

# The PEWTER COLLECTORS CLUB of AMERICA

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BULLETIN No. 54

JUNE 1966

VOL. 5 - No. 5

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## *The President's Letter*

The Spring Meeting of the Pewter Collectors' Club of America held at Hershey and Harrisburg, Pa. on Friday and Saturday May 20 and 21 was a smashing success.

The eighty members in attendance were enthusiastic in their praise of the work of the program committee headed by Eric deJonge, curator of the William Penn Memorial Museum at Harrisburg. Friday evening after a delicious dinner we were welcomed by Mr. Theodore Banks, Executive Vice President of the Hershey Estates and Dr. S. K. Stevens, Executive Director of the Pennsylvania Historical and Museum Commission. Dr. George W. Scott, Jr., collector and scholar of Lancaster, Pa. followed with a wonderful, humorous account of his experiences "Prowling, Peeking and Picking at Country Sales in Pennsylvania". The results of his efforts on display at the William Penn Memorial Museum which we saw the next day demonstrated his success. Our last speaker was Dr. S. Harris "Bud" Johnson 111 who showed slides of his collection of pewter, furniture, paintings, and ceramics beautifully displayed in his home with keen commentary by the owner. Saturday morning at 9:00 A.M. sharp we left Hershey in two buses, the first stop being at the beautiful historic Bindnagel Church in Palmyra, Pa. This classic revival building built in 1803 is a wonderful architectural document of the period in a splendid state of preservation. The original log church had been dedicated in 1754. Here we saw the communion service consisting of a German Flagon, a chalice and two flagons by the great Johan Christopher Heyne on which were inscribed the dates 1754 and 1764 together with the names of the donors. There are, I believe, only two pieces of American pew-

ter inscribed with earlier dates, the famous "Chuckatuck" spoon by Joseph Copeland of Chuckatuck, Va. dated 1675 in the National Park Service Museum at Jamestown, Va., and the magnificent chalice by Joseph Leddell of New York City, inscribed 1744, on view at the New Haven Colony Historical Society, New Haven, Conn. In the latter part of the 19th century the Bindnagel congregation commissioned an itinerant Swedish painter to decorate the interior of the building. The beautiful marbleizing, the portrait of St. Luke on the sounding board, and the cherubs executed in a delightful style, all have survived in good condition. It was left to our keen eyed fellow member, Mr. J. P. Remensnyder, to discover that the fine, engraved wrought iron lock on the front door was impressed with the name of the maker and the date 1803.

Resuming our drive through the stimulating countryside we soon arrived at the new William Penn Memorial Museum at Harrisburg where we viewed the superbly arranged collection of porringers given to the museum by our fellow member, Mr. Joseph France of Baltimore, and, certainly, the most extensive collection of pewter by Pennsylvania makers ever assembled which was on loan from the following pewter club members: Mr. John Carter, Mr. George A. Jenckes, Dr. S. Harris Johnson 111, Mr. Charles Swain and Dr. George W. Scott, Jr. The arrangement of this great exhibition is a tribute to the knowledge and taste of Mr. Eric deJonge and his staff. After cocktails and lunch at the Penn Harris Inn and an address of welcome by Mr. Howard E. Rohlin, Director of the William Penn Memorial Museum, Miss Nancy Goyne, assistant Registrar of the H. F. duPont Winterthur museum, talked to us on the sub-

ject "Latter Day Pewter". Miss Goyne's speech reflected the important pioneer research she has done on the Britannia period. A committee consisting of the Messers. John J. Evans, Eric deJonge, John H. McMurray, John P. Remensnyder and Miss Nancy Goyne identified interesting pieces of pewter brought to the meeting by several members. Mr. John J. Evans addressed the gathering about the outstanding contribution to the club made by our Treasurer and Past President Mr. John P. Remensnyder. Mr. Evans pointed out that when Mr. Remensnyder became treasurer our bank balance was practically 0 and today is exactly \$4,190.90. Since the membership dues barely cover the cost of the bulletins, this is a remarkable accomplishment helped by sales of back issues of the bulletin. I might add that the many services that both Mr. Remensnyder and Mr. Evans have contributed over many years to the club have been the most important factor in making it the lively organization it is today. The vacancy on the board of Governors was filled by the unanimous election of Miss Nancy A. Goyne. Your president announced that the board of Governors had elected two honorary life members to the club: Dr. Madelaine R. Brown of Boston, charter member of the club, present at the meeting, whose continuing interest in American pewter has contributed greatly towards the proper recognition of pewter in the field of American Arts and Crafts and Mrs. Katharine Prentiss Murphy of New York City and Westbrook, Conn., whose great gifts made to museums and restorations in this country have always included outstanding examples of pewter arranged in period rooms accurately depicting life in the colonies during the 17th and 18th centuries. To close the activities Mr. John J. Evans offered a resolution, unanimously adopted, thanking the William Penn Memorial Museum and the program committee of Mrs. John J. Evans, Mrs. Eric deJonge, Mrs. C. Dean Blair, Mrs. David Gordon, Miss Nancy A. Goyne and Mr. Eric deJonge, chairman, for making such a memorable meeting possible.

Thomas D. Williams



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## *Index P.C.C.A. Bulletin Vol. 4*

Mr. William O. Blaney is responsible for having compiled an index of Volume 4, Bulletins No 40-49, which is being mailed to all club members with this issue. We are greatly indebted to him for his interest and painstaking effort in providing us with this excellent work.

### *1966 Spring Meeting of the New England Regional Group*

A meeting of the New England section of the PCCA was held in the Hall Tavern ballroom at Old Deerfield, Massachusetts on Saturday, April 16, 1966. Since so much Samuel Pierce pewter is on display at the village, along with his tools and stamp, it was a natural choice for the program committee to make the subject of this meeting "Samuel Pierce and his Pewter."

The meeting was well attended. Thirty-eight members and guests were present when Chairman Blaney opened the meeting soon after 11 A.M. A few members had brought Pierce pewter to the meeting which was put on exhibit, joining with the museum's pewter to make a nice display.

After a short business meeting, Mr. Blaney called upon Mr. Henry N. Flynt who spoke briefly and with considerable humor. Mr. Peter Spang, Associate Curator of The Heritage Foundation, gave us a brief history of the founding of that organization and some of its activities.

A very interesting and scholarly discussion concerning Samuel Pierce was opened by Professor Reginald F. French who had done considerable research in various Pierce ledgers owned by Old Deerfield. He brought out that Samuel Pierce, Sr. was not a full time pewterer such as many of his contemporaries. At least one of his activities in addition to making pewter is believed to have been plumbing. Because his pewter making did not occupy his full time, his output was naturally smaller than

many other pewterers and is consequently quite scarce.

Prof. French introduced Miss Julia Snow who gave a brief account of her detective work which led to the discovery of the Samuel Pierce working tools and marking die in a barn owned by one of his descendants.

Mr. Oliver Deming then resumed the discussion by giving an account of Samuel Pierce, Jr. His studies force him to conclude that at least this son made pewter also, and that he used his father's small eagle die.

Prof. French then gave a further accounting of his discoveries in the ledgers. It appears that son John J. may have also made pewter. However, he did make tin pieces and it is not apparent whether the entries in the ledgers were for pewter articles or tin articles.

At the conclusion of the planned meeting, we adjourned to the Deerfield Inn where drinks were made available on a self-service honor system. After a nice luncheon served by the Inn, many members visited Memorial Hall and a few other buildings that were open.

Paul R. Glazier  
Secretary-Treasurer

### *Master Badge Awards*

Twenty one members of the P. C. A. received their distinguished Masters Badges at the recent meeting in Harrisburg on May 21, 1966. President Thomas D. Williams made the awards to the following persons and museums who became eligible after having been members of the club for five years:

Mrs. Justin Herta Adler  
Birger W. Bruzelli  
Thornton L. C. Burnell  
Mrs. Ian M. Campbell  
Edwin T. Dugal  
Mrs. John P. Dyer, Jr.  
Daniel E. Emerson  
Mrs. W. W. Forbes  
William A. MacFarlane  
Bernard R. McCann  
Mrs. John H. McMurray  
Lawson Murch  
Donald Noble  
Pennsylvania History and  
Art Commission  
Mrs. Raymond J. Reilly  
Milton Reissman  
Dr. Donald Shelley  
James Weillepp  
Winterthur Museum Library  
Richard H. Wood  
Donald S. Zinmam

## New York Regional Group Winter Meeting

The pewterers of Beverly, Mass. were the predominant topic of conversation at the meeting of the New York Regional Group in New York City on De-

cember 4, 1965. Many of the members brought examples of the work of these men, some of which were photographed and are herewith pictured.



*A group of pots by Israel Trask, Oliver Trask and Eben Smith from the collections of Mrs. R. B. Post, Mr. Benjamin Trask, Mrs. Stanley Paddock, Mr. Benjamin Esner and Mr. George Heussner*



*More Lighthouse Teapots by the Beverly Group*

## Old Scottish Liquid Measure Sizes (Part II)

by Ronald F. Michaelis

*In this second part of the review of old Scottish pewter measures, particular attention is given to measures of the well-known "tappit hen" shape and the names by which the various denominations were known. The series will be concluded in the next issue with reference to "bottle" measures and a checklist of all other known sizes of pewter "tappit hen" measures, taken from actual specimens.*

The Scots Pint (of three Imperial Pints), when made in a certain form of vessel, had been given the name "Tappit Hen" and measures of the same type in diminutive capacities are known as "tappit-hen shaped measures".



*Mr. Benjamin Trask holding a teapot made by his great grandfather, Oliver Trask.*

There is no reliable evidence of the origin of the name, although tradition indicated that the lid of this particular vessel (especially when made with a knob, or crest, at the top) was likened to a 'crested hen' and, in fact, Jamieson, in his *Scot's Dictionary*, gives it as:—"A cant phrase, denoting a tin measure, containing a quart, so called from the knob on the lid as being supposed to represent a crested hen". By 'tin' he meant, of course, pewter, which at that time, and for many years formerly, was often so called: and in using the word 'quart' he is not, strictly speaking, correct, though as Ingleby Wood says in his "Scottish Pewter-ware and Pewterers":—"In the XVIIth and XVIIIth centuries, and in the early part of the XIXth century, the two words quart and pint seem to have been synonymous in meaning" The name "Tappit Hen" is not used in early Scottish Acts, nor does it seem to have been officially recognized by the old pewterers themselves, for it appears nowhere in their records.

Suffice it to say that nowadays the term "Tappit Hen" is recognised the world over, among pewter collectors in particular, to denote the Scots pint capacity (i.e. three English pints) when applied to the largest of the true tappit-hen shaped vessels.

A correspondent in the *Glasgow Herald* of July 19th 1930, gave what may be a clue to the origin of the word when he said that it might be a corruption of the French "Topynett, a measure denoting a quart". This definition was accepted by such knowledgeable authorities as the late H. H. Cotterell and the well-known Scottish collector and writer, the late Lewis Clapperton of Glasgow.

The second size in the series of Scottish measures (holding  $1\frac{1}{2}$  Imperial pints) is known as the "Chopin", which again is a French word:

Chopine = 1 pint; and as a pint is half a quart so, too, is a Chopin, half a Topynett. This, and the following terms, relate purely to capacity and are not confined to tappit-hen shaped measures.

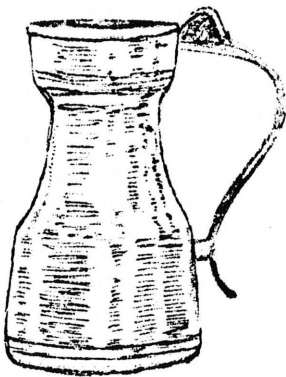
The next smaller size ( $\frac{3}{4}$  of an Imperial pint) is known as a Mutchkin, a term of pure Scottish origin. Although this was, in fact, one quarter of the Scot's pint, it does not seem to have received the appellation "Gill" (which term has normally been applied to the quarter of the Imperial pint); instead, the Scots applied the term 'gill' to the quarter-Mutchkin. The Mutchkin is sometimes known as the "4-gill (Scots)". The terms "Chopin" and "Mutchkin" appear in Scottish Acts as early as 1618 (Ingleby Wood).

The range of true Scottish measures in general use up to 1835, with approximate English equivalents, may be recorded as follows: —

Scots	Imperial	cu. ins.
Tappit Hen (Scots Pint)	3 pints (60 fl. oz.)	104.02
Chopin (Scots Half-Pint)	$1\frac{1}{2}$ pints (30 fl. oz.)	52.01
Mutchkin (4 Scots Gills)	$\frac{3}{4}$ pint (15 fl. oz.)	26.00
Half-Mutchkin (2 Scots Gills)	$\frac{3}{8}$ pint ( $7\frac{1}{2}$ fl. oz.)	13.00
Scots Gill (or "Wee Gill")	$\frac{3}{16}$ pint ( $3\frac{3}{4}$ fl. oz.)	6.5
"Wee Half Gill"	$\frac{3}{32}$ pint ( $1\frac{7}{8}$ fl. oz.)	3.25

Measures of tappit-hen form, dating from the late 17th and early 18th centuries, are known, although at that early period they were slightly slimmer in shape and all extant specimens are plain lidded; the "crested" cover seems to have been an innovation of the late 18th century, and made in the three larger sizes only.

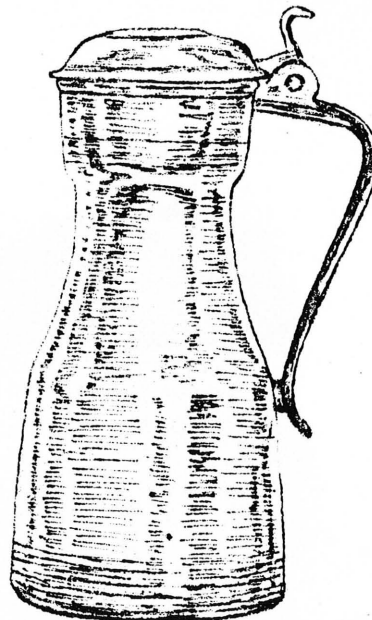
### PEWTER "TAPPIT HEN" TYPE MEASURES



Aberdeen type, lidless.  
(1 Imperial pint)



"Crested" lid  
(Chopin capacity)



Scots Pint  
(3 Imperial pints)

# Measures In Pewter — I and II — Addenda

by William O. Blaney

*He who dares walk in where angels fear to tread very often discovers he has done something foolish. But if his intentions were good (even though we all know what the street to you-know-where is paved with) the results occasionally are beneficial. P.C.C.A. members in general, and the writer in particular, are most fortunate we have learned and honorary members on the east side of the vast Atlantic Ocean who are not afraid to speak up when we — and that is the editorial "we" — impart information in the pages of the BULLETIN that is not altogether according to Hoyle. It happened once before when Mr. Ronald F. Michaelis of England took us to task for misquoting from his book and for giving certain standards of measurement wrong volumes, but in correcting us, he also gave us considerably more valuable information, so our foolishness produced some beneficial results. In BULLETIN No. 53, our article "Meas-*

*ures In Pewter — I to IV" brought forth more words of wisdom, as well as additional information, from another honorary member, Mr. Robert M. Vetter of Austria, as will be discovered if you read onwards.*

## MEASURES IN PEWTER — I

As respects the measure shown with our previous article, Mr. Vetter has given us the following additional information:

"This is a typical Dutch shape, solid and practical. Such measures are still widely used in Dutch taverns and are, in accordance with strict governmental rules, made of good metal. (If "good metal" means an alloy including much lead, then this measure qualifies. W.O.B.) The firm of Johan Nicolass Meeuws was founded in 1775 and is still established on the original site: Schoolstraat, den Haag. They are still making excellent pewterwares."



FIG. 1. Ink impressions of "touches" used in Vienna by Käthe Löffler.

## MEASURES IN PEWTER—II

Mr. Vetter's comments on this measure are clear evidence that we (editorially) walked in where angels fear to tread — and where others perhaps have withheld description until they were more certain of their information. Mr. Vetter states:

"The measure shown in Fig. 2 (Meaning Fig. 2 of our original article. W.O.B.) is certainly not German but *Austrian*. I have been able to trace its origin very exactly. It was made by the Viennese pewterers Zimm & Paur and supplied to the retail shop owned by Mrs. Käthe Löffler who had her shop at Kaiserstrasse 23 in the VIIth district (Mariahilf) of Vienna. Amongst sundry wares she supplied also Pewter wares for Taverns and Tin soldiers. She had her name and address impressed on the Pewterwares sold in her shop, as well as the Qualitymark 'Fein Zinn.' However, she was not the maker.

"The Dies for these 'Touches' are still in the possession of her nephew, the well-known Viennese Pewterer Josef Sichart, Vienna VII. Wimbergergasse 41. He supplied me with the ink impressions which I enclose herewith (see Fig. 1) and which I trust may be identical with the touch on Mr. Blaney's piece. Mr. Sichart tells me that a few years ago he had the visit of an American dealer to whom he sold the same or

a similar piece from his scrap pile. (If ours came from the scrap pile, we certainly are not going to return it thereto. W.O.B.) Mr. Sichart is the last working pewterer of Vienna and a very reliable expert on old pewter.

"The various excise marks give no clue with regard to the age of the piece since these are merely registration numbers. The 'DR' was probably impressed by Nazi authorities after the occupation (Anschluss) of Austria, which shows that the measure was still in use after 1938, when the Nazi hordes had invaded our country. Moreover the same type of cylindrical measure has been in use ever since the introduction of the metrical system in Austria (optional in 1873, compulsory in 1876. W.O.B.).

"The Kaiserstrasse is a lively shopping street situated in the VIIth district (Mariahilf). The shop of Käthe (Katharina) Löffler does not exist any more.

"Regarding Kaiser, I may say that Austria was ruled by a Kaiser (Emperor) until 1918. However, he was no longer the successor of the Roman emperors ruling the 'Holy Roman Empire' during the Christian era. Office and title were abandoned at the beginning of the 19th century and only the status of an Austrian Emperor remained.

"In 1871 the Prussians usurped the rank of 'Kaiser' but they were in no



FIG. 2. Mark on bottom of Austrian measure shown in Fig. 2 of article "Measures in Pewter — I to IV" in Bulletin No. 53.



way successors to the historic office."

Mr. Vetter is to be thanked for his thoughtfulness and kindness in correcting our misassignment of this measure to Germany. Actually, one dealer in Boston told us our description of the eagle impression on the measure was more like an Austrian eagle than a German eagle, but we preferred to rely more on the "DR" in-scroll mark (for "Deutsches Reich"). And that is where we went astray.

As for the mark on the bottom of our measure, it is shown in Fig. 2, and, as Mr. Vetter "trusts", it is identical with the left-hand mark of the ink impressions shown in Fig. 1.

For those interested in keeping their BULLETINS as correctly as possible, it is recommended that our original article in BULLETIN No. 53 be amended by crossing out the heading "II. GERMAN METRIC MEASURE — TYPE A" and inserting "II. AUSTRIAN METRIC MEASURE." Also, please change the caption under Fig. 2 to read "Austrian" instead of "German." And again our many thanks to Mr. Vetter for corrective and authoritative information.

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## Boardman Chalice



The picture of this unmarked Boardman short stem chalice with handles was sent to the Bulletin by Mr. Carl Jacobs. It is a form that is rarely seen and has probably never before been illustrated. A marked example, without handles, can be seen in Bulletin No. 49, p 187.

## The Bookshelf

*BRITANIA IN AMERICA.* By Nancy A. Goyne. (In: Winterthur Portfolio II), Winterthur, Delaware: The Henry Francis DuPont Winterthur Museum, 1966. 37 pp. \$9.75

Brittania in America lost its King's Champion with the death of Percy Raymond. Since then only few gave more than a passing thought to that latter-day American pewter. In Nancy Goyne a new Champion has arisen for American Brittania, a Champion, who for many and various reasons would have delighted Percy.

Whenever Percy Raymond and this writer met, regrettably not often enough, the talk eventually reverted to Brittania. At that time it was to this writer too much a product of the machine age, of mass production and, opinionated, he could not fully share Raymond's enthusiasm. Brittania remained a minor affair in his pewter love life. An affair, which in retrospect, he now regrets not to have cultivated nor consummated into printed words. A regret that has become more poignant after having read with pleasure Miss Goyne's *BRITANIA IN AMERICA*. Not that he could have done half as well.

Miss Goyne presents us such an uncommonly well documented and illustrated concise story of American Brittania, that it will be considered for a long, long time as the definitive history of American Brittania ware. If a personal note may be injected in this review, it is the admission by this writer that, if he had attempted to write that story, he would have boringly elaborated on the alloy's metallurgical aspects which Miss Goyne handles in a refreshingly short chapter. This writer, most likely, would have gone to great length to explain (he does so at short length) that the "NEW" alloy was neither an invention of the eighteenth century nor that it was an American invention, although claimed as such. The actual invention was a revolutionary method in manufacturing, metal spinning, to which the "NEW" alloy lent itself superbly well.

That "NEW" alloy, in all its component ingredients, was known and used (casting) by the middle of the seventeenth century. The "HARD METAL" encountered in some English pewter touches had as a bi-mixture antimony and/or bismuth. A similar alloy was

known and used by continental pewterers. Coming home, William Bell, Philadelphia, about 1775, advertised "Hard Metal" dishes, etc. So widespread was the use of antimony that many a pamphlet and learned treatise was printed either praising antimony or (mostly) condemning it as a health hazard.

That much metallurgy as a sop for those who like that sort of thing in their pewter stories. By her omission of a lengthy chapter on the history and composition of the alloy, Miss Goynes has given us a more readable and very acceptable story on Britannia, so much so, that *BRITANIA IN AMERICA* should be made available as an offprint as a most essential addition to every pewter reference book shelf. *BRITANIA IN AMERICA* is a MUST for every pewter collector or, for that matter, for every student of metals.

Eric de Jonge

*AMERICAN PEWTER* Garvan and other Collections at Yale. (Special Issue of the Yale University Art Gallery Bulletin.)

A valuable and welcome new publication for any member of the PCCA would be the above mentioned catalogue. It is supposedly, the first catalogue of a museum's pewter collection ever to appear and its well-chosen typography and layout seem superior to that of the Brooklyn Museum's handbook of "American Pewter". It contains 200 entries and the 54 illustrations are handsome and very well photographed. Virtually all of the collection came to Yale in 1930 and 1931 as the gift of Francis P. Garvan, '97, in honor of his wife, Mabel Brady Garvan.

There is a brief description of the components of pewter and its alloys followed by a history of pewter with the more interesting part devoted to American pewter. The catalogue is arranged by area, i.e. New England, New York and Philadelphia and the South, with the pewterers listed chronologically.

Mr. Graham Hood, Associate Curator, Garvan and Related Collections of American Art at Yale, who prepared the catalogue, expresses gratitude to many members of the PCCA in the introduction. It may be purchased at \$3.00 soft bound, \$5.00 hard bound from the Membership's Secretary, Yale University Art Gallery, Box 2006, Yale Station, New Haven, Connecticut, 06520.

... Ray McCloskey

*TOUCH OF DUTCHLAND*. By Earl F. Robacker. (New York, A. S. Barnes and Co., Inc., 240 pp., illustrated, 1965. \$8.50)

While not a "Pewter" book, it contains a short (eight pages) chapter on the alloy. Mr. Robacker, in the past, has written extensively and authoritatively on many aspects of Pennsylvania-Dutch folklore, folkart, and craftsmanship. His chatty books and articles, no doubt, have given an assist to the increase of interest in the stories of America's past.

The author commands a large circle of readers, he is quoted not infrequently as an authority on the subjects of his field. One hopes that his eight pages on pewter will not haunt him.

Perhaps this reviewer is wrong, being under the impression that pewter did not start to "go out" when a gradually advancing economy let silver "come in" for everyone; nor that worn-out pewter was discarded in Europe while it was re-used in America. Of course, William Will and J. C. Heyne are mentioned at somewhat greater length. Quoting the book "Then there are the Philadelphians: Isaac Jackson, John McIlmoy, Elkins Leslie, Luke Moore, Robert Palethorpe, Thomas Paschall . . . , Henry Peel, Abraham Seltzer, John Wolfe, Simon Wyer, Blakslee Barns, Mungo Campbell, William Cox, Edmund Davis, Johann Philip Alberti, and Thomas Badcocke, amongst others. We are not, in a consideration of Pennsylvania Dutch artisans, especially interested in these men — but we do not know, of any name in the list, that it was *not* that of a Pennsylvania Dutchman." end of quote. Well, well!

Eric de Jonge

*EARLY PENNSYLVANIA ARTS AND CRAFTS*. By John Joseph Stoudt. (New York; A. S. Barnes and Company, Inc., 1965. Pp. 364. ill. \$20.00.)

This impressive and authoritative appearing book explains in a very concise manner, on exactly two pages, the facts and figures of Pennsylvania pewter. One learns that there are only two types of teapots, claw and ball footed, and those which are padfooted. One learns also, that, quoting the book, "To counteract the British tax on American-made pewter many of our American craftsmen stamped the word "LONDON" on it . . ."

The four illustrations are divided 50/50, between Pennsylvania pewter and

that of Graustarkia. But then again, let's console ourselves in knowing that pewter is a medium "especially easy to work" and "almost indestructible".

Eric de Jonge

*PEWTER.* By John Bedford. (Cassell & Company Ltd., 1965, 64 pp. illustrated. 10/6)

A smallish handbook that endeavors to give the history of pewter from antiquity to the twentieth century. The author accomplishes, after a fashion, on 64 pages, what scholars tried in heftier tomes.

It accomplishes also a state of confusion amongst serious scholars and collectors unless they read the quotation on the dustjacket from which we quote ". . . . This is not to say that Mr. Bedford's handbooks do not deal with each subject historically, biographically and technically. They do, but in such a fluent and economically conversational style of writing that the reader feels that he is being gently led round. . . ."

That, the reader is, for 10/6.

Eric de Jonge

## American Shakers "The Big One, The Little One, The Different One"

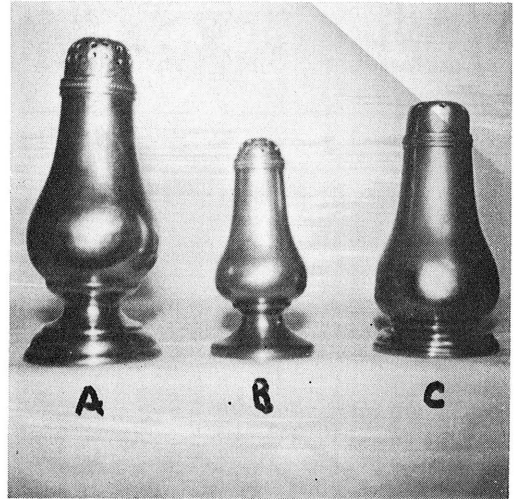
The very interesting articles on American pear-shaped shakers written by J. Carl Thomas in the March 1963 and September 1963 issues of the PCCA Bulletin have increased further my interest in, and pursuit of, this attractive and uniquely American form.

This style of shaker has been referred to as a Danforth shaker due partially to the marked example illustrated in Mr. Ledlie Laughlin's book, "Pewter in America", Plate XXX No. 209.

On what information is available, I believe the only marked examples known are by Thomas Danforth III, Stepney, Conn. and Philadelphia and Homan & Co., Cincinnati, Ohio.

In my pursuit of pewter at shows, auctions and in antique shops, comparatively few of these shakers are available for purchase.

As a follow-up on the previous Bulletin articles, information on three shakers in my collection may encourage other members to share with us information on the American shakers they own.



Listed below are the dimensions of the shakers in the photograph:

	Height	Base Diameter	Plug Diameter
A	6 $\frac{1}{4}$ "	2 $\frac{5}{8}$ "	1 $\frac{3}{8}$ "
B	4 $\frac{1}{4}$ "	2 "	1 $\frac{3}{8}$ "
C	5 "	2 $\frac{1}{2}$ "	1 $\frac{1}{8}$ "

"A", the big one, is 6 $\frac{1}{4}$ ". Usually these shakers do not exceed 6" in height. The three illustrated in the Sept. 1963 Bulletin were 5 $\frac{1}{2}$ ", 5 $\frac{3}{4}$ " and 6". "B", the little one, is only 4 $\frac{1}{4}$ ",  $\frac{1}{4}$ " shorter than the Rothschild miniature shaker also pictured in the Sept. 1963 Bulletin. "C", the different one, is 5" in height. The construction of "C" is different than any other I have seen or know about. It does *not* have a stem between the body and the base. Another point of interest on shaker "C" is the fact that the molding or connecting rim is part of the body casting. On "A" and "B" as well as all others I have seen, the molding is a part of the base casting.

All three shakers have been cast in four pieces. All three shakers have a threaded plug in the base. The base plugs in "B" and "C" are perfectly interchangeable. The base plug in "A" is too large to be inserted into "B" and "C". All three shakers illustrated have plugs which screw *into* the base. Some pearshaped shakers have plugs that screw *over* the threaded segment of the base.

"B", "the little one", has the finest metal and finish. The metal in "C" is the heaviest and the construction and feel of it leads me to believe it is the earliest of the three.

Only as a point of interest and not to indicate possible place of manufacture, these shakers were purchased in New York City, the Hudson River Valley and lower Connecticut.

Any member of the club who can add

information to our knowledge of these handsome pear-shaped shakers should write an article for the Bulletin.

Since jotting down this information on shakers, I recently purchased another American pear-shaped shaker that is unlike any mentioned in this article. After some study and checking with other members, I will report on it in a future Bulletin.

George T. Heussner

## Unmarked Pewter Comparisons

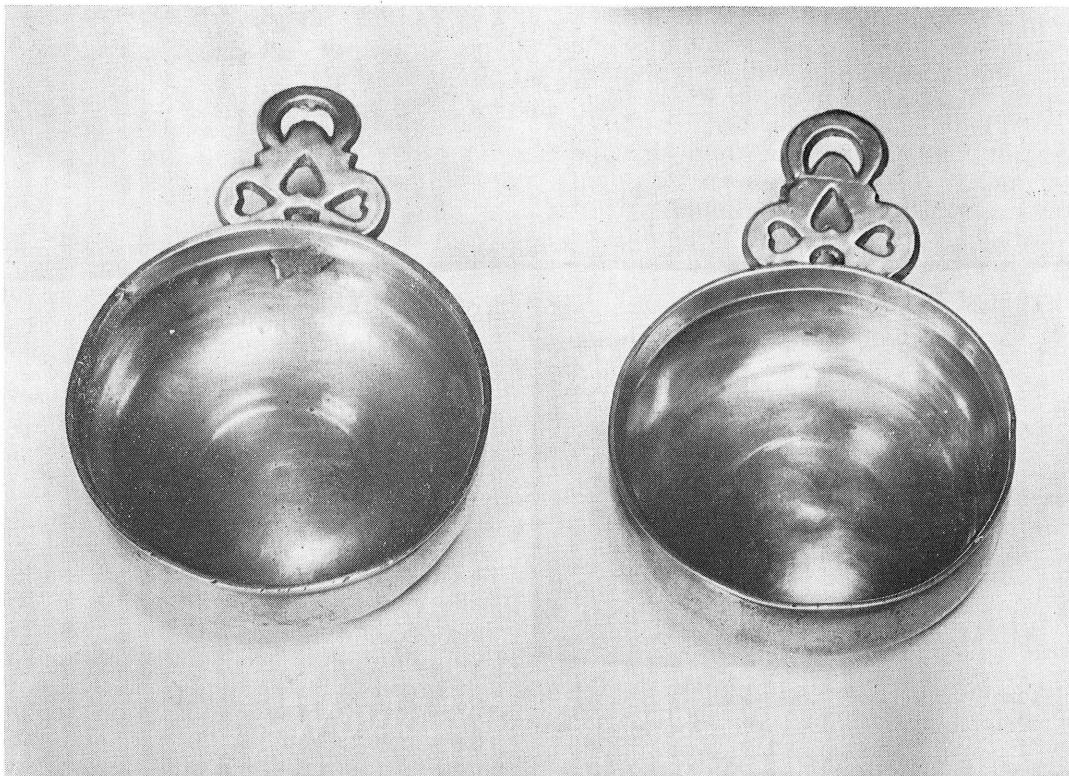


FIG. 1 — (a) unmarked porringer. (b) porringer with reversed R cast on underside of handle. (Collection of the author.)

Frequently an unmarked piece of pewter is attributed to a certain maker because it appears to have been made in the same mold as that of a marked example — or because it is similar to an unmarked piece which has been documented as having been made by a definite pewterer. But, upon close examination and with the help of ruler and callipers, there are often marked differences to be found in the pieces being compared.

For example, the two unmarked porringers illustrated in Fig. 1 are usually attributed to Richard Lee but when their diameters are measured, a difference is to be found. The first one (Fig. 1a) can safely be attributed to Lee because it is identical in all respects to the marked example pictured in Laughlin's "Pewter in America" (Vol. 1, Plate VIII, 66) including the diameter of the bowl which is  $3\frac{3}{8}$ ". In the case of the second one (Fig. 1b), several variations



FIG. 2 — (a) unmarked salt, attributed to William Will, 1764-1798. (b) unmarked salt, probably of Philadelphia origin, 1775-1820. (Collection of the author.)

are to be found — the bowl is more shallow by an eighth of an inch and the diameter measures  $3\frac{3}{8}$ ". Also there is a reversed R cast on the underside of the handle. Does anyone have in his collection a similar porringer of these dimensions with a Lee touch? If so, please let the Bulletin know in order that it can also be attributed to Lee. There has been speculation that perhaps this porringer was the product of Roswell Gleason but the author has never seen a marked example.

Two Philadelphia salts are shown in Figure 2 which are always found to be unmarked and are generally conceded to have been made by William Will. However, only the first one (Fig. 2a) can definitely be attributed to the shop of this creative man, because it was cast in the same mold as that used to form the stem of his famous Aaronsburg chalice (Antiques, February 1963, p. 212). The stem of this salt has a diameter of  $\frac{5}{8}$ 's of an inch and that of the base measures  $2\frac{2}{8}$ " — it's height is  $2\frac{3}{8}$ " but in most examples slightly less. The second salt (Fig. 2b) varies considerably in that it's stem is of larger dia-

meter, it's bowl more commodious and it's height slightly greater than that of the first one. After having carefully examined more than half a dozen examples of this type, the author finds the diameter of the stem to measure  $\frac{6}{8}$ 's of an inch, the base diameter  $2\frac{3}{8}$  inches and the height a little more than  $2\frac{3}{8}$  inches. Even though it appears to be of the same design as the first salt, it could not have been cast in the same mold. Mr. Laughlin illustrated it in his "Pewter in America" (Vol. 1, Plate XXX, 210) with the following comment: "Salt. Height  $2\frac{3}{8}$ ", unmarked, but probably of Philadelphia origin, 1775-1820." Could this one also have been made by William Will or was it perhaps the work of Parks Boyd?

In Fig. 3, a teapot form is illustrated which was produced by Samuel Danforth and his nephews, the Boardmans in Hartford and also by Samuel Kilbourn in Baltimore. The bodies of these pots, excluding the lids, have approximately the same dimensions and could have been cast from the same mold. The first example (Fig. 3a) is unmarked while the second (Fig. 3b) bears the



FIG. 3 — (a) unmarked extended base teapot. *Collection of Ray McCloskey.*  
 (b) Extended base teapot. Thomas D. Boardman, 1805-1830. *(Collection of Ledlie I. Laughlin.)*

touch of Thomas D. Boardman. How is it possible to determine which of these men was responsible for making the one that is unmarked? The author notes that the marked teapot illustrated and also two others by T. D. Boardman and Samuel Danforth which appear in Carl Jacobs' "Guide to American Pewter" fig. 25, all have spouts of round shape, as opposed to the octagonal shape of the spout on the unmarked example pictured here. Mr. Charles F. Montgomery

has in his collection a teapot of this form with a spout of octagonal shape bearing the touch of Samuel Kilbourn! Therefore can we attribute all unmarked teapots of this type with octagonal spouts to Kilbourn and those with round spouts to the Boardman group? If any collector has information to the contrary, the Bulletin would appreciate hearing from him.

... Charles V. Swain

## Would You Believe . . . . One Dollar Will Get You \$812?

Although it is unlikely that any member of the PCCA would have a similar dollar in their collection or they would have brought it to our attention before this, the following item printed in its entirety from the New York Times of March 15, 1966, may cause many of us to start searching anew.

"LONDON, March 14 — A rare American Revolution dollar dated 1776, made of pewter, was sold here today for the equivalent of \$812.

The coin, part of a collection started in the 17th century by Dr. John Sharp, Archbishop of York, was sold at Sotheby's auction house to A. H. Baldwin, a London coin dealer.

Daniel Fearon, numismatic expert at Sotheby's said the coin was probably a "pattern (experimental) issue" that was never put into general circulation. It apparently was minted in Philadelphia.

On one side of the coin are two rings of inscriptions. The outer reads: "Continental Currency 1776." The inner reads "Fugio" (I pass swiftly).

On the other side of the coin is an outer ring of 13 linked circles, each enclosing the abbreviated name of one of the 13 Colonies."

... Ray McCloskey