauty and economy there is nothing to equal it; and is warranted safe from any explosion whatever.

Also, for sale, Hooper's New Shadowless Hanging Lamp, which is decidedly the best Lamp there is out for burning Camphene or Chemical Oil. The oil always remaining fresh and cool in the lamps, there being no heat in the oil that comes in contact with the 'burner.' On account of the cone not being attached to the burner, we get twenty-two inches of cool air from the bottom of the cone to the top of the chimney, of which on other Camphene or Chemical oil Lamps that have been previously made, the cones were attached to the burners, which causes the oil to heat and corrode.

Camphene and Oil Lamps of every description altered over to burn the Ethereal Oil.
H. FAIRBANK.
Lowell, March 4, 1845. mar6c*Jlyr

Figure 7. March 1845 advertisement of H. Fairbank for ethereal oil and lamps in which to burn it. In the collection of the author.

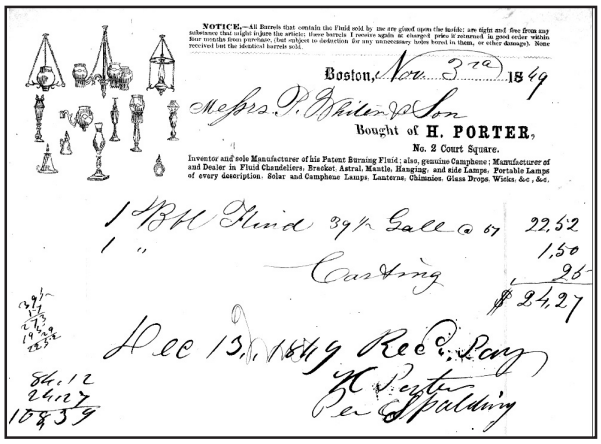
spillage of the fuel when filling the lamp. The spilled burning fluid was not as visible as whale or lard oil. The lack of experience with or understanding of the different properties of the fuels, and any inherent dangers, combined with the bulky costumes of the day, made the female members of the household susceptible to catastrophic injuries from fire. A list of remedies and advice[4] for filling burning fluid lamps was given in John Lee Comstock's *Elements of Chemistry* in 1853.

At this point, even if it seems clear what is or isn't a "camphene lamp", it is important to review the history of the lamp technology and fuel terminology to fully appreciate how the subject became so confusing. The remaining portion of the article will explore the fuels, including camphene, and related products such as rosin oil; burning fluids, including mixtures of spirits of turpentine and alcohol; and other mixtures burned in the typical camphene or burning fluid lamps, including those with vapor burners.

Since the fuel terminology provides much of the confusion, it seems necessary to examine some of the terms. Spirits of turpentine or oil of turpentine (commonly known simply as turpentine) comes in two forms. One is gum spirits, a colorless, flammable and volatile (evaporative) distillation of pine tree resin or sap. The second form, commonly referred to as wood turpentine, comes from a distillation of pinewood, stumps, branches and knots, is odorous and less evaporative, and used mostly in paints and varnishes. The distillation produces an oil (sometimes called pine oil) and rosin (a volatile resin composed mostly of sylvic acid in solidified or hardened form). Rosin may be further distilled or processed and made soluble in alcohol or essential oils (volatile compounds from plants). The result is commonly referred to as "rosin oil", "rosin spirit" or "sylvic oil". You find all these terms used in the advertising of the day.

In 1839, the first commercial use of the word "camphene" occurred when A.V.H. Webb patented a process of "rectifying the oil of turpentine and other essential oils, separately or combined" and named the lamp fuel "camphene or camphene-oil".[5] Subsequently, the name started to appear in advertising and in lamp patents.

In 1839 John S. Tough patented a hanging camphene lamp, shown in three views of the patent model in **Figure 6**. The lamp allowed the user to increase or decrease the draft, in order to regulate the flame, by means of a screw underneath the body.[6] In 1840 Michael Dyott patented a lamp for burning "camphene-oil".[7] In 1842 he patented a lamp for burning essential oils, which he describes in the patent as "pine oil, which is purified spirits of turpentine or other similar oil."[8]


NOTICE.—All Barrels that contain the Fluid sold by me are glued upon the ends; are tight and free from any substance that might injure the article; these barrels I receive again or charged price if returned in good order within four months from purchase, (but subject to deduction for any unnecessary holes bored in them, or other damage). None received but the identical barrels sold.

Boston, Nov. 3rd 1849

Messrs. P. Walen & Son

Bought of H. PORTER,

No. 2 Court Square.

Inventor and sole Manufacturer of his Patent Burning Fluid; also, genuine Camphene; Manufacturer of and Dealer in Fluid Chandeliers, Brackets, Astral, Mantle, Hanging and side Lamps, Portable Lamps of every description. Solar and Camphene Lamps, Lanterns, Chimnies, Glass Drops, Wicks, &c., &c.

1 Bbl Fluid 39 Gall @ 67 22.52
1 " Casting 1.50
.98
$ 24.27

Dec 13, 1849 Rec'd Pay
H. Porter
per Spalding

Figure 8. 1849 billhead of Henry Porter, for the sale of a quantity of his burning fluid, and showing a selection of lamps available in which to burn it. In the collection of the author.

In 1843 camphene sold for only 75 cents a gallon, about a third of the cost of the best oil. At this time a test was made by the Franklin Institute of four kinds of lamps and an equal number of oils, including camphene. It wasn't stated whether this was pure spirits of turpentine or a mixture, but apparently it was the former, as it was burned in modified Argand lamps. The Institute found that the camphene possessed a remarkable intensity, high lighting power and a brilliant white flame, and was inexpensive. However, it also found disadvantages, such as great inflammability, and disagreeable smell and smoke if not properly regulated.[9] In spite of the disadvantages, lamp advertisements show that many dealers, including Webb and his successors, sold camphene well into the 1860s.

By 1845 there was advertising for conversion of camphene lamps to burning fluid lamps. **Figure 7** is an 1845 newspaper advertisement for lamps to burn "ethereal oil", showing what appear to be burning fluid type lamps and offering adaptors to convert camphene lamps to burn "ethereal oils", mixtures of essential oils and alcohol, hence burning fluids.

The use of burning fluid as a lamp fuel preceded the use of camphene in the American market. Credit for its introduction is given to Isaiah Jennings, who experimented with and patented various fuel mixtures and lamps in the late 1820s.[10] Contemporary sources identify his Oct. 16, 1830 patent as the mix of alcohol and spirits of turpentine that became known as burning fluid. This was followed in 1831 with his patented "Spirit Lamp" for burning a compound of alcohol and spirits of turpentine,[11] and in 1836 with two patents, one for burner tubes for lamps utilizing volatile

Figure 9. Pewter lamp, marked "Capen & Molineux N.Y. 14". The vapor burner is marked "Patented June 3, 1856," and is Solomon Andrews' patent. An identical lamp, with a common burning fluid burner, is owned by the Brooklyn Museum (accession no. 57.167) and marked "W. H. Starr." Starr's name was listed followed by "lamps" in the 1845 New York directory, but most likely he was a merchant only, who had pewter lamps made for him with his mark.


New York, March 27th 1850

Mr. Wm. Carbutt

Bought of CHARLES STARR, JR. & CO.

MANUFACTURERS AND DEALERS IN

I. JENNING'S NEW PATENT PREMIUM

SAFETY GAS LAMPS,

AND PATENT PHOSGENE GAS,

FOR BURNING IN THE SAME,

No. 117 FULTON STREET.

Spirit Gas and Camphene of superior quality, for sale, wholesale and retail. Brass finishing at short notice. Orders received for Brass Castings of every description.

1 Bbl Phosgene Oil Gas 6/0 28 00
Bbl Package 2 50
30 60

Rec'd Payt
Chas Starr Jr & Co

Figure 10. Billhead of Charles Starr Jr. & Co**.** for the sale of phosgene lamp fuel. Prominently advertised on it are "I. Jennings' New Patent Premium Safety Gas Lamps" to burn phosgene. In the collection of the author.

fluid compounds such as alcohol and distilled spirits of turpentine, and another for a particular lamp fuel formula relating to the amount of alcohol used.[12] He also patented a composition burning fluid formula utilizing a by-product of distilled whiskey which he called "oil of whiskey".[13] The formula could include a combination of sperm or other oil, spirits of turpentine and alcohol.

Other contributions to the development of burning fluids were patents granted in 1831 to Solomon Andrews for a spirit lamp filled with alcohol or other highly inflammable liquid to generate gas (in essence, a vapor lamp);[14] in 1835 to Henry Porter (**Figure 8**) for the fuel he named "burning fluid";[15] and to G. Eyles for a "spirit lamp" to burn volatile material (a vapor lamp).[16]

In spite of its volatility and explosiveness, and perhaps as a result of the myriad of safety devices developed to reduce such problems, burning fluid also was sold well into the 1860s.

The terms "spirit gas" lamp, "spirit lamp" and "safety gas lamp", essentially describe vapor lamps that produced gas by heating a volatile liquid, including burning fluid. The illuminating flame did not come into actual contact with a wick or the liquid fuel source.[17] **Figure 9** is such a lamp, with a vapor burner patented on June 3, 1856 by Solomon Andrews.

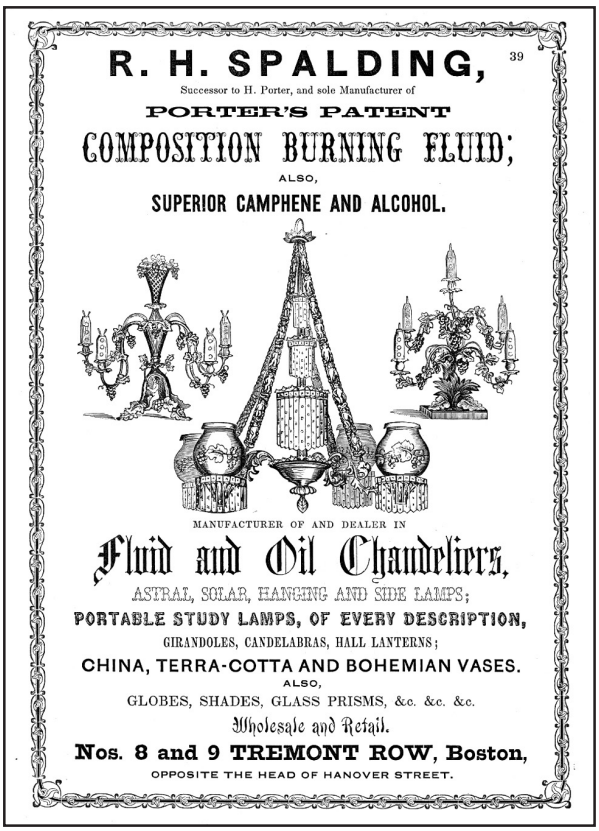


Figure 11. 1852 advertisement for H. R. Spalding, successor to H. Porter, a Boston manufacturer of Porter's patent burning fluid and fluid lamps & chandeliers. In the collection of the author.

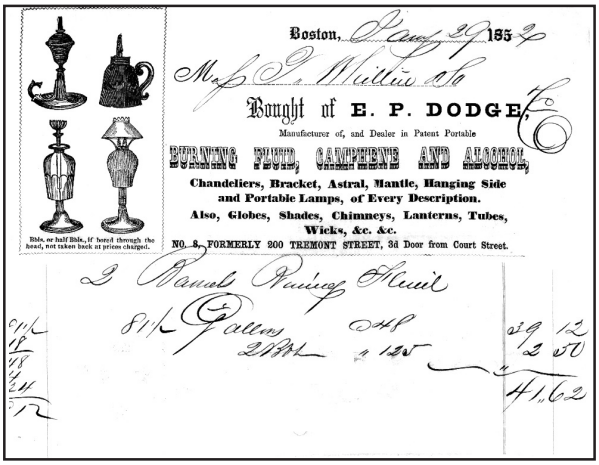
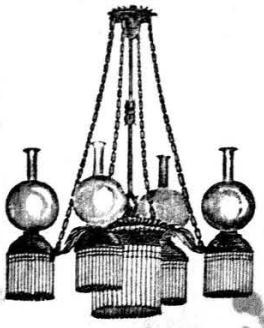


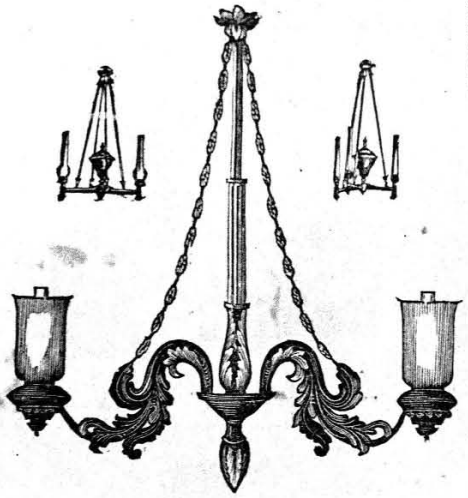
Figure 12. Billhead, dated 1852, of E. P. Dodge, Boston manufacturer of "patent portable burning fluid, camphene and alcohol" and chandeliers and lamps to burn them. In the collection of the author.

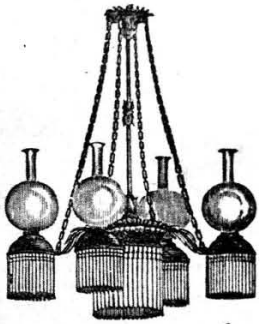
One odd form of vapor lamp fuel was "phosgene gas", which, thankfully, was not the toxic chemical "choking" agent used in World War I.[18] Apparently, in the late 1840s, one of the early marketers saw an opportunity to use the word to describe a novel lamp being introduced (probably the 1847 Isaiah Jennings patent) and borrowed the word to describe it. The brilliance of phosgene lamps at the 1852 opening by Potter Palmer of the department store in Chicago that became Marshal Field's was said to have "illuminated the display at night and radiated their brilliance onto the murkey street."[19] In the late 1840s to early 1850s, phosgene and phosgene lamps were sold by notable New York companies such as William H. Starr; Starr, Fellows & Co; Charles Starr, Jr. and Boston dealer D. T Mills. The *Christian Parlor* magazine of 1848 contained the following testimonial:

Figure 13. (right) Advertising broadside for W. H. Starr's "Celebrated Improved Burner Lamps and Chandeliers", listing numerous types of lamps and fuels. Starr notes that a medal and diploma were awarded for his "lamps, fluid and chandeliers, at the late Fair of the American Institute." [in New York City]. William H. Starr patented a "Compound Capillary Burner" on June 6, 1846. By 1850, he had joined with Charles Fellows to form Starr, Fellows & Co.



ECONOMY

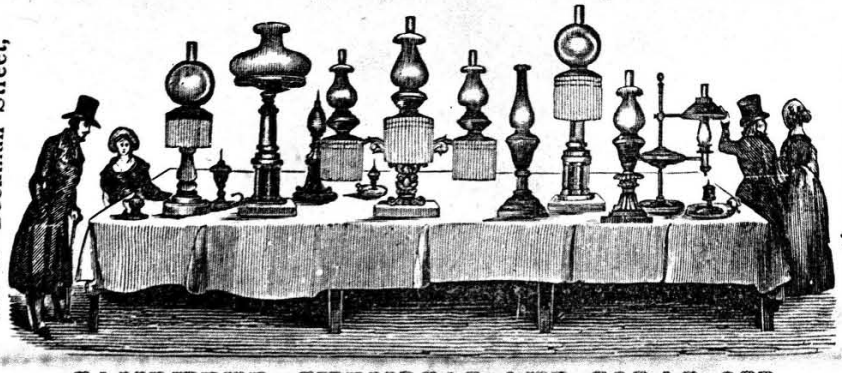




and BEAUTY.

Starr's Celebrated Improved Burner Lamps & Chandeliers,

No. 67 Beekman Street, and 468 Broadway, N. Y.



CAMPHENE, CHEMICAL AND SOLAR OIL

AND

PATENT COMPOSITION BURNING FLUID,

ALSO, A SUPERIOR ARTICLE OF

Double Distilled Camphene

Manufactured by himself, and under his own particular direction, warranted to contain less acid than any heretofore in use. These, together with his

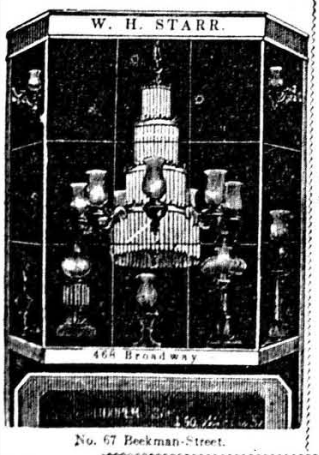
ORIGINAL AND GENUINE DORIC AND ORIENTAL LAMPS,

Lined with anti-corrosive plating, and with all the latest improvements, are now offered, at prices which cannot fail to be an inducement to those who desire to purchase. The following are some of his various kinds of LAMPS.

The Gothic Shadowless Suspending Lamp; " Downward Reflecting do. do. | The Double Burner or Window Lamp; " The Genuine Doric, or Radiating Burner Lamp, Likewise, the Oriental or Alhambra Lamp, | The Horizontal Reflecting or Side Lamp; " Bracket or Pillar Hinge Lamp.

A new and superior article, with his new compound Capillary Burner, the expense of burning the same, being for the light emitted, less than half the expense of Sperm Oil or Gas. WHOLESALE AND RETAIL.

Also, *Cornelius' Patent Lard, and Messenger's English Astral and Solar, Centre, Reading, Office, Hall, Parlor, Store, Table and Bed Lamps,* of various kinds, qualities and prices, warranted superior to any in use, for beauty and economy.



No. 67 Beekman-Street.

A MEDAL AND DIPLOMA

Were awarded to the subscriber for the above LAMPS, FLUID and CHANDELIERS, at the late Fair of the *American Institute.*

N. B.—Always on hand Chemical, Solar, Camphene and Oil GLASSES and WICKS, at Manufacturer's Prices.

Manufacturing, Altering, Repairing, Resilvering, Regilding and Refitting Lamps, Ornaments and Brass Work of all descriptions.

CAUTION.

Beware of Base and Worthless Imitations of the above and purchase none but those with the Proprietors name stamped on the LAMP.

ALSO FOR SALE,

THE PATENT VESTAL LAMP,

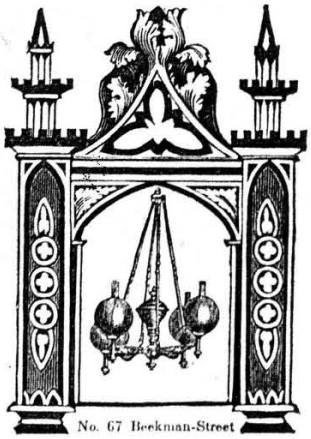
From Birmingham, for Burning Camphene

W. H. STARR,

No. 67 Beekman-street, and

468 BROADWAY,

NEW YORK.

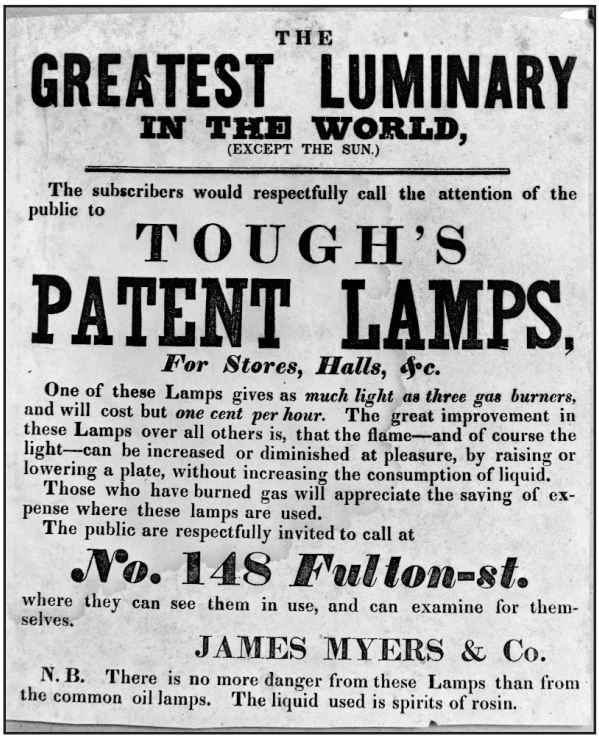


No. 67 Beekman-Street

"The light in this lamp is produced by aeriform gas, which is emitted in jets from small perforations in platina. But this is not the most curious part of it. The gas generated as it is used, by the heat of own combustion acting on the burner, connected with the liquid in the lamp. It is perfectly safe and portable, and requires no cleaning or trimming. In our way of thinking, it is quite the most perfect thing in the shape of a lamp for the study that we have ever met with. It is called the Phosgene, or Safety Gas Lamp, and is manufactured and sold in a multitude of different styles, by Charles Starr, Jr. & Company, of this city."[20]

This phosgene gas probably burned in a Jennings patent vapor lamp[21] offered by Charles Starr, Jr. & Co. (**Figure 10**). By the mid 1850s, you no longer find advertisements for phosgene gas or lamps.

The phosgene dealers also sold burning fluid and camphene, as did Dietz, Brother & Co. in New York; Henry Porter and his successors in Boston


THE
GREATEST LUMINARY
IN THE WORLD,
(EXCEPT THE SUN.)

The subscribers would respectfully call the attention of the public to

TOUGH'S
PATENT LAMPS,
For Stores, Halls, &c.

One of these Lamps gives as *much light as three gas burners*, and will cost but *one cent per hour*. The great improvement in these Lamps over all others is, that the flame—and of course the light—can be increased or diminished at pleasure, by raising or lowering a plate, without increasing the consumption of liquid.

Those who have burned gas will appreciate the saving of expense where these lamps are used.

The public are respectfully invited to call at

No. 148 Fulton-st.

where they can see them in use, and can examine for themselves.

JAMES MYERS & Co.

N. B. There is no more danger from these Lamps than from the common oil lamps. The liquid used is spirits of rosin.

Figure 14. Advertising broadside for Tough's lamp, patented in 1839, shown in Figure 6. The ad says the lamps burn "spirits of rosin", illustrating a common imprecision in use of lamp fuel names in advertising. The specified fuel was "spirits of turpentine". In the collection of the author.

Figure 15. Rare pewter example of Isaac van Bunschoten's Argand lamp for rosin oil, Patent No. 14478, granted Mar. 18, 1856.

(R. H. Spalding [**Figure 11**] and I. H. Bickford); E. P. Dodge [**Figure 12**] and J. F. Dodge of Boston; and Yarnell & Ogden of Philadelphia.

Often, advertising billheads and broadsides offer unique glimpses into the use of, and terminology relating to, lamps (**Figure 13**). In some cases, they also show the confusion caused by a misunderstanding or imprecision in the use of the terminology of camphene and burning fluid fuels by the dealers themselves. An advertisement for John S. Tough's 1839 lamp (**Figure 14)** is an example of imprecision in fuel terminology. Designed to burn "spirits of turpentine" (camphene), according to the Tough patent, the ad says the fuel is "spirits of rosin". To paraphrase Shakespeare, "what's in a name"?

Obviously, over time the variations in terminology became overwhelming to the public, who often sought an explanation from the scientific community. An 1853 letter to *Scientific American* produced the following response:

"BURNING FLUID AND CAMPHENE—A Boston correspondent requests us to explain the difference—for the benefit of many—between camphene and the spirit gas (explosive liquid) sold in our stores, as many people suppose camphene to be explosive, and do not

know the difference between it and the spirit gas. Camphene is highly rectified spirits of turpentine, contains no alcohol, and is not explosive. It will not burn in a common lamp without a chimney, as it contains C.10 H.8—a very large portion of carbon, and emits much smoke, which is only prevented by using a long chimney to supply a great quantity of oxygen to support combustion.

The spirit gas is a mixture of rectified turpentine, with about five or six times its quantity, by measure, of alcohol. They are mixed together in a cold state. It is the volatile nature of the alcohol which is the cause of danger".[22]

This brings us to rosin oil, the last of the plant derivative fuels in this article. In the 1850s a number of patents were taken out for lamps designed to burn this oil distilled from rosin, which had in turn been the by-product of the first distillation of "gum spirits". The first patent was issued to Ephraim Howe in 1850.[23] Ironically, the patent was for a burning fluid lamp fuel produced from a mixture of powdered rosin dissolved in essential oils produced from distilled whiskey or other grain or plant matter. The resulting fuel was then to be burned in a conventional burning fluid lamp or vapor lamp. Subsequently, however, in 1854 through 1857, a number of patents were taken out for lamps designed to burn rosin oil—most of which were Argand style lamps, with chimneys, draft enhancing systems and prominent deflector buttons.[24] **Figure 15** shows an Argand rosin oil lamp patented in 1856 by Isaac Von Bunschoten. This is a very rare, perhaps unique, pewter example. All other models known to the author are made of brass.

By the late 1850s, the economic viability of these rosin lamps, as well as burning fluid and camphene lamps, was cut short by the development and proliferation of coal oil and kerosene fuels and lamps. Apparently, none too soon according to the following excerpt from the June 29, 1852 *Whalemen's Shipping List*:

> Wonders will never cease! The times have changed and we have changed with them! Well do we remember, when the stout citizens and sturdy whalers of New Bedford looked askance at the thing which has so many names, among which are Camphene, Phosgene, Burning Fluid, Vegetable oil—the whole four being the same scoundrelly compound of turpentine and alcohol. The man who first introduced them was threatened with a mob! The man who first used them had private hints of assaination [*sic*]! And now the murderous liquid has meandered into hundreds of families and will doubtless in due time, burn, roast, scald, destroy, scorch, par-boil and fry every member of them.[25]

Ouch, what a critique, even if from a biased competitor! Note, however, that even this author mixed up his fuels. Hopefully, the question of "what is a camphene lamp" or "burning fluid lamp", and what fuel burns in each, has been answered and the reader can go forth and spread the news so this matter can be put to bed once and for all.

Acknowledgement: The author wishes to thank the Editor and Paul Rausch for their comments, and Peter Gregory for the use of his Dyott lamp photos.

ENDNOTES:

[1] Thwing, Leroy. "Lamp oils and other illuminants", *Old Time New England* 23, No. 2 (Oct.1932): 56-70. In "Back to the Basics: What is a Camphene Lamp?" *Rushlight* 54 (March 1988), Dr. Charles F. Hummel notes the confusion and describes the differing opinions of Thwing and Malcolm Watkins. This discussion goes back to at least 1853, as shown in the *Scientific American* comment referred to in Endnote 22.

[2] Horsford, E.N, *A Discussion of the Explosion of Burning Fluid Which Took Place at Salem* (Boston: H. Mason, Traveller Job Press, 1852). http://books.google.com/books?id=1tEOAAAAYAAJ&dq=horsford+and+burning+fluid&printsec=frontcover&source=bl&ots=LqW2ZcbTmJ&sig=aHk9Vf5PQn8GCRRGN8h1vOGeeVg&hl=en&ei=d_HnSZmFIovuMp7DjegF&sa=X&oi=book_result&ct=result&resnum=1.

[3] These patent innovations of the 1850s were designed to reduce the risks of explosion and fire:

June 2, 1850. Franklin Stewart, No. 7484, safety burning fluid lamp

Jan. 6, 1852. R.V. DeGuinon, No. 8630, safety camphene lamp

May 24, 1853. Alexander Walker, No. 9751, safety burning fluid lamp (incorporates No. 7484)

Oct. 4, 1853. John Newell, No. 10099, safety burning fluid lamp

Nov. 14, 1854. William Bell, No. 11928, safety lamp cap

Oct. 30, 1855. Horsford & Nichols, No. 13729, safety burning fluid lamps.

Nov. 27, 1855. William Bennett, No. 13860, safety burning fluid lamp

June 24, 1856. Seth E. Winslow, No. 15206, safety burning fluid lamp

Nov. 24, 1857. William Pratt, No. 18704, safety burning fluid lamp.

For a discussion of the "Hazards of Camphine and Burning Fluids", see the article by Harry Rapp, *Rushlight* 60 (Dec. 1984): 3198-3200.

[4] To reduce the risk of explosion when filling burning fluid lamps:

"1. Fill the lamps in the morning.

2. If a lamp requires to be filled in the evening, produce another light, and setting it at least two feet distant, put the caps on that to be filled, then remove the cover, and pour in the fluid.

3. See that there is no air-hole through the cover, by which the vapor within the lamp can gain admission to the flame.

4. See that the wicks fill the tubes so that the flame can not descend, in the case the vapor by cold or otherwise, should be condensed.

5. Employ metallic lamps, furnished with wire gauze, on the principle of Davy's safety-lamp.

6. Understand that the wire gauze is no protector, if the glass lamp is broken while burning.

7. Never trust children, or careless persons, with the use of the burning fluid at any rate.

8. If you sell burning fluid, never draw it in the night, either for your customers or yourself."

From John Lee Comstock, *Elements of Chemistry* (Pratt, Woodford & Co., 1853).

[5] U.S. Patent No. 1082, Feb. 19, 1839. Note that Luther Jones patented a lamp for burning spirits of turpentine on Nov. 25, 1838, U.S. Patent No. 1022. It may actually have been the first patent lamp for this fuel, though the name "camphene" was not yet used.

[6] U.S. Patent No. 1246, July 17, 1839 and U.S. Patent No. 2091, May 11, 1841, issued to J.S. Tough.

[7] U.S. Patent No. 1742, Aug. 25, 1840.

[8] U.S. Patent No. 2658, May 30, 1842.

[9] Thwing, 61-62.

[10] There is no known copy of the patent specifications for the Oct. 16, 1830 patent. Jennings' March 1829 patent was for adding small portions of spirits of turpentine or rosin to lamp oil. A June 1829 patent was for a tallow lamp; one on Sept. 1829 was for an oil burning lamp.

[11] U.S. Patent No. X6680 (restored), Aug. 1, 1831.

[12] U.S. Patent No. 29 & No. 31, both issued Sept. 22, 1836.

[13] U.S. Patent No. 1453, Dec. 31, 1839.

[14] U. S. Patent No. X6541(restored), May 5, 1831.

[15] April 8, 1835, no printed matter or number.

[16] U.S. Patent No. X8840 (restored), May 22, 1835.

[17] For extensive information on vapor lamps see articles by Heinz Baumann *et al.* in *Rushlight* 63, No. 3 (Sept. 1997): 3349-65 and *Rushlight* 64, No. 1 (March 1998): 3400-05.

[18] The wartime gas actually was first produced in 1812 by John Davy, brother of Sir Humphry Davy, the inventor of the Davy Safety Lamp. He used sunlight to produce the chemical, hence the name phosgene, which literally means produced by the action of light.

[19] Barth, Gunther. *City People: The Rise of Modern City Culture in Nineteenth Century America* (Oxford University Press 1982).

[20] The *Christian Parlor Magazine* (May 1, 1848): 29. Apparently, phosgene was a burning fluid with a high proportion of distilled spirits of turpentine, and a purer form of alcohol.

[21] U. S. Patent No. 4935, Jan. 19, 1847. See *Rushlight* 63, No. 4 (Dec. 1997): 3370-71.

[22] *Scientific American* (March 19, 1853): 213.

[23] U.S. Patent No. 7667, Sept. 24, 1850.

[24] Following is a list of rosin oil lamp patents from 1854 through 1857:

S. Constant, Jan. 24, 1854, No. 10443

S. Constant, Aug. 8, 1854, No. 11474

I. Pitman, Sept. 19, 1854, No. 11701

I. Van Bunschoten, Nov. 21, 1854, No. 11979, rosin-oil or similar substances

F. Blake, July 17, 1855, No. 13259

P. Sargent, Mar. 4, 1856, No. 14369

I. Van Bunschoten, Mar. 18, 1856, No. 14478, Argand rosin oil lamp

A.H. Knapp, Apr. 7, 1857, No. 6981, rosin oil lamp burner

[25] *Whalemen's Shipping List and Merchants' Transcript* (New Bedford, Mass.), June 29, 1852

Josiah Keene: Providence, Rhode Island
by Mark Duffy

Josiah Keene's (c.1778 – 1868) working dates as a pewterer have been tentatively estimated to be 1801 – 1817. The 1801 date was assigned to coincide with the estimated end of his apprenticeship[1] and the 1817 end date is due to the fact that William Calder purchased molds from Keene in January of that year. It was assumed that these molds were used by Keene and he was now exiting the pewter business.[2] Since there are only a handful of Keene's items known to exist, some have speculated that his working dates in pewter was considerably shorter then seventeen years.

A flowered handled porringer out of the same molds used by Samuel Hamlin Jr.[3] and an 8 1/4 inch plate[4] are the only two forms known to exist with Keene's touchmark. It is also reported that he made a 6 inch butter plate but as of this article, none are extant.[5] Figures 1 and 2 offer a comparison of Keene and Hamlin flatware touchmarks. It can be assumed that Keene's touchmark design was inspired by Hamlin's touch.

Fig. 1. Partial touchmark of J. Keene.

Fig. 2. Touchmark of Samuel Hamlin.


Fig. 3. Keene porringer touchmark.

Figure 4. illustrates a comparison of the Hamlin and Keene 5 3/8 inch flowered handled porringer. Each porringer is from the same mold but the bottom of the Hamlin porringer has been carefully finished. As can be seen in figure 5, the Keene porringer has only been lightly skimmed and a substantial foot remains.[6] The Hamlin porringer has been heavily skimmed, making the piece noticeably lighter. It can also be noted that the bracket on the Hamlin porringer is larger, possibly expanded to offer greater strength to the handle.

Fig. 4. Left, Samuel Hamlin Jr. Right, Josiah Keene

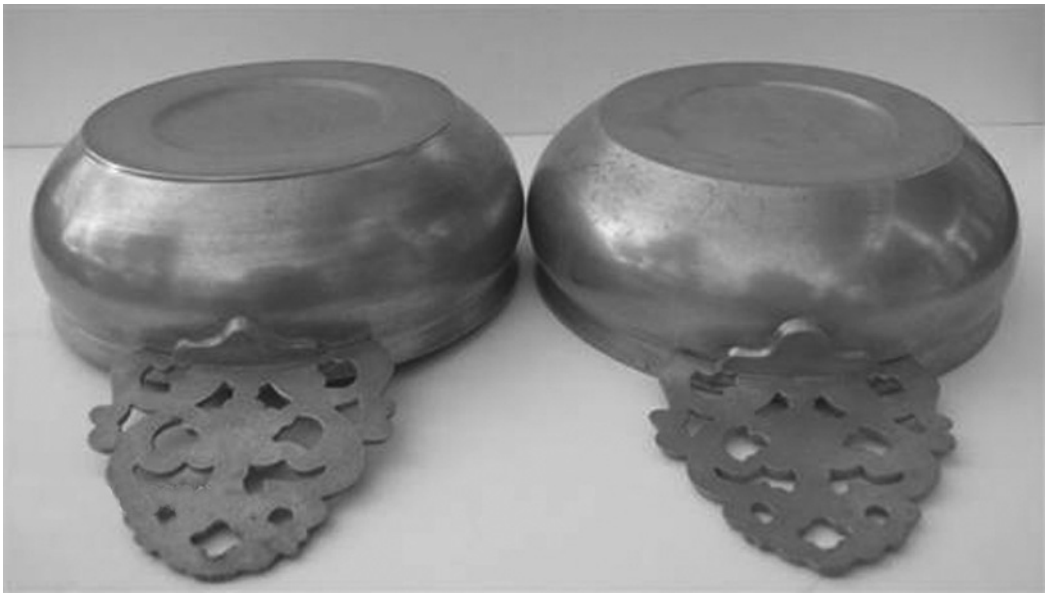
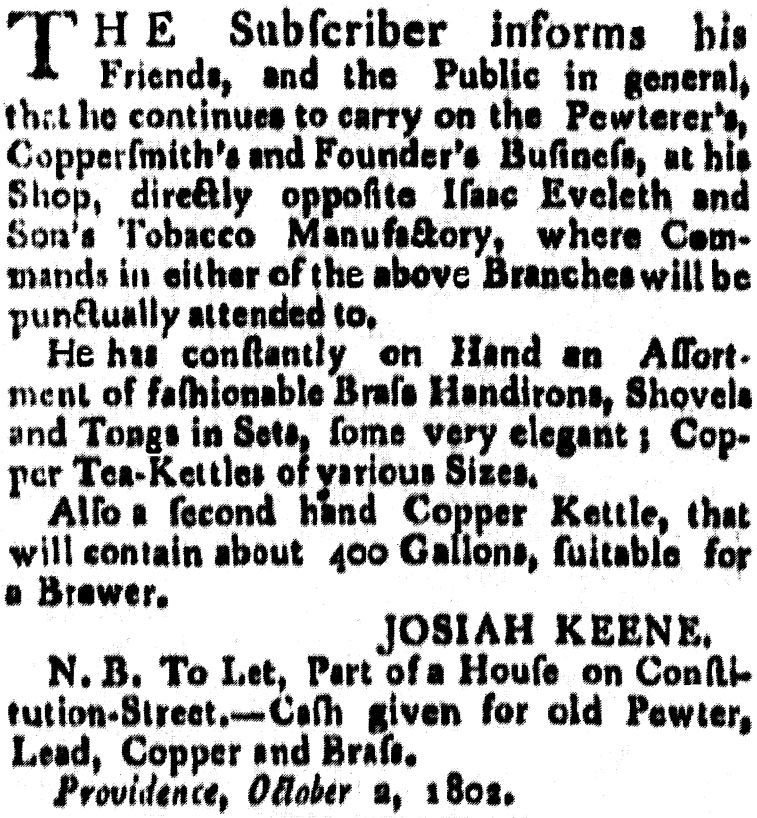


Fig. 5. Left, Josiah Keene. Right, Samuel Hamlin, Jr.

In October of 1802, Josiah Keene advertised in the Providence Gazette:



THE Subſcriber informs his Friends, and the Public in general, that he continues to carry on the Pewterer's, Copperſmith's and Founder's Buſineſs, at his Shop, directly oppoſite Iſaac Eveleth and Son's Tobacco Manufactory, where Commands in either of the above Branches will be punctually attended to.

He has conſtantly on Hand an Aſſortment of faſhionable Braſs Handirons, Shovels and Tongs in Sets, ſome very elegant; Copper Tea-Kettles of various Sizes.

Alſo a ſecond hand Copper Kettle, that will contain about 400 Gallons, ſuitable for a Brewer.

JOSIAH KEENE.

N. B. To Let, Part of a Houſe on Conſtitution-Street.—Caſh given for old Pewter, Lead, Copper and Braſs.

Providence, October 2, 1802.

Fig. 6. Keene advertises in 1802 as a Pewterer.

The Subscriber informs his friends, and the public in general, that he continues to carry on the Pewterer's, Coppersmith's and Founder's business, at his shop, directly opposite Isaac Eveleth and Son's Tobacco Manufactory, where commands in either of the above branches be punctually attended to.

He has constantly on hand an assortment of fashionable Brass Handirons, Shovels and Tongs in sets, some very elegant; Copper Tea-Kettles of various sizes.

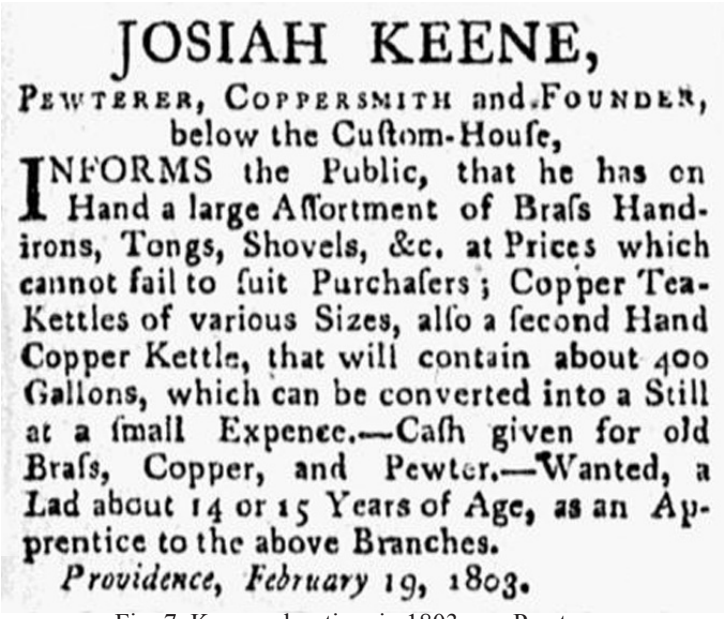
Also a second hand copper Kettle, that will contain about 400 Gallons, suitable for a Brewer.

JOSIAH KEENE

N. B. To Let, Part of a house on Constitution Street. – Cash given for old Pewter, Lead, Copper and Brass.

Josiah Keene advertises that one of his skills is that of a pewterer but only mentions brass and copper items for sale.

February 26, 1803, Josiah Keene advertised in the Providence Gazette:



JOSIAH KEENE,

PEWTERER, COPPERSMITH and FOUNDER,
below the Custom-House,

INFORMS the Public, that he has on Hand a large Assortment of Brass Handirons, Tongs, Shovels, &c. at Prices which cannot fail to suit Purchasers; Copper Tea-Kettles of various Sizes, also a second Hand Copper Kettle, that will contain about 400 Gallons, which can be converted into a Still at a small Expence.—Cash given for old Brass, Copper, and Pewter.—Wanted, a Lad about 14 or 15 Years of Age, as an Apprentice to the above Branches.

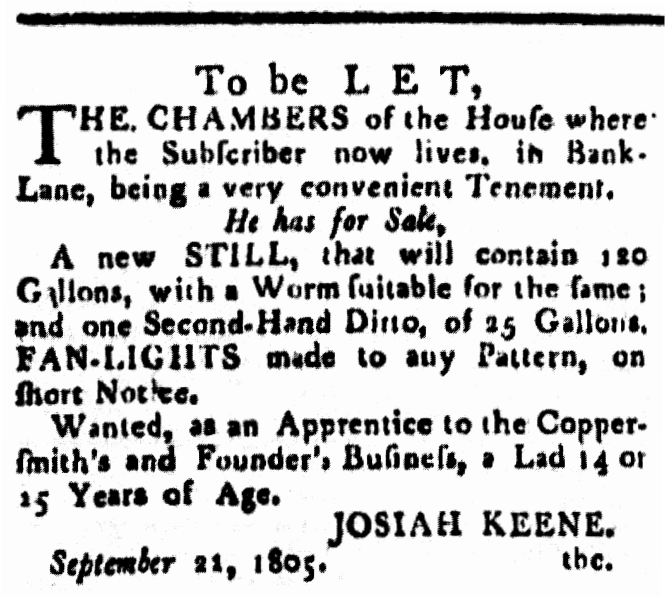
Providence, February 19, 1803.

Fig. 7. Keene advertises in 1803 as a Pewterer.

JOSIAH KEENE, Pewterer, Coppersmith and Founder, below the Custom-House, Informs the Public, that he has on hand a large assortment of Brass Handirons, Tongs, Shovels, &c, at prices which cannot fail to suit Purchasers; Copper Tea-Kettles of various sizes, also a second Hand Copper Kettle, that will contain about 400 Gallons, which can be converted into a still at small expence, - Cash given for old Brass, Copper and Pewter. – Wanted, a Lad about 14 or 15 Years of Age, as an apprentice to the above branches.

Again Keene advertises himself as a pewterer but does not mention for sale any pewter items. His business would appear to have more emphasis on brass and copper items.

September 28, 1805, Josiah Keene advertised in the Providence Gazette:



To be L E T,

THE CHAMBERS of the House where the Subscriber now lives, in Bank-Lane, being a very convenient Tenement.

He has for Sale,

A new STILL, that will contain 120 Gallons, with a Worm suitable for the same; and one Second-Hand Ditto, of 25 Gallons. FAN-LIGHTS made to any Pattern, on short Notice.

Wanted, as an Apprentice to the Copper-smith's and Founder's Business, a Lad 14 or 15 Years of Age.

JOSIAH KEENE.

September 21, 1805. tbc.

Fig. 8. Keene advertises in 1805 as a Coppersmith and Founder

To be LET, THE CHAMBERS of the House where the Subscriber now lives, in Bank Lane, being a very convenient Tenement. He has for sale, a new STILL, that will contain 120 Gallons, with a Worm suitable for the same; and one Second-Hand Ditto, of 25 Gallons. FAN-LIGHTS made to any Pattern, on short Notice.

Wanted, as an Apprentice to the Coppersmith's and Founder's Business, a Lad 14 or 15 Years of Age.

By 1805 Keene is no longer advertising that he is in the Pewterer's business. His focus would appear to be in copper and brass, along with the manufacturing of fan-lights.[7] He also is searching for an apprentice for the coppersmith and founders trade and does not mention pewter.

What was Keene's competition in Providence in 1805? Samuel Hamlin Jr. was a pewterer and brazier, Gershom Jones and William Billings both advertised as pewterers, braziers and coppersmiths. Domestically, there was competition in the pewter business not only in Providence but from Boston, Newport and Connecticut, along with imports from England and other countries. That's a fair amount of competition in a town with a population of less than 8,000.[8]

As mentioned earlier, a receipt for pewter molds purchased from Keene is found in William Calder's daybook as shown in figure 9. It is dated January 1817. The molds are listed as follows:[9]

One Quart Pot Mould
Bottom Mould & Handle
One 9" Plate Mould
One 8" Plate Mould
One Butter Plate Mould
One Large Pint Porringer Mould
One New Wine Pint Mould
One Half Pint Porringer Mould
With Stock Handle Mould

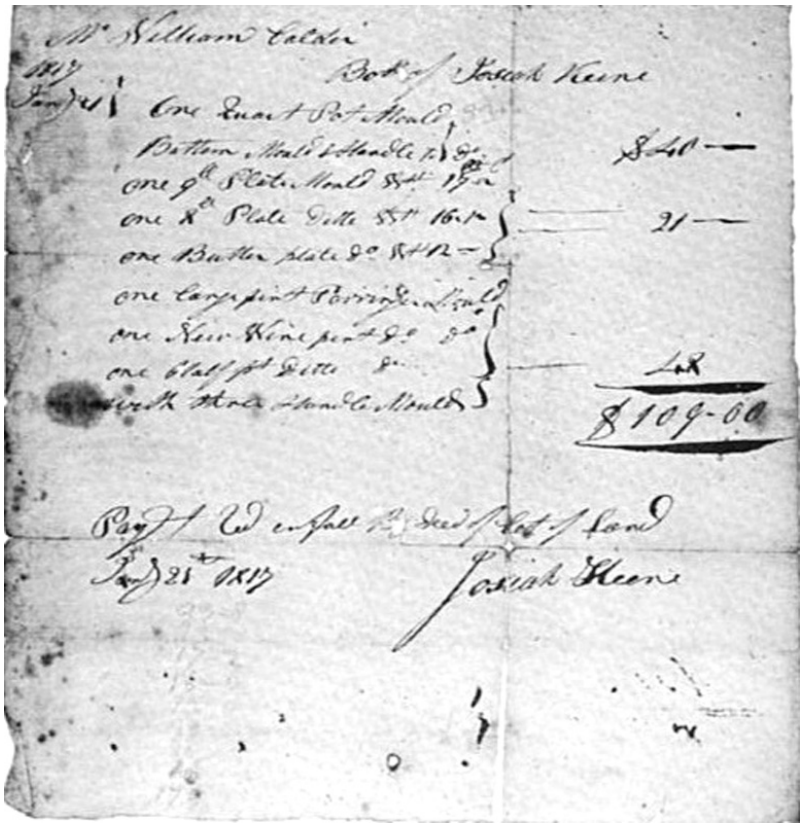


Fig. 9. Receipt from Josiah Keene to William Calder. January 1817.[10]

Total cost for these ten moulds was $109.00.[11] This receipt and the fact that Keene used the word *"New"* to describe the wine pint porringer mold led Ledlie Laughlin to conclude in Volume I of *Pewter in America* that Keene sold his molds to Calder in 1817 and exited the business, thus giving Keene the approximate working dates of 1801 to 1817. This may be possible, but I think a more likely scenario is that Keene made these molds to order for Calder. If Keene had sold Calder his used molds then the larger size pint porringer made by Keene and Calder would be the same, but they are not. Also, there is no known smaller size Keene porringers, 9" plates or quart mugs with Keene's touch-mark. The 8 1/4" plates that were made by Keene and Calder are said to be from the same mold. That, of course, is possible but perhaps Keene made Calder a new 8 1/4" plate mold using his older mold (or plate) as a template. If Keene was in fact manufacturing pewter for approximately seventeen years in the early nineteenth century then there would surely be more known examples of his work (assuming he marked his pewter).

With these facts in mind:

- **Advertising as a pewterer stops by 1805**
- **Plenty of competition**
- **Very few Keene pieces are extant**
- **Larger Calder porringer is not from the same mold as Keene's**
- **There are no known Keene 9" plates, quart mugs or wine size & half pint porringers**

I believe Keene's working dates as a pewterer are tentatively 1801 – 1805, exiting the pewterers business to focus on other opportunities.

Any input or additional information would be appreciated. I can be contacted at: mark.duffy1@comcast.net.

Thanks to Frank Powell for his analysis, time and help.

Endnotes

1 Keene would have most likely apprenticed in Providence, Rhode Island for either Samuel Hamlin Sr., Gershom Jones or William Billings.
2 Charles A. Calder, *Rhode Island Historical Society Collections*, Vol. XVIII, July 1924, No. 3. Rhode Island Pewterers, pages 65 – 86.
3 Melvyn Wolf, M.D., PCCA, *The Bulletin*, "Flower Handle Porringers, A Method of Identification", Volume 12, page 12/10/461.
4 Ron Chambers, PCCA, *The Bulletin*, 11/9/295
5 Melville T. Nichols and Percy E. Raymond, PCCA, *The Bulletin*, "Six-Inch Plate Makers", Volume 2, page 77. This appears to be conjecture due to the 1817 Calder receipt.
6 Foots on porringer bowls are typically found in various degrees of thickness on 18th century porringers.
7 Fan-lights are typically the arched segmented windows over a front door or rectangular window.
8 Lynne Withey, *Urban Growth in Colonial Rhode Island: Newport and Providence in the Eighteenth Century*. 1984 State University of New York Press, Albany, Appendix A, page 115.
9 Although, Josiah Keene uses the terms "Ditto" and "do" to signify the same word from the previous line, for simplicity I substituted the actually word. For example, instead of "One 8" Plate Ditto", I substituted, "One 8" Plate Mould".
10 Charles A. Calder, Rhode Island Historical Society
11 Charles A. Calder, Rhode Island Historical Society

A New Mark By Blakeslee Barns
by Melvyn D. Wolf, MD

When we, as pewter collectors become too cavalier, we usually get a rude awakening about what we know and what we think we know.

I am guilty of this error and want to put it "Right".

Up to the present, I thought Blakeslee Barns had two eagle marks. In *Guide To American Pewter* by Carl Jacobs, they are listed as number J-14 and J-15.

Even in our book *An American Pewter Collection*, we describe Figure 418, a plate by Barnes, as having Jacobs Mark J-15 on the plate. Careful attention to that mark shows it to be completely different from J-15.

I will attempt to straighten this out once and for all.

Figure 1 is the mark described in Jacobs as number J-14. Figure 2 is described in Jacobs as J-15. The mark shown in Figure 3 has not been described before. I believe it has been seen by many (including us, in our book) without closely looking at it. I am sure after this article appears a great number of members will find this mark present in their own collections.

Carefully compare this mark to Jacobs J-15 and it is quickly apparent that while the mark is much the same, it is a completely different die. The detail is much finer, notice how fine are the letters "BB", as well as the die defect at "Three O'clock" on the oval. The new mark has no arrows, while the old mark has three. The talons are well developed and there are nine leaves on the new mark as opposed to what appears to be seven on the old mark. There are many other details which, while similar, are different.

The purpose of this article is to destroy our complacency and make us look more carefully at our pewter.

I would like to know how prevalent this mark is. Please let me know.

As usual, comments and corrections are welcome.

Fig. 1 Jacobs Mark, J-14

Fig. 2 Jacobs Mark, J-15

Fig. 3 New Barns Mark

A Unique Henry Homan Candlestick

by Don and Nina Dorsch

Henry Homan, one of but a few Midwestern pewterers, worked in Cincinnati, Ohio in the mid-19th century, and made some of the most handsome and elegant candlestick forms of that period. I admit my partiality toward this maker, and especially his candlesticks, because I was born and currently live in the Cincinnati area. Yet the gracefully shaped balaster shafts of his candlesticks, enhanced with a single fillet around the shaft, are appreciated by many.

Homan made a variety of different sizes of candlesticks, ranging in size from 4 to 14 inches. The four to seven inch candlesticks are less common than the taller sizes. The Homan candlestick we recently acquired (shown in Figure 1) is 5 1/8 inches tall with a 3 inch base. More interesting than its size, however, is the distinguishing feature of the beading around the base and bobeche shown in Figures 2 and 3. Although Homan is known to have decorated some of his candlesticks (e.g., engraved leaves and flowers; decorative legs), the beading decoration is unique, and a feature that we and others have not seen before on a Homan candlestick.

We are delighted to add this single candlestick to other pairs of Homan candlesticks in our collection. We welcome information from others who may have seen this type of decoration on any size Homan candlestick.

Figure 1

Figure 2

Figure 3

William End, Baltimore, MD
by Mark Duffy

In August of 1786 an advertisement was published in the Maryland Journal newspaper.[1] It read as follows:

TO BE SOLD, at FIRST COST,

A Quantity of PEWTERER's MOULDS, BRAZIER's TOOLS, and COPPER STILLS of various Sizes ---- FLAXSED,[2] or CASH, will be taken for any or the whole of these Articles, by the Subscriber, living at the Seven Plates, Market – Street.[3]

WILLIAM END.

Baltimore, August 14, 1786.


TO BE SOLD, at FIRST COST,
A Quantity of PEWTERER's MOULDS, BRAZIER's TOOLS, and COPPER STILLS of various Sizes.——
FLAXSED, or CASH, will be taken for any or the whole of these Articles, by the Subscriber, living at the Seven Plates, Market-Street. WILLIAM END.
Baltimore, August 14, 1786.

It would appear that William End was exiting the pewter business in Baltimore by the summer of 1786. No other records to date have been found for William End in the United States. Both Baltimore records and the early U.S. census[4] reveal nothing of this man but records have been found concerning a William End working as a pewterer in Limerick, Ireland.

From the U.K. National Archives there is a copy of a lease dated August 8, 1791, that reads:

Contents: of a dwelling house on Wilson's Quay, Limerick, adjoining Fish Lane and the houses of William Tennessy and James Nolan, in the parish of Blessed Virgin Mary. Sir John Rous of Darsham, baronet, to William End of Limerick, pewterer.[5]

If this is, in fact, the same William End that advertised in Baltimore in 1786 then we can speculate as to his life as a pewterer. He probably apprenticed in Ireland and emigrated to the colonies and eventually settled in Baltimore,[6] establishing a pewterer, brazier and coppersmith business. For whatever reason, William End exits this enterprise and eventually returns to Ireland. By 1791, he is working again as a pewterer in Limerick. He is listed in The Pewter Society database as working at his craft until his death in 1805.[7]

To date, no pewter has been found with the mark of William End.

Endnotes

1 *Maryland Journal*, August 15, 1786. Page 3. Genealogybank.com
2 Flaxsed (sic) or flaxseed is used to make linseed oil. The flax plant is used to make cloth, such as linen.
3 Market Street was renamed Broadway.
4 1790, 1800, 1810 and 1820 U.S Census
5 www.nationalarchives.gov.uk/ U.K. National Archives. Document held at the Suffolk Record Office, Ipswich Branch.
6 The 1790 census list Baltimore Town, as it was known then, as having a population of 13,503 and Baltimore County as having a total population of 25,434 of which 18,953 were white.
7 www.pewtersociety.org database. ID #3171.

Four Flagons by John Will
by Melvyn D. Wolf, MD

As pewter collectors we tend to be carried away by the rarity of the pewter we collect. We forget that at the time of manufacture the pewterers were simply trying to make a living. The 18th century American pewterer made a staple of utilitarian items including plates, basins, tankards, mugs and porringers. These items were the most frequently used and therefore were produced in the greatest numbers. As a result of the rapid production of these items they tended to be more similar rather than individualized. A tankard might have a crenate lip, a dome lid, or a flat lid, but, generally speaking, the parts were similar. There was very little variation in the production of basins, plates and mugs.

It is my opinion that these staple items were probably displayed on shelves in the pewterer's shop ready to be purchased by the consumers as they came to shop. The rarer items which were only made infrequently, I believe, were individualized for the clients at the time of manufacture. I believe the castings may have been available which could be interchangeably assembled. Diagrams or sketches could have been available to help the consumer purchase the item in question. I believe the communion flagons of the 18th century, particularly those of John Will, fit into this category. While communion flagons were used in churches, it is well known that many were purchased and given to their churches by wealthy members. Some were used domestically.

In an effort to maintain individuality, people of means attempted to put some distance between themselves and the more common folk. In that respect, things haven't changed that much today. Some people today drive a Ford, others drive a Jaguar. The attempt to be different, while accepted in this century, probably was the same in the 18th century.

This article concerns four John Will flagons, all produced in the 1750's in New York City. The Germanic influence is obvious since John Will had been a pewterer in Germany before immigrating to this country. Despite the rarity of these four flagons, each one is individualized and together demonstrate the "made to order" aspect which I believe was present at that time.

Since these items were infrequently ordered and more expensive, I believe the purchaser had the product finished to suit his own taste. It is well known that 18th century furniture was manufactured for the final owner. The type of wood, the use of inlay, blocked portions and carvings were "made to order." In the 18th century, wealthy people demonstrated their success by their home furnishings, and variations in items that were ordered by the client suggested wealth and individualism.

Notice the individual parts utilized in the manufacture of these four flagons. The body is consistent throughout all four flagons. The fillets or lack of fillets were left to the whims of the finisher. The other parts including the lid, handle, hinge, terminal, base, and thumb piece vary throughout all four pieces. The pineapple finial is present on three of the pieces but is absent on the fourth. On two flagons an upright open chair-back thumb piece is present while another one has a rolled chair-back thumb piece, and another has no thumb piece at all. Two flagons have a spiked double scroll handle with a spiked ball terminal. One has the more typical double scroll handle with convoluted terminal, while another has a double scroll handle with a bud terminal. There are two different bases among the four flagons. Three flagons utilize three-part hinge attachments, typical of New York, while the fourth uses a simple teapot type hinge. Three of the flagons use a typical John Will double dome tankard lid, while the fourth uses a high double dome lid which I cannot find on any other John Will piece as of this writing.

While it may be of little import to many, as a long time pewter collector, I never gave any thought to the individual taste and choices of the original purchasers of these pewter pieces. This gives me a whole new insight into 18th century Americans who could afford these pieces.

Fig. 1. John Will flagon
(Collection of Drs. Donald & Patricia Herr)

Fig. 2. John Will flagon
(Collection of the Chicago Institute of Arts)

Fig. 3. John Will flagon
(Collection of Dr. & Mrs. Melvyn D. Wolf)

Fig. 4. John Will flagon
(Collection of Dr. & Mrs. Melvyn D. Wolf)

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National Fall Meeting Photos
Lahaska, Pennsylvania
Saturday, October 29, 2011

(Photos by Dwayne Abbott and Garland Pass)

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Fig. 1. Friday, the 28th, was a bright, sunny day and for members staying over The Golden Plough Inn was a fine choice. Saturday's program began with welcoming remarks by **Dwayne Abbott**, First Vice President and Program Chair, Fig. 2. The meeting's subject was, "Measures" and first up was **Ellen O'Flaherty**, Fig. 3, who reviewed French measures. Next was **John Clayton**, Fig. 4, who reviewed other Continental measures and brought three tablefuls from his own collection, Fig. 5.

In the afternoon, **Garland Pass** (not shown) reviewed English measures found in the US, the most important being "Bud" and "Double Volute" baluster measures, Fig. 6. Last up was **David Kilroy**, Fig. 7, who reviewed American measures. In addition to measures, several dealer/members brought a nice selection of pewter for the "Sale Tables," Fig. 8. The nice weather on Friday turned into a snowy "Storm Alfred" on Saturday, Fig. 9; and many decided to stay over, which led to an impromptu but enjoyable dinner that evening, Fig. 10.

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

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