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## A mug

FIG. 2—ADAM HAINS' BRAND, which appears on underside of drawer of the pembroke table.



FIG. 3—ADVERTISEMENT from *The Pennsylvania Journal* for May 18, 1797, announcing Hains' removal to a new address.

last will of the within mentioned.  
Mulberry-street, No. 129. 5th mo. 18—1797

## REMOVAL.

THE CABINET MANUFACTORY of ADAM HAINS is removed from No. 129, north Third street, to No. 261, south Market street.  
N. B. Two good PRINTING PRESSES for sale, warranted good. May 18—1797

## Sales at Auction.

On Friday morning at 9 o'clock, at Wm. Stranahan's

Berks County, Pennsylvania. His occupation on that date was given as cabinetmaker, but a later deed, dated March 20, 1820, described him as "yeoman." It is at this point that the career of Adam Hains, so far as the collector's interest is concerned, is brought to a close. Ruscomb Manor is a small township some few miles northeast of Reading, Pennsylvania, in a fertile, elevated, picturesque region. A little more than a half-century ago, say about the year 1885, a descendant of Adam Hains named Henry Hains was living at Pricetown, the principal settlement in the township, and following the occupation of joiner.

Adam Hains' interpretation of the Marlborough style as developed in Philadelphia and illustrated in his labeled pembroke table (Fig. 1) presents another instance of the way in which a popular style was produced with little variation by local cabinetmakers for more than a quarter of a century, and another reminder that caution should be used in ascribing too early a date to examples of that style. In every detail the design of this table indicates an early date of manufacture. In fact, it could have been produced as early as April 1766, when Marlborough patterns were included along with various forms of the cabriole in a book of manuscript designs drawn and used in the shop of Jonathan Shoemaker, cabinetmaker of Philadelphia. Yet original manuscript evidence exists to show that Hains could not have made this table prior

to 1788 and it is quite likely that it was produced between the years 1790 and 1795. This table compares more than favorably with the dozen or so of its type known to collectors. A nice detail of enrichment not found on most of the others of this group is the "toad back moulding," as the term gadrooning was quaintly described by David Evans in an entry in his account book on April 1, 1785.

The mark used by Adam Hains is the most elaborate of the incised or branded labels known to have been used by Philadelphia cabinetmakers. A printed paper label was generally used by the early members of this craft locally; however, Hains' branded mark is not unique. David Evans, Edward James, and Daniel Trotter used burned-in marks which consisted simply of their names or initials. Hains' brand (Fig. 2) reads *A. Hains Phila fecit*.

Although only the pembroke table here illustrated is known to bear this maker's identification, an examination of other pieces made in Philadelphia during the Marlborough period might reveal additional productions of Hains' shop.

Note: The writer wishes to acknowledge his indebtedness to Messrs. John and Benjamin Ginsburg of Ginsburg & Levy, Inc., New York, for their courteous assistance.

## PEWTER FOR NON-COLLECTORS

THE ENGLISH MUG here illustrated appears very old, but in the chronology of drinking vessels it is relatively recent. Cupped hands were probably the first means that man employed to raise water to his mouth. Gourds and sea shells, which were used later, were in turn forsaken for hollowed wood and leather vessels. The wooden mugs which preceded the pewter ones were made of staves with metal bands and a handle.

In the sixteenth century the board of the wealthy could perhaps boast a few pewter mugs, although at this time their rarity caused them to be used as a common drinking vessel, as the charger was for eating. At this time mugs were also used as measures.

The earliest pewter mugs had solid handles. When the slush casting process became known, the solid handle was abandoned for one bigger, more comfortable, and aesthetically more pleasing. The slush casting method involves the pouring of molten pewter into a metal mold which is quickly inverted as soon as the outer areas solidify, so that the inner fluid core easily flows back into the melting pot. This method was extensively used in

the production of handles and of spouts for hollow ware.

The style of mugs was slow to change, because changing was an expensive procedure for the pewter craftsman. The old molds had to be discarded and new ones had to be cast and turned to shape. A tulip-shaped mug appeared later in England and the United States, and some barrel-shaped ones are occasionally found. The double-C handle was usually used on the tulip form although it is occasionally found also on straight-sided tankards.

The touch mark of this mug is on the inside of the bottom and is so nearly obliterated that the maker cannot be identified. Mugs are frequently found in this condition, while that of teapots similarly marked is usually better. Mugs and measures are appropriate to use as flower containers and are particularly attractive in graduated sets on mantels.

Like many other examples of English pewter, this mug is not really a collector's item, but it has enough intrinsic interest to make it worth preserving.

—HENRY J. KAUFFMAN

Drawings by Zoe Elizabeth Kauffman

