

The PEWTER COLLECTORS' CLUB of AMERICA

BULLETIN No. 43

SEPTEMBER 1960

VOL. 4 — No. 4

The President's Letter

Editor Evans has cracked his inky whip again demanding current or nearly current news on the state of the metal. This means another issue is in the near offing so here goes.

Sleepy Hollow Meeting. May 14th, 1960. The day, the setting, the luncheon and the Meeting proper were all up to our high expectations and a large attendance (a few short of 100) fully enjoyed the authentic peek at gracious living in the Hudson Valley in the 18th and early 19th centuries.

We met in the morning for registration at Sunnyside in Irvington, the restored Washington Irving home. Then tours of the house and grounds. The interiors have been so skillfully restored to their 1850 condition that the shades of the Irving household seemed to flit ahead just out of sight of the visitors. Only the grounds have changed — the great trees are a century older and furnish a frame of singular mellowness, precisely right for a literary shrine.

At noon the scene shifted to the Sleepy Hollow Country Club. Appetites sharpened by the breezes off the Tappan Zee (and wetted in other conventional ways) a fine luncheon appeared and disappeared in anticipation of the afternoon ahead. Dr. Harold Cator, Director of the S. H. Restorations addressed us as host and fellow member and his warm words of welcome, "open house", and lots of rare pewter were by no means idle as proven during the afternoon.

During the short business Meeting all Officers and Committee Chairmen reported and their remarks testified to the sound condition of your Club. Vice-President, Mrs. Huntington presented 5 year Badges to the qualified candidates (as listed in Bull. 42), Sec-

retary Ott sold back numbers of the Bulletin like hotcakes and Eric (Have Fun and Travel) De Jonge told of his recent conquest of Pennsylvania armed only with an old doubled barreled Laughlin, a single shot Jacobs and a few old Bulletins for wadding.

More details of the reports elsewhere in this Bulletin and in the minutes of the Meeting which will go to all Members in an early mailing.

Our talented speaker, Mr. Joseph Butler, curator of the S.H. Restorations gave us a vivid word picture of Van Cortlandt Manor life in Colonial days and many factual details about the Manor House, its history and furnishings (according a rightfully prominent place to the pewter!). At the conclusion of this choice literary dessert, we took to cars and rolled away north to the Croton River and the Van Cortlandt Manor Restoration. The relatively small Manor House is a gem in a setting of lovely gardens and trees including the ancient Long Walk to the Ferry House. The Manor House, Ferry House, etc. are all harmoniously loaded with early Hudson River furniture and furnishings, much of it originally of the manor and painstakingly reassembled. All this and perfect weather too!

Thanks from all of us to Mrs. T. D. Williams and her efficient program Committee for a smooth and friendly job. To Mrs. Robt. Mallory and the ladies of the Rye Garden Club for the beautiful floral arrangements our deep appreciation.

Au revoir Dr. Cator and good friends! many, many thanks. (N. B. we were on our best behavior hoping you will have us again when the Philipse Castle is again displayed in all its original primitive glory.)

(Continued on Page 47)

Appreciation and Advice



BULLETIN 43
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VOLUME 4
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Your reluctant editor, with no reluctance whatsoever, wishes to thank the many P. C. C. A. members for their material contributions without which the 1960 issues of the Bulletin could not have gone to press. He confidently counts on this continued cooperation for Bulletin silence is not golden nor, for that matter, any pewter alloy either. Again, thanks. Let us hear more from the same and some from more.

More than 200 issues of the March 1960 Bulletin were mailed to members with return postage guaranteed. Two were returned. A new address was received for one of these but Mr. James R. Weilepp supposedly of Decatur, Ill. may never know the joys of the March Bulletin. Actually we feel this record of but one "miss" to be an unusually good one but since it is sometimes easier to uncover the location of a pewterer than that of a Pewter Club Member -- Do not join poor Mr. Weilepp, send any change in your address pronto to our treasurer, Willard O. Brewer, 1364 Marlborough Ave., Plainfield, N. J.

Preposterous

Forwarded to the Bulletin by Mr. W. O. Brewer, the following clipping is reproduced. Since the source fortunately has been lost we can not issue a challenge so we dismiss it as the machinations of a jealous author. It is not true, is it?

Trying to Outsnob Each Other

Take, for example, that sub-classification of the historical snob who might be called the Early American snob. In general he does not believe that any ideas worth his attention have been generated in this country since the battle of Lexington. He dismisses the Revolution as a minor diversion resulting from British incompetence, and he believes that architecture and household taste in this country stopped with Williamsburg. He is always looking

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under the furniture to see if it is "authentic," and a dowel to him is a symbol of "integrity," whereas nails, unless they are hand-forged, are dishonest. He talks of pewter utensils as though they were the culmination of craftsmanship instead of the best our poor ancestors could afford in place of objects made of real silver. He is the sort of man you would like to take a candle-snuffer to or clout with a warming pan.

Next Meeting.

Date. Saturday, October 29th, 1960, 10 a.m. through lunch and the afternoon.

Place. Bound Brook, N. J.

Program. Chairman Mr. Willard O. Brewer is preparing a detailed outline. He advises our hosts will be Mr. and Mrs. John McMurray and Dr. and Mrs. Joseph H. Kler. Both the McMurrays and the Klers reside in Bound Brook and their excellent pewter collections will be on display.

Bring along any new finds to Bound Brook, our Committee of pewter egg-heads will be on hand. Till then, good picking.

John P. Remensnyder

Regional Notes

New England

Mrs. Florence Folger, Secretary reports a most interesting meeting of the New England Group in Salem, Mass. on February 6, 1960. Luncheon was served at noon in the Daniels' house and members present had an opportunity to see the fine display of pewter there. A business meeting held at the Essex Institute presided over by Mrs. W. F. Payne, Vice-President, followed. Mr. John P. Remensnyder, National President, was among those in attendance. Mr. Paul R. Glazier, Treasurer, spoke of dues, pointing out that the fiscal and membership year begins June 1st which coincides with the practice of the National Club.

For future meetings it was suggested that a joint meeting with the Rushlight Club might be arranged and the Boston Art Museum, Deerfield, and Sturbridge Village were mentioned as interesting and potential meeting places.

Dean A. Fales, Jr., Director and Miss Smith, Curator of the Essex Institute spoke on pewter and Mr. Moore, Custodian gave a pewter making demonstration. Sherry and biscuits were served while an interesting discussion was conducted of the pewter pieces brought in by members.

New York

From Mrs. Jenny Turner, Secretary of the New York Group comes word that the latest meeting of this group was held on January 23rd as reported in the March issue of the Bulletin. In view of the fact that three recent

meetings of the National Club were held in the area of New York — Metropolitan Museum, White Plains and Sleepy Hollow Restorations — the New York Group participated in these activities and scheduled no additional get-togethers.

Pennsylvania

The initial meeting of this Neophyte Group is reported more fully elsewhere in this issue. Word has been received that the next meeting of the Pennsylvania Group will be held October 1st in Doylestown, Penna. All Club members are invited.

Williamsburg Again Generous

In March 1959, members of the P. C. C. A. assembled in Colonial Williamsburg to celebrate the Club's Quarter Century Anniversary. Fortunate indeed were those able to attend. The program sessions were unusually instructive and exciting to pewter enthusiasts but even this high level was exceeded by the Colonial Williamsburg - supplied features of our visit. John M. Graham II, Curator of Colonial Williamsburg and a fellow-member of the P. C. C. A., together with his Williamsburg associates, far surpassed the normal call of duty and well qualified as hosts extraordinaire. It was largely through their added efforts that this was made such a memorable occasion.

Among the unusual nicities was the provision to each person in attendance of a mimeographed inventory of the vast collection of pewter possessed by Colonial Williamsburg. This list has now been brought up to date through kindness of Mr. Graham and enough copies have been supplied to permit mailing one to each member of the Club with this issue of the Bulletin.

As a happy corollary to the distribution of this pewter list at this time is the reprinting in this issue of the Bulletin of an article from the British magazine APOLLO by Capt. A. V. Sutherland Graeme commenting on examples of fine pewter of British provenance in the United States of America. Items illustrated and described are owned by John M. Graham and Colonial Williamsburg.

Once more P. C. C. A. members are recipients of Colonial Williamsburg's generosity.

Graham's Big Three

Mailed with the March 1960 P.C.-C. A. Bulletin was a list of pewter pieces assembled and displayed at the Van Cortlandt Manor Restoration, an important unit of Sleepy Hollow Restorations, Inc. of Tarrytown, N. Y. It is an exceedingly comprehensive and interesting collection of pewter. That so many important pieces of pewter could be acquired in the past several years represents an amazing achievement.

If one were asked to name another great collection in the New York area, that of the Brooklyn Museum would undoubtedly come immediately to mind. This collection was given its start with the acquisition of the famous Poole Collection and through the years has been augmented through a large number of additions.

Until a relatively few years ago pewter owned by Colonial Williamsburg was limited both in volume and interest. No longer is this the case as is proven by the inventory of this collection accompanying this issue of the Bulletin. Today it has attained international importance.

Here are represented three of the most important collections of pewter in existence, containing many hundreds of pieces. Lists of the Van Cortlandt and Williamsburg Collections have been supplied to all members of the Pewter Collectors' Club of America. It is hoped that a list of items in the collection of the Brooklyn Museum may be mailed to members with the next issue of the Bulletin.

All three of these great collections have a common denominator—uncommon creator is more accurate terminology as there could be nothing "common" associated with their assemblage. It is not necessary to remind pewter collectors that Club member John M. Graham II is responsible for the origination and development of the collection of the Brooklyn Museum. Following his becoming associated with Colonial Williamsburg, things in this field began to happen in a big way with the surprising results which have been achieved. Not long ago he was assigned responsibility in connection with the Van Cortlandt Manor Restoration where in a

limited period of time, starting from scratch, he assembled an outstanding pewter collection.

One man responsible for three of the world's finest collections is a unique record and an enviable one. Mr. Graham has earned not only the congratulations but the sincere appreciation of all pewter enthusiasts.

Famous Pewter Collector Joins Its Makers

LONDON, Mar. 12 (AP) — Air Chief Marshall Sir Frederick Bowhill, seventy-nine, who directed the stream of United States warplanes to England in the early part of World War II, died at his London home today.

DEVELOPED "AIR TRAIN"

Two years before the war broke out, Sir Frederick was named commander-in-chief of the Coastal Command of the Royal Air Force. It was his responsibility to defend the coast against Hitler's U-boats, Nazi bombers and surface raiders.

In 1943, the British Air Transport Command was formed and Sir Frederick became its chief. He developed the war's first successful "air train," in which a Douglas C-47 successfully tugged a glider packed with vital war material from Montreal to England.

The trip was described as an important date in the history of air transport.

Sir Frederick known as "Ginger" because of his fiery red hair and his formidable sandy eyebrows, came to the air by way of the sea. As a young man, he served in the merchant marine, sailing around Cape Horn in a windjammer. He was one of the few sailors to hold a certificate as an "extra master square-rigged."

IN RAIDS OF 1914

In 1913, he won a lieutenancy in the Royal Navy as a flyer and took part in the famous 1914 Christmas Day raids on Cuxhaven and Wilhelmshaven.

It was his knowledge of the sea, after he was made head of the Coastal Command, that enabled him to predict where the German pocket battleship Bismarck would be after it had sunk the British vessel H. M. S. Hood. He sent bombers in a search and his hunch proved correct. They sank the Bismarck.

Sir Frederick was known for his fierce expression, which was mainly due to his eyebrows. But he had a very mild hobby — *collecting pewter*.

He was a Knight Grand Cross of the Order of the British Empire, a companion of the Distinguished Order, and was mentioned six times in dispatches for bravery.

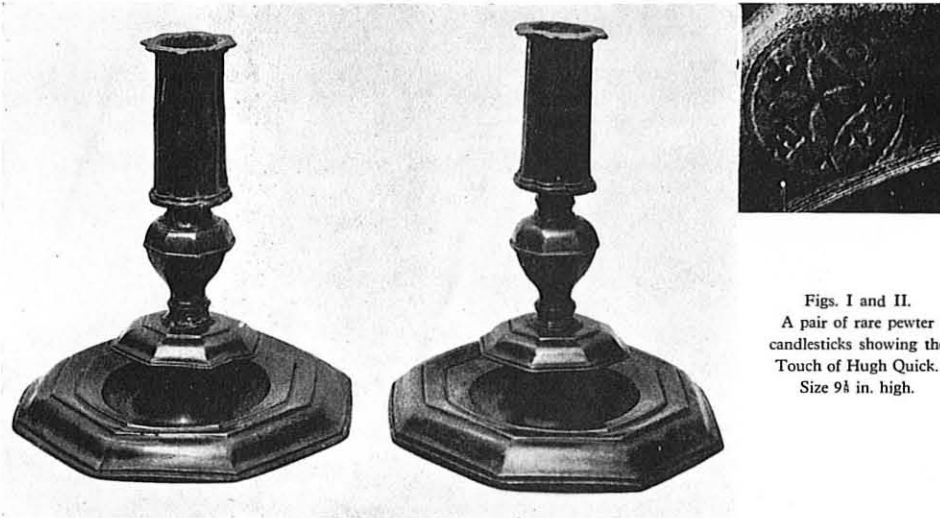
He retired from the British forces in 1945 and served as adviser to the Ministry of Civil Aviation until 1957.

Surviving is his wife, Lady Dorothy Gaskell Bowhill, whom he married in 1932.

Robert Mallory, III

FINE BRITISH PEWTER IN AMERICAN COLLECTIONS

By A. SUTHERLAND-GRAEME, F.S.A.



Figs. I and II.
A pair of rare pewter
candlesticks showing the
Touch of Hugh Quick.
Size 9½ in. high.

(Article Reprint)

Ed. Note — This article, reprinted with the kind permission of the Directors of APOLLO, is believed to have current added interest in the light of the well deserved tribute to John M. Graham appearing in this issue of the Bulletin and the list of pewter in the Colonial Williamsburg Collection which accompanies this Bulletin.

Those of us who are interested in fine examples of pewter will welcome this article by A. Sutherland-Graeme, F.S.A., an honorary member of PCCA, appearing in the January, 1960 issue of APOLLO. It is a very enlightening article by a man, who is one of the greatest living authorities on British pewter and is a great compliment to the pewter collection at Colonial Williamsburg, Virginia, and its curator, John Graham. It is well illustrated, identifies the makers, and comments on the forms of the pewter. One is a rare pair of candlesticks by Hugh Quick of London, who struck his touch on the touch plates of the Worshipful Company of Pewterers in 1674. Others are a flat-lidded tankard with touch of John Donne who struck his touch in 1686 and a Scale-plate by Richard Webb whose 'so-called hall marks' appearing on this plate, were originally struck under the date of 1687.

It is a great pleasure to see articles concerning pewter appearing in the magazines of the Arts and Antiques by our members, both here and abroad, and to feel that once again pewter is accorded prominent recognition in these fields.

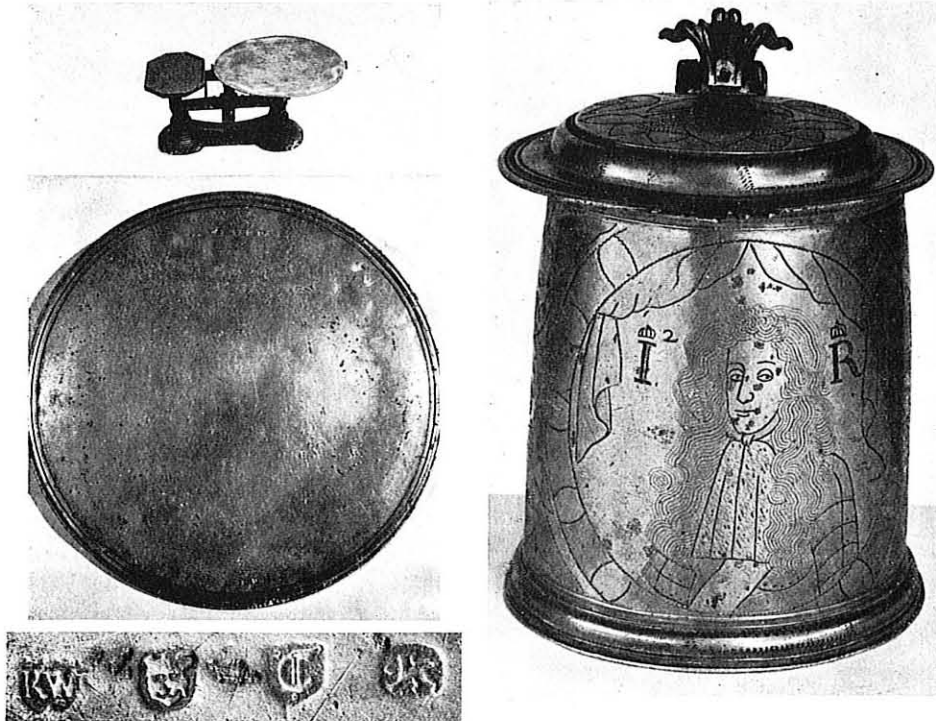
Robert Mallory, III

It would, I think, be difficult to find a piece of American pewter in any British collection. The British collector takes, as a rule, little interest in pewter other than that of his own country; and when he does, it is usually of European Continental origin; and as most of the really fine Continental pieces are already in museums, private collections abroad, or perhaps in America, he has to satisfy himself, anyhow as a beginner, with such things as French or Belgian sets of cylindrical measures.

The American collector, however, is, as I have already hinted, much wider in his outlook, and there are quantities of British pewter to be found across the Atlantic. And it is not only the ordinary stock-in-trade of the British dealer that finds its way on to American shelves. Here and there are to

be seen pieces of the highest class in their respective groups, and it is my purpose here to illustrate some of these which are outstanding, and probably the equal of, if not superior to, anything of similar type in this country.

Fig. I illustrates a pair of candlesticks, a notable exception to the rule that pewter articles were made solely for utilitarian purposes. They are 9½ ins. in height and 7⅞ ins. across base parallels, and have obviously not been touched for the better part of two centuries. They are covered by a fine glowing black patina which it would be disastrous to try to remove, as there is little doubt that the surface would be ruined and holes appear. As a general rule it is advisable not to attempt any drastic acid treatment to remove black skin and expose virgin metal on these ancient pieces. I re-



Figs. III, IV and V. At the top a pair of scales ; in the middle a Scale Plate ; and beneath the Touch of Richard Webb.

member seeing a fine old charger bearing an engraved inscription and a late XVIIth century date, in itself an exceedingly rare feature; it was covered, like these candlesticks, with a fine black patina; I saw it again some years later, during which interval its owners had attempted to "clean" it; as a result the inscription and date were ruined and the charger looked more like a piece of lace. Returning to the candlesticks, each bears the Touch of Hugh Quick, one of a numerous pewtering clan at the turn of the XVIIth century. This particular member struck the Touch (Fig. II) on the first of the Touch plates preserved by the Worshipful Company of Pewterers in 1674 (which date it bears); he obtained Livery in April 1685, became Upper Warden in 1704 and Master of the Company in 1708.

One who knew these candlesticks well before they went to America has given his opinion that, in the passing of the years the stems have sunk somewhat, that the double octagon base above the *Syma reversa* should be level and not sunk towards the well, and that, if this could be put right without harming the piece, it would

add dignity to it. Next I would like to comment upon a piece of a very different kind. It is a "Scale-Plate", and in case the title does not convey a clear meaning, I show one (Fig. III) in its working position, held by the four arms of a pair of scales. This is not, however, the plate to which I am drawing attention, which is seen in Fig. IV and is quite a century older. The plate on the scales was made by Samuel Cocks in the first quarter of the XIXth century, whereas the example we are considering was made by Richard Webb, whose so-called "Hall marks" appear in Fig. V and who struck his Touch in 1687. How much it gains by the multiple reeded edge, which lifts it up from being a featureless plaque into the realm of design. Lastly I illustrate what must surely be one of the finest—probably the finest—XVIIth century flat lidded tankards in existence (Figs. VI and VII). Its proportions, its fine double curved shield-ended handle and beautifully designed wriggle-work containing birds and beasts, flowers and acorns, and the subtle entasis given to its drum, all combine to place this piece in the very top class of its type; but what causes it to stand out as unique is the line engraving of the head and shoulders of James II upon

the front of the drum. Howard Cotterell, in his "Old Pewter, its Makers and Marks" shows several tankards engraved with portraits of Charles I, evidently in memoriam pieces, made after the Restoration, as for many reasons it is hardly possible that they could be contemporary. There are

Figs. VI, VII and VIII. Two views of a flat lidded tankard, XVIIth century together with the Touch of John Donne.



also many portraits of William and Mary, and of William alone, which are contemporary; but I have never seen the bust of Charles II nor, until shown this specimen, of James II; and it is perhaps odd that although Charles reigned for 25 years and James for four years only, it should be the latter whose portrait should now appear, more especially as, although James achieved some popularity when, as Duke of York, he commanded the fleet which defeated the Dutch at the battle of Lowestoft in 1665, it waned later, and when he warned his brother of plots against his life, Charles replied "They will never kill me, James, to make you King". The only flaw in this otherwise perfect piece is the evidence of removed spots of corrosion which mar the face of the portrait. Unremoved spots can be seen in the illustration (Fig. VIII) of the makers Touch. This appears upon the bottom inside and is that of John Donne who became a freeman of the Company in November, 1683, and commenced business as a Master pewter in 1686, which date appears in his Touch.

The candlesticks are owned by Mr. John M. Graham of Williamsburg, Virginia, to whom, and to the authorities of Colonial Williamsburg, owners of the Scale-plate and the tankard, I am indebted for permission to illustrate these pieces.

Fundamental Pewter Facts

Driving through New England one is confronted with almost as many ANTIQUES signs as there are gasoline service stations. Sometimes they are combined and frequently, if not, they should be for there is not a substantial time differential in the periods of manufacture of the products offered. However a badly-bitten victim of the 17th and 18th centuries such as I am can not resist the urge to rummage around through the piles of "treasures and trash" offered unblushingly at high prices to incurable sleeper-seekers.

On all fours beneath some table examining a particularly dirty accumulation of scrap metal, mason jars and water closet seats, I reply cautiously and presumably disarmingly when asked if I am interested in anything in particular, "Oh, I don't know, pewter among other things, I guess." This is done in such a way as to have the dealer immediately become sympathetic and want to help me out, a nice but pore old soul, by producing a fine piece of early pewter that he will sell me for a song. To date I have never convinced anyone but myself but I keep on trying.

I have, however, added quite a bit to my scant fund of knowledge of the subject as many dealers have gone beyond the call of duty to educate me and I now pass on gratis nine pewter gems given me again in recent months:

"You might as well give up the search as practically all pewter was melted up for bullets during the Civil War."

"English pewterers were required to mark their wares, so all unmarked pieces are American."

"You can tell English pewter from American because the former will shine up and the latter won't." Some add, "because English pewter has a higher silver content." Others say, "because American is made from lead."

"This piece is pretty black but you could have it plated."

"Will tankards are expensive but if you are really willing to pay the price, I will get some in next week." (Name on request.)

I have been offered pieces of claimed exceptional quality, proof of which lies in the fact that they are marked, "GENUINE (pronounced genuwine) PEWTER." What more could anyone ask?

"You are too late, what little pewter exists is in museums."

"We used to have trouble cleaning our pewter but found out we can take the old dirt off easily now with an electrically rotated wirebrush." (Believe me the dirt was off and most of the metal surface as well.)

"Pewter is passe, what you want is pressed glass."

Penna. Regional Group Born

The long anticipated Pennsylvania Regional Group held its first meeting with a remarkable program and a splendid exhibition of American pewter on April 23, 1960 at the Pennsylvania State Museum in Harrisburg, Pa.

The thirty members and members-to-be of the PCCA who attended the meeting were from all indications well pleased in their roles as godfathers and mothers. Many members from the adjoining states of Delaware, Ohio, West Virginia, Maryland and Washington, D. C., indicated in



Group Vice-Chairman John Carter and covered Heyne Chalice.

writing their great interest in the group. Thus we may anticipate meetings outside Pennsylvania.

Being on home grounds, Eric de Jonge acted as master of ceremonies for the afternoon meeting. Dr. S. K. Stevens, Executive Director of the Pennsylvania Historical and Museum Commission, warmly welcomed the audience and outlined the past history of the State Museum, speaking of the new State Museum, for which ground will be broken soon, he became gradually imbued with a stannophilic spirit and invited the audience to let the new museum become the shrine of Pennsylvania pewter. (The m.c. of the meeting, quite naturally, has far more ambitious plans.)

In a brief but exceedingly well presented talk, Dr. Harris S. Johnson, III, from Pittsburgh, Pa., spoke of the reasons and the necessity for the creation of the Pennsylvania Group and stressed particularly its important interest in the solution of the Brunstrom/Love puzzle and the deserved recognition and appreciation of one of its finest regional artisans.

Judge and Mrs. Philip Huntington of Sea Cliff, Long Island, N. Y., the latter in her capacity as vice-president of the National Organization, deserve a second master's badge for their part in the meeting. Mrs. Huntington, bringing the official greetings of the officers and governors of the PCCA, was in fine fettle as is her wont at Pewter Club meetings. She admonished the audience not to let its meetings become cut and dried affairs, but to get as much fun as possible out of them, to let pewter collecting and research be a relaxation and not a chore.

The highlight of the meeting was the erudite and concise paper on "The Extant Pewter of Johann Christopher Heyne and William Will" by Mr. John H. Carter, Sr., of Trevorton, Pa., who over many years has traced the known pewter examples of these two outstanding American pewterers. His paper is printed elsewhere in this issue of the Bulletin.

An election of temporary officers followed and resulted in the following slate: Dr. Harris S. Johnson, III, chairman; Mr. John H. Carter, Sr., vice chairman and treasurer; Mr. Eric de Jonge, secretary.

In a short talk "Pennsylvania Teaparty", Eric de Jonge outlined briefly

the use before 1800 of pewter teapots and tea services in England and their relationship to those of America, leading up to the presentation of a newly discovered padfoot, pearshape teapot with the "LOVE" touch.

The pewter display for the meeting was based originally on the small but important State Museum collection which includes a beaded William Will tankard which served as an ecclesiastical flagon for the Ephrata Cloisters. An extremely rare dram bottle by Johann Christopher Heyne asked for undivided attention while an unusual pewter butt plate for a Pennsylvania rifle rates an honorable mention.

The prevailing apprehension that the museum's pewter display might be on the meager side was alleviated with the arrival of Dr. and Mrs. Johnson, who unloaded from their station wagon approximately a hundred pieces of the choicest American made pewter which were quickly put on display, contributing so much to the unique and extraordinary exhibit. Mr. Carter added his covered Heyne chalice, a six inch plate by the same pewterer, and a Federal Eagle plate by William Will. John Ruckman, with his customary rare foresight, showed his celebrated pearshape "LOVE" teapot which was most interesting in comparison with his padfoot, pearshape teapot attributed to Cornelius Bradford.



John Ruckman and Group Secretary deJonge compare rare teapots.

At another exhibit table, seventeenth and eighteenth century books on pewter and pewter making could be examined. One wall was decorated with prints and engravings of pewterers and their shops, dating back to the sixteenth century. The Archeological Department of the Pennsylvania

State Museum, under the supervision of Mr. John Witthoft, Chief Curator, came up with an entirely new wrinkle in pewter display. A display, under the title "Pewter and Archeology", drew the attention of every visitor with its ancient pewter specimens which had been excavated from Indian graves and from Indian and colonial settlements. Attractive handwoven Pennsylvania coverlets which served as table coverings made an unusually colorful background.

The fall meeting of the new group is planned for Doylestown on October 1st. Inquiries should be directed to Eric de Jonge, Curator, Pennsylvania State Museum, Harrisburg, Pa. A check for regional groups dues in the amount of \$1.00 exclusive of national dues will assure receiving all group announcements and programs for the coming year. Three meetings per year are contemplated as are field trips.

E. de Jonge

Important Inventory

This interesting paper entitled "The Extant Pewter of Johann Christopher Heyne and William Will" was presented at the Organization Meeting of the Pennsylvania Regional Group of the Pewter Collectors' Club of America by John H. Harter, Sr., April 23, 1960.

In 1924, when J. B. Kerfoot published the most extensive survey of American pewter made up to that time, not only the work but even the name of the pewterer, Johann Christopher Heyne was unknown.

In February 1928, through the medium of the magazine, ANTIQUES, the public was first informed that there had existed in Lancaster, Pennsylvania, a pre-Revolutionary pewterer with the initials, I.C.H. ANTIQUES illustrated at this time the first known extant piece of pewter by this unidentified Lancaster craftsman. It was a rather remarkable communion flagon bearing what was at the time considered undisputable evidence of both Teutonic and English influence. Certain so-called English features have since been proven to be of Swedish origin. It was inscribed: "For St. Peters Kirche Mount Joy Township von John Dir 1771." On the bottom was the now familiar crown I.C.H. Lancaster touch. The owner of this prize piece was Howard Reifsnnyder of Philadelphia. Concern-

ing the maker, Editor Homer Eaton Keyes stated: "The identity of the pewterer who thus applied his initials and the name of his town to his meistershaft is not known. Diligent enquiry has, indeed, failed to supply even the basis for a fair guess concerning him."

Very appropriately a resident of Lancaster three years later had the honor of discovering the identity of the I.C.H. Lancaster pewterer. John J. Evans, Jr., with the assistance and moral support of Ledlie I. Laughlin, not only discovered that the pewterer was Johann Christopher Heyne, but by 1931 Evans had been able to prepare a list of eleven extant pieces of pewter bearing Heyne's touch. Evans had been motivated in his search by the finding of a dram bottle bearing the I.C.H. mark. In addition to the two Heyne items above mentioned, Evans located three flagons, two chalices, a sugar bowl, one six-inch plate, one eight-inch plate and a porringer.

You may well imagine my delight when, in 1935, Homer Eaton Keyes, editor of ANTIQUES magazine indentified a covered chalice and a 6" plate in my possession as unmistakably the work of Johann Christopher Heyne. The chalice, then as black as a derby hat, I had located, together with a tankard of English make, on a shelf full of old paint cans, under a gallery stairway in the Himmels Lutheran and Reformed Church in Washington Township, Northumberland County, Pennsylvania. A short time later I found the six-inch I.C.H. marked plate nestled in a pewter basin which took me twenty-one hours to clean. While negotiating for the purchase of these pieces, one of the trustees of the church surmised that I evidently wanted them for the silver that was in them. The sexton assured him that they contained no silver and that I wanted them just for a relic. I felt my chances waning when a good lady of the church remarked: If they are good enough for a relic for him, they are good enough for a relic for us."

Later, while translating the protocol of the church, I came across this statement, under date of June 30, 1776: "Johann Heinrich Reitz presented the chalice to the congregation." By coincidence, a descendant of the donor is presently a member of our office staff.

Just when Johann Christopher Heyne came to America and where he first settled was, in 1937, still a mystery. While doing research for an article on the founding of the Moravian Mission at the Indian town of Shamokin, now Sunbury, it was my good fortune to find in the MEMORIALS OF THE MORAVIAN CHURCH, published in 1870, the name of Johann Christopher Heyne listed as a member of the First Sea Congregation of the Moravian Church. This group arrived in Philadelphia on the snow, Catharine, June 7, 1742, took the oath of allegiance in the court house the following day and reached Bethlehem at noon June 21st.

After thirty years, the seven major forms of Heyne's work reported by Evans have been increased by only four, namely; one 4" beaker, now in the Henry F. Dupont Winterthur Museum, one 3¼" open salt, now in the Brooklyn Museum, one 6½" plate, also in the Brooklyn Museum and two 7½" plates reported by Ledlie I. Laughlin. However, sub-types of the forms first reported by Evans have been found. The extant flagons may be divided into two sub-types and the chalices into four: Two types of open chalices and two of covered chalices.

The number of extant examples of Heyne's craftsmanship has grown from eleven in 1931 to forty-five in 1960. Perhaps Heyne's religious affiliations were partly accountable for the fact that 64% of these examples were made and used strictly for ecclesiastical purposes. More chalices have been found than any other form. Fourteen have been located. Half of these are with cover. Most of these chalices are either in the churches where originally used or in private collections. However, two may be seen in the Hershey Museum and one at Winterthur. Next in frequency are Heyne's flagons. An even dozen are known. They illustrate a transformation from German influence to Swedish or English influence as Heyne replaces the handle of his Teutonic model in the Trinity Lutheran Church of Lancaster with the hollow handle with bud terminal, and attaches the knob thumbpiece in a typical Swedish manner; in later flagons supplanting it with the flat upright thumbpiece so commonly used in English pewter. Another unique feature of Heyne's flagons is the use

of a 6" plate to form the bottom of each flagon. At least two of Heyne's 6" plates were used as communion patens.

In addition to the sugar bowl listed by Evans in 1931 and owned by Laughlin, only one other bearing the I.C.H. touch is known. It was found in Amherst, Mass., and is now in the Brooklyn Museum.

Laughlin gives us an historical quotation which lends interest to Heyne's dram bottles or canteens: "On Oct. 27, 1775 John Hubley, commissioner of purchases in Lancaster County, Paid Christopher Heyne, Casper Fordney and Nicholas Miller for making canteens, etc. for riflemen - 9, 13s, 10d." Two other dram bottles are known in addition to the one owned and reported by Evans. The one, formerly in the collection of George Horace Lorimer of Philadelphia, was sold at the Parke-Bernet galleries in 1945 and may now be seen at Winterthur. The other dram bottle is in the Pennsylvania State Museum collection and bears the interesting information that it was made by Heyne for Colonel Christian Lauer of Berks County, Pennsylvania.

In concluding these remarks concerning the extant pewter of Johann Christopher Heyne may we give two quotations: the first from Drepperd's **DICTIONARY OF AMERICAN ANTIQUES** — "The rarest pre-Revolutionary American pewter was made at Lancaster Pennsylvania by John Christopher Heyne. It is simply the scarcest pewter in the American scene and so has had greatness thrust upon it." — and finally from Laughlin's **PEWTER IN AMERICA** — "Many another American pewterer enjoyed a more lucrative business and many a competitor many have attained greater prominence in his community, but none has enriched us with such a significant group of unusual pewter for Christopher Heyne's vessels are the acme of laboratory material for the student of colonial pewter."

May we now turn our attention to the extant pewter of William Will. In 1924, J. B. Kerfoot knew of only ten examples of William Will's handi-craft. These represented five major forms. By 1940, intensive research enabled Ledlie I. Laughlin to list thirty-six specimens classified under twenty-two major forms. Today we are able to report one-hundred and

nineteen extant examples of William Will's pewter representing the astounding number of forty-five distinct forms. We may well appreciate Will's versatility by comparing this number with the eleven forms produced by his contemporary, Johann Christopher Heyne.

My interest in William Will was stimulated a few years ago when I came into possession of an 8" plate with hammered booge bearing two federal eagle touchmarks and the Wm. Will Philadelphia touch. Let me relate how close I came to not acquiring this plate. A friend living in a nearby town and knowing my interest in pewter told me of a plate procured by a citizen of his community at a public sale. My friend had gotten a distant glimpse of it and thought it had two angels stamped on the back. He suggested that I have a look at it. However, reasoning that it was most likely a German angel-block-zinn plate, I did not take the time or trouble to see it. A few months later, meeting my friend, he seemed somewhat disappointed that I had not seen the plate, so to please him as much as anything, I stopped at the home of the owner and was delighted to discover what my friend had mistaken at a distance for angels were two federal eagles. Although the 8" plate is by far the most common form of all American pewter, only eight examples by William Will are known.

My second thrill came when I located a William Will flagon, chalice and inkwell stored in a cardboard box in a church basement. Needless to say, negotiations are under way for their purchase.

My third discovery was the existence of a 11½"x15½" oval platter bearing the Wm. Will Philadelphia in scroll touch. This unique example of Will's work is in storage at Memorial Hall, Philadelphia. I believe there are only two other extant American oval platters: one made by William's brother, Henry Will, and now in the Brooklyn Museum; the other bearing the love bird touch and in all probability made by John A. Brunstrom.

There are five examples of William Will's work which I believe are unique in American pewter: a pan-shaped 9"-10" plate in the Winterthur Museum; a bed warmer owned by Stogdell Stokes of Philadelphia and

one of the ten examples of William Will's work known to Kerfoot in 1924; a tobacco jar attributed to William Will but not beyond question, owned by the late Arthur J. Sussel of Philadelphia and bearing a unique touchmark comprised of the initials WW over a rose; and finally a candle snuffer and unique type spoon reported by Carl Jacobs in 1957 in his GUIDE TO AMERICAN PEWTER.

In addition to these, there are eight other forms of William Will pewter of which only one specimen is known: a 5 3/8" smooth brim plate and an 8 3/4" baptismal bowl, both reported by Jacobs; a 10 5/16" baptismal bowl bearing the two federal eagle touches and the Wm. Will Philadelphia in scroll touch. Found with this bowl were three other William Will pieces; a 10 3/4" ewer of unique form, a 11 3/16" flagon and a 7 15/16" chalice. All four pieces are engraved in German script, which translated, reads "The gift of Aaron Levy to the German Congregations in Aaronsburg." Fortunately this communion service, tangible evidence of religious tolerance, was rescued from the church when it burned to the ground about four years ago.

Continuing our consideration of Will's unique forms, may we mention an 8 3/4" footed bowl in the Hershey Museum. It bears the lamb and dove touch. The only commode form and the only footed creamer to my knowledge are those listed by Carl Jacobs.

I know of only two ladles made by William Will. One is owned by John J. Evans, Jr. and I believe it is the same one as illustrated by Laughlin, the other is in the collection of Miss Julia Wolcott, of Litchfield, Conn.

Judging from the number of extant examples, the most abundant product of William Will's shop was the tankard. Two sizes are known, pint and quart. There are several styles; drum shape, flaring base and tulip shape. A further variation occurs in the lid, some being flat top (perhaps the earlier ones) and some dome top. In all, twenty William Will tankards have been located, of which eleven are tulip shape. As early as 1907 a tankard bearing the WW touch was on public exhibition. This particular tankard was viewed by an exceedingly large number of persons at the Jamestown Exposition. It had served as a church flagon at Ephrata, Pennsylva-

nia and is now on loan to the State Museum at Harrisburg. It is the drum type with dome top, beaded rim and flat thumbpiece, it holds a quart

Second only in number to the tankards are Will's tea-pots with a total of fourteen examples. Nine of these are pear shape, of which five are footed. Five examples of the drum type are known. The first William Will tea-pot to come to light was pear shape and footed. It was found in a Philadelphia junk shop.

Two of the four handsome extant coffee pots made by William Will may be seen in the Winterthur collection. The third is owned by Ledlie I. Laughlin. Dr. Robert Mallory, III, of Rye, New York owns the fourth. These tall spouted coffee pots are of two types: Round footed and square footed.

Third place honors, in so far as number of extant examples is concerned, goes undisputably to the mugs of which an even dozen are known. There are two sizes, pint and quart; two forms, drum shape and tulip shape; and two types of handle terminals, fish tail and bud.

May we now briefly mention the forms to which we have not yet made reference. We know of four 6" plates and five 9 1/2" plates. There are five 12" dishes and three 16 1/2" dishes or platters and three hot water dishes. Also extant are two bed pans, a tea spoon and at least six table spoons. The last mentioned were owned and sold by Kerfoot prior to 1924. The present whereabouts of several tablespoons are known, but as some or all of these may be the ones formerly owned by Kerfoot, they are not listed here.

Let us contrast the number of strictly ecclesiastical pieces, namely the chalices and flagons, made by William Will with those produced by Johann Christopher Heyne. Although the extant pewter of Heyne is only 38% of the number of examples produced by Will, nevertheless twelve Heyne flagons exist compared to six by Will. There are fourteen chalices made by Heyne compared to five produced by Will.

In conclusion, I believe you will agree with me that, although the extant pewter of John Christopher Heyne and Colonel William Will far exceeds in quantity the estimates of

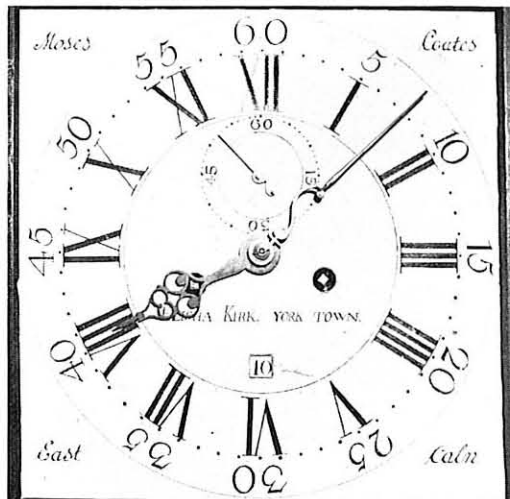
most veteran pewter collectors, nevertheless there is still no more desirable pewter for a Pennsylvanian to collect than that produced by these two pewterers who plied their craft in the Province of Pennsylvania many years prior to the American Revolution.

There may be members of the P.C.C.A. who are aware of unrecorded pewter made by Johann Christopher Heyne or William Will. It is suggested that any available data regarding same be submitted to the writer. (John H. Carter, Court House Annex, Sunbury, Pa.) It is hoped sufficient material will be submitted to make it desirable to publish an addenda to the examples herein mentioned. J. H. C.

Wanted: — A Kirk Sermon

A delightful experience available to us all is a visit to Chester County on the first Saturday in October. On that day homeowners open to the public their fine, early houses with their period furnishings situated in the lovely rolling countryside of this Pennsylvania County for the benefit of a neighboring hospital. This year marks the 20th Anniversary Celebration of this event and the experience of the nineteen preceding years makes it possible almost to guarantee crisp, sunny weather.

It was on just such an autumn day that I visited the charming home of Gilbert Mather and saw the clock which is the subject of this report. Its maker, Elisha Kirk of Yorktown, now York, Pennsylvania was a man of some distinction in his community and just as distinctive and varied were the things to which he turned his many



Close-up of clock face showing Kirk's name, the time and day of the month.

talents. Among them can be listed: pewtering, watch and clock making, soldiering and the preaching of the Gospel. He died right after the close of the Revolution in 1790, at an early age it is assumed, or even more interesting products and facets of the man might have developed.

Louis G. Myers writes of having heard a report of a tall clock made by Elisha Kirk. Perhaps this is that one. Since I first saw it, it has passed to the ownership of Gilbert Mather's daughter, Mrs. Robert Bourden of Stowe, Vt., who so kindly



Full length view of Elisha Kirk tall clock.

has supplied the pictures, taken by her husband, a professional photographer, and the following:

Information on the Elisha Kirk clock made for Moses Coates:

Elisha Kirk, son of Elizabeth Mendenhall and Caleb Kirk, was born at Caln Township, Chester County, on December 25, 1757. In 1770 the family moved to York County but Elisha returned to Chester County four years later and placed himself as an apprentice with Isaac Jackson, the clockmaker of New Garden. About 1780 Elisha moved back to York County where he carried on the clock making business until his death in 1790.*

Elizabeth Mendenhall, Elisha's mother, was formerly married to Samuel Coates. They had four children, the second oldest being Moses, the founder of the present town of Coatesville, Pa. Samuel Coates died five years after they were married and Elizabeth married Caleb Kirk in 1756. It is very probable that the Coates children and the four Kirk children were brought up together.

I believe that this clock was made between 1780 and 1790 as the face bears the wording Elisha Kirk, Yorktown, and also Moses Coates, East Caln.

Moses Coates named his second son Caleb, presumably after his step-father, Caleb Kirk. Caleb Coates had a daughter, Ester Virginia, who married Richard Mather of Bucks County. Their son, Charles E. Mather was the father of my father, Gilbert Mather from whom I inherited the clock

Mary Mather Bourdon

* From "Chester County Clocks and Their Makers" by Arthur E. James (*The rest from the Coates Genealogy and memory.*) — Mr. James, in this book quotes from "Memoirs of Elisha Kirk."

Now having seen examples of Kirk's pewtering and clock making and assuming him to have been a good soldier, we need one of his sermons to fulfill representation of his listed qualifications.

Philadelphia's Grand Federal Procession

In **Some Notes on American Pewter**, Louis Guerineau Myers illustrated the flag of the Pewterers' Society of New York which is now in the possession of the New York Historical Society. This flag was carried by the pewterers of New York in what is known as the Federal Procession to celebrate in 1788 the ratification of the Constitution by the necessary nine Colonies.

Unfortunately the names of the pewterers who marched in this procession are unknown and it would be interesting indeed if this information should be brought to light.

Philadelphia, too, had a celebration in that same year. Acting on a lead submitted by Henry J. Kauffman and with high hopes of perhaps discovering the names of pewterers participating in the Philadelphia procession,

a visit to Winterthur Museum was made and access granted to early records in the Joseph Downs Library. Unfortunately these hopes were not fulfilled but some information of interest to friends of pewter was found and two American Pewterers at least—Colonel William Will and Benjamin Harbeson—were important figures in the procession, although the latter chose an alternate trade category for the day.

It was estimated that 5000 persons were in the procession in the eighty-six units which made up the line of march. The parade included Public Officials, Representatives of other Nations and States, Military, Trade Groups and others. Representatives of Trades were by far the greatest number of units and it was somewhat surprising to find Pewterers and Tin Plate Workers among the very few legitimate trades not represented.

The following excerpts from the July 9, 1788 issue of **The Pennsylvania Gazette** indicate the colorfulness of the occasion:

Grand Federal Procession —

"On Friday, the 4th instant, the citizens of Philadelphia celebrated the Declaration of Independence, made by the Thirteen United States of America on the 4th of July 1776, and the Establishment of the Constitution, or Frame of Government proposed by the late General Convention, and now solemnly adopted and ratified by Ten of those States . . ."

"According to orders issued the day before, the several parts which were to compose the Grand Procession began to assemble at eight o'clock in the morning, at the intersection of South and Third Streets."

"Nine gentlemen, distinguished by white plumes in their hats, and furnished with speaking trumpets, were Superintendents of the Procession, viz. General Mifflin, General Stewart, Colonel Proctor, Colonel Gurney, Colonel Will, Colonel Marsh, Major Moore, Major Lenox and Mr. Peter Brown . . ."

"Unit LXII Copper-smiths

A car 14 by 7 feet, drawn by 4 horses, with three hands at work at stills and teakettles, under the direction of *Mr. Benjamin Harbeson*.

A standard with the arms of the trade, and other things emblematical, surrounded with thirteen stars, borne by two masters. Seventeen masters of the profession following . . ."

Pewter In Politics

On the 16th of August 1893, William Jennings Bryan made a famous speech in the House of Representatives against the repeal of the silver purchase clause of the Sherman Act. In it, he advocated unlimited coinage of silver, irrespective of international agreement, at a ratio of 16 to 1, a policy with which his name was afterwards most prominently associated. In the Democratic national convention at Chicago in 1896, Bryan advocated a "plank" declaring for the free coinage of silver which brought him the nomination for the presidency the following day and subsequently the nominations of the People's and National Silver Parties.

Undoubtedly the large pewter medallions or giant-sized "dollars", such as the one pictured here, were "coined" to further the interests of one side or of this campaign. If the intent were to indicate that the dollar on the proposed basis would have no more value than one made of base metal, it served its purpose at the time for Bryan and "free silver" went down to defeat at the hands of his Republican opponent, William McKinley.

Time has altered values and even disregarding the effects of inflation there are surely today many persons who would gladly exchange a silver dollar or two of legal tender for one of these pewter coins.

Henry J. Kauffman, owner of this pewter coin almost four inches in diameter supplied the photographs and information about this interesting pewter piece.



Heads or



Tails — Bryan Lost.

Speculations

Since for undertaking anything there should be a reason, a weekend of rain must bear the major blame for recording these inconclusive and not very exciting ruminations. Then too, sharing this blame is the widespread, pleasurable practice of attributing an unmarked pewter piece to a specific maker because seemingly it was produced from moulds thought once to have been owned by a particular pewterer or felt to have recognizable regional characteristics and consequently assumed to be a product of a certain geographical area. Much of this type of assignation may be valid, much may not. Such attribution must be approached, not with the anaesthetic influence of enthusiasm and wishful thinking but with the utmost care and absence of prejudicial inducement. So-called "beading" was used primarily in Philadelphia but the application of this element of decorative treatment was not confined to that metropolitan area and since so many American pewterers moved from one location to another so frequently and often far afield, they no doubt spread regional characteristics far and wide with abandon.

Brass and bronze moulds for the fashioning of pewter were heavy and no doubt hard to come by. They were expensive and could have been produced only by men with mechanical skill rare for that time. The source of moulds is still shrouded in mystery. It is quite surprising that mould makers did not evince their pride in their output as did pewterers, goldsmiths

and other artisans by marking for identification their product.

As an example of weight and cost, a quart pot mould, bottom and handle in the inventory of David Melville weighed 51 pounds 6 ounces; a pint pot mould, bottom and two handles weighed 34 pounds 6 ounces and the two together—second hand moulds—were valued by the estate appraisers at \$85.12 at a time when assuredly the dollar bought far more than it does today. My 8" plate mould weighs 10 pounds and I value it far above Melville's appraisers.) Scarcity of available moulds and their high cost must have served to keep moulds in use until they were completely worn out and so doing, they must have passed through the hands of more than one pewterer.

Having advised the use of utmost caution in making deductions and highlighted the danger of guesswork in attribution, let us consult Laughlin's PEWTER IN AMERICA for source material and turn our backs on this cautionary advice as we explore some possible movements of moulds in Philadelphia in the fourth quarter of the 18th Century.

First let us assume that pewtering moulds in that city during that period of time remained there, which in itself is a most dangerous assumption. Then let us pick Thomas Byles as our starting point. Reference to the inventory of Pewter and Pewter Equipment of Thomas Byles reproduced in PEWTER IN AMERICA gives adequate proof that he possessed many and varied moulds, perhaps many of Paschall's, Badco(c)ke's, Edgell's, Everett's, Cox's, Wyer's and Mungo Campbell's were included. It is an educated guess that William Ball, goldsmith and nephew of Thomas Byles who had the business foresight or luck to marry his cousin Elizabeth Byles, daughter of Thomas in 1771, the year of Thomas' death, by so doing acquired both a wife and a well stocked pewter shop. In 1775 and again in 1777, Ball advertised for the services of a qualified pewterer, indicating that pewter made in his inherited moulds was probably the product of an employed pewterer. Was that production marked with Thomas Byles' dies? Ball apparently retiring from business sold these moulds and companion equipment at auction May 9, 1782.

Who were Ball's best potential Philadelphia pewterer customers? J. C. Horan (Hera) had been in business 24 years at the time of this auction and with but four years remaining until his death must have had an adequate stock of his own moulds and consequently would have had only a limited interest, if any in acquiring these moulds. Philip and William Will, the former apparently the silent partner of his brother William, had been fashioning pewter in Philadelphia for almost 20 years. Coupled with this fact is their reputation for interest in the "newest mode" so that their attention was no doubt directed to new forms and their interest in the old somewhat limited leaving the local buyer who should have had the greatest interest—Adam Koehler (Kehler).

Cornelius Bradford's name appears for the last time on Philadelphia's tax list for 1769. In 1773, he is reported to have sold most of his Philadelphia property and the balance in 1783. In both years he signs the records as a pewterer although it is known that he purchased the Merchant's Coffee House in New York City early in 1776, moved to Rhinebeck during the occupation of New York City by the British and returned to the operation of his Inn in 1783. If Bradford's pewtering equipment were sold in his 1783 Philadelphia sale, his best prospect was John Andrew Brunstrom who apparently went into pewtering on his own in that year. Other potential buyers were: Philip and William Will and Johann Christian Horan (Hera), whose interest in acquiring these tools should have been no greater than in buying the tools of Thomas Byles/William Ball sold the preceding year. If Bradford disposed of his equipment in his 1773 sale which seems unlikely since he had not yet apparently established himself firmly in another occupation, then J. P. Alberti and A. Hassleberg must be added to the possible buyers' list.

John Philip Alberti died in 1780. Potential Philadelphia pewterer customers for his tools include Philip and William Will, J. C. Horan (Hera) and Adam Koehler (Kehler). It seems safe to assume that William Ball was not interested in acquiring additional moulds but with John A. Brunstrom's

prospective entry into the pewter business on his own only three years away, he might well have made some investment in Alberti's equipment in preparation for that venture.

Next come the Hasselberg Group. Abraham (?) Hasselberg died in 1779 leaving a widow and his pewtering tools no longer needed by him. Adam Koehler (Kehler) won his widow so presumably fell heir to his tools. In about four years Kehler gave up pewtering, apparently to mould bread (unintentional pun) and in that year 1783, John A. Brunstrom who had married Hasselberg's daughter, Kehler's step daughter embarked on his own pewtering venture. No doubt he controlled the Hasselberg/Kehler tools and possibly some of Bradford's and Alberti's. Brunstrom died at an early age in 1793. His fellow pewterers of Philadelphia at that time were: Christian Hera, Jr., William Will, the Harbesons and Parks Boyd. Of this group, Christian Hera, Jr., must have owned his father's moulds and his known production together with that of John Hera, second shows no indication of utilization of a variety of moulds such as Brunstrom possessed which were listed in the inventory of his estate.

The Hera dynasty continuing in the business until 1821 should account for the control of the J. C. Horan (Hera) pewtering equipment until that time. William Will having been in business in Philadelphia for about 35 years at the time of Brunstrom's death and not too far from the end of his own career should have had little interest in buying used moulds. Where the Harbeson moulds originated is a question but their known production does not indicate that they acquired any variety of moulds from Brunstrom. Conjecture singles out Parks Boyd as at least the major buyer of these moulds, so does his product. Apparently Robert Palethorpe bought the contents of Boyd's shop when available so that Boyd and Palethorpe potentially had the use of moulds previously owned by Cornelius Bradford, Hasselberg, Koehler and Brunstrom. After 1819, what?

The odds are good that William Will's tools moved on to George Washington Will, the only one of the Colonel's sons who survived to manhood. Thus these tools are accounted for until about 1807.

Fortunately the rain has stopped and so shall I — and none too soon. If our American pewterers had only been thoughtful enough of generations to follow to mark clearly each piece of their manufacture, this article might have been avoided. But in the absence of such careful and thoughtful practice, we will go merrily on our way, happy in our attributions.

C. P. ? ? ? ?

There always seems to have been someone who was willing to cheat the public and fortunately there seems to have always been a person or an agency who tried to prevent such proceedings. This responsibility for maintaining honest transactions has varied at different times and places. The English Guilds of Pewterers were charged with the responsibility of policing the quality of their members'



Lidded measure twice stamped CP

products and seeing that the mugs and measures they made and sold were accurate and correct. After the mug was sold another person could cut small slivers of metal from the top edge to reduce the contents of the measure and therefore deliver less than full draft of ale to the customer. These cheaters were watched by sealers of weights and measures who periodically checked the vessels used to sell specified quantities of any liquid. A row of dates around the top edge of a vessel indicates that at certain times the vessel was checked by the sealer and found to be correct.

The absence of guilds and a federal government in early America left a considerable loop hole for those who wanted to cheat. I have seen the above mentioned marks on English mugs but never on one of American origin. This experience might be attributed to the fact that I have not examined many American mugs or to the fact that the European practice was not followed here in the eighteenth century. I do have a copper measure, of American origin I believe, that has the sealer's marks but it could have been made a hundred years later than the lidded quart measure in question.

The proving of vessels for liquid measure in America received some support when I bought a baluster measure in Philadelphia with the letters C P stamped on the lid and on the handle. Having switched part of my collecting interest from pewter to guns, I immediately recognized these letters to be identical to the C P letters which are at times found on the barrels of guns, particularly muskets.

Some gun collectors believe that these two letters stand for Continental Property while others think they stand for Commonwealth of Pennsylvania. The latter attribution is widely accepted for many of the guns with barrels bearing the letters are found in Pennsylvania, however, the possibility of their being evidence of the barrels having been proved has occurred to only a few collectors.

While doing research for a publication about guns I made an interesting discovery which seems to throw some light on the mysterious C P. The story appeared in the Pennsylvania Packet (published in Philadelphia) July 10, 1788. The report tells that a Grand Federal Procession was held in Philadelphia July 4, 1788. A portion, of

the procession was made up of floats drawn by horses, on which men worked at the trades which they normally pursued in the city. Benjamin Harbeson led the coppersmiths, Daniel King represented the brass founders, and John Nicholson and Joseph Perkins represented the gunsmiths.

A standard was located on the rear of the float used by the gunsmiths on which was attached a white flag with cross guns in the middle and the letters C P (city proof) underneath. The uniform of the gunsmiths' company was green baize aprons with green strings.

The significant location of the letters C P and "city proof" immediately suggests that guns were being proved in the city and that the C P was a proof mark. This deduction may not be 100 per cent but it seems to be a logical one. The C P is found most frequently on musket barrels which can be explained by the fact that they were usually done on contract and they were accepted only after they were found to withstand the pressure of a better than average charge. The question at hand is this; If the C P was a mark of acceptable proof, how did it get on this piece of pewter and who put it there. Was it a common practice to stamp pewter vessels?

A thorough examination of the lidded measure does not aid in solving the problem. The absence of a maker's mark might suggest American production but collectors take a dim view of this conclusion. It is $7\frac{1}{2}$ " high and the diameter of the lid is $3\frac{5}{8}$ ". It is the same height as Fig 139 in **Pewter in America** and the contour of the sides resembles the Laughlin example very closely. It has single lines around the biggest portion of the baluster and two single concentric lines on the lid. Comparison with marked examples of American lidded measures might suggest American production, however, it could easily be an English product which a Philadelphia merchant had proved before he sold it.

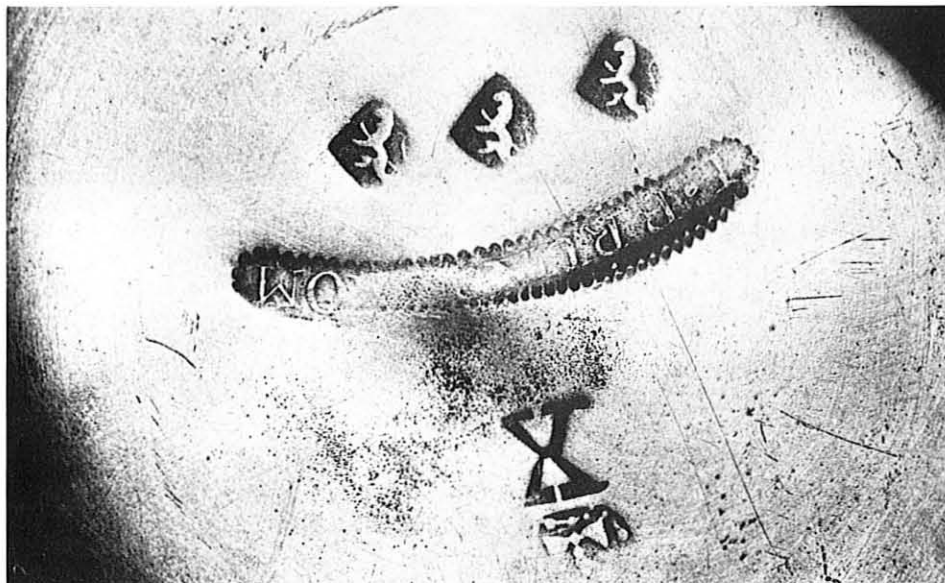
Finally, I feel quite sure that the C P on the gun barrels is evidence that they were proved but I am less certain about the significance of the C P on my lidded quart measure. Does the collecting fraternity know of other pewter vessels with C P on them?

Henry J. Kauffman

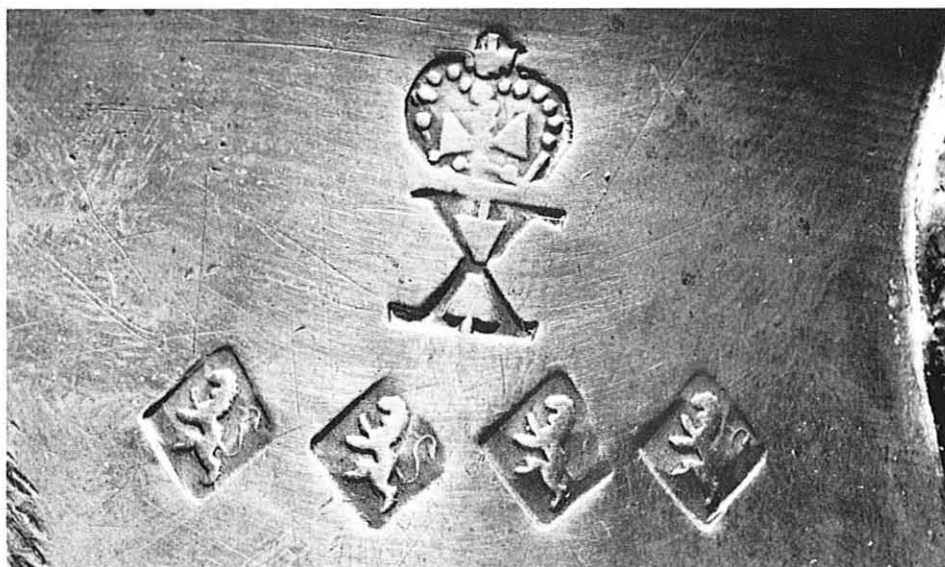
Love That Man !?

Mailed to members with P. C. C. A. Bulletin number 41 was a reprint of an article appearing in the August 1959 issue of the magazine ANTIQUES, entitled Lovebirds and Lions.

In that article there was presented interesting and effective evidence reinforcing the belief expressed in previous years by P. C. C. A. members Ledlie I. Laughlin and John F. Ruck-



Rampant Lions — coin top tankard, Wachovia Society.



Rampant Lions — Tulip shaped tankard, Mallory collection.



Rampant Lions — Tulip shaped tankard, Brooklyn Museum.

man among others that the fine quality pewter of excellent workmanship bearing the Lovebirds touch had its provenance in Philadelphia and might have been the product of one or more pewterers of the so-called Has-selberg Group — Abraham (?) Has-selberg, Adam Kehler (or Koehler) and John Andrew Brunstrom, Swedish pewterers working in Philadelphia c. 1749-1779. In view of the merry chase this group has led pewter re-searchers and its capacity for being controversial, the first two syllables of the man's name by which the group is designated seem particularly appropriate.

This indicative evidence came to light at the 25th Anniversary Meeting of the Club held in Colonial Williams-burg when a tulip-shaped covered tankard from the Mallory Collection marked clearly with the well-known, previously mysterious Lovebirds was placed beside a coin top tankard from the Wachovia Society, Old Salem, N. C. Inc., bearing the only known I. Brunstrom (name touch) and interestingly both were found to bear identical touches of rampant lions in diamonds—three such small die strikes on the tankard of the Wachovia Society and four on the Mallory tankard—visual evidence that Brunstrom was at least one, if not the only, pew-terer who had access to the Lovebirds die and therefore a maker of the excellent pewter bearing this mark whose user or users had remained through the years one of American pewter's most intriguing mysteries.

Since this rampant lion in diamond touch, so significant and so rare, has created such widespread interest, it seems well worth while to illustrate a quite similar but variant of it as it appears on a third fine piece of pew-ter holloware. This has been made possible through the keen observance of Thomas D. Williams and the courtesy and cooperation of the Brook-lyn Museum, Marvin D. Schwartz, Curator, which supplied the photo-graphs of the tulip-shaped tankard from the Museum's Collection and the enlarged view of the four rampant lions which in this instance have changed their frame from a diamond shape to more of a squared lozenge. Unfortunately none of the four strikes was rendered so that the frame is shown in its entirety.

Then too, some of the lions seem better fed than their companions, a differing physical characteristic which must have been due to the angle at which the die was held and the amount of pressure applied to each strike for ostensibly each of the four was made with the same die and therefore dif-fering die wear could not be a con-tributing factor.

It is reported that this tankard in all its physical characteristics seems to be a product of the same moulds used in the production of the the Lovebirds marked, tulip-shaped tankard in the Mallory Collection. In addition to the rampant lions, the familiar crowned X was applied in conjunction with them and it is further reported that the mark in the well of the tankard although partially eradicated may be the Lovebirds touch. Its condition makes absolute identifi-cation difficult without the exercise of the well known pewter enthusiast's imagination.

One deduction is that John A. Brunstrom and cohorts, if any, were partial to Lovebirds and Lions and possessed more than one rampant lion die.

Letter To The Editor

(Ed. note: In the preceding issue of the Bulletin an appeal for material was made and an effort made to show that although so much is known about pewter through the fine research already accomplished there remains more, much more to be discovered. This letter received from Reginald French, quoted in the main, gives further proof that there remains a vast amount yet to be done.)

. . . "Can't we pay a lot more at-tention to English and Continental subjects? What about a regular let-ter from someone in the English circle, Shelley, Michaelis or al.? Or ask someone who is going to be in Paris to do an interview with Boucaud who knows more than the world put to-gether and has a shop as I imagine you know; Rue du Bac. He is called in Paris, "le roi des etains" and an article previewing his book, etc. called AN INTERVIEW WITH THE ROI DES ETAINS would be a headliner. I'd like to do it myself if the Bulletin will shell out a few thousand for my expenses!!!

I also think we have not paid enough attention to pewter literature. Did anyone ever fully review that excellent Dutch book on pewter that came out many years ago — by Verster or something like that? Maybe we cannot afford to pass out books free to reviewers but we could certainly find some competent and interested ones who would buy the book anyway.
(Ed.—Who?)

But what is most in my mind is a kind of communal research. For instance, I am very interested in window sundials which come marked I. M., I Miller and N. M. How many models were there? You would think but one apiece but this is not true. There are MANY models. For instance we have just found an N. M. which is quite different in decoration from one we have already, although the same size, and a bronze one is still different in decoration. Soapstone moulds which burned out? No one should write N. M. up without finding out about this VARIETY business. How to do? By some recognized and easy technique of appeal through the Bulletin.
(Ed. — This is it.)

All owners of N. M. please report this or that information.

Or one could make a census of all pewter sundials this way: the results would be fascinating (for me anyway).

Or appeal for documentary information. For instance, Carl (Jacobs) remembers having seen somewhere something in print about Nathan Miller of Woodstock, Conn. or thereabouts. Someone who reads the Bulletin surely would give a lead. Or another case: I should like to do a little article about James Mathews of Montreal but the key piece which I unguardedly sold years ago to Poole has disappeared. It is not at Brooklyn (Museum) because I once looked in the closet. This is a plate that bears full name, "Montreal", beaver and "Hard Metal"! There must be others and if he is the maker of the I. M. Montreal spoons, he did a lot of work.

Item: There are a lot of people around who know a lot and from whom we'd like to hear a lot. What about all the Joseph France porringers? I know he has done some work and classification because I have seen some of his classification photos. Would he be persuaded to do a com-

plete, or at least to write what he knows and Percy Raymond did not?
(Ed. — Mr. France please read this and have the spirit move you!)

Somebody needs to do a job on American spoons. Are the various Bassett, Kirby, Elsworth spoons all from the same mould? Where else does this curious top-drop between stem and spoon occur? Is it American by chance?

(Ed. — Mrs. Oliver Adams reports, "I thought the Club might be interested to hear that I recently acquired a set of six teaspoons marked ALLISON. As far as I can tell, this is the only example of his work discovered. If there are others, I would surely like to know about them." Andrew and John Allison are listed as pewterers in Philadelphia.)

Or tea and coffee pot shapes in the 19th century. Someone could do a brilliant job in the history of taste, tracing down what happened to 18th century forms and particularly treat the early victorian revivals of forms. I have just finished cleaning a fairly round early 18th century-shaped teapot but BIG, how BIG which I judge is 1840-1850 and marked E. Capen.

I should like to do some of this type of thing but to do it, I HAVE TO GET AROUND and I don't have that leisure. But if there were a real interest created in the Bulletin in exchanging information then it would make it easy. On the other hand, if only one or two excited souls asked for information so that the same names came up unaccompanied and regular, then it wouldn't work.

I do not think there is enough information on E. Dolbeare yet to warrant anything further at this time I do have a BAPTISMAL BASIN sitting right here beside me. It is much like the Leddell one but has a slightly wider rim and must be somewhat earlier. Indeed Edmund must have died before much of the 18th century was out.

I think we could do a great service by publishing all of the known fake marks. One came to my attention just yesterday This is for the younger Hamlin and is obvious. I wish I could take photos of such things. Now there are collectors who collect fakes and if they get together something quite handsome in its alloyed way, might come out Someone concerned should, by the way, do a complete investigation of the moulds owned by Mr. Cowlshaw late of Boston

Reginald French

