

The PEWTER COLLECTORS' CLUB of AMERICA

BULLETIN No. 42

MARCH, 1960

Vol. 4 — No. 3

The President's Letter

Elevation to the Presidency of the Pewter Collectors Club of America, should, I formerly felt, be considered by any active and worthy member as a great compliment and honor with unlimited opportunity for service. BUT — as Bert Williams long since, and emphatically said — “for somebody else, not me !”.

However, in the absence of sounder material, it has come about I am your President, for better or worse. And, to my relief and pleasant surprise, it is a most honorable and rewarding job. Up to now, at any rate, I am thoroughly enjoying the office and the frequent contacts with the many friendly folks who are doing the work. Without exception the Officers, Governors, Committees and Regional Group Executives are functioning most actively and harmoniously in conducting the affairs of the Club. For their unselfish and effective services, I thank them heartily on behalf of the Membership.

Following the 1959 Annual Meeting on May 2nd at the Brooklyn Museum, a General Meeting was scheduled and successfully held at the Metropolitan Museum of Art in New York City on November 21st, 1959.

The Meeting at the “Met” was most appropriate, for it marked the twentieth anniversary of the notable “Loan Exhibition of American Pewter” held there in 1939 on the eve of the publication of Ledlie I. Laughlin's classic “Pewter in America”. The pieces then shown were for the most part selected from the collections of members of P. C. C. A. Certainly it was very gracious of Mr. Vincent D. Andrus, Curator of the American Wing to extend their invitation and hospitality on the twentieth birthday

of their show, and it was gratifying to note that three P. C. C. A. members who lent pewter for the 1939 show, including Ledlie Laughlin and John J. Evans, were present and active at our current Meeting.

The Meeting was opened in the morning with an executive session of the Governors while the membership made various tours of the Museum. Luncheon for all followed in the palatial Metropolitan cafeteria. After lunch, our host Mr. Andrus, gave us warm greetings, gathered us together and conducted us to a lofty chamber deep in the innards of the building, where we were turned loose to examine and handle to our hearts content the Museum's excellent collection of rare (and some unique) marked American pewter. After a delirious hour or so, we proceeded, still starry eyed, to the Children's Auditorium for the business Meeting and talks. Minutes of the Meeting and details of the program following have gone to each Member. (A policy it is believed the members will welcome and we hope to continue). Our renewed thanks to Mr. Andrus and the “Met” and to Program Chairman John McMurray for the Meeting and his illustrated talk on his own fine collection. All in all a great day for stannophiles and ordinary collectors as well!

Our next General Meeting will be:--

THE 1960 ANNUAL MEETING,
MAY 14th, 1960. SLEEPY HOLLOW
RESTORATIONS, TARRYTOWN,
NEW YORK.

We were most fortunate to be invited to hold our Annual Meeting at Tarrytown as guests of the Sleepy Hollow Restorations. General Director Dr. Harold Cator and his associates, Robert Wheeler and Joseph

(Continued on Page 39)

Statement of Editorial Policy

Readers expect and are entitled to receive an expression of policy when their publication undergoes a change of editors. This is it.

Never has the "bite" been put on a more reluctant, more ill-equipped individual than in this instance. His term of office will continue only until a proper replacement appears. Popular reaction may further shorten even that hoped for shortlived tenure. Editorial policy during that prayed-for brief period may be characterized in one word — LOOSE!

Being by nature and effort an expert loafer and living at a crossroads travelled by many of our early pewterers themselves but seemingly never visited by current pewter enthusiasts, his knowledge of and contacts with discoveries and activities in the field are exceedingly limited.

To Preceding Bulletin Editors go his admiration and congratulations and his apology as well, that the scholarly and erudite standards they established will not be upheld.

It is his impression that members of the P. C. C. A. residing in New England and the environs of New York City have periodic contact with each other and the opportunity to swap information. The rest of us are not so fortunate which makes an interesting and informative Bulletin, published at reasonable intervals an essential if the Pewter Collectors' Club of America is to have adequate and enthusiastic membership beyond the northeastern section of our country.

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The quality, size, interest and number of future Bulletin issues depends on YOU! Get busy, do not be timid and please send ideas and information to:

John J. Evans, Jr.
Kimbolton
Rock Hall
Maryland



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Index P. C. C. A. Bulletin Vol. 3

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Copies of this index are being mailed to club members with this bulletin.



Van Cortlandt Manor — Sleepy Hollow Restorations, on The Tappan Zee, Tarrytown, N. Y.

Butler, are enthusiastic about our coming and we are assured of a fine Meeting in gems of Hudson Valley settings and an atmosphere of warm hospitality. The Sleepy Hollow officials fully recognise the importance Pewter played in Colonial daily living and their well selected examples are worthy of the attention and study of any and all collectors. Many rare and unusual marked American specimens are attractively and correctly displayed against authentic early eighteenth century backgrounds in the Van Cortlandt Manor and Ferry Houses.

Full details of the Restorations and the various sites will be found in the literature enclosed with this issue of the Bulletin. Our Program Chairman, Mrs. Thomas D. Williams, tells us we will meet at the Washington Irving Home (one of the Restorations) in Irvington at 10 a.m. for a conducted tour of this authentic setting of house and grounds as they were during Washington Irving's lifetime. A little

after 11 a. m. we proceed to the Sleepy Hollow Country Club for lunch followed by a brief business Meeting then informative talks by the Restoration staff experts. Next, on to the Van Cortlandt Manor restoration at the confluence of the Croton and Hudson Rivers. Many thousands of tulips should be at their height of bloom, together with other colorful flowers and shrubs typical of those planted in the heyday of the estate in pre-revolutionary days. The furniture and furnishings of the houses are authentic Hudson Valley, many pieces are actually those used by the early Van Cortlandts and reassembled from descendants and other sources.

We anticipate a large attendance. Other details, directions, events will come to you from Mrs. Williams and her Committee.

So— see you at Sleepy Hollow. Plan now to enjoy this opportunity.

John P. Remensnyder



A grouping of pewter — Sleepy Hollow Restorations.

1960 Master Badge Awards

Mrs. Philip Huntington, chairman of the Badges Committee, reports that the following P. C. C. A. Members have qualified to become wearers of the Club's Master Badges. Award of these distinguished emblems will be made at Sleepy Hollow Restorations Meeting, May 14, 1960, to:

Willard O. Brewer
Peck Daniel
Rockwell Gardner
N. Vance Harper
Ruth Holbrook
Mrs. Gillet Lefferts
Vincent E. Morris
Mrs. Wilson F. Payne
Mrs. Mona Lee Smith
Mrs. Michael H. Stroud
Mrs. Robert W. Waters
Mrs. Margaret Zervas

Regional Notes

To take advantage of an unusual opportunity, the new England Group met the last day of October, 1959, in Providence, R. I., and studied Rhode Island Pewter from the collections of P. C. C. A. members Dr. Madelaine R. Brown and Mr. J. K. Ott together with the many other treasures of The John Brown House. Mr. and Mrs. Ott served as hosts. Officers elected at this meeting are listed on page 38 of this Bulletin.

Plans were laid for a February meeting at the Essex Institute, Salem, Mass., where P. C. C. A. member Dean A. Fales, Jr. serves as director. Curator, Miss Smith was scheduled to speak on the institute's Pewter collection, including the unique Herrick Porringer and Mr. Moore, custodian, to demonstrate the pouring of Pewter spoons and buttons.

The New York group held a successful meeting at Sea Cliff, N. Y. and on January 23rd, coinciding with the East Side House Antique Show, a most interesting and well attended dinner meeting at the Washington Square Inn, New York City. Prior to this meeting, the board of governors met to lay plans for our colossal spring meeting at Sleepy Hollow Restorations, Tarry Town, N. Y., May 14, 1960.

Rare Restoration Recognized

Recently restoration of Van Cortlandt Manor under Rockefeller/Williamsburg direction was completed and the Manor House with its companion buildings located in the heart of the charming Hudson Valley were opened to the public. Congratulations are justly due all who played a part in this outstanding accomplishment — including our P. C. C. A. President and other members of the Club who contributed to the restoration and re-furbishing.

Particularly noteworthy is the recognition given to the importance of pewter. Too often in the many fine museum, home and community preservation and restoration projects we have in this country, their directors have failed to understand the sizableness and essentiality of the part played by pewter in the mode of living of the times depicted. Not to have pewter present in the quantity and variety it was at the time represented is inaccurate and a thing toward the correction of which more administrators should devote attention.

This essential of daily living at Van Cortlandt Manor has been properly appreciated and a fine collection of pewter of both American and foreign provenance is housed there* — as it should be.

An accolade is presented to the knowledgeable persons responsible!

* See inventory list of Sleepy Hollow Restorations' Pewter mailed with this bulletin. Through the courtesy of Sleepy Hollow's Administration pewter pieces are listed by location so that P. C. C. A. members who bring their copies of the list may readily identify each piece.

Plaudit To Member

Copies of - Early American Copper, Tin & Brass (copyright 1950) - of which our fellow P. C. C. A. member Henry J. Kauffman was the author are no longer available nor have they been for sometime. The volume has become a "collector's item". While this condition does not produce for the author the where-with-all to acquire more pewter pieces, it should provide him with a real feeling of satisfaction for the interest his book created and our congratulations are extended to him.

Another Example of Pewter's Importance

A few months ago, the book-Grandeur on the Appoquinimink - by John A. H. Sweeney, Associate Curator of the Winterthur Museum was published.

It is the story of a fine home which William Corbit began building in 1772 on the banks of Appoquinimink Creek in what is now Odessa, Delaware. Details of construction, bills for materials and builders' services having been preserved, it is undoubtedly the most accurately documented building erected in Revolutionary times. The home with its neighboring structures was acquired, restored, furnished and recently presented to the Winterthur Museum by Mr. H. Rodney Sharp.

Records reveal that William Corbit's grandfather Daniel was living in this area as early as 1717, acquiring land in 1723 and 1725 on which this home was later to be built. Daniel, apparently a planter or farmer, died in 1756 and included in the inventory of his personal, prized possessions was fifty three pounds of pewter.

To gain some idea of how much pewter Daniel had owned, I started piling a miscellaneous variety of pewter pieces on the bathroom scales. The combined weight of a dozen plates in the eight inch range, a 15 inch dish or platter, a 17 inch dish or platter, six basins ranging from 7 to 10 inches, two Queen Anne teapots, a dozen porringers, a dozen beakers, a ladle, a dozen pint and quart mugs, pots or cans and a covered tankard fell a pound or two short of the quantity of pewter left behind by Daniel Corbit, a Lower Counties' farmer of the first half of the 18th Century when he went on to probe celestial fields.

There is nothing new in the thought or fact that pewter was important and essential in the operation of all 17th, 18th and early 19th century households in America but it is a fact too frequently not fully appreciated and consequently worthy of review.

The inventory of Daniel's possessions is one more bit of evidence in the already long list proving the historical importance of pewter.

Pewterers' Personalities

In the October 1959 issue of the Magazine ANTIQUES, its editor calls attention to the facts that antiques are history and that history is people and that great interest is added when specific personal knowledge is gained of individual craftsmen who have contributed their important parts in the making of this history.

For the superb job done by Dr. Ledlie I. Laughlin in ferreting out the necessary information and presenting the personal histories and personalities as well of so many of our American Pewterers, we who are particularly interested in them, their work and their contributions to the way of life of our forbears are deeply grateful.

The frontiers of exploration in this field have been pushed well back, perhaps farther than in that of any other early American craft but the job remains far from completion with plenty of additional territory to be pioneered by pewter disciples.

Toward the objective of making American craftsmen real people with individual personalities, portraits of twenty three craftsmen are reproduced in this issue of ANTIQUES. The names of twenty two more whose likenesses are known to exist are listed, some of which are scheduled to appear in subsequent issues. Portraits of John Dolbeare, the earliest of the craftsmen illustrated and Roswell Gleason are shown and John Carnes and Spencer Stafford are included in the list of those with known likenesses. Of the crafts represented — Architect, Engraver, Silversmith, Cabinetmaker, Clockmaker, Printer, Gunsmith, Potter, Pewterer, Chairmaker, etc. — Pewterers with known portraits are outnumbered only by Silversmiths.

ANTIQUES welcomes news of any other likenesses not listed that may be added. Perhaps when the portraits of Squire Yale and Thomas D. Boardman appearing in Pewter in America and that of John Frederick Steinman, stepson of Johann Christopher Heyne, whose name appears in some lists of American pewterers, although no existing examples of his pewter are known, are added to the list, Pewterers will lead the parade. Steinman inherited his stepfather's store which

by this time was assuming the aspects of a modern hardware store. As a matter of fact it continues to be operated as such today and is known as Steinman's Hardware Store, Lancaster, Penna. That he ever made pewter is questionable but a fine large copper teakettle bearing his diemark is owned by one of our members. Who knows of likenesses of any other American Pewterer?



Portrait of John Frederick Steinman, stepson of Johann Christopher Heyne, of Lancaster, Penna. This interesting small portrait on wood panel is one of a pair. Its companion is that of his wife, Mrs. Steinman. Both are attributed to the Lancaster portrait painter, Jacob Eicholtz.

Our Job Isn't Finished

In another Bulletin Note, reference was made to a too general feeling that seems to exist that the job of research in pewter has been completed with the chances of gaining the thrill of a new discovery minimized. This is indubitably due to the amazingly fine research work done by the pioneers in this field — Kerfoot, Laughlin, Myers, and - augmented more recently by Jacobs and many contributors to the P. C. C. A. Bulletin, magazines and newspapers. But the job is not finished. Many mysteries remain seeking solution. New discoveries come to light with amazing frequency — the

John Brunstrom tankard now in the possession of the Wachovia Society, to mention but one, one which led to a most interesting and important identification.

When **Pewter in America** was published in 1940 it was felt that little remained to be uncovered in the field of pewter. It was and is a masterpiece establishing a new "high" for publications in the field of pewter or any other craft, yet seventeen years later Jacobs in his book — **Guide to American Pewter** — uses an asterisk to indicate the names of 69 persons and partnerships working in pewter not previously listed. Three hundred and thirty two asterisks mark new sizes, forms, marks, etc. not previously listed for their makers. Apparently attics are still disgorging pewter and yet unknown shelves accommodate more treasures. Best of all, 166 names of persons and partnerships known to have been associated with pewter are listed in this book examples of whose work have not yet been recognized.

Thar's satisfying pewter riches in them thar hills just awaitin' the right research diggin'.

In hopes of planting a germ, the following baker's dozen questions are listed:

1. Did Brunstrom mark only one piece of his tremendous output with his own name die? If so, why? If more, where are they? Was he the only user of the "Love Birds" and "London" dies? If others used them, who were they? Why is flatware so prevalent in his existing examples, the reverse of his competitor William Will? Did they have a working arrangement?
2. Which pewterer used the "stag" die, previously referred to as "seemingly a horse with a raised foreleg"?
3. The "Semper Eadem" mystery remains just that. Who can shed new light on this interesting subject?
4. What is the full story of the porringers with raised initials cast in their handles? — SG, IC, WW.
5. Both Laughlin and Jacobs illustrate touchmarks whose users have not yet been identified. Who are they?

6. Can someone supply the needed proof that Baker and the Dolbears did produce the large platters marked on their reeded brims with initials corresponding to theirs framed in hearts and shields? (Incidentally ED with stars has been found in both heart and shield shaped backgrounds.)

7. Will someone supply the proven identity of the user of the IAB touch?

8. Can someone make definite assignation of dies used by The F. Bassetts I and II, the respective Lees, and in other similar cases?

9. What is the early history of Blakeslee Barnes?

10. Who used the RB rose and crown touch?

11. New information has been developed on Leddel, Michel, Byles and others. Who will record it?

12. A large number of pewter pieces are in existence (other than IB and ED ones) marked only with initials. Some initials correspond with those of known makers, some do not. Can the first group be "pinned down" and the second identified?

13. Who made the dies for our pewterers?

These sample questions are patently just a few of the many still needing answers. They may not even indicate the areas for the most interesting and profitable research. Make your own list and start your pleasurable search.

In all probability these comments have not developed the thesis as it should be but there is no gain-saying the fact that as Mr. Myers prepared a supplement for Mr. Kerfoot's **American Pewter** so should an addendum now be provided for Dr. Laughlin's **Pewter in America**. It presents an interesting challenge. How about undertaking the task and making yet another splendid contribution, Dr. Laughlin? The same opportunity is open to any and all pewter enthusiasts.

Pewter And A Pioneer

Robert W. Chambers, historical novelist, reports a pioneer who in June 1747 departs on horseback into the forest to clear land, establish a homestead and that he took with him all his worldly goods — rifle, fowling piece, two pistols and ammunition, clothing, a clock, some books, bedding and sufficient pewter.

Pewter Tankards And Wine Measures Of Old France

(Article Reprint)

Our sincere appreciation to each of the participants in the triple play which made possible the reprinting of this interesting article on pewter. Mr. Paul M. Young sent to Mr. Willard O. Brewer, our Treasurer, a copy of the Summer 1959 issue of the Quarterly Journal of the Tin Research Institute calling attention to a reference appearing therein to a French book on pewter. Mr. Paul E. Davis, Development Engineer for the Tin Research Institute kindly granted permission for reprinting the article in the P. C. C. A. Bulletin.

Les Pichets d'Etain by Charles Boucaud (Librarie Legueltel, Paris) contains fascinating social history, and will interest many who are not collectors of old pewter. It also shows something of the important role played by tin in the applied arts and everyday life of France in former times.

Regional influences have been particularly persistent in French domestic tinware, and the author shows how it is often possible to know, even without the help of a mark, where a particular piece was made. Many pieces have, in their shape and design, an interesting story to tell about local arts and customs — the social status of the users, their interests, and trade and financial organization in their area.

The section on technique deals mainly with the making of pewter in the eighteenth century. It includes an illustrated step-by-step description (based on Salmon's **Art du Potier d' Etain** of 1788) of the methods of casting and joining the parts, and of finishing the work. For the usual tankard five bronze moulds were used — two four-piece moulds for the upper and lower parts of the tankard, one for the lid, one for the hinge, and one for the handle. Real craftsmanship and a light hand were needed for soldering the sections, and great care had to be taken to see that the edges were scrupulously clean. The contemporary engravings of the tools used show that these have not changed greatly in design.



Rouen tankards, showing characteristic shapes and thumb-pieces. Fig. 83 from Les Pichets d'Étain.

Those wishing to indentify old French pewter will find much helpful information about marks. Many marks are reproduced and there is an explanation of the different types — those, for example, that may have been put on to denote either the pewterer, the quality of the pewter, the capacity of the vessel, or the owner. The author also discusses the proper placing of marks, and some of the methods used in faking them. Although results from faking of old tankards have hardly been lucrative enough to attract the real masters of forgery, some fakes are very difficult to detect. The marks added are not always appropriate to the style of the piece, and it is a useful safeguard for the collector to have such a good knowledge of regional and other features that he will know what marks to expect.

The terminology of the tankard is explained, and there are sections on old capacity measures and gauge marks. Another feature likely to be very useful to collectors and visitors interested in old pewter is an index of the public and private collections from which the author drew information or illustrations. The list is surprisingly long and is annotated to show whether

Le Cabaretier, an anonymous engraving of the late seventeenth century reproduced, by courtesy of La Bibliothèque Nationale, Paris, in Les Pichets d'Étain. (Fig. 94). The Pewter measures shown are of Parisian type.

the collection contains only one outstanding specimen, two or three, or an important series.

The book is attractively produced. Excellent illustrations, mainly photographs of fine specimens, make it easy to follow the comments on style and regional characteristics. These are supplemented throughout by simple line sketches to illustrate particular features of design and making. Reproductions of a number of old engravings and paintings help effectively to place the tankards and measures in their contemporary setting.



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N. Vance Harper
Ruth Holbrook
Mrs. Gillet Lefferts
Vincent E. Morris
Mrs. Wilson F. Payne
Mrs. Mona Lee Smith
Mrs. Michael H. Stroud
Mrs. Robert W. Waters
Mrs. Margaret Zervas

Regional Notes

To take advantage of an unusual opportunity, the new England Group met the last day of October, 1959, in Providence, R. I., and studied Rhode Island Pewter from the collections of P. C. C. A. members Dr. Madelaine R. Brown and Mr. J. K. Ott together with the many other treasures of The John Brown House. Mr. and Mrs. Ott served as hosts. Officers elected at this meeting are listed on page 38 of this Bulletin.

Plans were laid for a February meeting at the Essex Institute, Salem, Mass., where P. C. C. A. member Dean A. Fales, Jr. serves as director. Curator, Miss Smith was scheduled to speak on the institute's Pewter collection, including the unique Herrick Porringer and Mr. Moore, custodian, to demonstrate the pouring of Pewter spoons and buttons.

The New York group held a successful meeting at Sea Cliff, N. Y. and on January 23rd, coinciding with the East Side House Antique Show, a most interesting and well attended dinner meeting at the Washington Square Inn, New York City. Prior to this meeting, the board of governors met to lay plans for our colossal spring meeting at Sleepy Hollow Restorations, Tarry Town, N. Y., May 14, 1960.

Rare Restoration Recognized

Recently restoration of Van Cortlandt Manor under Rockefeller/Williamsburg direction was completed and the Manor House with its companion buildings located in the heart of the charming Hudson Valley were opened to the public. Congratulations are justly due all who played a part in this outstanding accomplishment — including our P. C. C. A. President and other members of the Club who contributed to the restoration and refurbishing.

Particularly noteworthy is the recognition given to the importance of pewter. Too often in the many fine museum, home and community preservation and restoration projects we have in this country, their directors have failed to understand the sizableness and essentiality of the part played by pewter in the mode of living of the times depicted. Not to have pewter present in the quantity and variety it was at the time represented is inaccurate and a thing toward the correction of which more administrators should devote attention.

This essential of daily living at Van Cortlandt Manor has been properly appreciated and a fine collection of pewter of both American and foreign provenance is housed there* — as it should be.

An accolade is presented to the knowledgeable persons responsible!

* See inventory list of Sleepy Hollow Restorations' Pewter mailed with this bulletin. Through the courtesy of Sleepy Hollow's Administration pewter pieces are listed by location so that P. C. C. A. members who bring their copies of the list may readily identify each piece.

Plaudit To Member

Copies of - Early American Copper, Tin & Brass (copyright 1950) - of which our fellow P. C. C. A. member Henry J. Kauffman was the author are no longer available nor have they been for sometime. The volume has become a "collector's item". While this condition does not produce for the author the where-with-all to acquire more pewter pieces, it should provide him with a real feeling of satisfaction for the interest his book created and our congratulations are extended to him.

Another Example of Pewter's Importance

A few months ago, the book-Grandeur on the Appoquinimink - by John A. H. Sweeney, Associate Curator of the Winterthur Museum was published.

It is the story of a fine home which William Corbit began building in 1772 on the banks of Appoquinimink Creek in what is now Odessa, Delaware. Details of construction, bills for materials and builders' services having been preserved, it is undoubtedly the most accurately documented building erected in Revolutionary times. The home with its neighboring structures was acquired, restored, furnished and recently presented to the Winterthur Museum by Mr. H. Rodney Sharp.

Records reveal that William Corbit's grandfather Daniel was living in this area as early as 1717, acquiring land in 1723 and 1725 on which this home was later to be built. Daniel, apparently a planter or farmer, died in 1756 and included in the inventory of his personal, prized possessions was fifty three pounds of pewter.

To gain some idea of how much pewter Daniel had owned, I started piling a miscellaneous variety of pewter pieces on the bathroom scales. The combined weight of a dozen plates in the eight inch range, a 15 inch dish or platter, a 17 inch dish or platter, six basins ranging from 7 to 10 inches, two Queen Anne teapots, a dozen porringers, a dozen beakers, a ladle, a dozen pint and quart mugs, pots or cans and a covered tankard fell a pound or two short of the quantity of pewter left behind by Daniel Corbit, a Lower Counties' farmer of the first half of the 18th Century when he went on to probe celestial fields.

There is nothing new in the thought or fact that pewter was important and essential in the operation of all 17th, 18th and early 19th century households in America but it is a fact too frequently not fully appreciated and consequently worthy of review.

The inventory of Daniel's possessions is one more bit of evidence in the already long list proving the historical importance of pewter.

Pewterers' Personalities

In the October 1959 issue of the Magazine ANTIQUES, its editor calls attention to the facts that antiques are history and that history is people and that great interest is added when specific personal knowledge is gained of individual craftsmen who have contributed their important parts in the making of this history.

For the superb job done by Dr. Ledlie I. Laughlin in ferreting out the necessary information and presenting the personal histories and personalities as well of so many of our American Pewterers, we who are particularly interested in them, their work and their contributions to the way of life of our forbears are deeply grateful.

The frontiers of exploration in this field have been pushed well back, perhaps farther than in that of any other early American craft but the job remains far from completion with plenty of additional territory to be pioneered by pewter disciples.

Toward the objective of making American craftsmen real people with individual personalities, portraits of twenty three craftsmen are reproduced in this issue of ANTIQUES. The names of twenty two more whose likenesses are known to exist are listed, some of which are scheduled to appear in subsequent issues. Portraits of John Dolbeare, the earliest of the craftsmen illustrated and Roswell Gleason are shown and John Carnes and Spencer Stafford are included in the list of those with known likenesses. Of the crafts represented — Architect, Engraver, Silversmith, Cabinetmaker, Clockmaker, Printer, Gunsmith, Potter, Pewterer, Chairmaker, etc. — Pewterers with known portraits are outnumbered only by Silversmiths.

ANTIQUES welcomes news of any other likenesses not listed that may be added. Perhaps when the portraits of Squire Yale and Thomas D. Boardman appearing in Pewter in America and that of John Frederick Steinman, stepson of Johann Christopher Heyne, whose name appears in some lists of American pewterers, although no existing examples of his pewter are known, are added to the list, Pewterers will lead the parade. Steinman inherited his stepfather's store which

by this time was assuming the aspects of a modern hardware store. As a matter of fact it continues to be operated as such today and is known as Steinman's Hardware Store, Lancaster, Penna. That he ever made pewter is questionable but a fine large copper teakettle bearing his diemark is owned by one of our members. Who knows of likenesses of any other American Pewterer?



Portrait of John Frederick Steinman, stepson of Johann Christopher Heyne, of Lancaster, Penna. This interesting small portrait on wood panel is one of a pair. Its companion is that of his wife, Mrs. Steinman. Both are attributed to the Lancaster portrait painter, Jacob Eicholtz.

Our Job Isn't Finished

In another Bulletin Note, reference was made to a too general feeling that seems to exist that the job of research in pewter has been completed with the chances of gaining the thrill of a new discovery minimized. This is indubitably due to the amazingly fine research work done by the pioneers in this field — Kerfoot, Laughlin, Myers, and - augmented more recently by Jacobs and many contributors to the P. C. C. A. Bulletin, magazines and newspapers. But the job is not finished. Many mysteries remain seeking solution. New discoveries come to light with amazing frequency — the

John Brunstrom tankard now in the possession of the Wachovia Society, to mention but one, one which led to a most interesting and important identification.

When **Pewter in America** was published in 1940 it was felt that little remained to be uncovered in the field of pewter. It was and is a masterpiece establishing a new "high" for publications in the field of pewter or any other craft, yet seventeen years later Jacobs in his book — **Guide to American Pewter** — uses an asterisk to indicate the names of 69 persons and partnerships working in pewter not previously listed. Three hundred and thirty two asterisks mark new sizes, forms, marks, etc. not previously listed for their makers. Apparently attics are still disgorging pewter and yet unknown shelves accommodate more treasures. Best of all, 166 names of persons and partnerships known to have been associated with pewter are listed in this book examples of whose work have not yet been recognized.

Thar's satisfying pewter riches in them thar hills just awaitin' the right research diggin'.

In hopes of planting a germ, the following baker's dozen questions are listed:

1. Did Brunstrom mark only one piece of his tremendous output with his own name die? If so, why? If more, where are they? Was he the only user of the "Love Birds" and "London" dies? If others used them, who were they? Why is flatware so prevalent in his existing examples, the reverse of his competitor William Will? Did they have a working arrangement?
2. Which pewterer used the "stag" die, previously referred to as "seemingly a horse with a raised foreleg"?
3. The "Semper Eadem" mystery remains just that. Who can shed new light on this interesting subject?
4. What is the full story of the porringers with raised initials cast in their handles? — SG, IC, WW.
5. Both Laughlin and Jacobs illustrate touchmarks whose users have not yet been identified. Who are they?

6. Can someone supply the needed proof that Baker and the Dolbears did produce the large platters marked on their reeded brims with initials corresponding to theirs framed in hearts and shields? (Incidentally ED with stars has been found in both heart and shield shaped backgrounds.)

7. Will someone supply the proven identity of the user of the IAB touch?

8. Can someone make definite assignation of dies used by The F. Bassetts I and II, the respective Lees, and in other similar cases?

9. What is the early history of Blakeslee Barnes?

10. Who used the RB rose and crown touch?

11. New information has been developed on Leddel, Michel, Byles and others. Who will record it?

12. A large number of pewter pieces are in existence (other than IB and ED ones) marked only with initials. Some initials correspond with those of known makers, some do not. Can the first group be "pinned down" and the second indentified?

13. Who made the dies for our pewterers?

These sample questions are patently just a few of the many still needing answers. They may not even indicate the areas for the most interesting and profitable research. Make your own list and start your pleasurable search.

In all probability these comments have not developed the thesis as it should be but there is no gain-saying the fact that as Mr. Myers prepared a supplement for Mr. Kerfoot's **American Pewter** so should an addendum now be provided for Dr. Laughlin's **Pewter in America**. It presents an interesting challenge. How about undertaking the task and making yet another splendid contribution, Dr. Laughlin? The same opportunity is open to any and all pewter enthusiasts.

Pewter And A Pioneer

Robert W. Chambers, historical novelist, reports a pioneer who in June 1747 departs on horseback into the forest to clear land, establish a homestead and that he took with him all his worldly goods — rifle, fowling piece, two pistols and ammunition, clothing, a clock, some books, bedding and sufficient pewter.

Pewter Tankards And Wine Measures Of Old France

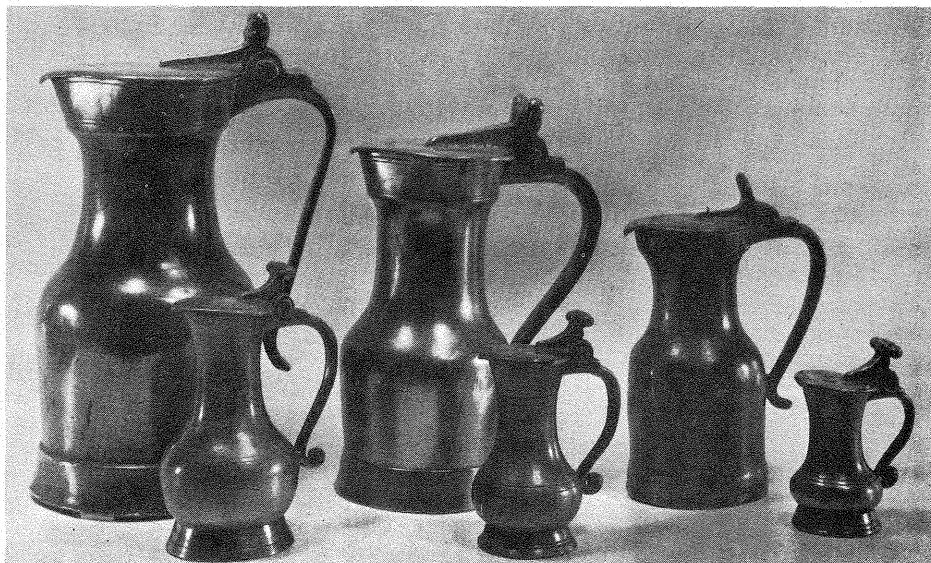
(Article Reprint)

Our sincere appreciation to each of the participants in the triple play which made possible the reprinting of this interesting article on pewter. Mr. Paul M. Young sent to Mr. Willard O. Brewer, our Treasurer, a copy of the Summer 1959 issue of the Quarterly Journal of the Tin Research Institute calling attention to a reference appearing therein to a French book on pewter. Mr. Paul E. Davis, Development Engineer for the Tin Research Institute kindly granted permission for reprinting the article in the P. C. C. A. Bulletin.

Les Pichets d'Etain by Charles Boucaud (Librarie Legueltel, Paris) contains fascinating social history, and will interest many who are not collectors of old pewter. It also shows something of the important role played by tin in the applied arts and everyday life of France in former times.

Regional influences have been particularly persistent in French domestic tinware, and the author shows how it is often possible to know, even without the help of a mark, where a particular piece was made. Many pieces have, in their shape and design, an interesting story to tell about local arts and customs — the social status of the users, their interests, and trade and financial organization in their area.

The section on technique deals mainly with the making of pewter in the eighteenth century. It includes an illustrated step-by-step description (based on Salmon's **Art du Potier d' Etain** of 1788) of the methods of casting and joining the parts, and of finishing the work. For the usual tankard five bronze moulds were used — two four-piece moulds for the upper and lower parts of the tankard, one for the lid, one for the hinge, and one for the handle. Real craftsmanship and a light hand were needed for soldering the sections, and great care had to be taken to see that the edges were scrupulously clean. The contemporary engravings of the tools used show that these have not changed greatly in design.



Rouen tankards, showing characteristic shapes and thumb-pieces. Fig. 83 from Les Pichets d'Etain.

Those wishing to identify old French pewter will find much helpful information about marks. Many marks are reproduced and there is an explanation of the different types — those, for example, that may have been put on to denote either the pewterer, the quality of the pewter, the capacity of the vessel, or the owner. The author also discusses the proper placing of marks, and some of the methods used in faking them. Although results from faking of old tankards have hardly been lucrative enough to attract the real masters of forgery, some fakes are very difficult to detect. The marks added are not always appropriate to the style of the piece, and it is a useful safeguard for the collector to have such a good knowledge of regional and other features that he will know what marks to expect.

The terminology of the tankard is explained, and there are sections on old capacity measures and gauge marks. Another feature likely to be very useful to collectors and visitors interested in old pewter is an index of the public and private collections from which the author drew information or illustrations. The list is surprisingly long and is annotated to show whether

the collection contains only one outstanding specimen, two or three, or an important series.

The book is attractively produced. Excellent illustrations, mainly photographs of fine specimens, make it easy to follow the comments on style and regional characteristics. These are supplemented throughout by simple line sketches to illustrate particular features of design and making. Reproductions of a number of old engravings and paintings help effectively to place the tankards and measures in their contemporary setting.



Le Cabaretier, an anonymous engraving of the late seventeenth century reproduced, by courtesy of La Bibliothèque Nationale, Paris, in Les Pichets d'Etain. (Fig. 94). The Pewter measures shown are of Parisian type.