

WHAT IS A FAKE

The Society of Pewter Collectors gave this matter some thought in the late 1950s.

Fakes could be divided into about five main classes, to wit

- (a) genuine pieces, perhaps continental, to which an old English touch has been added;
- (b) pieces which have been altered in shape, or to which a new section has been added, thereby making of them something quite different from the original maker's intention;
- (c) very poor quality reproductions, or poorly made pieces, not necessarily true to any known type, some of which have been "aged" by artificial means. These pieces are often found with marks in the semblance of old pewterers' touches, such as—part of a LONDON label; or a Harp, Crowned; or merely a part Rose and Crown; the marks normally put upon these pieces by the modern factor are seldom of the early touchplate period, and are not to be confused with the high quality reproductions mentioned under class (e). This type of piece is still being made to-day;
- (d) good quality reproductions, true to type, not originally made to deceive, but which have been artificially "aged", and with, perhaps, an early touch added later. The maker's use the Bush & Perkins "hallmarks" and the Duncumbe touches quite frequently. Made from about 1925 to the present day;
- (e) really good quality true copies of old and rare pieces, made and "aged" by fakers with every intention of deceiving the unwary collector, and sold at high prices as the genuine article. Nearly always bearing an early (sometimes dated) touchmark copied from the London touchplates. These pieces sometimes are engraved with ownership initials or a date, and frequently bear traces of what *seems to be* Hard Oxide. It is doubtful if these fine reproductions are being made to-day. The majority seem to have been made during the 1928-35 period. It is known that one of the makers responsible for them has died within the last few years.

It was suggested that the marks struck on faked pieces were usually badly struck, whereas those on genuine pieces were nearly always well struck. Mr. Michaelis said, in his opinion, that the reverse was true, and he illustrated this statement by producing the two pieces bearing the touch of "W.M. 1666" (Cotterell No. 5802), which were faked pieces in the class (e), with faked touches very well and truly struck. Both these pieces, incidentally, bore a set of "hallmarks" neither of which had ever been found with the genuine touch.

Notes

Perhaps unconnected, but Richard Neate died in 1953.

At this time (late 50s) and later, Mr Michaelis was very friendly with Mr Richard Munday.