The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

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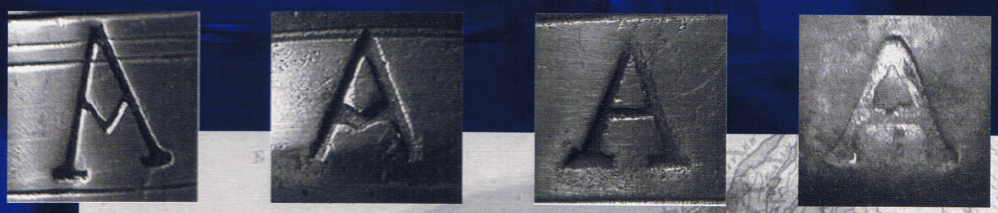
New York "A" Measures



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ON THE COVER:
Several varieties of baluster measures and the New York verification mark "A" found on them. In the cover article, on a subject that has received much speculation but little research, David Kilroy reviews what is known, what has been speculated, and presents a plausible explanation of just what the "A" stands for. See the article beginning on page 3.

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President's Letter

This is my last letter to you as your President and I have contemplated for a time the approach I should take. Maybe reflections on our achievements over the past two years, or possibly a look forward to what we should strive to achieve as the club evolves to meet the expectations of collectors in the digital information age.

While both have an attraction, I am drawn to a theme that I always like to address, the opportunities we have as members in the PCCA. As I mentioned in my first letter, our meetings, publications, committees, and communications allows us to engage our interest in pewter to a degree that "works" for us.

Our *Newsletter* editor captured these ideas exceptionally well in his opening remarks of the most recent issue, and I would like to repeat them here:

> *Being the new editor of this newsletter has opened my eyes to the benefits of PCCA membership. Although I have been a member for nearly thirteen years I had never truly appreciated all that is available simple by paying my small annual dues to the PCCA. …all of these years my involvement in the PCCA was relegated to reading the Bulletin and Newsletter. … I had never accessed our website or attended a club sponsored gathering. How much I missed… Becoming responsible for gathering and publishing club and member activities sent me to the website where I discovered a wonderful resource… The most gratifying discovery has been how generous and knowledgeable our members are. When it was announced that I had accepted editorial responsibility for this publication I was overwhelmed by offers of support and assistance. My inbox has never been so active… I have yet to attend a club meeting … due to prior commitments including the birth of my first granddaughter. But I am committed to attend the next one I can and excited to have a reason to attend as many as possible in the future.*

The *Bulletin* and the *Newsletter* are exceptional! Kudos to **Garland Pass** and **Scott Duncan** for their tireless efforts on our behalf.

Our many meetings are outstanding as well. Kudos to the many club leaders and members who organize our regional and national meetings giving us an opportunity to get together, meet others who share our interest in pewter, see and handle an outstanding array of pewter in private and public collections, ask questions of our club experts, and share our latest news with new and long time friends.

And a special kudos to our world-class experts who, as Scott noted, step forward willingly to share their knowledge to make being a member of the PCCA so rewarding.

Best Regards,
Dwayne Abbott

An Update on New York "A" Measures
by David M. Kilroy

Over the past decade or two, through conversation and group study among American and British collectors with special interests in measures, consensus has been reached that many open and lidded "bud" balusters found in the United States with certain "A" verification seals may be of American origin.[1] A few lidded "double volute" measures—similarly marked—have also been found, but these are thought more likely to be English exports, verified in America for local use. Within and beyond that general level of tentative agreement, however, there remain many unanswered questions and unsolved problems surrounding these "A"-marked baluster measures—a selection of which are shown in Figure 1. Here I hope to put to rest a few odd speculations, offer solutions to a couple of vexing problems, and raise some other questions in the process of reviewing the current state of knowledge about these "A"-marked measures and, in the process, pour a foundation on which subsequent research can build.

Figure 1. A selection of "A"-marked baluster measures, lidded and unlidded, in different styles ranging from gallon to gill

Recognition that many of the "A"-marked open and lidded "bud" balusters may be of American origin comes as a major development in our pewter collecting history. While the majority of baluster measures found in England and bearing English verifications also have maker's marks, the situation is quite different here in America. Eighteenth-century "bud"-type baluster measures found here and verified for use in this country, whether unlidded or lidded, usually bear no maker's marks at all. For a long time in American pewter-collecting history, only the nineteenth-century examples marked by the Boardmans and a couple of examples with the Pennsylvania "LOVEBIRD" touch were recognized as *bone fide* American baluster measures. Yet, evidence from newspaper advertisements, estate inventories, invoices, account books, and other documentary sources makes it clear that several earlier pewterers did manufacture and sell measures for use here in eighteenth-century America. To list only a few examples from Philadelphia, New York, and Boston, respectively:

- the stock of Thomas Byles sold by William Ball in 1775 included "sealed measures from a gallon to a jill"[2]
- In 1755 Robert Boyle (who had use of his master Joseph Leddell's moulds) offered "Wine Measures from a Quart to a Half-Jill"[3]
- John Skinner advertised "rum measures, from quart to gill pots" in 1763.[4]

What is very clear from these sources and other similar evidence naming Henry Will, William Kirby, George Coldwell, Malcolm McEuen and Cornelius Bradford, Francis Basset II, John Palethorp, *et al.*, pewterers in Colonial and early Federal America were indeed making and selling wine measures in all of the principal Eastern coastal pewter-making centers and in up to the seven sizes customary at the time--gallon, half gallon, quart, pint, half pint, gill, and half gill. General hardware merchants in New York and elsewhere were selling sets of wine measures, too.[5] Some of these may have been imported from England, but it is highly unlikely that *all* the surviving balusters without makers' marks that we find here with American verification markings from the late 1700s and early 1800s are export ware from England or Scotland. Some subset of the whole was certainly made here. Our task is to distinguish the English exports (some of which are also unmarked!) from those that were American-made. Such a study will take time and effort—perhaps involving several generations of collectors. But, with the cooperation of our membership and in tandem with similar efforts by members of the British Pewter Society, I believe we will eventually be able to build a large enough set of data to enable a much clearer understanding of the subject, even though, in some instances, if marked by maker at all, it was not unusual for only one measure in a set of six or seven might be marked.

No integral sets of measures with even a single maker-marked American piece have been reported to date--making attribution all the more difficult. Thus, as with many issues we face today now that pewter collecting has matured over the past century, in the case of American measures we must move beyond using the evidence of maker's marks as our primary aid in ascribing date and place of origin. Distinguishing American from English-export baluster measures will demand critical judgment, relying on many, less definitive factors (though even what we uncritically call "maker's" marks, may actually be factor's marks--i.e., marks of a seller or sponsor, rather than the actual manufacturer). Shape, provenance, manufacturing style, markings, and other attributes will all play a part.

While the mere presence of American sealers' marks in and of itself in no way distinguishes American from English-export measures, such verification marks do offer important clues, however, as noted by Charles Montgomery when he wrote:

> Lidless measures made and marked by the Boardmans are not appreciably different from eighteenth-century English measures, and it is assumed that some of the many unmarked (and presumably earlier) measures of the same shape bearing American sealer's stamps . . . are American made.[6]

Following Montgomery's lead, the ardent pewter researcher and a former editor of this Bulletin-- William Blaney--privately researched early New York State statutes and found that measures verified for use in Colonial and early Federal New York State were to be verified with an "A" marking. Blaney died before finishing his research and publishing his findings, but he verbally shared his knowledge and developing theories regarding these "A"-marked baluster measures with pewter dealer John Carl Thomas, who subsequently handled the sale of the Blaney collection and had access to Blaney's copious research and correspondence files.[7] Thomas, in turn, relayed some of Blaney's information and ideas on to his customers and associates—including Melvyn and Bette Wolf, Wayne Hilt, Garland Pass, myself, and others, and thus they spread along the word-of-mouth chain as "received wisdom." Those ideas have been augmented over the past several years by occasional, informal studies of "A"-marked measures at such PCCA national meetings as the last ones in Tarrytown, N.Y., Lahaska, Penn., and Albany, N.Y., at which examples from several private collections were compared and contrasted. These meetings also allowed some collectors and students of English measures from the United Kingdom—including Carl Ricketts and Martin Roberts—to weigh on the subject as well. Significantly, none of the open or lidded "bud" balusters with "A" marks that have been examined to date at these

meetings and elsewhere appear to conform to examples that can be positively attributed to English makers. The few double volute examples do appear to be English-made, but, otherwise, consensus holds that all other known "A"-sealed balusters--the lidded "buds" and the unlidded ones are to be American made. This assertion is likely to be modified in the future, as more secure attributions of unmarked English examples are discovered. It is this writer's opinion--shared with most others in the field-- that all but the double-volutes "A" measures are probably American--a theory that will remain intact until proven otherwise.

Discovered at these meetings were many sizes and variations of "A" marks--several with a crooked cross-beams, some with straight ones. Most "A's" are stamped incuse; one shows a single "A" in relief. Thanks to many helpful PCCA members I've been able to collect photographs of a large selection of these "A" verifications, which are illustrated and codified below. In each instance the "A" mark was found struck on the neck of the measure just to the right or left of the upper handle join.

Some Varieties of NY "A" Sealer's Marks Found on Baluster Measures

I. "A"s with V-Shaped Crossbars
(numbered V1, V2, etc. together with height of letter, if available)


V1 1" (gallon)


V2 1" (gallon)


V3 (1/2 gallon)


V4 5/16" (pint)


V5 (pint)

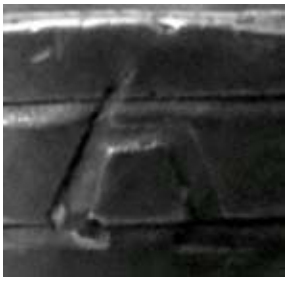

V6 1/4" (quart)


V7 1/2" (pint)

II. "A"s with Straight Crossbars
(numbered S1, S2, etc. together with height of letter, if available)

S1 3/8" (half gallon)

S2 5/16" (half gallon)



S3 5/16" (quart)

S4 1/4" (half pint)

S5 1/4" (pint)

S6 3/16" (gill)

S7 3/16" (gill)

S8 (pint)

Clearly, sealers in New York used many different dies to officially verify capacities of pewter measures. Those with straight crossbars (S1-S8) are simple enough, but their singleness alone is enough to set them apart from owner's initials, which typically come in pairs or triads. V1-V7 show a greater variety--and their archaic-looking "A's" with V-shaped cross-bars more clearly distinguish them as special marks--not available to just anyone. These also show a broad spectrum of styles ranging from the most sophisticated type—the elegant large "A" of V1 to the somewhat rougher, tall and slanted version of V7. In one instance--V6--a special die was made, which, when struck, resulted in the "A" appearing in relief against a triangular background. The different "look" of these "A" stamps may well have been adopted to distinguish them better as sealer's marks from more common letter dies used for other purposes.

The vast majority of "A" markings were found on lips of unlidded baluster measures with "bud"-type bodies. Scarcer examples with lids and "bud" thumbpieces have also been found ranging in size from the gallon to the gill. A unique lidded example in the half-gill size is also known with a "ball-and-bar" thumbpiece (a form that sometimes filled out "bud" sets even in England). Very few "A"-marked measures with double-volute thumbpieces have also appeared recently, as, for instance, a gallon double volute at the Shelley sale and a quart double volute at the Lahaska meeting.

The 60-odd items with these various "A" marks that were brought to these meetings or that correspondents have informed me about may not be a statistically-fair representation of all that may be extant. Nonetheless, from them and from others I have sold, collected, or otherwise handled over the past twenty-odd years, it is clear that these "A" balusters stem from a number of different sets of moulds. We cannot state definitively whether there were many

American makers who produced full sets of "A" measures at this point in time. We know from his account book that Henry Will did, but others may have, too. Given the size and expense of moulds needed for the largest sizes, most American pewterers may well have only been able to manufacture short sets—say, comprising the quart or pint, plus half pint and gill. At the Albany meeting, we had "A" gallons from two different moulds, and, in Lahaska, members brought five different gills sealed with one or another of the recorded "A" marks. Since we have evidence that several contemporary New York pewterers both made and sold measures, it is likely that many different sets of moulds must have existed—especially for the most popular, smaller sizes. Determining 'who made what' is a topic we can only begin to speculate about here, but first, let's tackle the elephant in the room: **Why "A?"**

Amsterdam?

William Blaney, a former editor of the PCCA Bulletin, had an intriguing theory—that the "A" found on these measures stood for "Amsterdam"-- and was hangover from New York state's early Dutch heritage. As his extensive correspondence demonstrates, Blaney tried to find proof for this notion, but never did. Despite much effort to ascertain the facts, including sending letters to several New York state officials and other authorities in The Netherlands, Blaney was never able to find any evidence to support the idea that the "A" we find stamped on late eighteenth-century pewter balusters had anything to do with "Amsterdam"-- New or Old. Nonetheless, his claim that it did survived, and has only recently been challenged in print (but without explanation) by Mark Duffy.[8] Many have repeated Blaney's idea, though. For instance, in their printed description of some "A" measures from their collection, Melvyn and Bette Wolf make three assertions: first, that they date from "New York, N. Y., 1750-1800;" second, that "The 'A' refers to Amsterdam, the verification mark used in eighteenth-century New York," and, third, that "The early Dutch influence in New York contributed to the use of Dutch quantitative measurements."[9] As it turns out, only the first of these three assertions is probably true.

Back in the early 1600s Amsterdam standards were indeed prescribed for Nieuw Amsterdam and New Netherland. As early as 3 June 1621, in the charter of the Dutch West India Company, we find in article 35 "that all the goods of this Company which shall be sold by weight shall be sold by one weight, to wit, that of Amsterdam."[10] A few years later, in 1641, after the colony was a bit more established, the council enacted an ordinance again codifying use of Amsterdam standards in public sales. Non-compliance, however, apparently led them to reinforce this with yet another ordinance in 1649 notifying all "wholesale and retail Traders, Bakers, and all others" that they must "use no other Ell, Weight nor Measure in delivering or receiving, than the legal *Amsterdam* Ell, Weight and Measure."[xiii] But this, too, seems to have lacked enforceability, and so less than a decade later (27 August 1658) we find a system being put in place to verify capacity measures and weights with official marks:

> The Schout, Burgomasters and Schepens of this City of Amsterdam in New Netherland have thought it to be highly necessary, that agreeably to the laudable customs of our Fatherland the measuring and gauging of cans, weights, ells and schepels be regulated, so that no questions and troubles might arise from it and especially that everybody may be treated alike. Therefore everybody, who uses such measures and weights in his business for receiving or delivering wares, is hereby informed, that he must come with them to the City Hall on the morning of the last of August, where the Committee of this Court will sit . . . to mark the measures and weights brought . . . .[11]

Thus, there IS ample evidence of the Amsterdam standard being ordained for use early on by the Dutch Company and New Netherland and that evidence may have been the origin of Blaney's theory. However, leaps across large historical, political, chronological spans and metrological differences would be required to connect the unknown markings of those mid-seventeenth-century standards to the "A" used in the English colony and Federal state of New York in the eighteenth-century. To my knowledge, no measures with North American provenance survive from the 1600s in Dutch capacities. Nor has any concrete evidence ever been located to connect the letter "A" as found on later, Anglo-American capacity measures to the measures used by earlier Dutch colonists. Indeed, the Dutch settlers were more likely to have used the very different sort of marking stamps commonly used in Holland in the early and mid 1600s.[12]

Blaney's connecting of the "A" verification stamp with "[Nieuw] Amsterdam" was an interesting ideas, but lacks documentary or other evidentiary support. Nieuw Amsterdam originated as the town outside the Dutch Fort Amsterdam on Manhattan island, founded in 1625 at the southern tip of the isle defending river access to the Dutch West India Company's trade operations on the North River (later renamed the Hudson) . Nieuw Amsterdam became a city only in 1653, when it received municipal rights in February of that year. It remained a Dutch possession only a short while longer– until September 1664, when it fell to the English and was renamed "New York" after the Duke of York, later James II--the brother of Charles II who had been granted the lands.

In the Duke's laws, which were compiled from conventional ordinances of the time, weights and measures were treated no less carefully and justly than they had been by the earlier Dutch authorities. Specific capacities were ordained for New York measures (now in English units, not Dutch ones), with standards provided at public expense. As in England, these were to be "sealed with a Common seale appointed for that purpose."[13] What seal was used has yet to be discovered, though. Each year local sealers were to appoint a time and place for all measures used by local inhabitants to be brought in for inspection. Upon payment of annual fees, these were to be fitted to the sealed standard and marked with a town mark by the local sealer of weights and measures.

Although these were the statutory rules in the 1660s, apparently the actual, day-to-day practices with respect to liquid measures in the new, "New York" continued to be in flux, with older measures probably still being used by some inhabitants. This led the General Court to the following order from early October 1672:

> Vpon its being represented to this Court that notwithstanding the positive Law and *ye* Severall Orders of Assizes and otherwise That English Weights and Measures shall bee only used in these his Royall Highness Territoryes, which had hitherto been respited for want of Measures for Liquids and due Standards, It is Ordered that the practice thereof bee noe longer delayed but the same putt in Execution by the 25th Day of March next under the penalty in the Law prescribed, or what shall further bee adjudged by the Governour and his Councell.[14]

No doubt this action was delayed further and the weights and measures situation remained problematic for a year or so more, in so far as the Dutch regained the city in August of 1673 and subsequently renamed it "New Orange." Only in the following year—1674—was the city again ceded to the English, and its name reverted to "New York."

> It being taken into Consideration whether it bee not proper to have English Weights and Measures to bee used according to the Law; It is Ordered that in three months after the publication thereof, the same shall be putt in practice in this [New York] City, Long Island, and parts adjacent; and in six months in all other parts throughout the Government; And that whosoever shall after that time presume to use any other Weights or Measures, shall forfeit all that they hall soe sell; and bee lyable to such further punishment for Contempt as the Case shall require.[15]

Carrying over an "A" –presumed to signify the standard of Amsterdam—as a mark confirming a different standard altogether (and one belonging to a contentious, former enemy) would be rather confusing and thus wholly contrary to the purpose of New York's weights and measures laws, which from the outset were intended to establish a single, clear, unambiguous, but differently-sized, English standard. As the preamble to its 1703 weights and measures law makes clear:

> *Whereas nothing is more agreeable to common justice and equity, nor for the good and benefit of any people or government, who live in community and friendship together, than that they have one equal and just weight and balance, one true and perfect standard and assize of measure among them; or want whereof experience shews that many frauds and deceits happen, which usually fall heavy upon the meanest and most indigent sort of people, who are least able to bear the same, and may be accounted little better than oppression. . . .*[16]

If the "A" doesn't signify "Amsterdam"—what does it refer to? Well, it is certain that it identifies measures that have been sealed for use in New York. Both early Colonial and later Federal New York statutes regarding weights and measures provide ample evidence that the letter "A" was the verification symbol officially used there for over a century—from August 1703 to February 1804. It is first referenced in the weights and measures act passed on 19 June 1703, which directs that

> *for the better observance and putting in execution of this act, fit persons be appointed in all counties and cities within this colony, for the sealing and marking all beams, weights, measures, and yards, to be used within the respective counties and cities aforesaid, with the letter A, according to the standard of her majesty's exchequer in England, that the same may be known throughout this colony; and that his excellency the governor aforesaid be desired to nominate and appoint such fit persons in all proper places within this colony aforesaid, the which respective persons, when nominated and appointed, shall take for their pains in sealing and marking all such beams, weights, measures, and yards, as shall from time to time for that purpose be brought in to them . . . . [emphasis added]*

Nothing in the 1703 legislation or later official versions of New York weights and measures regulations explains the choice of "A" as a verification symbol. Perhaps it was merely another "common seal appointed for that purpose," without further signification. Maybe that's all it meant—nothing more. In light of other English practices in weights and measures, though, that is a rather unsatisfying and unlikely possibility.

Queen Anne?

Another thought is that the "A" might have been seen as a reference Queen Anne—monarch of England at the time the 1703 New York act was passed and during whose reign the Exchequer wine gallon standard measure of 231 cubic inches was officially created Usually, however, the custom when British monarchs were recognized in verification seals would suggest that, in addition to their name initials, "R" for either "Rex" or "Regina" and a crown would be added, too—as in the various "WR crowned" and "VR/crowned" marks used to verify measures in the reigns of King William III and Queen Victoria, respectfully. "AR/crowned" verifications certainly existed in England during Queen Anne's reign.[17] We should also note that the "A" in the that early New York law cannot even be a reference to the so-called "Queen Anne" standard (OEWS) wine gallon of 231 cubic inches. The 231 cubic inch gallon was officially legalized in England in 1689--prior to her reign and was the customary standard for levying duties. It was only the fact that no physical standard of that type was found at the Exchequer during a legal dispute that led Parliament to authorize a new brass standard be created of that capacity in 1706--during Queen Anne's reign (1706 Act 5 Anne c27)--three years *after* the New York weights and measures law was enacted.

Albany?

There is also no evidence that the "A" specifiied in the 1703 statute stood for "Albany" either, as is sometimes claimed. Albany didn't become the state capital officially until 1797. In 1703--when the use of "A" was first prescribed for New York--Albany was the largest of its original colonial counties--but was mainly hinterlands. The town had a population of about 1,000 at the start of the eighteenth century--hardly worthy of metrological commemoration for the entire colony.

Avoirdupois?

Mark Duffy has recently suggested that the "A" on these measures stands for "avoirdupois,"[18] but I'm doubtful that is the case, too. Avoirdupois is a system of weight (or, better,"mass") based on a 16 oz. pound of 7,000 grains. The alternative was the troy system, based on 12 oz. pound of 5600 grains. In its 1703 Act concerning weights and measures, New York had authorized both avoirdupois and troy systems for weights--so sealing troy weights with an "A" that stood for "avoirdupois" would be rather incongruous. Furthermore, sealing liquid *capacity* measures with reference to avoirdupois system used for weighing dry goods would certainly cause further confusion. Troy ounces and avoirdupois ounces are different, for instance. One troy ounce is equal to 1.09714286 avoirdupois ounces, exactly 192/175, or about 10% larger. To further complicate things, because the troy pound consists of 12 troy ounces, whereas the avoirdupois pound contains 16 avoirdupois ounces, troy and avoirdupois pounds differ, too. The troy pound is 5,760 grains, while an avoirdupois pound is ≈21.53% heavier at 7,000 grains. Now, there may have been a relationship between customary capacity sizes in the two types of liquid capacity measures current at the time--wine measure and ale measure--and the troy and avoirdupois systems of mass. But, if that were at all relevant, New York wine measures should be sealed with "T," not "A," since many believe the wine gallon of 231 cubic inches was derived from troy weight (8 pounds of wine to the gallon), and the ale gallon of 282 cubic inches stemmed from the avoirdupois system, since the ratio of 5760 grains /7000 grains approximates that of 231/282:

One lb. troy = .82 lb. avoirdupois
One wine gallon = .82 ale gallon

All extant "A" measures that I've encountered appear to be wine-measure capacities (which still remain customary today in the U.S.) , thus are more related to troy, than to avoirdupois systems of mass. The "A," I submit, is not a signifier for the avoirdupois system; in principle, it could be found on ANY size measure that conformed to New York's legal standards of the eighteenth century.

If not "Amsterdam," "Anne," "Albany," or "Avoirdupois" then, to what does the statutory "A" refer?

Assize

In my considered opinion, the best theory thus far suggests that the "A" stands for the somewhat archaic term "assize." The usage dates back to Medieval times when it was commonly used for efforts to regulate affairs of all sorts.

By the early eighteenth century and in this particular context, "Assize", referred to both 1) *"an ordinance regulating weights and measures and the weights and prices of articles of consumption,"* and 2) *"the standards so established."* [19] Thus, measures referred to in the New York 1703 law were to conform to the specific colonial "assize," which matched that of England, where the customary standard capacity measures were derived from the wine gallon of 231 cubic inches and the ale gallon of 282 cubic inches. The New York weights and measures law passed in 1703 was in fact alliteratively entitled, "An Act to Ascertain the Assize of casks, weights, measures, and bricks within this colony" [emphasis added]" and called for "one true & perfect Standard and Assize of Measure" [emphases added][20]

Much of the wording in the 1703 regulation was reiterated, including the "A"provision, in New York's first, *post-colonial* weights and measures Act passed 10 Apri1 1784, which says, in part:

> And that, for the better observance, & execution of this Act . . . it shall be lawful for . . .the governor . . . to appoint fit persons in all convenient and proper places within this state, for the sealing and marking all beams, weights, and measures . . . . [and] the persons so appointed shall impress with the letter A all beams weights and measures to be sealed and marked by each of them respectively . . . . . [emphasis added] [21]

In my opinion, the "A's" we find on pewter capacity measures signifies conformity with New York's eighteenth-century "Assize."

"A" remained the statutory sealers' mark for eighty years of New York's official existence as a British colony, and for the first twenty years of New York's statehood. Its use ended with the state's new Weights and Measures law of 3 February 1804.[22] The changes in that law are interesting, and support the idea that "A" stands for "Assize," a word that had become old-fashioned, if not totally obsolete for weights and measures by the start of the nineteenth century. While the "A" was retained as a sealers mark in the new law, the term "Assize" vanishes altogether from the text, and is again omitted entirely from the fully restated New York weights and measures act passed on 19 March 1813.[23] Among other revisions in 1804, the Secretary of State was declared state sealer, ex officio, with three assistant sealers. Each county and town were to have individual sealers. Notably, at least for our interests in the PCCA, pewter was withdrawn as an acceptable material for N.Y. *state* standards, which were now specified to be of iron, brass, or copper. County and town standards could be manufactured of whatever materials were deemed acceptable by the locality. In place of "A," the 1804 Act specified that "the letters 'N Y' shall be impressed on all state standards, with county and town devices on others." This change from "A" to "N Y" obviously confirms that "A" signifies conformity to the official capacity standards for New York state (which, by the way, included parts of present-day Vermont from 1764 to 1790). The two seals were, in effect, synonymous, but applied to different time periods.

"A" may not be a sure-fire identifier of American, or even New York made measures, but no examples with ANY maker's mark--American, English, or otherwise--have been reported. Finding an "A" seal on an early baluster measure, suggests that--officially, at least--the measure was likely made (and sealed) between 1703 and 1804, --i.e,, is probably eighteenth century and conforms to the official capacity standards or "assize" of New York state.

Henry Will

The 1784 act to ascertain weights and measures in New York proclaimed as state standards, the ones that were then in the possession of William Hardenbrook--who had been public sealer and marker of weights and measures for the County and City of New York on Independence Day--and that had been obtained from and sealed at the court of exchequer in London. Importantly, the act also included the notable proviso that, if the standards in Hardenbrook's care were found "broken, impaired, or missing", they were to be replaced with standards such as were "established in the late colony, now state, of New York, immediately preceding the declaration of independence of this state."[24] Why this unusual proviso--unique among all state weights and measures legislation--was added is clouded in political intrigue. It suggests some doubt as to the accuracy of those standards. At any rate, the proviso played directly into the hands of one of New York's most prominent and well-connected pewterers--Henry Will--who had become actively involved in politics after his return to the City from Albany in the spring of 1784. As we shall see, the proviso clearly aided his fortunes. The 1784 act even went so far as to order William Hardenbrook to deliver the said beam, weights, and measures, to the clerk of the peace, or common clerk, of the said city and county, in the presence of the mayor, recorder, and one or more of the aldermen of [New York] city, and shall declare, on his solemn oath, that the said beam, weights, or measures, are the same which he received from the court of the exchequer aforesaid, according to the best of his knowledge and belief.[25]

Henry Will was an assistant alderman of the New York City Council in the mid 1780s. Within two years of the law's passing, and in response to reported concerns about the accuracy of the weights and measures in Hardenbrook's possession, the City Council formed a sub-committee, including Will (despite his apparent conflict of interest), to investigate and report on the matter. The committee interviewed Hardenbrook and learned from his testimony that--on receiving the weights and measures from London in 1770--Hardenbrook had found that they differed from those used in New York at the time. He reported this to Mayor Whitehead Hicks, who, Hardenbrook claimed, ordered the copies of the Exchequer standards altered to conform to customary New York City sizes. [A true act of local independence on Hicks's part!] Thus, when the Council sub-committee measured the the official state gallon in Hardenbrook's possession, they found it to be a gill and quarter gill--a full five ounces--larger than the 128 U.S. fl. oz. standard.[26]

When the Council was informed of this on July 19, 1786, Will and his subcommittee were "Ordered to cause a new Sett of measures, agreeable to said report, to be procured and deposited with the Clerk."[27] The new set they procured would become not only the standard measures for the City and County of New York, but--by state law, also become the official liquid capacity measures for all of New York State.

Who supplied the new, conforming measures? Henry Will, of course! On July 31, 1786, Will was to advertise:

> **Pewter Wine Measures,**
>
> Of all sizes, containing the exact quantity, as is directed by a law of this state, passed the 10th day of April, 1784, are made and sold by Henry Will, No 3, Water-street, near the old slip, New York, who having made the new standard measures for this state, agreeably to which the above measures are made.[28]

Henry Will may not have had a full monopoly, but his front-line position with respect to the new official New York measures certainly must have helped his business. Indeed, we find Hardenbrook's name in Will's account book buying over £50 worth of measures in 13 transactions from June 23, 1784 (just after the state law was passed) to September 1788.[29] The account book shows Hardenbrook was Will's biggest customer for measures in these post-war years, and he paid for them with some 1,000 lbs. of "old pewter" (at 1 shilling per pound) delivered to Christian Will.[30] Perhaps Hardenbrook was turning in old and deficient measures from other jurisdictions in exchange for new ones.

Judging from the transactions listed in the published account book --which are incomplete and often non-specific with respect to forms, Will traded in pewter measures from the 1760s through to 1794. He also sold funnels--a related accessory made by most measure-making pewterers. His prices were fairly consistent throughout the period, with some devaluation in the last years. Lidded examples typically cost:

Gallon	18 shillings (16s in '94)
Half Gallon	11 shillings (10s in '94) [7s. 6d "without cover" in 1771]
Quart	6 shillings, 6 pence
Pint	4 shillings, 6 pence
Half Pint	[3 shillings, 6 pence]
Gill	2 shillings
Full set [of 6]	45 shillings

Henry Will also sold wholesale to other pewterers, supplying his younger brother William Will in Philadelphia with 66 lbs. of measures on 23 April 1774 @ 14d/lb and selling William Ellsworth of New York £4.12s worth of measures in the spring of 1785. Clearly he was a principal "go-to" pewterer for lidded measures in the late eighteenth-century America.

Given this preferential position, it seems quite probable that Will had a competitive advantage over other local pewterers in the production and sale of liquid capacity measures in New York. If that were indeed so, many of the surviving examples we have with us today may very well have come from his moulds. He is the only New York pewterer who we know for certain made lidded examples.

Henry Will's dominant position as a maker of pewter measures in New York City and his close ties to the Albany pewterers during the last decades of the 1700s--the time from when most surviving "A" measures are likely to have been made places him foremost as the pewterer most likely to have been responsible for the large-capacity "A" measures most frequently encountered today. These measures share a common style and are found both lidded (with "bud" thumbpieces) and unlidded. Figure 2 illustrates a lidded gallon of this style--found in upstate New York--showing distinctive features of this type--baluster-shaped body whose belly width extends about ½" from the lip's edge (largest width is 5 ½"), with a slight vertical flare to the top.

Figure 2. Lidded Gallon "bud" baluster measure (with type V1 "A" verification seal), attr. Henry Will, New York City and Albany, ca. 1760s-1790s. Height to brim 11". base diameter 6", top diameter 5 ⅜"

The tapering strap handle with slight bootheel terminal is attached to the body via a sharp-edged, diamond-shaped strut. and slight "bootheel" terminal. (See Figure 3). The "bud" thumbpiece is attached via a three-part hinge. Its two-level lid attachment does not end in a point, but each level is blunted, or squared off at their respective tips. (See Figure 4).

Figure 3. Strut and handle terminal from the "A" gallon in Figure 2.

Figure 4. Thumbpiece and lid attachment from the gallon "A" in Figure 2. 2 15/16" overall width

An unlidded gallon measure cast from the same body moulds as this "A" gallon is currently in the Wolf collection (see Figure 5). It is not marked with an "A" seal, but is unique in being engraved across the body with the words "New York Standard" (which we now know means the same as "A.") This example was obtained from Charles Boucaud of Paris, France and had been acquired at auction by Philippe Boucaud in Paris in 1950--which odd provenance provides a possible clue for its history.[31] For trade and export/import duty purposes, it was common practice for jurisdictions with different standards to exchange copies of their respective standards.[32] It is quite possible the Wolf's example had been sent to France in the eighteenth century as an example of New York's standard gallon and was explicity engraved so. Who better to make such an official standard than Henry Will--maker of New York's state standards?

Figure 5. "New York Standard" measure, Wolf collection, #330. Body from same moulds as the "A" gallon in Figure 2, here attributed to Henry Will.

Several half-gallon "A" measures are extant that also have handles cast from the same moulds as that of the gallon shown in figure 2, including item 326 in the Wolf collection. At least two other examples are known with not only identical handles to this gallon, but also with matching "bud" thumbpieces and lid attachments (see Figure 6).

Figure 6. Gallon and half gallon "As" with identical handles and thumbpieces, attr. Henry Will.
The half gallon is 8 ⅞" in height to brim, 4 ¼" top diameter, 4 ⅝" bottom diameter. It bears "A" verification S2.[33]

The fortunate survival of a short, "integral" set of three measures including a half gallon with this distinctive handle allows us to identify and extend the range of measures likely to have been cast in Henry Will's moulds down to the pint. These three measures, from the Wolf collection, are marked with S2 verifications as well as identical "OC" stamps--presumably local sealer's marks for one of New York state's counties beginning with the letter "O" that were in existence prior to 1804 (Orange, Onandaga, Otsego, Oneida, and Ontario.) Note that the handle on the quart and pint in this set do not have "bootheel" terminals, but taper down to a rounded point.

Figure 7. Integral set of three "A" measures with additional "OC" verifications, Wolf collection, items 326, 327, 328. Quart 6 ⅝" height to brim, 3 7/8" base diameter, 3 9/16" top diameter. Pint 4 13/16" height to brim, base diameter 3 ¼", top diameter 3 1/16"

The pint in this set is one of the most often-found of this style of "A" measure, but it should be noted, there can be significant differences in overall height depending mostly on the extent to which the flare of the base has been trimmed down in the finishing process. A lidded version, together with another unlidded example, is shown in Figure 8.

Figure 8. Two other "A" pints (lidded and unlidded), attr. Henry Will
– cast from the same moulds as the #328 pint in the Wolf collection. (cf. Figure 7, right).

The lidded version is 4 13/16" to brim, like the Wolf's #328, but the unlidded one is a ¼" taller. Such dimensional variations are frequently found, and, thus, one should be wary of identifying measures based on heights alone. Trimming from both bases and brims was common enough, and sealers would often compensate for any resulting differences in capacity by pushing the base in or out until the standard capacity was achieved. The malleabilty of pewter was the principal reason why later styles of unlidded measures have lips reinforced with an added thickness of metal, and, eventually why New York and other states ceased authorizing pewter's use for standard measures and, instead, turned to less easily altered metals like brass and cast iron.

As the various illustrations above show, there is little consistency in the placement and number of external turning lines on these "A" measures. Additional raised lines may also survive on the inside bottom, but the pattern and placement of these also shows little consistency. In so far as Henry Will and his workers were making measures for some thirty-plus years, and the moulds he used may have been used both before and after his working years ended, this is not surprising.

What is very likely, however, is that the examples from gallon to pint illustrated in Figures 2 through 9 above--based on their higher survival rate and existence in both lidded and unlidded versions, are best attributed to the one pewterer who we now know to have had the ultimate offical authority as the maker of the New York state's official standard measures, access to full set of moulds in the six sizes from gallon to gill and supplied many of his colleagues with measures, had outlets to sell them in both New York City and Albany, and the general wherewithal to produce them throughout the late colonial and early Federal years–Henry Will.

Local Attributions Based on Other Sealers' Marks

"A" functioned for New York measures as "CM" did for Massachusetts—as a state verification mark. And, just as we find many of the Massachusetts measures marked both with that Commonwealth's sealers' mark "CM" and also with county marks (e.g.,, "CN" for Norfolk County, "CB" for Bristol County, etc.), so many New York measures are verified not only with "A" or (after 1803) "N.Y." marks, but with other local sealers' marks as well. While the "A" and "N.Y." marks invariably appear on the lip near the handle, any additional local sealers' marks are in various places--sometimes on the back of the handle and sometimes also on the lid and/or the lip. Perhaps one day, if a large enough database can be generated of these New York sealed measures, distribution analysis might shed some light on likely makers based on locality. Here I'd like to venture two further locality attributions based on extant "A" measures that carry such additional sealer's marks--"CP" and "PD."

"CP"

Two "A" quart measures are known with additional large "CP" verifications on the handle, suggesting a Philadelphia provenance. An 1821 article recently cited by Mark Duffy identifies a set of copper liquid capacity measures--origin unknown--stating that "their only mark is the stamp C.P. of the city and county of Philadelphia."[34] To my knowledge this is the earliest documentary evidence that supports that identification, but it seems reasonable enough to be acceptable.

A common feature of these "Philadelphia" "A" measures is their pairs of deep incised lines, typically two pairs on the main part of the body, two more around the top, and (on the lidded example) two more pairs--around the edge and center of the lid as illustrated in Figure 10.

Figure 10. "A" quart "bud" baluster with "CP" verifications on handle and lid.
Height to brim 7", top diameter 3 ⅞", bottom diameter 3 ¾".

The "CP" recorded on these quart's appears identical to that on an otherwise unmarked quart (from different moulds) pictured in Henry J. Kauffman's *The American Pewterer*.[35] A relatively deep pair of incised lines also appears around the body of what Frank Powell has described as an "earlier style unmarked Philadelphia pint baluster measure struck with [a different] 'CP' (city of Phila.) verification mark."[36] Similarly adorned in this Philadelphia manner is the half-pint marked "LOVE" measure (Wolf 325).

The lidded quart CP measure in Figure 8 carries the small, die-stamped V6 "A" mark. Interestingly, the unique ½ gill "A" measure with ball and bar thumbpiece (see Figure 11) also has that V6 mark and, like these other presumed Philadelphia examples also has a pair of incised lines around its body. Simon Edgell is one Philadelphia pewterer whose inventory included ½ gill measures. Could this be a survivor from his moulds, perhaps produced by a later Philadelphia pewterer?

Figure 11. Philadelphia style half gill baluster measure with type V6 "A" verification.

PD

Another type of "A" measure--second only to the Henry Will types in frequency--is very similar in "look" to the later Boardman examples. Distinguishing features include a relatively narrow top section of the body with a reinforcing "lip", and relatively slender handles with a "bootheel" end to the lower handle terminal. Currently in this author's collection is an unlidded pint of this type with an "A" stamp of the S5 variety plus the additional sealer's mark--"PD." According to a Vermont state law--passed 8 March 1779 —Green Mountain "state standards shall be stamped with the letters "S.S." , the several county standards shall be stamped with the letters "C.S.", and the several town standards with the letters "P.D." (sic!)[37] Thus, this pint measure was verified as a Vermont town standard. It is illustrated below as Figure 12, together with an "A"-marked quart of similar style.

Figure 12. Pint "A" also verified for as a Vermont town standard, together with an "A" quart of similar type.
Pint: height to brim 5 ⅛", top diameter 3 3/16", base diameter 3 ¼"
Quart: height to brim 7", top diameter 3 ¾", base diameter 3 ⅞"

It is slim evidence, to be sure, but I am inclined to attribute these measures–and other similar-to-but-not-Boardman ones like them to the late eighteenth-century Albany pewterers Peter Young or Timothy Brigden--based on Vermont's proximity to Albany, plus the fact that others of the type have also turned up frequently in upstate New York. Also, the reinforced lip seen on these measures is probably of a later style than the plain-rimmed unlidded examples attributable to Henry Will, and thus especially fitting for their later generation.. The "tender art of attribution" is very tender, indeed, in this instance. Alternative suggestions and contributions to our study of "A" measures is always welcome. We've only just begun.

Endnotes

[1] This article could not have been attempted, let alone written, without the gracious cooperation of many members of the PCCA and Pewter Society who have shared information with me over the years. Special thanks go to John Carl Thomas--who first introduced me to "A" measures and the research of William Blaney, and to Melvyn Wolf--who helped enormously, and also to Mark Anderson, Greg Aurand, John Bank, Howard Cheifitz, Mark Duffy, Don Herr, Wayne Hilt, Barbara and Bob Horan, Garland Pass, Frank Powell, Carl Ricketts and all others whose willingness to bring items to meetings and answer my queries has greatly assisted my research.

[2] Advertisement in *Dunlop's Philadelphia Packet*, June 19, 1775.

[3] Cited in Ledlie Irwin Laughlin, Pewter in America: Its Makers & Their Marks, Vol. 2 (Boston: The Houghton Mifflin Company, 1940), p. 18.

[4] *Boston Newsletter*, 7 July 1763, cited in Laughlin, Vol. 1, p. 74.

[5] E.g., Paul Skidmore and Co. of No. 153 Broadway in New York City advertised "Pewter wine measures in setts" among other copper, steel, and brass goods he was selling both wholesale and retail. See *Daily Advertiser*, 23 April 1798, Volume XIV, Issue 4121, p. [3].

[6] Charles F. Montgomery, *A History of American Pewter*, revised and enlarged edition (New York: E. P. Dutton, 1978), p. 200.

[7] Thanks to John Carl.Thomas, to whose memory this article is dedicated, Blaney's papers are presently in this author's possession.

[8] Mark Duffy, "18th and 19th Century American Measures," *PCCA Bulletin* 15 (2014), p. 38. Duffy merely states "This theory would appear incorrect."
[9] Melvyn and Bette Wolf, *An American Pewter Collection* (n.p., 2006), "Comments" to item 333.
[10] Cited in Edmund Bailey O'Callaghan, *History of New Netherland Or, New York Under the Dutch* (New York: D. Appleton & Company, 1846), Appendix, p. 404.
[11] Edmund Bailey O'Callaghan, ed. *The Records of New Amsterdam from 1653 to 1674 Anno Domini* (New York: Under the Authority of the City by the Knickerbocker Press, 1897), p. 39.
[12] As for example, the markings on the seventeenth-century Dutch measures illustrated as items 51-55 in the exhibition catalogue *Van Tin Gegoten, uit Tin Genoten* (N.p.: Nederlandse Tin Vereining, 2004), pp. 116-118.
[13] Charles Zebina Lincoln, William H. Johnson, Ansel Judd Northrup, eds., *The Colonial Laws of New York from the Year 1664 to the Revolution: Including the Charters to the Duke of York, the Commissions and Instructions to Colonial Governors, the Duke's Laws, the Laws of the Dongan and Leisler Assemblies, the Charters of Albany and New York and the Acts of the Colonial Legislatures from 1691 to 1775 Inclusive*, Volume 1 (Albany: J.B. Lyon, State Printer, 1894), p. 64.
[14] Cited in *Collections of the New York Historical Society*, Volume 1 ([New York]: New York Historical Society, 1811), p. 421.
[15] Cited in Lincoln, *et al.*, p. 98.
[16] Cited in [John Quincy Adams], *Report of the Secretary of State Upon Weights and Measures*. Reprint of the 1821 edition, published by Gales and Seaton, Washington, which was issued as House Document 109 of the 16th Congress. (New York: Arno Press, 1980), Section E. 6. b., p. 189. Adams's report is one the core documents for the study earlier weights and measures legislation in America. Adams requested copies of all legislation previously enacted by each of the colonies and states, and included responses received as appendices to his comprehensive report.
[17] E.g., the incredible gadrooned quart mug in the Worshipful Company of Pewterers collection. See their *Supplementary Catalogue of Pewterware* (London, n.p., 1979), Item S3/300.
[18] Duffy, p. 38.
[19] http://www.thefreedictionary.com/assize. See, for an early eighteehth-century instance, *The Assize of Bread; and Other Assizes of Weights and Measures, which, by the laws of this realm, are commanded to be observ'd and kept by all bakers, ... victualers, vintners, butchers, &c. …* (London : printed for J. Walthoe, J. Nicholson, M. Wotton, G. Conyers, J. & B. Sprint, D. Midwinter, T. Ballard, B. Cowse, R. Gosling, and W. Innys, 1714).
[20] Cited in Adams, *op. cit*, p. 189.
[21] Cited in Adams, *op. cit*, p. 193.
[22] "An act to amend an act, entitled 'An act to ascertain weights and measures within this state,'" copied in Adams, op. cit., pp. 194-195.
[23] "An act to regulate weights and measures," copied in Adams, pp. 197-200.
[24] Adams, *op. cit*., p. 192,
[25] Adams, *op. cit*., pp. 192-193.
[26] The entire weights and measures affair is documented in the minutes of the City Council. See *Documents of the Assembly of the State of New York*, Issue 59, (Albany: J. B. Lyon, 1913). pp. 779-781.
[27] *bid., pp. 780-781*.
[28] *Daily Advertiser* (New York, N.Y.), 31 July 1786.
[29] A facsimile edition of Henry Will's account book is published. See Donald Fenimore, compiler, *Henry Will Account Book: A Record of His Pewtering And Related Activities in New York City and Albany 1763 to 1800 (Morgantown, PA: Masthof Press, 1996)*.
[30] For reference, a full set of pewter lidded "bud" measures would weigh about 17-18lbs.
[31] Wolf, item 330.
[32] In a similar instance, when the United States Congress finally got around to establishing uniform Federal standards for capacity measures, and created physical copies to be distributed to the states and custom houses for use as standards in the 1840s and 1850s, additional copies were also sent to various foreign countries, including France, Mexico, China, Japan, and Siam. See [James Guthrie], *Report of the Secretary of the Treasury on the Construction of Weights and Measures* (Washington, D.C.: A. O. F. Nicholson, 1857), pp. 181-196.
[33] Remeasuring half gallons #'s 326 and 329 from his collection, which have this same handle, Melvyn Wolf found they both also measure 8 ⅞" in overall height. The heights recorded in their published catalog are incorrect. (Private correspondence, 7 December 2014.) NB: #329 bears a "N.Y." verification, thus was sealed after 1804.
[34] Cited from an unidentified "article, published on October 24, 1821 by Duffy, p. 39.
[35] Henry J. Kauffman, *The American Pewterer* (Camden, N.J.: Thomas Nelson Inc., 1979), p. 63.
[36] Frank M. Powell, "The Life and Times of a Palethorp Measure (Mug)," *PCCA Bulletin 14* (Winter 2013), p. 27.
[37] Adams, p. 180.

A Thomas Byles Water Plate
by Donald M. Herr

The recent discovery of a water plate by Thomas Byles adds to our knowledge of water plates marked by American pewterers. Water plates marked by William and Henry Will and Samuel Kilbourne have been previously well documented by Mark Duffy[1] and Robert Werowinski[2].

Water plates were made to contain hot water to keep plates and food warm. They are similarly constructed using two smooth brim plates separated with a side ring of metal, a hinged opening on the top for filling the container with water, and two handles.

English examples made in London and Birmingham, and a few made on the Continent have been found in southeastern Pennsylvania with some regularity, but water plates marked by American pewterers are very uncommon.[3]

The water plate marked by Thomas Byles (Figure 1) is 9 ¼" in width and 1 ¾" in height. Two smooth rim plates were used for the top and bottom of the water plate. The booge is not hammered on the bottom of the water plate (Figure 2).

Fig. 1. Thomas Byles water plate.
Width 9 ¼", Height 1 ¾" Private collection.

Fig. 2. Bottom of Thomas Byles water plate with unhammered booge.

19 Watter (sic) plates for eight shillings are listed in the inventory of Thomas Byles taken September 10, 1771 at Philadelphia by Benjamin Harbeson, Jr. and William Will.[4]

1 large water plate for four shillings is found in the inventory of Simon Edgell.[5]

Water plates are listed in Henry Will's account book for ten and nine shillings. An entry in Henry Will's account book for Thomas Doughty on November 16, 1769 notes Will selling 1 Doz Waterplates for 10 shillings each and on December 9, he sold Doughty two dozen more at the same price.[6]

Henry Will's account book also records sales to his brother, William Will, and includes an entry for January 2, 1772 which reads "1772 Jan y 2 To Water plate Rings – wt. 33 – at"[7] It is uncertain if the "Rings" refer to the handles or the circular wall between the two plates, likely the latter.[8]

The handle design on the Byles water plate (Figure 3) differs from those on William Will, Henry Will, and Samuel Kilbourne water plates. Hinges with three leaves are found on examples by Byles and William Will. The tab opening for filling the water plate (Figure 4) is stamped MD, probably the initials of an owner. The tab opening for filling is illustrated in Figure 5.

Fig. 3. Handle and hinge attachment on Byles water plate.

Fig. 4. Tab opening with initials M D on Byles water plate.

Note the Crowned X associated with Love pewter that is present with the Byles' marks in Figure 6, A similar combination of Love and Byles marks is illustrated in a 9 3/8"flat rim plate in the Powell Collection.[9] The Crowned X mark was likely used by a succession of Philadelphia pewterers and is found as early as pewter by Thomas Byles (w.1738-1770), as in this example, and as late as a reverse mold teapot made by John Harris Palethorp and Thomas Connell (w.1839-1841) [10]

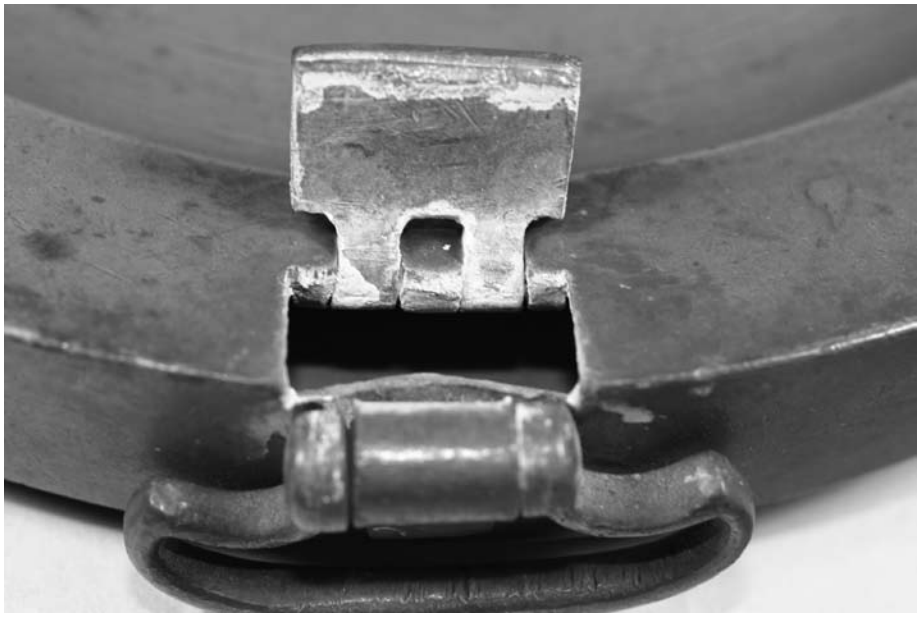


Fig. 5. Tab opened for pouring on Byles water plate.

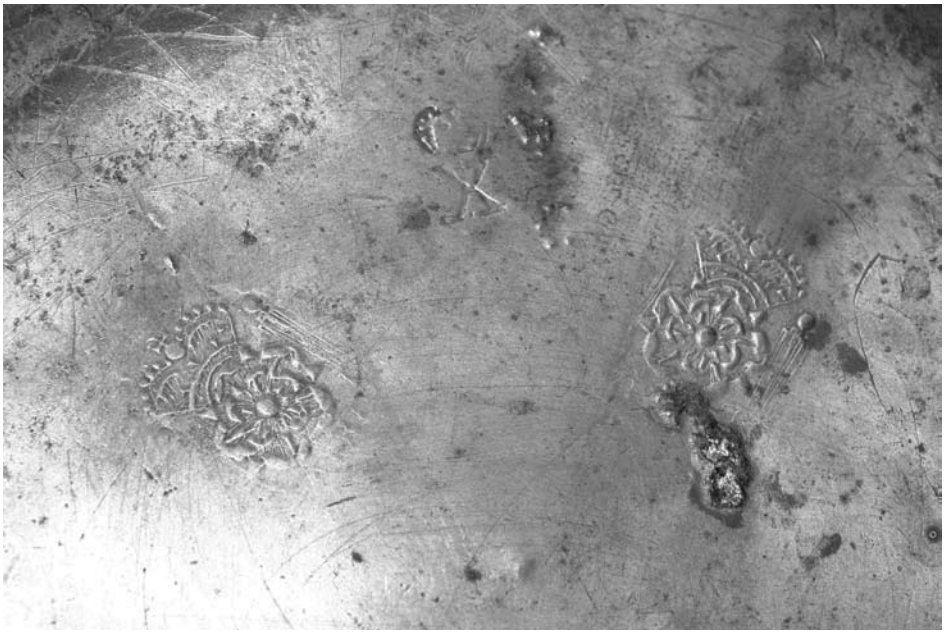


Fig. 6. Marks of Thomas Byles and Love crowned X on bottom of water plate.

The marks of Thomas Byles are usually stamped at an angle to each other and are frequently partially and poorly struck. An example of a well struck mark on a 9 1/4" plate is illustrated in Figure 7. (Herr collection)

Fig. 7. Marks of Thomas Byles on a 9 ¼" plate. Herr collection.

This water plate marked by Thomas Byles may be the earliest marked water plate bearing a mark of an American pewterer. Byles was working in Philadelphia as early as 1738 which predates the earliest working dates of William Will (1764), Henry Will (1761) and Samuel Kilbourne (1814).

Endnotes

[1] Mark Duffy, The Bulletin, "William and Henry Will Water Plates," PCCA, Summer 2014, Vol. 15, No. 1, pp. 27-33.

[2] Robert Werowinski, The Bulletin, "A New Form by Kilbourne," PCCA, Summer 1999, Vol. 12, No. 1, pp.37-38.

[3] Mark Duffy, The Bulletin, Ibid. endnote 2, p.33.

[4] Ledlie Irwin Laughlin, Pewter In America, Its Makers and Their Marks, Barre Publishers, Barre. Massachusetts, Appendix II, pp. 156-158.

[5] Laughlin, Pewter In America, Its Makers and Their Marks, Appendix II, p. 155.

[6] Donald L. Fennimore, Henry Will Account Book, Masthof Press, Morgantown, PA 1996. p. 28.

[7] Ibid , p 9.

[8] Correspondence with Donald L. Fennimore, November 13, 2014.

[9] Frank M. Powell, The Bulletin, "Paletehorp Phildelphia Half Cent," PCCA, Summer 2014, V. 15, No. 1, Fig. 3, p. 47.

[10] Donald M. Herr, The Bulletin, "Palethorp and Connell and the Crowned X." PCCA, March-September, 1986, v. 9, Nos. 3,4, p.72.

Newly Discovered Signed Parks Boyd Measure

by Frank M. Powell

I recently acquired a signed Philadelphia quart measure of mug form (Fig 1). The inside bottom is struck with Park Boyd's (L546) Eagle head touchmark. This is the touch that Park typically used on his hollowware and occasionally on his plates (Fig 2).

Fig 1. Parks Boyd Quart Philadelphia Measure

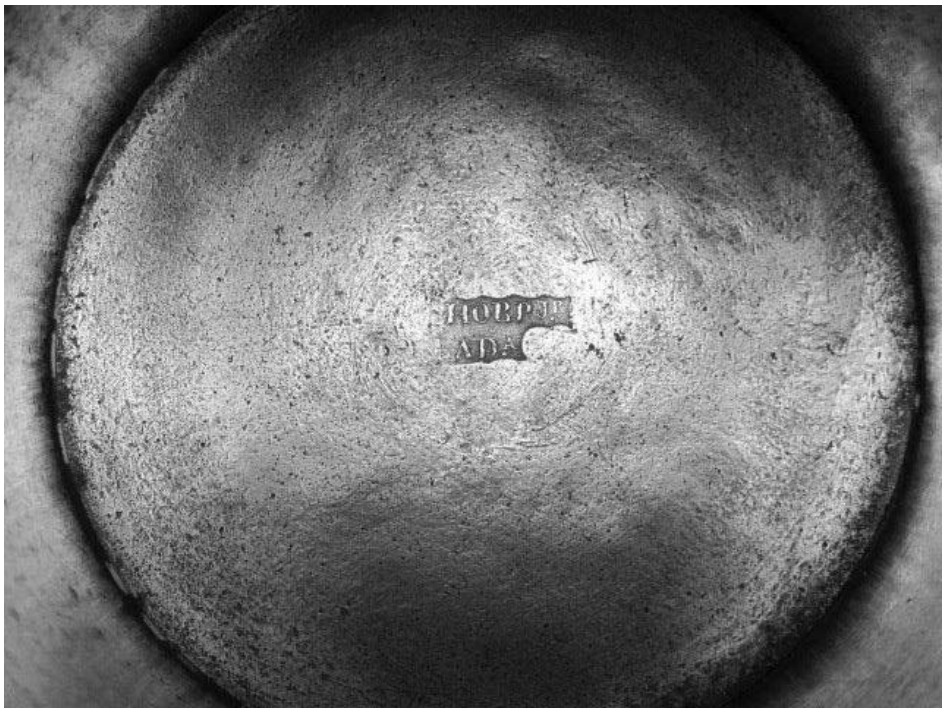


Fig 2. Typical Parks Boyd Touchmark

The measure stands 5 9/16" tall, has a 3 15/16" top diameter and a 4 11/16" bottom diameter. Its capacity is 32 ounces. Boyd produced slush cast handles from two different styles of molds for his quart mugs. The measure is fitted with his 'shorter' mug handle. The 'toe and sole' design to the base molding are stylistically typical of Parks Boyd hollowware.

The piece has been verification stamped on the upper body to the left of the handle (Fig 3). The "CP" letters, which stand for 'City of Philadelphia,' have been found struck to baluster measures originating from Philadelphia. The 'B4' stamps are previously unrecorded and unique to this piece. At this time, their meaning is unknown.

This quart is similar to a unique type pint measure by Robert Palethorp, Jr. Featured in the PCCA Bulletin, Vol. 14, #10 (Fig 4). The pint is also stamped to the upper left of the handle. The pint's verification stamps read "PHA PT2." Boyd's working dates were between 1795-1819. Palethorp worked between 1817-1821. It seems the City of Philadelphia changed their verification stamps from "CP" to "PHA" sometime during the period of 1795-1821.

Items like this measure prove that there are still discoveries being made in pewter collecting. There are still treasures to unearth and mysteries to solve. I would love to know if any readers can add any light to the subject of 18th and 19th century Pennsylvania measures.

Fig 3. Unusual Philadelphia Verification Mark

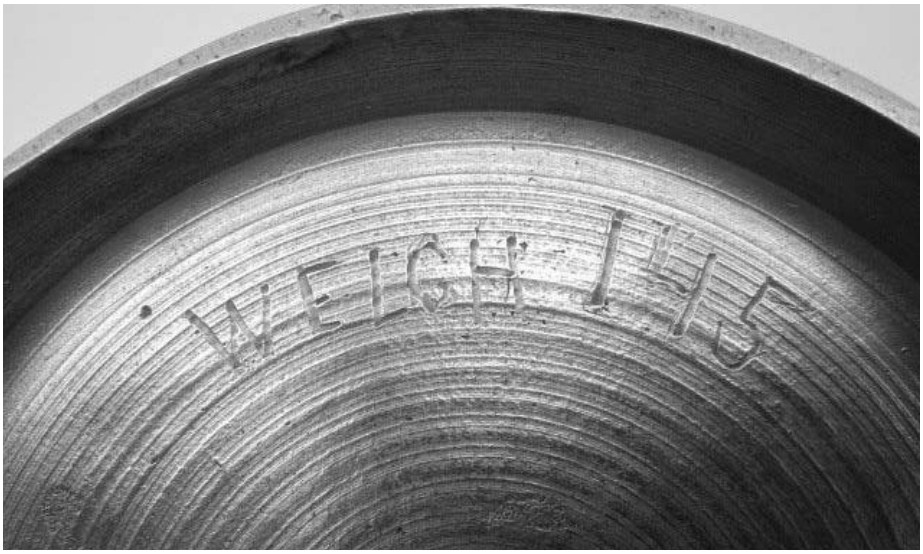


Fig 4. Unique Boyd Quart and Palethop Pint Meaures

Alpheus Trask, Briefly a Britannia Maker
by Ellen J. O'Flaherty

In his article on the family of Israel Trask,[1] Thomas Pickett noted that Israel and Polley (Wallis) Trask's son Alpheus had died young. Alpheus Trask was baptized in 1819 and born in 1821.[2] So unless there is a mistake or a mistranscription in the records, there were two sons by that name. That there were in fact two Alpheus Trasks is plausible given the spacing of the birth years of the other known children: 1810, 1812, 1814, 1817, 1823, 1825, and 1827.[3] Alpheus Trask, born 4 April 1821, was one of three surviving minor children from Israel Trask's first marriage, Israel W., Alpheus, and Mary Ann, when their father was appointed their legal guardian in 1837.[4] Their older sister Caroline died later that same year.[5]

Both Alpheus and his brother Israel apparently trained in their father's trade. Twenty-nine-year-old Israel W. Trask, silversmith, died of consumption in June 1846.[6] Alpheus Trask, listed as a block tin worker in one marriage record and as a Britannia ware worker in another, married Mary Brown Kittredge in May 1847.[7] In the birth record of their first child in 1849, Alpheus's occupation was block tin worker.[8] But by 1850, although his father was still a manufacturer, Alpheus had become a trader.[9] By 1860, he was a travelling agent.[10] After his wife died in 1863,[11] their children scattered. Alpheus, still a travelling agent, was boarding with a family in Nashua, New Hampshire, in 1870.[12] In 1873, he married Laura Maria Campbell in Medford, Massachusetts;[13] no further record of her has been found, but he was a widower at the time of his death. His two sons migrated to Laconia, New Hampshire, where Alpheus died in 1896. His death certificate called him a book and medicine vendor,[14] and he had probably been at least a book salesman throughout his career as a travelling agent. In 1854, the American Tract Society had sent 750 free evangelical tracts to Alpheus Trask of Beverly for distribution.[15] There is nothing to suggest that he ever worked as a pewterer or tinker during his peripatetic career.

Alpheus's brother Israel's career as a silversmith was cut short by his death. Any number of factors could have drawn Alpheus away from the manufacture of Britannia ware. He probably never worked independently, his brother's death may have ended any family plans for future silver production, and by 1850 his father's Britannia production may also have been slowing.[16] In any case, it would not have been a favorable time to begin a career as an independent Britannia manufacturer.

Endnotes

1 Thomas E. Pickett, "The Family of Israel Trask," PCCA *Bulletin* Volume 11, Number 7, pp 217– 220 (Spring 1997).

2 *Vital Records of Beverly Massachusetts to the End of the Year 1849* (Topsfield: Topsfield Historical Society, 1906), 1:331. Hereafter cited as *Beverly Records* 1.

3 *Massachusetts, Town and Vital Records, 1620–1988* (database online at Ancestry.com) lists Nancy, 1810; Caroline, 1814; Israel W., 1817; Alpheus, 1821; Mary Ann, 1823; and Henry Marchel, 1825. In addition, a two-week-old child of Israel's was buried in 1812 *(Vital Records of Beverly Massachusetts to the End of the Year 1849* (Topsfield: Topsfield Historical Society, 1907), 2:583) (hereafter cited as Beverly Records 2), and Henry Martyn Trask was baptized in 1827 (*Beverly Records* 1:334).

4 *Essex County Probate* 28022:3–9.

5 *Beverly Records* 2:579.

6 *Beverly Records* 2:581.

7 *Beverly Records* 2:307; *Massachusetts, Town and Vital Records, 1620–1988* (database online at Ancestry.com), Tewksbury Records p 181.

8 *Beverly Records* 1:336.

9 *1850 Federal Census Record for Beverly, Massachusetts*, pp 618 and 625.

10 *1860 Federal Census Record for Beverly, Massachusetts*, p 581.

[11] Gravestone inscription, online at Findagrave.com, memorial #99226002.
[12] *1870 Federal Census Record for Nashua, New Hampshire*, p 107.
[13] *Massachusetts Vital Records, 1841-1910* (database online at AmericanAncestors.org), 254:256.
[14] *New Hampshire Death and Disinterment Records, 1754-1947* (database online at Ancestry.com). His body was returned to Beverly for burial beside his first wife Mary Kittredge (Findagrave.com memorial #99225838).
[15] *Annual Report of the American Tract Society, Volume 29* (New York: Printed at the Society, 1854), 24.
[16] Tom Pickett (note 1) mentioned that Israel Trask married again after the death of his second wife in 1859, but did not identify his third wife. She was Abigail (Wilder) Childs, widow of Ira Goodale Childs. She and Israel were married in Clinton, Massachusetts, on 21 April 1860 (*Massachusetts Vital Records, 1841-1910*, database online at American Ancestors.org, 137:167). It was his third marriage, her second. Abigail died of consumption in Braintree, Massachusetts, in 1874 (*Massachusetts Deaths, 1841-1915* (database online at FamilySearch.org, Braintree Records 266:228).
It should also be noted that the sons of Alpheus's sons Julian Francis Trask and Henry Kittredge Trask extended the Israel Trask male line farther than has previously been known. Henry had one son, Louis Henry Trask; and Julian had at least one surviving son, Arthur Francis Trask.

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Edmund Nexsen: New York City Pewterer (May 1818 – August 1819)

by Mark Duffy

In the summer 2014 addition of *The Bulletin*, Edmund Nexsen is listed as a 19th century pewterer from New York City. This little known artisan produced a variety of pewterware that included "pewter measures, of all sizes, half pint, pint and quart beer pots"**(Figure 1)**[1]. To this date, none of his pewter pieces are known and for an obvious reason; Edmund Nexsen was only in business for a little over one year.

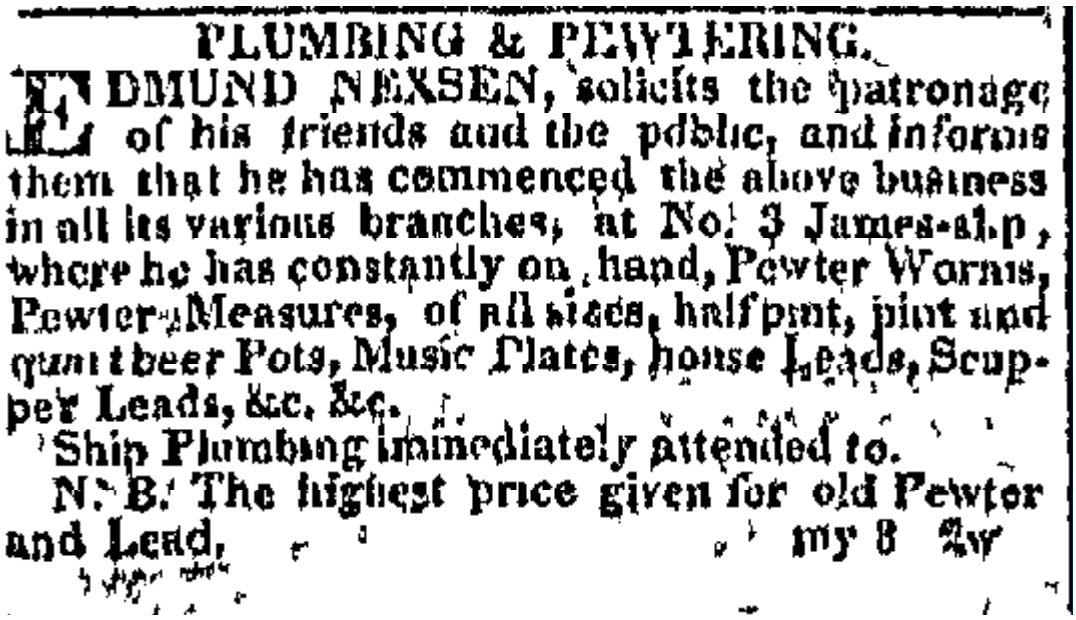
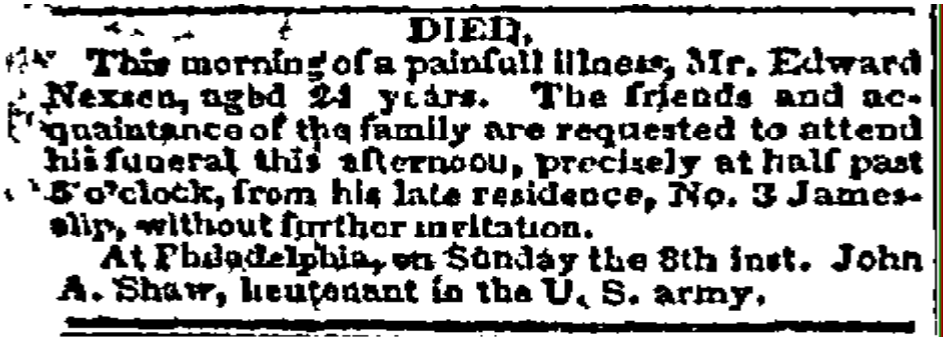

PLUMBING & PEWTERING.
EDMUND NEXSEN, solicits the patronage of his friends and the public, and informs them that he has commenced the above business in all its various branches, at No. 3 James-slip, where he has constantly on hand, Pewter Worms, Pewter Measures, of all sizes, half pint, pint and quart beer Pots, Music Plates, house Leads, Scupper Leads, &c. &c.
Ship Plumbing immediately attended to.
N. B. The highest price given for old Pewter and Lead. my 8 2w

Figure 1. May 18, 1818. Merchantile Advertiser (New York, NY)

"PLUMBING & Pewtering, EDMUND NEXSEN, solicits the patronage of his friends and the public, and informs them that he has commenced the above business in all its various branches, at No. 3 James-slip, where he has constantly on hand, Pewter Worms, Pewter Measures, of all sizes, half pint, pint and quart beer Pots, Music Plates, house Leads, Scupper Leads, &c, &c.

Ship Plumbing immediately attended to.
N.B. The highest price given for old Pewter and Lead."

He was born in New York City on February 28, 1795 to William and Elizabeth Nexsen[2]. He opened his "Plumbing and Pewtering" business in May of 1818 and died of "a painfull (sic) illness" on August 10, 1819 at the age of twenty-four **(Figure 2)**.



DIED,
This morning of a painfull illness, Mr. Edward Nexsen, aged 24 years. The friends and acquaintance of the family are requested to attend his funeral this afternoon, precisely at half past 5 o'clock, from his late residence, No. 3 James-slip, without further invitation.
At Philadelphia, on Sunday the 8th inst. John A. Shaw, lieutenant in the U. S. army.

Figure 2. Tuesday, August 10, 1819. Evening Post (New York, NY)

"DIED, This morning of a painfull illness, Mr. Edward Nexsen, aged 24 years. The friends and acquaintance of the family are requested to attend his funeral this afternoon, precisely at half past 5 o'clock, from his late residence, No. 3 James-slip, without further invitation."

His uncle, Walter Nexsen and his older brother, John Nexsen were the administrators of his estate. They advertised in the Merchantile Advertiser on August 21, 1819 the sale of the contents of his business, along with his real estate.

"FOR SALE, on a liberal credit, all the Tools, Casting Moulds, Turning Lathe &c complete for conducting the Plumbering, Pewtering, and Tinners business, belonging to the late Edmund Nexsen. These tools &c. are nearly new, of the most approved invention and fashion, for excellence, are not excelled by any others within the city; they will be sold together at prices reduced from their original cost – Also will be, sold low, his stock on hand, consisting of Pewter Measures, Inkstands, Distillers Worms, Sheet & Bar Lead, &c with a variety of Tin Ware; should the purchaser desire it, the Shop, or Shop and dwelling part of the House, may also be obtained. For further particulars, apply to JOHN NEXSEN, 90 South-st, or to WALTER NEXSEN, 180 Front-st, cr. Burling slip

Apparently, all or some of the contents of his shop did not sell and on Monday, September 6, 1819 the administrators hired an auctioneer to liquidate the remaining items.[3]

" Monday, At 10 o'clock, at no. 3 James-slip, by order of the administrator, all the tools and stock in trade of the late Edmund Nexsen – consisting of Plumbers' and Pewterers' tools, tin leaders, sheet iron stove pipes, stoves, pewter still worms, parts of do, seine leads, scupper and hasse leads, lead headed nails, sheet tin, pewter in bars, brass moulds for casting measures, beer pots, still worms, seine leads, bar lead &c. planes, saws, chizzels, gouges, punches, files and rasps, soldering irons, hammers, iron ladles, mallets, beat irons, casting boxes, seals and beams, head figures, half gallon quart pint and gill measures, quart and pint beer pots, tumblers, inkstands, melting kettles, a plumbers' firm perfect and complete turning lathe, &c."

Endnotes

1 Mark Duffy, "18th and 19th Century American Measures", *The Bulletin*, PCCA, Summer 2014, Volume 15, Number 1, page 34.

2 www.ancestry.com, William Nexsen

3 Saturday, September 4, 1819. National Advocate, New York, NY.

Fig. Intro-1 Map of Europe with Areas of Interest for Pewter Tankards

Some European Takards

Part II

John Clayton

Fig. 6-1 Nineteenth Century Tankards from Southern Germany

Region 6. Southern Germany

Fig. 6-2 Johann Friedrich Herold, Hof, Bavaria, Germany, M 1840 [6-1]

Southern Germany covers the states of Baden-Württemberg in the west and Bavaria in the east, as well as the Middle Rhine area on the western edge. Older divisions of the area include Franconia on the northern edge, Schwabia in the central south and the Upper Palatinate to the east. Forms of the tankards vary somewhat in these different areas.

There are few pewter tankards made in Baden-Württemberg to the west of a line that runs roughly from Würtzburg in central Franconia in the north, to Augsburg in Schwabia in the south. In this area, the populace apparently used ceramic tankards, mostly of either stoneware or faience, with pewter lids.

Fig. 6-3 Johann Carl Zeller, Erlangen, Bavaria, Germany, M 1856 [6-2]

Figure 6-1 shows four 19th century south German tankards. On the left is a variation on the pear-shaped tankards (birnkannen) shown in Austro-Hungary (Region 4). The form is slender and the ball thumbpieces tend to be small. The two forms on the right are from Nürnberg, one a barrel shape which came into common use in the late 18th century and became very popular in the 19th century. The barrel shaped tankard has an acorn thumbpiece. That type of thumbpiece appeared in the late 18th century and became widely used in the 19th century (including as lid finials in England and the US). The straight-sided tankard on the center right is a continuation of the style common in southern Germany from the 17th century. There is no curve to the sides and a very small footrim.

Fig. 6-4 Georg Friedrich Michael Normann, Bavaria, Germany, Nürnberg, M 1816 [6-3]

Fig. 6-5 Johann David Schnorrer, Nürnberg, Bavaria, Germany, M 1817 [6-4]

The tankard on the center left shows the movement to smaller tankards which became apparent in the second half of the 19th century. The thumbpiece shown in detail in Figure 6-6 appears around 1875 and became a signature thumbpiece for the late 19th century. Note also the style of the script letters engraved on the top is also typical of the late 19th or early 20th centuries

Fig. 6-6 Late 19th Century Thumbpiece

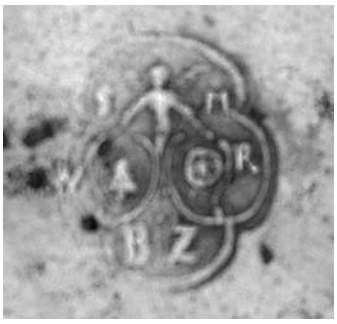


Fig. 6-7 Willibald Rötter, Mindelheim, Bavaria, Germany. M 1752 [6-5]
Mark from Fig. 6-8 below

The tankard on the right in figure 6-8 shows an exception to the rule that there is no space between the thumbpiece and the handle on German tankards prior to the last quarter of the 19th century. Starting in the 3rd quarter of the 18th century some South German tankards of the conic or barrel forms had handles which were copied from the ceramic or glass forms as shown on the left and middle of the figure. The conic form on the right is from Mendelheim, which is close to Augsburg. In the middle of the 18th century, the forms shifted from that on the left center of Figure 6-12 to that on the right of Figure 6-8 in the Augsburg area. The other southern forms were not often found there.

Fig. 6-8 Ceramic/Glass Style Thumbpieces

The unmarked tankard on the left of Figure 6-8, dated 1776, was made in the Westerwald area on the east side of the middle Rhine River, where is found the clay necessary for stoneware. This type of tankard was apparently used throughout Baden-Württemberg as well as being exported to England and even the English colonies in America. The lids are generally of pewter following the forms found on entirely pewter tankards except that there is a common use of shell thumbpieces, which are almost unknown on completely pewter versions.

The glass tankard in the middle of Figure 6-8 was made by the Bamberg Company, Heinrich Manger, probably between its founding in 1909 and the date the Ulanen regiment left Bamberg in 1919. The Ulanen regiment was a cavalry unit headquartered in Bamberg from 1863 to 1919. This tankard was used at the guesthouse at the fort and apparently belonged to J Käs. The thumbpiece is typical of the "Between Art Nouveau and Art Deco" style of the period. Note also the concave edge to the lid. That form does not come into common use until the 19th century, but lids similar to this were often mounted on much older ceramic tankards, causing some problems for dating.

Figure 6-12 shows four forms typical of the late 17th or early 18th centuries. The one on the left has the typical flat sided truncated-cone form with minimal footrim. It has a peg near the inside top indicating that it could have been used as a measure. The tankard has the plume thumbpiece typical of southern Bavaria and Austria.

Fig. 6-9 Shell Thumbpiece on a Westerwald Stoneware Tankard

The left center tankard in Figure 6-12 is a form that became popular in the 17th century and continued to be used into the 18th century. Such tankards from the later periods are frequently associated with Augsburg, but in mid-17th century they were ubiquitous through much of the central and southern Germanic area including the Siebenbürgen area of Romania. This tankard has a bottom medallion in the form of a rosette, but as opposed to later 18th century medallions, the design is based on heavy beading rather than a linear-pattern rose. These tankards are characterized by trumpet sides in a slightly truncated-cone form with a small footrim and a finial in the middle of the lid. Generally the spacing of discs on the finial is not regular—regular spacing often indicates a modern reproduction. Around the top and footrim are punched decorations. Figure 6-16 shows an insignia which may be a miller's guild symbol. The engraving on the guild symbol is much crisper than that on the rest of the decoration so one may assume that it was added later, since the date is 1758. The thumbpiece (called a mascaron by Cotterell) is relief cast with a Medusa face. Of interest here is the bottom terminal of the handle. As shown in Figure 6-18, it is cast from the same mold as the thumbpiece, again, a practice occasionally found in the 16th and 17th centuries in southern Germany.

Fig. 6-10 Lid on an Early 20th Century Glass Tankard

Fig. 6-11 Heinrich Manger, Bamberg, Germany, 1909-present

The tankard on the center right of Figure 6-12 was made by Jobst Geiser of Nürnberg who became a master in 1689, and changed his mark in 1700, so the mark is before 1700, agreeing with the inscription date of 1695 as shown in Figure 6-19. It has a quarter round footrim which is less common in southern Germany than further north and east. The thumbpiece is different from those found generally in the 18th century. The scroll form is found occasionally in Europe in the 16th and 17th centuries and is not unlike similar forms called a rams horn in England during the same time period. The engraving is of Maria Hilf (Mary of Help) for whom there are named numerous Catholic churches and religious organizations throughout Bavaria, even though the tankard was made in Nürnberg, a Protestant city

The tankard on the far right of Figure 6-12 is by Melchior Landsperger who was master in 1683 in Weilheim. The mark was used from 1679 through 1699. The tankard is similar to the one on the left except that it has the erect thumbpiece.

Fig.6-12 Four 17th or early 18th Century Southern German Tankards

Fig. 6-13 IEH, Neuötting, Bavaria, Germany, M 1710 [6-6]

Fig. 6-14 EZ, Bavaria, Germany, 2nd Half of the 17th Century Figure 6-c

Fig. 6-15 Bottom Medallion with Figure 6-11

Fig. 6-16 Inscription, Perhaps a Miller's Guild Mark

Fig. 6-17 Top and Thumbpiece with Medusa

Fig. 6-18 Bottom Finial matching the Thumbpiece

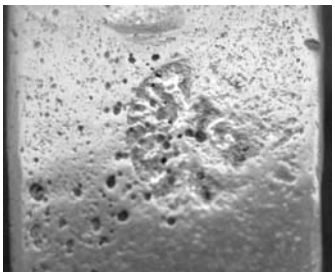


Fig. 6-19 Jobst Sigmund Geiser, Nürnberg, Bav*ar*ia, Germany, M 1689[6-9]

Fig. 6-20 Lid with Scrolled Thumbpiece

Fig. 6-21 Line Engraving of MARIA HILFF (sic)

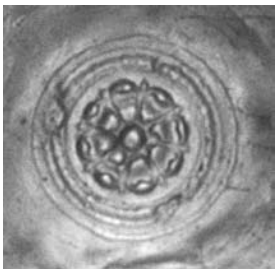


Fig. 6-22 Mechior Lansdsperger, Weilheim, Germany, M 1683 [6-z9]

Fig. 6-23 Bottom Medallion with Figure 6

Figure 6-24 shows four shorter tankards of forms common prior to 1725 and much reproduced in the 20th century. Because the Austrian Imperial City of Salzburg is included by Ludwig Mory with the styles of Bavaria and Baden-Württemberg, I have included a Salzburg tankard with similar forms from Southern Germany. The tankard on the right in Figure 6-24 was made by Walthasar Veichtner in Salzburg in the second half of the 16th century. According to Hintze, he also made these tankards with feet like the two leftmost tankards in the picture. The tankards with feet were used for heated liquid, frequently mead, to prevent the scorching of the table on which the tankard was sitting. The bottom rim has the sharp edge, which design slowly becomes more rounded as we move toward the 18th century. I would point out, in passing, the lightness and grace of theses southern tankards when compared with the heavier and more powerful Gothic pewter found at this period in the north of Germany.

The tankard on the right middle of Figure 6-24 was made in Bad Tölz by Benedict Discher, master in 1685. It is similar in form to the left center tankard in Figure 6-9 above, only it has one half of the capacity. The punch decoration is interrupted across the top front with the initials GW and below that is a small symbol for the baker's guild.

The tankard in the left middle of Figure 6-24 has an unidentified mark "IGS", ca 1700, from Lauingen, Baden- Württemberg. Lauingen is slightly to the west of the Augsburg-Nürnberg line mentioned earlier, but apparently in the 17th century, it shared some southern Bavarian and Austrian forms. The round finial on the lid seems to have become more common as the 17th century progressed and the sides became less flared. The tankard on the left is a modern reproduction of a 17th century Austrian form, with the repousé work on the sides. While there are a few examples of these repousé forms in the literature about the 17th century, there were many, many more made in the 20th century–probably because of the aesthetic appeal–by a number of companies. This one was made by Eduard Scholl & Company in Gnadental, Germany, which is close to Stuttgart. That location is definitely to the west of the Augsburg-Nürnberg pewter tankard line, but it was in an area that became industrialized beginning in the last quarter of the 19th century by, for example, Volkswagen in automobiles and WMF in domestic metalware–so that's where a lot of the pewter reproduction work was done in mid-20th century.

Fig. 6-24 Three South German Tankards and one Salzburg Tankard

Fig. 6-25 **W**althasar Veichtner, Salzburg, Austria, M 1550[6-11]

Fig. 6-26 Bottom Medallion with the Tankard on the Right in Figure 6-23

Fig. 6-27 Punched Decoration on the Right Center Tankard in Figure 6-23

Fig. 6-28 Benedict Discher, Bad Tölz, Germany, M 1685[6-12]

Fig. 6-29 Bottom Medallion with the Tankard on the Right Center in Figure 6-23

Fig. 6-30 IGS, Lauingen, Germany Ca 1700[6-13]

Fig. 6-31 Bottom Medallion with the tankard in the Left Center of Figure 6-23

Figure 6-32 shows the bottoms of the new piece compared with the ca 1700 piece. The new piece has an engraved maker's mark on the bottom whereas the older piece has the mark on the handle and a medallion inserted in the bottom. The new piece has the winged putti soldered directly to the bottom (some post-1875 pieces instead have the putti soldered directly to the side of the bottom) while the older piece has the putti soldered to the side with a brace under the bottom, a technique which is more common in earlier hollowware.

Fig. 6-32 Bottom of Tankards showing Bottom Medallion and Brace on Angel Feet that are Absent from New Tankard.

Fig. 6-33 Eduard Scholl & Co. Gnadetel, Germany, 2nd half of 20th century [6-14]

Region 7. Middle Germany

In the northern end of Bavaria are the *Erzgebirge* Mountains which divide Southern Germany and Bohemia from Saxony. The tankards in this area are similar to middle German forms so that they are included in Middle Germany, even though the town of some of the makers is technically in Bavaria.

On the left of Figure 7-1 is one of the rarest tankards of Germany. Pewter forms the frame and the sides are made of wooden slats covered with pewter formed into a design. North of the border in Thuringia these tankards are called Lichtenhainerkrüge. South of the border they are generally referred to as Daubenkrüge and are centered in the city of Kulmbach, although they are also made in a number of other sites in the mountains. Besides the wooden body, the other noticeable characteristic is that they frequently have slush-cast broken-C handles similar to those in Sweden, Denmark and East Prussia, rather than the strap handles common in Saxony and southern Germany. There was also made in the area tankards entirely of pewter that have lids and broken "C" handle similar to Daubenkrüge. On the right in Figure 7-1 is an example by Johann Wilhelm Miesel of Münchberg, which is close to Kulmbach in Northern Bavaria. It has the broken-C handled but in this case a strap form. The strap form occurs in maybe one third of

Fig. 7-1 Three Tankards from the Erzgebirge

the broken-C handles of the area, the slush cast making up the rest. Approximately one third of the handles from the area have plain curves rather than the broken-C in both the slush and strap form. Another unique feature of the area, this time extending over into Saxony proper to a limited extent, is the forefinger indentation in the inside top of the handle. This indentation is not found anywhere else in northern Europe.

The middle tankard in Figure 7-1 is another unique type. It's called a Spitzenkrug because of the point on the top and is found mainly in the southwestern part of Saxony spilling over into Thuringia. In the area to the east around Schneeberg, pewterers also made a version without the point called a Glockenkrug because of the bell shape. Otherwise the two forms are similar with sloping sides, no footrim, and often the forefinger loop. This is the only area in Germany where tankards are sometimes marked on the top of the lid as shown in Figure 7-3. It's an unidentified mark from Plauen.

Fig. 7-2 Johann Heinrich Haas, Kulmbach, Bavaria, Germany, M 1723 [7-1]

Fig. 7-3, Unid, Plauen Saxony, Germany, ca 1775 [7-2]

Fig. 7-4 Johann Wilhelm Miesel, Münchberg, Bavaria, Germany, M 1771[7-3]

Fig. 7-5 Insignia of the Blacksmith/Farrier Guild

Figure 7-6 shows three tankards typical of the Saxon region. This form with the cylindrical sides, the pronounced footrim, strap handle and ball thumbpiece was almost universal in the 18th and early 19th centuries throughout Saxony and Thuringia. There is some variation in the form of the ball thumbpieces, but in general they tend to be large and to have a fillet.

The tankard in the middle of Figure 7-6 is from Pirna. The double banding makes this tankard more unusual than the plain–sided ones.

Fig. 7-6 Three Saxon Tankards

Engraving is very common on tankards from this area. Figure 7-10 shows front of the tankard from Chemnitz, on the right of Figure 7-6. It is the coat of arms of the Saxon Confederation. (Kursachsen), which is perhaps the most common motif on Saxon tankards.

Fig. 7-7 Christian August Thieme, Chemnitz, Saxony, Germany, M 1776[7-4]

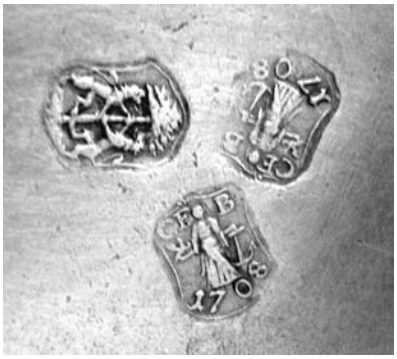


Fig. 7-8 Johann Carl Friedrich Böhmer, Pirna, Saxony, Germany, M 1777[7-5]

Fig.7-9 Carl Heinrich Schwartz, Glauchau, Saxony, Germany, M 1796[7-6]

Figure 7-11 shows a close-up of the tankard on the left in Figure 7-6 with the coat of arms of the town of Glauchau, which was useful to the author as the marks in the lid as shown in Figure 7-9 are almost illegible. But in Volume I of Erwin Hintze's seven volume opus, there was a city mark that appeared to be similar to the arms on the tankard. That reduced the number of possibilities to about a dozen, so it was fairly easy to pick the right maker.

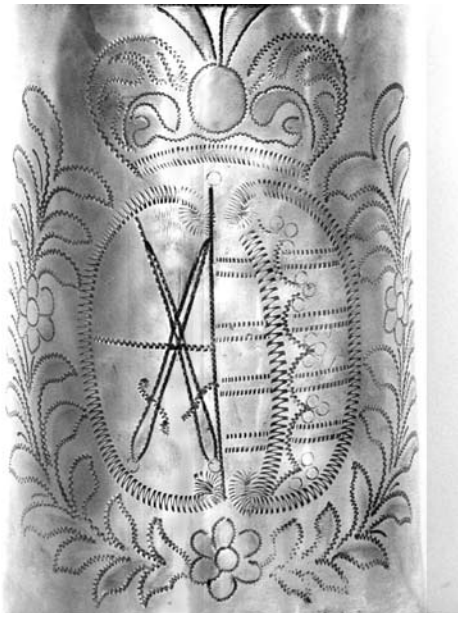


Fig. 7-10 Arms of the Saxon Confederation

Fig. 7-11 Arms of the City of Glauchau

Figure 7-12 shows two more engraved Saxon tankards. The one on the left is from Dresden. A close-up in Figure 7-15 shows the engraving of a courtship scene, done in medium course wriggle work. The tankard on the right of Figure 7-12 was done in Marienberg in the Erzgebirge Mountains, a mining area. The mark shows the crossed mining tools with an "MB" to distinguish it from the other mining towns in the area. The maker's mark shows the entwining script initials common in Saxony and northern Germany. Figure 7-16 shows what is probably a guild mark—at first look it seems to be a hook that might be used by a fisherman, but the author can find no reference in the literature to a hook being a symbol for a fisherman's guild. Ropemakers also used a device like this so it could be for the ropemaker's guild.

Fig. 7-12 Two More Saxon Tankards

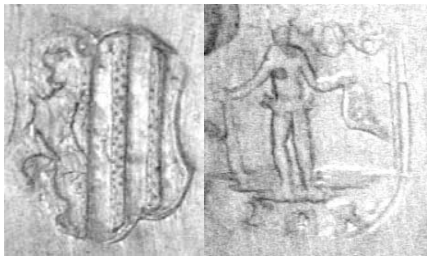


Fig. 7-13 Johann Gottfried Rohloff, Dresden, Saxony, Germany, M 1796[7-7]

Fig. 7-14 Johann Gottfried Klemm, Marienberg,Saxony, Germany, M 1737[7-8]

Fig. 7-15 Courtship Image

Fig. 7-16 Unidentified Guild Image

Region 8. Northern Germany

Tankards from Northern Germany share many characteristics with both the Baltic and Scandinavian regions to the east and north and with Saxony to the south

Fig. 8-1, Three Northeastern German Tankards

Figure 8-1 shows three tankards from the Northeastern part of Germany, the two on the left being from East Freesia. The left-most is a typical double-dome tankard from Oldenburg. While double dome tankards are found in a sporadic manner all over Germany in the 16th and 17th centuries, the consistent use of the double dome as a design feature began in East Friesland by 1650 and it may be from there that it wound its way to Scandinavia, England and even to the flagons of southeastern Germany. The mark is mostly obliterated but it has the key which was the main element on most Oldenburg tankards in the 18th and 19th centuries. The tankard has been decorated with elementary repousé, and an engraving of a knight on horseback. In the 18th century such a knight would have been St. George and there would have been a dragon at the bottom of the picture. But this engraving was done in the period around 1800, which may be called the first 'historical revival' in that the artists engraved pictures of historical scenes on the pewter as opposed to the second historical period in the latter part of the 19th century when the pewterers created copies, or perhaps somewhat fanciful renditions, of older pewter artifacts.

The tankard in the middle of Figure 8-1 is a liter measure from the city of Leer. The forms started in the mid 18th century and continued through the 19th, making a switch to the new metric measurement system.

The tankard on the right of Figure 8-1 is from the city of Rendsburg in Schleswig-Holstein. It is tall straight-sided tankard typical of the central part of northern Germany. This form is sometimes called a

peg tankard because of the equal gradations of pegs down the inside. The point of the pegs is for each imbiber to drink exactly to the next peg as the tankard is passed around the table. An interesting thing about the divisions is that they correspond exactly to Old English wine standard measures, perhaps a coincidence, or perhaps due to the fact that the English had a strong presence in the Baltic area after the collapse of the Hanseatic League. The last element of interest is the handle. It is cast in a typical northern German style which is in general much simpler and more linear than the cast handles found in Romanian tankards.

Fig. 8-2 Unid, Oldenburg, Ost Friesland, Germany,ca 2nd Half of 18th Century[8-1]

Fig. 8-3 Gerhard Anton von Glan, Leer, Ost Friesland, Germany, M 1885[8-2]

Fig. 8-4 Johann Joachim Ulrich, Rendsberg, Schleswig-Holstein, Germany, M 1776 [8-3]

Fig. 8-5 First Historical Revival Engraving

Fig. 8-6 Decorated Handle

Figure 8-7 shows two rörkens and a footed peg tankard. The rörken form, found across northern and eastern Germany, the eastern Baltic area, and into Scandinavia is characterized by the truncated-cone form which is similar to modern beakers: upside down from the aspect normally found in German flagons. The rörken on the left is a circa 1900 model which is been made into a fake. The main fake element is the mark cast into the bottom as shown in Figure 8-8. The insignia of the house-builder's guild shown in Figure 8-10 could be real except that the tankard is too late for such a guild to have been in existence. Without the fake elements, the rörken would be a very good example of ca 1900 design. It has the double raised fillet of most of northern Germany and the wide spread ceramic or glass style handle-thumbpiece attachment that became common on many pewter tankards in the later 19th century. In the 17th century, there were lion-thumbpieces, but they were generally sitting, holding a ball. The rampant lion is frequently seen on the reservists' tankards which became popular after the Franco-Prussian War (ca 1872) and therefore does not date before 1870. Note that early rampant lions are occasionally seen in the area of the old Austria and Hungary, but not in northern Germany.

Fig. 8-7 Two Rörkens and a Footed Peg Tankard

Fig. 8-8 Fake Jügen David Brockman Cast into Base, Hamburg, Germany, M 1782[8-4]

Fig. 8-9 PM, Wittstock a Dosse, NeuBrandenburg, Germany, M 1730[8-5]

Fig.8-10 Hans Conrad Gottespfennig, Rostock, Germany, M 1740[8-6]

For comparison, the rörken on the center of Figure 8-7 is a real 18th century example from New Brandenburg, the area north of Berlin. Typical of the rörkens of the area, it has an engraved linear fillet but not the one or two raised fillets common through the rest of the northern Germany. It also ties the record in the literature for the smallest size. One may assume that the larger rörkens were used for beer while the smaller ones for some form of schnapps. The insignia shown in Figure 8-10 is for the tuchmacher guild, which has something to do with the processing of cloth after it's made. Like many guild members they considered themselves number one as shown above the insignia. Note that in the 18th century the number one was written in script as the letter "i" including, frequently, the dot above. It was only after the Franco-Prussian War that ones began to look like sevens and sevens were modified by a slash through the middle to distinguish them from ones. Figure 8-11 shows the names of two guild members who shared this tankard.

The right tankard on Figure 8-7 shows the footed peg form that also appears throughout northern Germany, the eastern Baltic and into Scandinavia. In the inside there are three pegs like the taller tankards shown in Figure 8-1. The open fretwork connection of the three ball and claw feet is typical of Rostock, the other areas tending to more solid leaf type connections. This tankard has a strap handle with the northern German shield-shaped lower finial. Sometimes there are slush cast handles and other types of finials.

Fig. 8-11 Fake House-Builder Guild Insignia

Fig.8-12 Tuchmacher Guild Insignia on Small Rörken

Fig. 8-13 Names of Guild Members Who Shared the Tankard in 1750

Fig.8-14 View of the Handle and Feet of a Footed Peg Tankard

Acknowledgements
The author wishes to thank Jill Powell for photographing her daubenkrug for inclusion in Figure 7-1.

References

General comment. Where the letter "M" followed by a date is used in identifying a mark, it means the date that the pewterer became a master if that date is present in the literature or on the mark. If neither is the case, and a first marriage date is available, the "M" means marriage, which is a good surrogate since the marriage date was generally close to the date of mastership.

Since the full citation is available in the Bibliography in the previous issue of the Bulletin, the references will refer only to the last name of the author. The Bibliography may be found at the end of Part I of this article.

6-1 Hintze, Vol. V, item 1261, p 251.
6-2 Hintze, Vol. V, item 790, p 154.
6-3 Hintze, Vol. II, item 522, p 146.
6-4 Hintze, Vol. II, item 525, p 146.
6-5 Hintze, Vol. VI, item 439, p 89, The mark is not shown, but the bell with the SM is for Mindelheim and the 'WR' fits.
6-6 This mark is not in Hintze but the company is described on the Internet.
6-7 Hintze, Vol. VI, item 636, p127, The town mark is identical, but the maker mark is different in that it has IEH rather than IH and also has the date 1710.
6-8 Hintze, Vol. VII, item 622, p 101.
6-9 Hintze, Vol. II, item 349, p 117.
6-10 Hintze, Vol. VII, item 330, p 58.
6-11 Hintze, Vol VII, item 1221, p 210.
6-12 Hintze, Vol VII, item 12, p 2.
6-11 Hintze, Vol VI, item 156, p 28.
6-14 Morey, *Schönes Zinn,* p 94. Similar marks shown for both Gnadental and Neustadt.
7-1 Heinz, item 3, p 53.
7-2 Hintze, Vol. I, p 212-217,
7-3 Hintze, Vol. VI, item 468, p 94.
7-4 Hintze, Vol. I, item 203, p 45.
7-5 Hintze, Vol. I, item 803, p 209.
7-6 Hintze, Vol. I, item 609, p 117.
7-7 Hintze, Vol. I, item 420, p 85.
7-8 Hintze, Vol. I, item 927, p 177.
8-1 Kohlman, p 242-255.
8-2 Kohlman, item 103, p 201.
8-3 Hintze, Vol. III, item 1846, p 343.
8-4 Hintze, Vol. III, item 884, p157.
8-5 Hintze, Vol. III, item 2468, p 456.
8-6 Hintze, Vol. III, item 1914, p 358.

A Web Site for Cincinnati Pewter

by Gary D. Wiggins

This article describes the rationale and methodology for creating the Hoosier Pewter web site at http://hoosierpewter.com. The site has become an important source of information on Cincinnati pewterers and the pewter/Britannia items they made.

Advances in Web technology over the last decade or two have made it relatively easy to discover information that would have been difficult, if not impossible, to find in earlier years. In particular, today's search engines allow one to find both information about pewter makers and pictures of the pewter they created. I decided to organize some of those sources into a Web site that would allow people to see a variety of pewter wares produced by Cincinnati pewter makers. My main interest initially was to create a catalog of the Homan items that were produced in the 19th century, but this soon led me to expand the focus to include Homan & Co., Sellew & Co., and other Cincinnati pewterers.

One can limit a Google or Bing search to images, and the robots that scour the web for content actually pull in many images of pewter items offered at auctions, everything from Cowan's and Garth's to eBay auctions. A recent image search of Bing for "Sellew pewter" brought back dozens of pictures. In Figure 1 is an image of a Sellew teapot that is linked to the Cowan's auction at which it was offered. Clicking on the link in the lower right-hand corner of Figure 1 leads you to the May 8-9, 2013 Cowan's Americana auction that includes the Sellew teapot. By clicking on that image, you are led to the fuller description of the item, as shown in Figure 2. Right-clicking on the image of the pot itself in Figure 1 gives you an option to "Save picture as..." thus allowing you to save a copy of the image on your own computer in the original format. By repeating this process for many pictures and combining those with pictures that I have taken of my own Cincinnati pieces and those of others, a sizeable collection of images has been created. Figure 3 shows the portion of the Hoosier Pewter home page that links to the 19th-century pages accessible on the site.

The technology for presenting the images on the Web is very basic, involving only HTML coding to create tables with thumbnails of the images and descriptions of the items (Figure 4). The images and pictures themselves are placed on the Hoosier Pewter Web space on a server at GoDaddy. Before uploading the images, they are usually re-sized in Adobe Photoshop to a maximum height or width of 6 inches. The thumbnail images included in the summary pages of the catalogs were originally 1 inch high or wide, but more recently larger thumbnails have been created. Choosing to view the Source code on Internet Explorer or another browser reveals the HTML coding that is used to create a Web page. For example, the portion of the code that creates the entry for the Sellew syrup pitcher #1 in Figure 4 is shown below:

```
<tr>
<td><a href="1_Sellew_syrup_GW.jpg">
<img alt="syrup pitcher" src="1_Sellew_syrup_GW_thmb.jpg"></a> </td>
<td>1</td>
<td>Sellew & Co. syrup pitcher, 3 3/8" h (5 1/8"h including lid), 3 1/4" d base</td>
<td><a href="1_Sellew_syrup_GW_mark.jpg">Mark</a></td>
</tr>
```

The various lines for table data (td) indicate the links for the jpeg image identifiers for the thumbnail and full pictures, the Sellew stock number of the item, a description and measurements, and a link to a picture of the mark.

With today's Web content management systems, such as WordPress, it is much easier to create attractive web pages without knowing HTML coding. I hope that others will attempt to compile comprehensive image galleries for their favorite pewterers. It's great fun and really enlightening when you see a lot of items collected in one place.

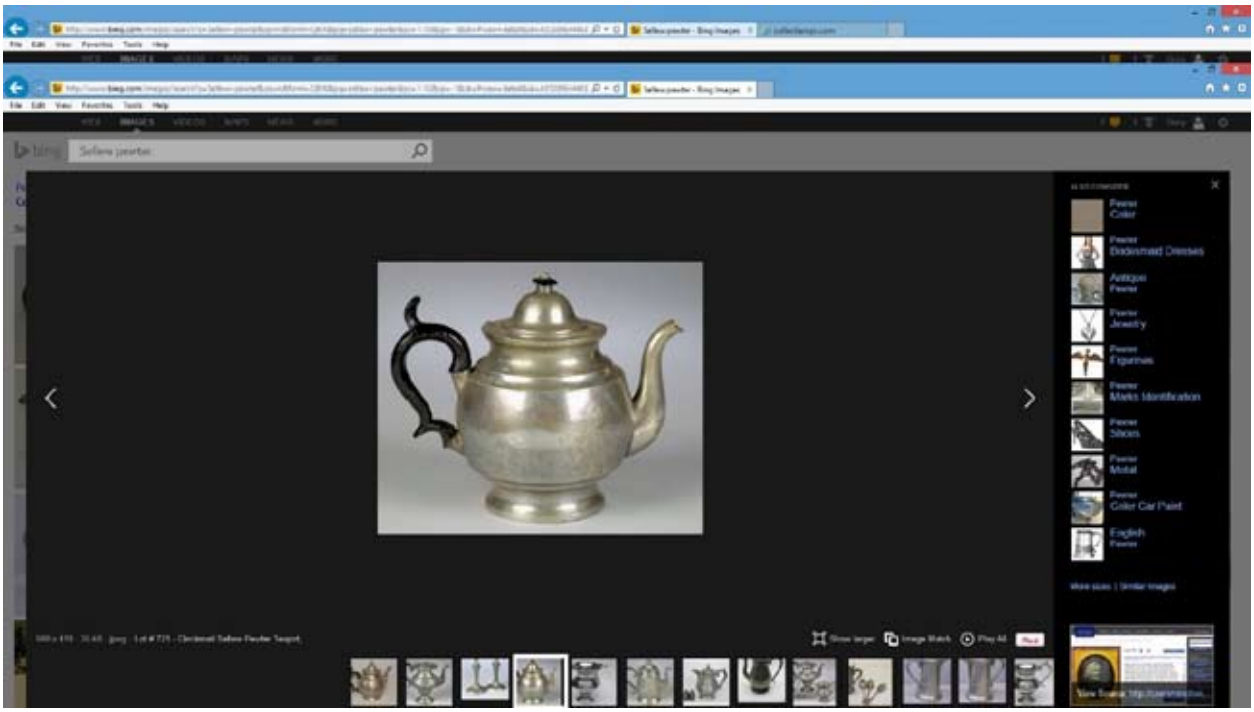


Fig. 1. Picture of Sellew Teapot as Found in a Bing Image Search.

Fig. 2. The Original Cowan's Auctions Entry for the Sellew Teapot.

Fig. 3. Links to Cincinnati Pewter Information on the Hoosier Pewter Home Page.

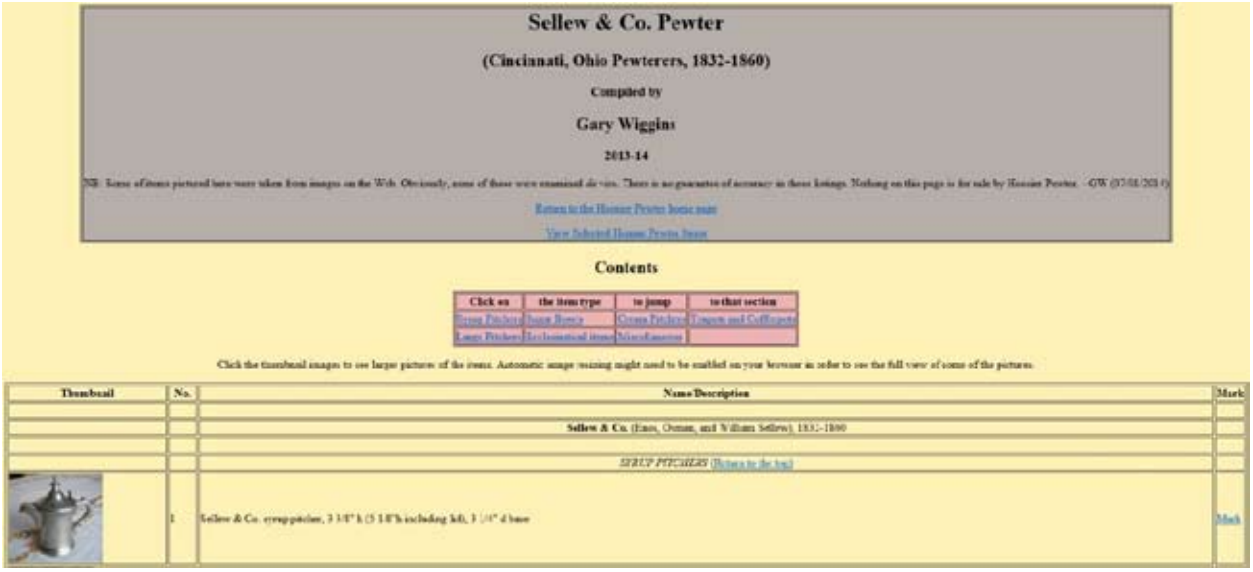


Fig. 4. Sellew Page at Hoosier Pewter.

Necrology

Andrew F. Turano, M. D.
Andrew F. Turano, of Colchester, CT, beloved husband of Diane (Schondorf) Turano for fifty years, passed away on Tuesday, August 19, at his home with family by his side. Born in New York City on September 24, 1926, he was the son of the late Andrew and Esther (Vitale) Turano who both arrived here from Italy before marriage.

Dr. Turano was a veteran of WWII serving in the U. S. Navy as an electronics technician in the Pacific Theater from 1945-1946.

After attending public schools, including Queens College in NYC, he obtained an M. D. degree at New York University College of Medicine. He served a year of internship at Middlesex Hospital in Middletown, CT and returned to NYC to complete his training for certification in Pediatrics at NYU. Dr. Turano opened his office in Middletown in 1954, obtained Board Certification in Pediatrics and became a member of the American Academy of Pediatrics. While at Middlesex Hospital, he served as president of the Medical Staff and as Chairman of the Department of Pediatrics, during which time he introduced the "Share The Care" program, allowing mothers to remain in the hospital with their sick children at all times and assisting in their care. He also allowed La Leche League certified teachers to make rounds in the hospital assisting mothers in the art of breastfeeding. Dr. Turano organized the pediatric practice group in Middletown, Middlesex Pediatrics. He retired from pediatric practice in 1991 and was a Medical Director at Aetna Insurance Company for four years.

Upon his change in career, he gravitated to the collection and restoration of antique pewter. Andy, as he was known by his friends, joined The Pewter Collectors' Club of America in 1972. He served as an officer in the Northeast Regional Group of the Club and wrote, or co-authored with Robert G. Smith, 54 articles in the Club's *Bulletin*, primarily on the subject of Connecticut pewter and pewterers, making his membership one of the longest and among the most prolific in the Club. He also had a lifelong passion for writing poetry, painting, photography, listening to classical music, and was an avid collector.

Along with his loving wife, Diane, Dr. Turano is survived by his five children and three grandchildren.

Adapted, with additions, from an obituary published in the Hartford Courant, 08/23/2014.

National Fall Meeting Photos
Albany, New York
September 12 - September 14, 2014
(Photos by Dwayne Abbott and Garland Pass)

Figure 1

Figure 2

Figure 3

Figure 4

Following Friday night's dinner, Tammis Groft, Executive Director, Albany Institute of History, Fig. 1, gave the Welcome Address and Introduction to the Institute. **Frank Powell**, Fig. 2, followed with a talk on "Highlights from Recent Publications." Then **David Kilroy**, Fig. 3, gave a talk on "An Update on 'A' Measures," shown in Fig 4. Satuday morning, members visited the Albany Institute for an inspection of their pewter collection, Fig. 5.

Figure 5

Highlights of Saturday afternoon were a talk by Stefan Bielindski, Fig 6, Historian and Senior Curator Emeritus at the New York State Museum, and a discussion by **Don Herr** and **Melvyn Wolf**, Fig. 7, on the pewter of Henry Will, Peter Young and Timothy Bridgen. On Saturday evening, following a brief business meeting conducted by President **Dwayne Abbott**, Fig. 8, **Garland Pass**, Fig. 9, discussed 17th century English folagons and salts while **Mark Anderson**, Fig. 10, gave a humorous talk on his early days of collecting.

Figure 6

Figure 7

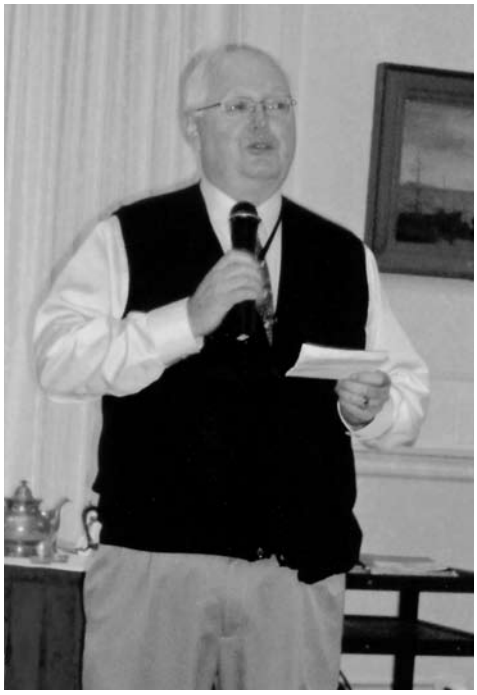


Figure 8

Figure 9

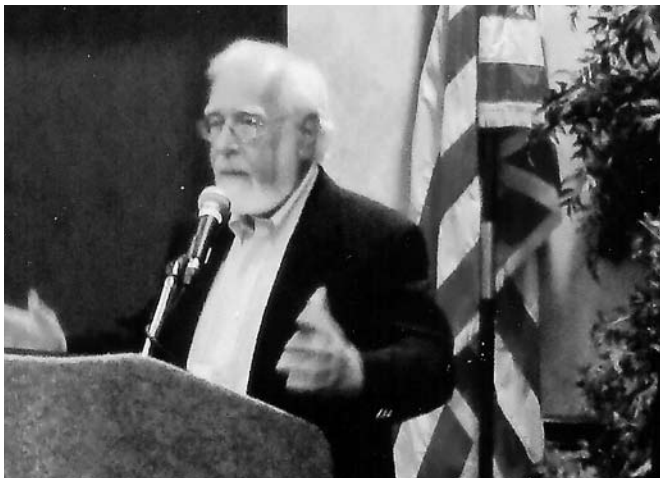


Figure 10

GUIDELINES FOR CONTRIBUTORS *TO THE BULLETIN*

Please submit your contributions in a timely fashion. It can take up to three months to produce an issue.

While good articles will be accepted in any form (even handwritten), if authors try to conform to the following guidelines, it will make the work of the editor and printer much easier and will lower the cost of publication to the club. If further assistance is required, please contact the Editor

Copy

Typed copy should be double-spaced on numbered sheets. The preferred method of submittal is PC generated (word-processed) text on a floppy disk or CD. ***Microsoft* Word** is acceptable. If this format is not available to you, save the document in Text (ASCII) format. In addition, please submit a hard copy of the text for editing and scanning if necessary.
Use a plain or common typeface (serif or sans-serif is acceptable) at 12 point in size for clarity.
Do not indent paragraphs nor triple space between them.
Refer to book titles or publications by typing in italic or underline.

Photographs, Drawings, Tables, Charts and Diagrams

Conventional photographs may be black and white or color. **Digital photographs must be black and white only, taken with a 3 to 4 megapixal camera using the highest resolution available. Please submit digital photographs on a floppy disk or a CD (caution: most high-resolution digital photos are large files and may not fit on a floppy disk). Hard copies of the photos, *printed as Grayscale images only*, Must accompany the digital files.**
Photographs **should be sharply focused**, with good contrast, and with white or light backgrounds. Cluttered backgrounds can be removed, but this is a costly process and should be avoided whenever possible.
Please provide captions or descriptions of the photos as briefly and succinctly as possible, even if the descriptions are duplicated in the text. Also, please list the key dimensions of all objects. Indicate a figure number on your images and include this number on the back of all hard copies (these numbers should correspond with the text).
Please indicate photo orientation when necessary.
Drawings, tables, charts and diagrams should be formatted and designed with the final page size (8.5 x 11 inches) in mind, and with the knowledge that a 30-50% reduction may be required.
All original photographs and graphics will be returned to the contributor.

Endnotes and References

Designate all endnotes with superscripted numbers (unless submitting via floppy disk or CD), or with numbers in parenthesis, within the text and describe under "References" at the end of the article.
Book references should include author(s) (first name or initials, then surname), title (in italic), volume number (if one of several), edition (if the editions vary), publisher, place and year of publication (in italic), date, volume and number, and page numbers.
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