

The PEWTER COLLECTORS CLUB of AMERICA

BULLETIN No. 53

DECEMBER 1965

VOL. 5 — No. 4

The President's Letter

The Pewter Collectors' Club of America is a unique organization. Many people, possibly including some of our own members, do not realize what the club has accomplished from its beginning in 1934. Since that time we have published approximately 53 bulletins containing articles on our favorite subject of pewter representing the research of all of us. In 1940 Ledlie I. Laughlin, one of our distinguished members, published his great book in two volumes, "Pewter In America, Its Makers and Their Marks", representing years of research on his part, a delightful scholarly book which unquestionably is the finest, most accurate work that has been published in any field of American Arts and Crafts. Ledlie Laughlin's book and the Bulletins of the Club have contributed all the significant knowledge available today on the subject of pewter. When one mentions the name of Laughlin it is fitting for us to also point to three other pioneers in our favorite field Mr. John P. Remensnyder, Mr. John J. Evans and Mr. Charles Montgomery who collect from the intellectual point of view and judge their acquisitions on the basis of historic significance, artistic importance and rarity. These men have inspired us to follow them in the path of research in our collecting. During my tenure of office one of the most important projects I would like to see started is to increase the membership of museums in the club so that all the issues of the Bulletins and Laughlin's book, the results of research of our club, would be available in every important museum in this country.

Our members over the years have also made important gifts of pewter and other important historic objects of Americana to the museums of the nation making it possible for the public to see and examine the tableware used in

America in the 17th, 18th and 19th centuries. Among the many contributors and recipients I might mention are the gifts of the late Mrs. Stephen Fitzgerald to the Museum of Fine Arts Boston, to the Metropolitan Museum of Art, New York and the Springfield Museum, Springfield, Mass.; the late Mrs. Insley Blair to the Metropolitan Museum of Art, New York; the late Arthur Clement to the Brooklyn Museum of Brooklyn, New York; Mr. H. F. duPont to the Winterthur Museum, Winterthur, Delaware; Mr. Joseph France to the Metropolitan Museum of Art; New York and the Pennsylvania State Museum at Harrisburg, Pa.; Mr. Charles K. Davis to the New Haven Colony Historical Society of New Haven, Conn. and the Winterthur Museum; Mrs. Katherine Prentiss Murphy to the New Hampshire Historical Society and the New York Historical Society; Dr. Joseph Kler to the Smithsonian Institution, Washington, D. C.; the late Mr. W. Gill Wylie, Jr. and Mrs. Wylie whose great collection of measures is to go to the Smithsonian Institution; Mr. John P. Remensnyder to the Museum of Fine Arts, Boston and the Van Courtlandt Manor House Restoration at Croton, New York, where in addition to his gifts, his advice and knowledge were of invaluable assistance to Mr. John M. Graham 11, Director of Collections at Williamsburg, who did such a remarkably accurate and artistic job of furnishing Van Courtlandt Manor. All of these gifts by members of our club are of great importance to the respective museums in assisting them to represent life in Colonial America.

Three of our distinguished members are, moreover, actively engaged in the museum field — Mr. Dean A. Fales, Jr. Director of the Essex Institute of Salem, Mass., Mr. Charles Montgomery,

Senior Research Associate of the Winterthur Museum, Winterthur, Delaware, and Mr. John J. Evans, Library Research Associate in charge of the Decorative Arts Photograph Collection at Winterthur Museum. While Mr. Montgomery was Director of the Winterthur Museum he conceived the idea of a Decorative Arts Photographic Collection which was organized and is being administered by Mr. Evans. Presently there are more than 15,000 objects in the Decorative Arts Photographic Collections.

The wonderful news announced at the Smithsonian meeting recently that Ledlie I. Laughlin is to produce a third volume to his books will result, I am certain, in cooperation in his efforts from all of us. The production of the third volume will be the greatest contribution in the field of American Pewter since the publication of his first two volumes in 1940.

Thomas D. Williams

Fall Meeting

What a great meeting and program and what a large turnout was enjoyed by those who were able to attend the fall, 1965, meeting in Washington, D.C., on the fifth and sixth of November!

We were blessed with fine, fall weather and to many of us it seemed that Washington had turned on all of her charm for our meeting.

Originally scheduled for the Windsor Park Hotel, the large number of people who attended necessitated changing the meeting place to the Empire Room of the Shoreham Hotel. On Friday night, after cocktails and dinner, the formal meeting began. Called to order by President Thomas D. Williams, we were welcomed by Dr. S. Dillon Ripley, Secretary, Smithsonian Institution. He was followed by D. Richard Howland, Chairman, Department of Civil History, Smithsonian Institution to whom we are all deeply indebted for his shepherding us around the following day and for his painstaking and meticulous attention to detail and to his kind, erudite answers to what must have been hundreds of questions. Dr. Howland was followed by Mr. Malcolm Watkins, Curator, Division of Cultural History, Smithsonian Institution who spoke on Pewter Makers of Virginia. It was agreed that pewterers were practically non-existent there.

A business meeting followed and then a brief Governors' Meeting. It was decided that the Spring, 1966, meeting



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would be held in Harrisburg, Pennsylvania.

Meeting early on Saturday, we went by bus to the White House and toured many rooms there. Then to the Smithsonian Institution where we had coffee in the "VIP" Suite and then broke up for individual touring of the new "Museum of History and Technology" Building.

Cocktails and luncheon were at the Arts Clubs in the James Monroe House. This was followed by an unscheduled tour of Dunbarton Oaks where we strolled through lovely landscaped gardens with a magnificent display of chrysanthemums and colorful fall foliage. We also saw an exceptional collection of early Byzantine artifacts in a handsomely designed wing.

Next, we visited "The Lindens", the home of Mrs. George Maurice Morris. This lovely house was built in Danvers, Massachusetts in 1754 by Robert Hooper, a wealthy merchant and shipowner of Marblehead. He was commonly called "King" Hooper because of his wealth, luxurious living and because of his loyalty to the Royal Cause of Great Britain. "The Lindens" is one of the few surviving 18th century examples of an exterior, rusticated and sanded front. It is said to be the only house in the country with three complete sets of old French scenic wallpaper which were put in the halls about 125 years ago. The stairway delighted us all with its spiraled balusters. Mrs. Morris gave us a charming welcoming speech from this stairway. The house was moved from Massachusetts by Mr. and Mrs. Morris in 1935-37 to house their collection of early Americana. (Helen Comstock in her book "The 100 Most Beautiful Rooms in America," shows one of the bedrooms and a hall as two of those rooms.)

Our busses next took us to "Hillwood," the home of Mrs. Marjorie Merriweather Post. This is certainly one of the most fascinating and beautiful homes in America. We went through many of the rooms filled with vast collections of eighteenth century French furniture, porcelains and eighteenth and nineteenth century jeweled articles, textiles, furniture, paintings and other decorative arts. Much of this vast collection was originally part of the personal belongings of the Tsars and Tsarinas of Russia and of Marie Antoinette and other persons in the French courts.

Cocktails were served in the lovely Pavillion Room where Mrs. Post answered many of our questions and told us some background history of her collections.

When we finally stepped off the busses at the end of a long day, all of us were leg weary but we were pleasantly surfeited by the beauty of that which God and man had shown us. We are deeply indebted to our Program Committee and particularly, Tom and Connie Williams, for what must be long remembered as one of our most wonderful and interesting meetings.

Ray McCloskey

1965 New England Regional Group Fall Meeting

The Fall Meeting of the New England Regional Group was held on Saturday, October 23rd, in the Minute Man Room of the Lexington Motor Inn, Lexington, Massachusetts. A total of twenty-eight members and guests were in attendance — a respectable showing on a day that conflicted with several traditional football games which were of greater importance to some of our absent members.

Subject of the meeting was Pewter Measures of all nationalities. We were most fortunate to have our national P.C.C.A. President, Mr. Thomas D. Williams, show color slides of, and discuss, the extensive measure collection of the late W. Gill Wylie, Jr., author of the most authoritative book on pewter measures, *Pewter, Measure for Measure*. Mr. Williams gave a very interesting account of Mr. Wylie's life and added pertinent comments on the latter's measures as the various slides were projected on the screen. The slides included numerous measures of types not mentioned or pictured in *Pewter, Measure for Measure* because they were discovered and collected after said book was published. Mr. Williams also admitted he has been asked to write a revised edition of Mr. Wylie's book to include all of his later acquisitions. Many of us will look forward to purchasing copies of the new book when in print, which we hope will be soon.

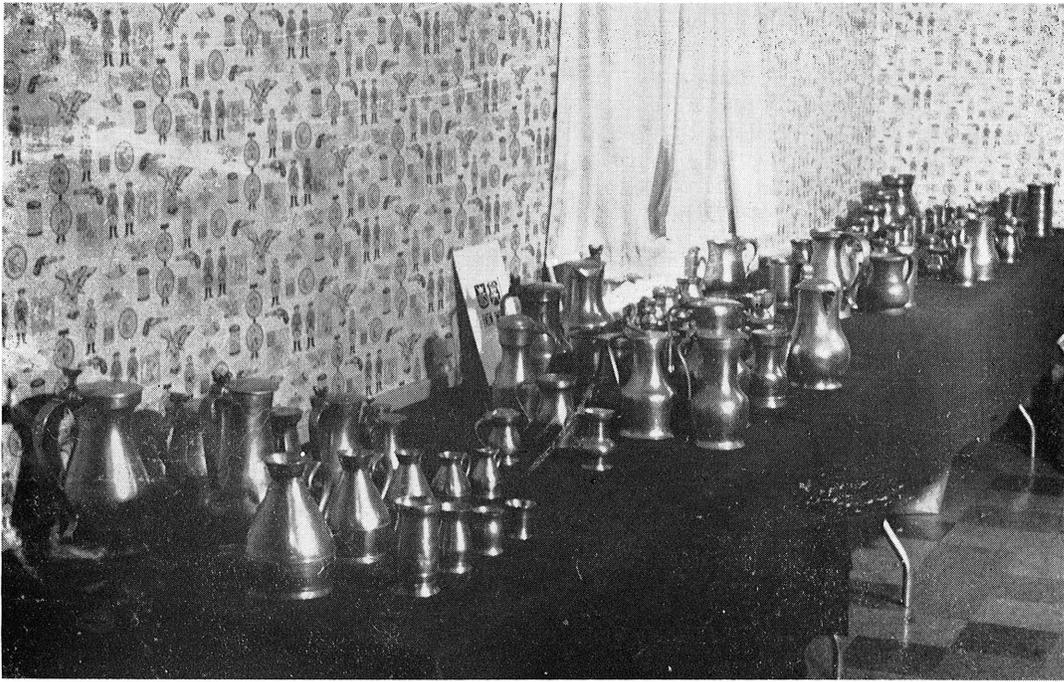


FIG. 1 — *Collection of Measures Displayed at Fall Meeting of the New England Regional Group.*



FIG. 2 — *Sets of Baluster, Chammel Island, Haystack and Irish Measures at New England Regional Group Meeting.*



FIG. 3 — *Miscellaneous Measures at New England Meeting.*

Members and guests were requested to bring to the meeting examples of as many different types of measures as they had in their collections. The response was exceptional, proving that measures are contained in many collections, as over one hundred measures were on display — 107 if our count was correct. Most were individual measures, but several interesting sets also were on hand. All are included in the accompanying photographs (Figs. 1 to 5). Some of the pictures may appear to be smudged and scratched. Well, they are. The professional processor who developed the film is responsible and was unable to improve the negative's condition.

Due to the number of measures brought to the meeting, an accurate record of what was brought or who brought them could not be made, but it is safe to say they encompassed measures from Scotland, England, Ireland, Channel Islands, France, Belgium, Germany, Italy, and possibly one or more countries. Those who brought them are to be thanked for their cooperation. At the invitation of the chair, several of these members graciously commented on the measures they brought with them. One measure in Fig. 4 may look more like a quart mug than a measure, but it bears a mark of "CNH" on its side, with the right side of the "N" and the left side of the "H" being joined together. Its owner said he had been authoritatively

told that this was the excise mark of the Colony of New Haven, thereby officially marking it as a measure in addition to its being a mug. Of course, the "CNH" could well represent the Colony of New Hampshire, but the fact the mug is of Boardman make tends to indicate the New Haven designation is more logical.

In the background of Figs. 1, 3 and 4 may be seen a new book on Swedish pewter, plus some pen and ink sketches of some Swedish pewterers' touch marks. These were sent to Mrs. Henry W. Borntraeger as sort of "compensation" for several old P.C.C.A. Bulletins she had donated to a correspondent in that country. Unfortunately for those present, the book was printed in Swedish so its contents could not be too well appreciated.

Following the meeting, all adjourned to the Question Mark Club of the Inn for cocktails and a hearty lunch, after which members disbanded for their homeward trips.

The officers of the New England Regional Group are most pleased with the attendance and enthusiasm displayed at the last three meetings. It is hoped this trend will continue on an upward scale. The subjects and speakers for two future meetings were tentatively announced, with the response indicating these future meetings will be well attended.

William O. Blaney, *Chairman*



FIG. 4 — *Other Measures at New England Meeting.*



FIG. 5 — *Measure Collection of One Member at New England Regional Meeting.*

New York Regional Group Summer Meeting

The New York Regional Group of the Pewter Collectors Club held their meeting and luncheon on July 10, 1965 at the Roger Sherman Inn, New Canaan, Conn. Later, members visited the New Canaan Historical Society.

Mr. Lennox F. Beach, President, opened the meeting with a cordial greeting to all. Mr. Stanley Paddock, Treasurer, covered the financial condition of the New York Group which he was pleased to report is on a sound basis. Mr. Charles Edgecomb, Chairman of the Nominating Committee, recommended the following slate:

Mr. George T. Heussner, *President*
Mr. Bernard Esner, *Vice President*
Mr. Stanley Paddock, *Treasurer*
Mr. Robert Curtis, *Secretary*

The nominations were seconded and the members voted affirmatively. The conducting of the meeting was then turned over to the new President, Mr. George T. Heussner. One of the members mentioned that at the last New England Group meeting it was voted to change the title to Chairman rather than President. It was proposed that the New York Group do the same. This motion was seconded, voted on, and the *Ex-President and new Chairman* George T. Heussner conducted the remainder of the meeting.

The motion was made, seconded and unanimously approved to make Mrs. Philip Huntington an Honorary Member of the New York Group. Mrs. Huntington is a founder of the Pewter Collectors Society and has made many contributions to the study and collecting of pewter.

After the meeting, members visited the New Canaan Historical Society to see its fine collection of pewter. A large part of the Society's Collection was donated by Mrs. T. Ferdinand Wilcox, one of the Pewter Society's founding members. Some of the pieces in the collection are a pair of marked Peter Young chalices, several marked Boardman measures, a number of Boardman flagons, etc. In addition, the collection includes many early and fine examples of English and Continental pewter.

The Winter meeting of the New York Group was held in New York City, December 4th, 1965. The Beverly, Mass. Group of pewterers was discussed and examples displayed.

Robert Curtis

Old Scottish Liquid Measure Sizes

By Ronald F. Michaelis

Anyone who has had occasion to test the capacity of only a few Scottish pewter measures of periods up to c.1835, will undoubtedly have been puzzled by the fact that very few conform to any recognized standard in use today. In this series of articles, it is intended to examine ancient Scottish liquid measures and the names by which they were known. Reference will also be made to common shapes of pewter measures to which the author has had access. Further evidence on the subject, or comment on points raised in this and forthcoming articles, would be welcomed by the author (address: 80 Denton Road, Denton, Newhaven, Sussex).

Before proceeding to consider old Scottish measures of capacity, it is necessary to look at the standards of today, so that a better appreciation of the relationship of the old to the new may be obtained. The basic standard of liquid capacity throughout the British Isles is, of course, the Imperial gallon. This was first introduced, and defined, by the Weights & Measures Act of 1824, as "containing Ten Pounds Avoirdupois Weight of distilled Water, weighed in Air, at the temperature of sixty-two degrees of Fahrenheit's Thermometer, the Barometer being at Thirty Inches;". This gallon was also declared to be 277.274 cu. ins. in volume. By 1871, however, doubts had arisen as to the accuracy of this cubic inch rating, and since that time, 277.42 cu. ins. has been the generally accepted figure. In the following table, the capacities of the Imperial gallon and its diminutives are given in both cubic inches and fluid ounces.

	cu. ins.	Fl. oz.
Gallon ..	277.42 ..	160
Half-gallon ..	138.71 ..	80
Quart ..	69.35 ..	40
Pint ..	34.67 ..	20
Half-pint ..	17.33 ..	10
Gill ..	8.66 ..	5
Half-gill ..	4.33 ..	2.5

In Scotland, the standard in use prior to 1702 (the date of the Union of the Crowns) was the Stirling Stoup or "Pint", this is referred to in an Act of 1618 but is of a date earlier than the Act itself, and it is also mentioned that the "quart", "chopin", "mutchkin" and "half mutchkin" were to be made in proportion to the Stirling Stoup (or Scottish "Pint"). According to the Appendix to the Fourth Report of the Standards Commission, 1870, p.252, the relationships of these old Scottish measures to each other was as follows:

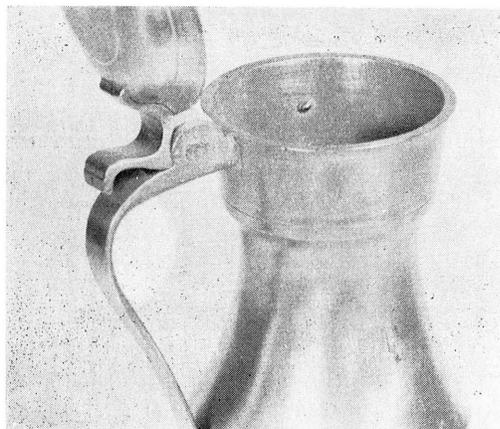
- 4 gills = 1 mutchkin
- 2 mutchkins = 1 chopin
- 2 chopins = 1 pint
- 2 pints = 1 quart

These definitions leave much to be desired, since they do not make it clear that *Scottish* gills are referred to: for clarification, they may be interpreted as follows:

- 4 Scot gills (each of $3\frac{3}{4}$ fl. oz.) = 1 mutchkin ($\frac{3}{4}$ pint Imp.)
- 2 mutchkins = 1 chopin ($1\frac{1}{2}$ pint Imp.)
- 2 chopins = 1 Scots pint (3 pints Imp.)

The Stirling Pint itself holds (for copies of it are still in existence) three pounds seven ounces, French Troy Weight, of clear running water, formerly ordered to be taken from the waters of Leith, a stream which runs through Edinburgh. At the time of the 1618 Act, it was ordained that standard measures were also to be kept for reference at Edinburgh and Dumbarton. It will be observed that the first mentioned measure under the 1618 Act was the quart which, though a legal measure at that time, seems to have been one that was seldom used in Scotland, either then or later.¹

Many Scottish pewter measures of Tappit Hen shape (to be dealt with more fully next time) especially the larger sizes found today, and others such as the "pot belly" type are found to have a small pewter "pimple" between an inch and two inches down inside the neck; this was intended to serve the specific purpose of ensuring, on the buyer's part, that he received full measure (and on the seller's that he did not give more!).



Tappit Hen. The Talpoun, "plowk" or "pimple" can be seen on the inside of the lip. Collection of Mr. and Mrs. David W. Gordon.

As early as 1518, a law was passed in Edinburgh which, besides ordering that persons buying were to send their own measures to the tavern, such measures to be stamped with the town stamp, required that they should have a "talpoun" or plug, on the inside of the lip, up to which the measure was to be filled. Similar laws of 1545 and 1586 reaffirmed the necessity and use of this "talpoun" or "plowk".

As already mentioned, the Scots "pint" which appears to have been known by either of the terms "quart" or "pint" in earlier days, was about three times the capacity of the Imperial pint. The old English ale pint (35.25 cu. ins.) was only slightly larger than the imperial pint and, before 1824, the value 1 Scots pint — 3 English ale pints was often used. A value some 6% below this is attributed to the Scots pint in a document c.1700 left by Lord Chancellor Somers.² As Lord Chancellor Somers was concerned with the Treaty of Union, some importance may be attached to his figures. 19th century authorities³ however, give a value of 103.404 cu. ins. for the Scots pint.

In 1707, the Treaty of Union provided that the English weights and measures then in use should be used throughout the United Kingdom, but this appears to have been almost entirely ignored north of the Tweed. The majority of Scottish measures continued to be made in the Scots "pint" size or its diminutives until, in 1824, the Act was passed (which came into force on January 1st 1826) prohibiting the making of new measures of other sizes than the Imperial standards. Nevertheless, existing

measures were allowed to continue in use *provided they were clearly marked with the ratio they bore to the legal standard.*

It is not uncommon to find Scottish measures made prior to 1826 over-marked by punched lettering and figures, e.g. " $\frac{3}{4}$ I.S." (three-quarters of Imperial Standard). Some Scottish pewter tankards, evidently for use in taverns since they bear verification stamps, have been found with the overmarking " $\frac{4}{5}$ I.S.". This is approximately the ratio between the Queen Anne wine standard and the Imperial Standard. This form of marking must have caused much confusion and in 1835, these over-marked measures were made illegal⁴ and to all intents and purposes they were discontinued.

Scottish pewter measures, of date prior to 1835 were, therefore, mainly of the Scottish scale and it is somewhat rare to find any truly Scottish made piece which conformed intentionally to the English standard although, obviously, some makers must have honoured the Acts of 1707 and 1824, since Scottish made measures of English capacities, evidently of date prior to 1824, do turn up from time to time.

References

1. Ingleby Wood, "Scottish Pewterware and Pewterers" pp. 123/126. Pint, chopin, mutchkin, half mutchkin and gill were by far the most common names.
2. "A State of the Weights & Measures of England and Scotland", Lord Chancellor Somers' papers Reigate Municipal archives. The differences are given "in solid inches, of running water".
3. P. Kelly, "Metrology", 1816, p.93. Standards Commission, 4th Report, 1870. App. 252
4. 5 & 6 Wm. IV. c63. Section VI abolished all local and customary measures and required sales either by one of "the Imperial measures, or some multiple or some aliquot Part, such as Half, the Quarter, the Eighth, the Sixteenth, or the Thirty-second Parts thereof".

In the next part, the author will deal with specific types of Scottish measures and their actual capacities.

Mr. Michaelis is the author of "Antique Pewter of the British Isles" (1955); "Chats on Old Pewter (Revised Edition 1949)" and is a leading contributor to many magazines and journals covering antiques. He has kindly given the Editor, permission to publish in the Bulletin, this article and his ensuing ones on Scottish measures.

A Proposed Revision To "Pewter In America..."

At the fall meeting of the P.C.C.A. in Washington, Ledlie Laughlin announced that he is hoping to bring out some sort of revision of, or supplement to, Pewter in America, but will need a great deal of help from the club's members before any new publication is possible. The project has not as yet been taken up with any prospective publisher and even the general plan of the work has not been determined. It seems probable that a complete revision of the present volumes would be the most satisfactory solution, but the time, labor, and expense of such an undertaking would make it infeasible. A simpler and less costly plan would be to reprint volumes one and two exactly as they are and add a supplement, listing errors in the earlier text, interpolating in the proper order all the information on the subject that has appeared in the past twenty-five years in the magazine "Antiques," our own bulletin, Mr. Carl Jacobs' "Guide to American Pewter" and other publications, together with such new information as may be discoverable.

To make such an undertaking possible will require a great deal of help from pewter collectors and dealers. To be specific, you are asked to write to L. Laughlin, P.O. Box 249, Princeton, New Jersey 08540, giving him the following help in regard to rarities not illustrated or mentioned in Pewter in America.

- (1) Description, measurements, and where available, photographs of any new forms.

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Measures In Pewter — I to IV

By William O. Blaney

The following notes are not intended to encroach on the writings of the late W. Gill Wylie, Jr., whose authoratative book "Pewter, Measure for Measure" has long been the primary source of information for collectors of pewter measures. Nor are they designed to interfere with or overlap the writings of the man chosen to update the book to include the 30 or more additional types of measures Mr. Wylie had in his collection at the time of his death. The Wylie collection is limited to measures of American, English, Scottish, Irish, Channell Islands and French make. Knowing that measures were made in other countries, it is our purpose in this, and (we hope) future, articles to add information on types of measures not previously exposed to much public print. No attempt will be made to show complete sets photographically, but just one or several examples of each additional type.

cont'd from pg. 69

- (2) Rubbings or photographs of new touches or even of touches previously illustrated, where the impressions of your marks are appreciably better.
- (3) In order that the known product of each shop may be as complete as possible, please list any forms in your collection that vary markedly from the listing in *Pewter in America*. Variations of one-quarter to three-eighths of an inch in plate or dish diameters, for instance, should not be construed as marked difference.

To accumulate, evaluate, and prepare for publication the mass of material that may be made available should require many months but the work will be greatly expedited if the Club's members and other collectors will write promptly to the author.

Before showing pictures of and describing some other lesser known measures, we would like to call attention to the set of Swedish pewter measures shown in Bulletin No. 49, Volume 4, pages 172-174. These are very attractively styled and we most certainly would like to own one of the Kvarter or 1/2 Kvarter sizes to add to our collection of measures of the 1/2 (or closely equivalent) capacity.

I. DUTCH METRIC MEASURE WITH HANDLE AND LIP

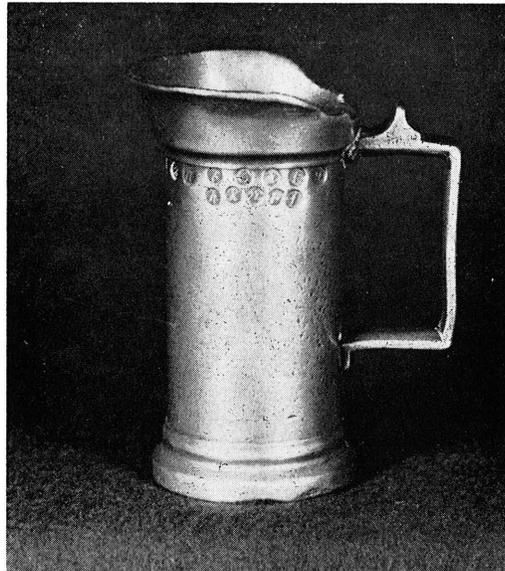


FIG. 1 — *Dutch Metric Measure.*

This is one of but two Dutch measures we have ever seen. It is quite similar to the French cylindrical metric measures except that its lip is larger and has more flare. Its rectangular handle has a small erect thumbpiece (that the French ones do not have) to provide a more secure grip. The metal is rather thick, and the measure's weight indicates it may have more than the usual amount of lead in it. There is little doubt it was made for hard usage and long wear. We found this, of all places, in the little town of Castleton, Vermont, over five years ago.

The measure is marked "DECILITER" on its handle. Note the "ER" termination as compared with the "RE" ending the French use in "Decilitre." There are some 23 year or excise marks stamped around the body just below the lip. These are in both capital and lower case italicized letters. The maker's mark on the bottom is "I (or J.) N. Meeuws" over "s Hage" within a football-shaped touch. "s Hage" is the Dutch abbreviation for "s Gravenhage" which to us is more familiarly known as "The Hague." In browsing through an English-Dutch dictionary, we discovered the "Meeuws" is the Dutch equivalent of "sea gulls," so we have Mr. Sea Gulls to thank for making our pewter measure.

Although completely ignorant of the facts, we would hazard a guess that the range in sizes is similar to the French metric measures; namely, double litre, litre, demilitre, double decilitre, decilitre, demidecilitre, double centilitre and centilitre.

The metric system was adopted in the Netherlands in 1820, but allowing for some lag in enforcement, the period of these measures might run from about 1830 to perhaps 1900.

II. GERMAN METRIC MEASURE— TYPE A

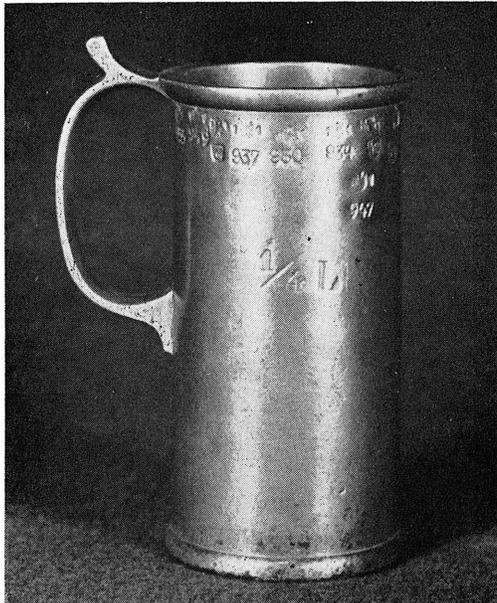


FIG. 2 — German Metric Measure, Type A.

This rather heavy measure of not too high grade pewter, built to withstand rough handling, was a gift in 1960 from a fond wife having trouble finding

Christmas gifts in pewter that met with her master's desires. Its elliptical handle and sloping flat thumbpiece are well suited for a firm grip.

As can be seen by the "1/4 L" mark on its side, the measure is of one quarter litre capacity, a rather uncommon size in the metric system in some countries. Inside the well, both front and rear, a small knop of pewter extends from the brim down to an incised line, the latter indicating the exact level to which the measure should be filled for correct capacity. When filled to this point, it holds some 8.45 U. S. fluid ounces, just what a 1/4 litre measure should hold.

The maker's mark is incised on the bottom — "K.LÖFFLER" over "FEINZINN" over VII. KAISERSTR,23" — the configuration of the touch being an oval shape. The "23" is rather worn and a bit difficult to read, but we think our guess is correct. We would also guess that the measure was made in Berlin.

Around the upper part of the body just below the rim are some eleven year or excise marks. Nine consist of a Prussian-styled eagle between two "1"s over the numbers "955" — "949" — "40" (in a shield) — "937" — "930" — "934" — "947" — "951" — and "953." Two marks consist of scroll-type forms with "DR" within the scroll, "24" over the right end, "1" under the left end, with one such mark being over "42" in a shield and the other over "44" also in a shield. We believe the "DR" to represent "Deutsches Reich" — the Second Reich or German Empire (1871-1918) established by Bismarck.

We hesitate to mention the range in sizes of this type of measure as the only German measures we have seen have been 1/4 litres. It seems logical, however, that they were made from the two-litre down to the smaller sizes.

As for age, these measures must date from sometime after 1872, when the metric system was adopted by Germany, until 1900 and possibly into the 20th Century.

It would seem that about all measures made for use under the metric system were of the cylindrical form, whether produced in France, Germany, the Netherlands, or elsewhere on the Continent. Just why this was so is difficult to determine. Certainly the makers used little imagination aesthetically in designing them. Possibly they were under government instructions that gave them little choice in design. The French, at least, used some interesting variations

in lids, lips and spouts, but other Continental nations seemed content to vary only the handles. Artistically, the cylindrical metric measures have little to offer, their main purpose apparently being more utilitarian than anything else. By this, however, we are not trying to downgrade cylindrical measures as collectibles. With the several identifying variations in their smaller features, they most certainly have an appeal to collectors of measures and are helpful in rounding out a complete set of measures of various national types covering a long span of years.

III. GERMAN METRIC MEASURE — TYPE B

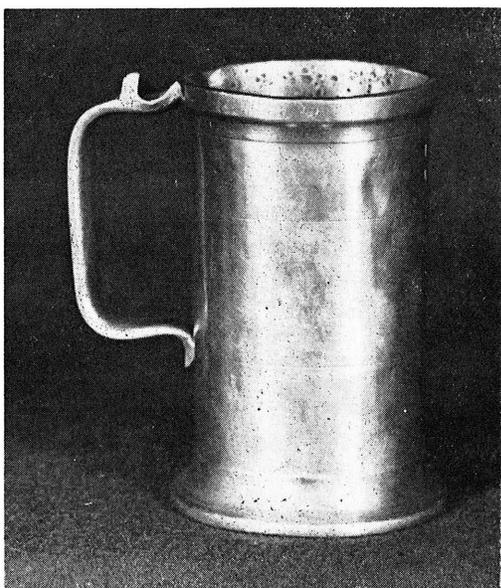


FIG. 3 — *German Metric Measure, Type B.*

Here is another type of German metric cylindrical measure purchased last year in Connecticut. It is made of a much better grade of pewter than the previous example and has more eye appeal due to its flared base and more attractive semi-rectangular handle. The low, almost sunken, thumbpiece provides plenty of grip, yet permits the measure to be stored in an upside down position with tilting.

This measure also is of 1/4 litre capacity as evidenced by the "1/4 L" mark on its front, just below the top rim. It bears no excise or year marks other than two scrolltype marks on each side of the upper rim and one on the bottom. Here again, the letters "DR" appear in the scroll, but with "16" over the right end and an asterisk (*) under the left end. The "DR" would seem (we

believe) to indicate the "Deutsches Reich" or the German Empire of the 1871 to 1918 period.

What is presumed to be the maker's mark is on the bottom, consisting of a football-shaped touch within which, raised in relief, are "—LINT" (the first two letters being too worn to be legible), over a Coronet capped by what looks like a five-pointed star, over "LEER." We can cast no light on the maker or his place of work.

Again, we have no idea of the size range in which this type of measure was made, but would guess from the one- or two-litre capacity down to the smaller sizes.

This, like all other German metric measures, must postdate the year 1872 when Germany adopted the metric system. Hence, such measures are young in years compared with those of most other Continental countries.

IV. BELGIAN METRIC MEASURE WITH RAISED RECTANGULAR HANDLE



FIG. 4 — *Belgian Metric Measures.*

The larger of the two measure pictured above was purchased at an antiques show in Framingham, Massachusetts several years ago, black with corrosion. It was thought to be one of the French cylindrical measures. The shape of the handle, however, with its curved addition to the normally rectangular French handle, created some doubts. Also, the numerous year or excise marks stamped around its upper rim did not contain the usual English letters — they were mostly lower case (small) Greek letters, with an occasional capital Greek letter intermingled. The maker's mark on the

bottom, a single rosette, did nothing to help solve the mystery. Yet in an article by Howard H. Cotterell in the September 1923 issue of ANTIQUES magazine, a similar measure portrayed in Fig. 78 on page 134 is listed as French.

Our problem became answered last December when the smaller of the two measures shown in Fig. 4 with its appealing tipsy-sailor-like backward slant, was spotted in and purchased from a Boston antiques shop. The maker's mark on the bottom (Fig. 5), while still hiding the identity of the maker, clearly showed its port of manufacture with its distinctive lettering "BRUXELLES."



FIG. 5 — *Maker's mark on Belgian Demi Decilitre Measure.*

And the happily rambunctious rampart lion in the center of the touch seemed very pleased that he could be present to divulge the information.

The larger measure is of Double Decilitre capacity as indicated by an incised stamp on the front just below the upper rim. Originally, the measure was marked "DEMI" over "DECILITRE" but this error was later corrected by overstamping "DEMI" with the more accurate "DOUBLE." Fourteen Greek letter excise marks are impressed on the upper rim, plus a small crown within a circular touch.

The smaller measure is of Demi Decilitre capacity as more correctly indicated by incised stamps on its front. This has but two Greek letter excise marks on its upper rim, plus a small crown impression. Another mark on the front above the capacity stamps is too poorly struck and worn to be legible.

The raising of the handle above the top level of the measure adds interest to the overall appearance. It also does

away with the need of a thumbpiece, as the raised portion provides a good grip for one's thumb.

It is probable that the range of sizes covers the full metric scale from the litre, perhaps the double litre, down to the centilitre.

As for age, the metric system was made obligatory in Belgium on January 1, 1820, just as in the Netherlands, so these measures could well have been made from around 1825 to the late 1800's.

It would be interesting to know in which country the first cylindrical metric measure was made. The metric system became law in France in 1799, but was not strictly enforced until around 1840. The Netherlands and Belgium adopted it in 1820, so one or the other country could have produced a cylindrical measure before France. Whoever originated the form, however, certainly had plenty of followers.

David Gordon Talks on Pewter

The Bucks County Historical Society presented a lecture on "The Care, Casting, and Mending of Pewter" by David W. Gordon, a member of the P.C.C.A., on November 18 in the Elkins Auditorium, Doylestown, Pa.

Mr. Gordon, assisted by his wife, Lois, and his son, William, demonstrated the casting of pewter buttons and spoons from moulds in the Mercer Museum collection. They also showed how damaged pewter is mended and proper methods of cleaning and polishing.

Eight years ago the Gordons began making what is now an impressive collection of fine pewter. Mr. Gordon's admiration of this ancient metal led to a study of its casting and he began collecting moulds and tools as well as the finished product. The whole family is interested in this hobby and enjoys it greatly.

As might have been expected, there was an unusually large attendance of Historical Society members and they all displayed much interest.

C.V.S.

An Improved Method of Reproducing Pewter Marks

By Birger Bruzelli

Pictures of pewter marks are of course of great importance to the student of old pewter. And so books on that subject are seldom valued according to the number of marks they supply. The way in which the marks are given in print differs however considerably from work to work.

The simplest way of bringing home a mark is that of pencil rubbing, well known to all collectors. If done with care on a bit of soft-sized tenacious paper with a pencil tip of the right hardness it will yield a satisfactory duplicate of the mark, richer in contrast than the mark itself. The method is excellent for the purpose of conveying a mark to a fellow collector. Photographs taken of pencil rubbings can be successfully used for illustrating books, which has been proved by Mr. F. Gahlnbäck in his book on Russian pewter.

Another method, more frequently applied, is that of making drawings of the marks. It involves, however, the risk of misconstruction, as it calls for the artistic abilities which not all collectors possess. Some authors have obtained artists to draw all the pictures of the marks after the originals but those drawings lack the distinctive characteristic style in which each pewterer originally engraved his punch.

The best method so far may be the photographic one, favourably used in the Bulletins. It is always a pleasure to study good photos of pewter marks. And surely all collectors who can handle a camera do the right thing in taking photographs of marks they come across. There is a problem though, concerning the scale at which the marks are given on the film. Unless a graduated measure is placed beside the marks and shot with them, there is every chance you lose the proper scale. There are cases too, when marks have been struck in places difficult to reach even for a camera of ordinary construction, and sometimes the oxidization of the object does not allow enough contrast to give reproducible prints.

It often happens that marks on pewter are partly worn away and therefore it would be an improvement if a mark



FIGURE 1. The composition pad is easily cut to pieces of suitable size.

could be restored from fragments on different objects. The PCCP-method (Projective Coincidence of Composition Prints) offers possibilities to do so. It is based on the use of *printer's roller composition*, a rubber-like stuff mainly containing gelatine and glycerine used in printing offices as a coating for the rollers to supply the necessary softness to their surfaces. The composition melts at a temperature of 150°F and can, when fluent, be applied over a pewter mark without harming the metal. After congealing, it will retain a lasting negative three-dimensional impression of the mark, from which prints directly can be made with printer's ink on paper.

An important asset with the composition is that it registers extremely small differences in level, so that even marks which have been almost completely erased can be made visible in print.

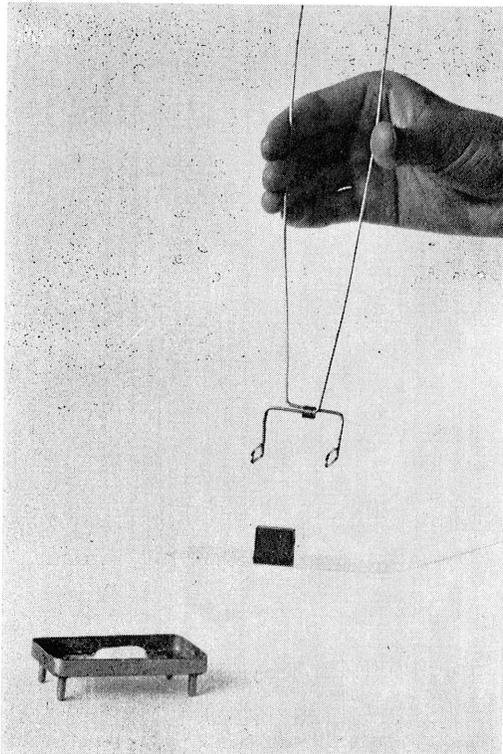


FIGURE 2. A bit of composition placed on a Heating-plate has just been removed from the miniature hearth, on which the white methyl fuel can be seen. A pair of "pinchers" are ready to lift the cube of composition, whose under-side is melting.

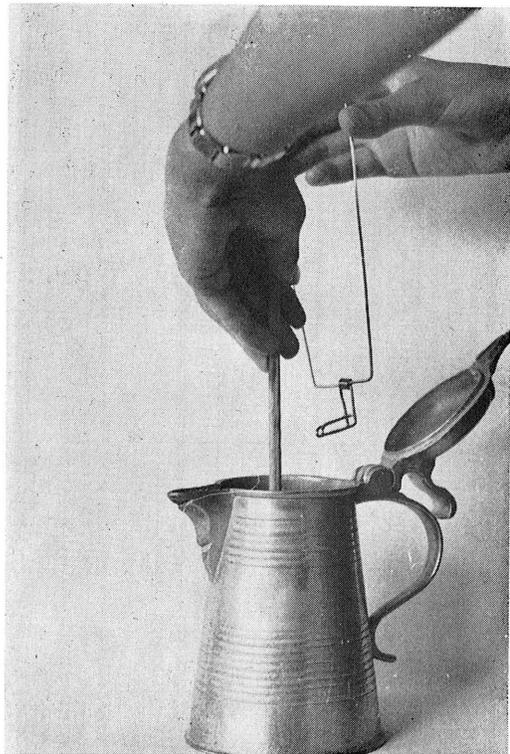


FIGURE 3. By means of the pinchers the composition has been applied to the mark to be reproduced. A wooden presser keeps the composition in its place and facilitates the removing of the pinchers.

The late Albert Loefgren of Sweden introduced roller composition as a means of reproducing pewter marks with accuracy. He also experimented with the combining of prints of different objects, but had some difficulty in handling the tiny bits of paper in order to make a complete mark. Retouching the small marks was a tricky task too.

The author, being an amateur photographer, found after some time of frustrating experiment that the prints could be made on strips of opal paper, which when placed in an enlarger allowed an increased projection of the mark on a table where the outlines of the mark could be registered on a paper. After that another complementary print of the same mark could be inserted into the negative carrier and the missing parts be filled in.

Five times the original size proved to be efficient for facilitating the retouch work but presently the temptation to try the full capacity of the equipment announced itself and before long the author found himself occupied in making a series of chromosome pewter marks for his flannel board and it all

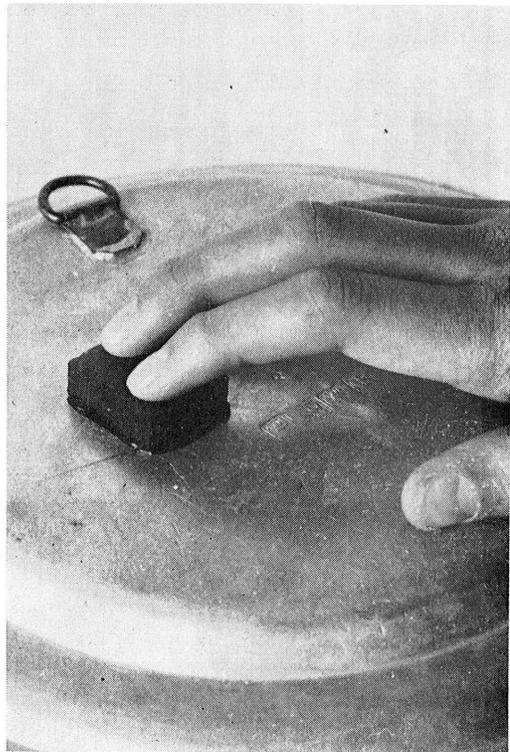


FIGURE 4. At places easy to get at the composition is kept in place during a minute or so by slight pressure of the finger tips.

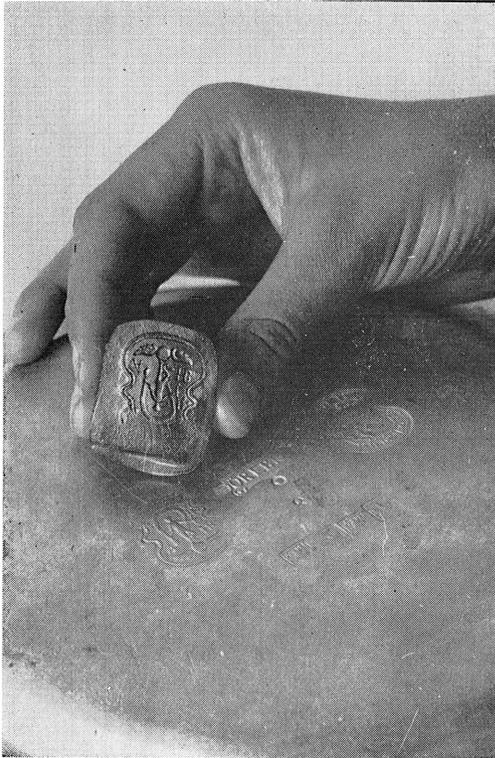


FIGURE 5. After a few minutes the composition can be stripped off and the impression is secured.

ended up with bringing about a "life size" sign for the pewter shop of the local museum, made by the PCCP-method from a one-inch touch mark!

A Study of French Pewter

"Tin and its Uses" is a journal of the Tin Research Institute and in going over one of these journals recently, there was found mention of what must be a comprehensive volume on French pewter. It is called "Les Etains Français" and is of 1,117 pages with 704 photographs. The treatise is arranged alphabetically according to the places where pewter was made (some 1600) and 8,000 names of pewterers. It is published by Tardy (author and publisher) at 21 Rue des Boulangers, Paris V.

If our readers come across little "fillers" such as the above, it would be more than appreciated if you would send them on to me. They may turn out to be just that sort of information that other readers may want and will help to fill our pages.

Charles V. Swain

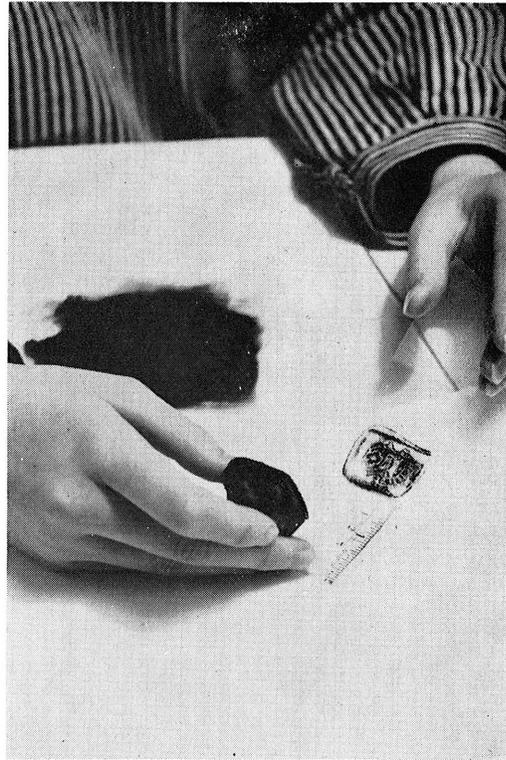


FIGURE 6. After being pressed against printer's ink spread on a plate of glass the composition has yielded an impression on a strip of film. A scale taken by the PCCP-method from a metal measure has been printed beside the mark allowing a full command of the degree of enlargement.

Caveat Emptor!

In recent months, a perfectly matched set of six plates in the eight inch range bearing the eagle and Hartford marks of Samuel Danforth were examined by several members of the P.C.C.A. These plates were being offered for sale at a "relatively reasonable price" by a dealer in antiques in Delaware who reported he obtained them north of Lancaster, Pennsylvania.

The plates are so perfectly matched that not only are the six sets of "die impressions" in exactly the same locations on the respective plates but each plate has the same minor pewter irregularities in exactly the same places. The miraculous duplication of similarity becomes obvious when the plates can be examined side by side — seen individually it would be most difficult to detect. The process used to produce or reproduce these plates, the writer has not seen used to any extent previously and the results are the finest he has yet seen produced. Caveat Emptor.

— Annoymous

Examples of The PCCP Method of Printing

We are fortunate in having Mr. Birger Bruzelli, a leading student of old pewter in Sweden, as a member of our club. His current article on the PCCP-Method of Printing is his second contribution to the Bulletin and we look forward to many more. It would be interesting to make a print of one of our American Eagle touches by his method, enlarge it and use it for decorative purposes.

Herewith are shown some prints made by Mr. Bruzelli using the PCCP-method. In Figure 1 — the touches of the pewterers of Örebro, Sweden, 1721-1869.

- 609 Anders Hedenbom Senior, 1721-48
- 608 Isak Klemm, 1749-66
- 607 Anders Hedenbom Junior, 1750-68
- 606 Carl Widholm, 1766-1802
- 605 Samuel Pilström, 1768-95
- 604 Petter Höijer, 1796-1820
- 603 Jonas Fryberg, 1820-52
- 602 Gustaf Wilhelm Lindberg, 1824-57
- 604 Gustaf Otto Ekström, 1857-69

Figure 2 illustrates an enlargement of one of Mr. Hedenbom Junior's secondary marks for the best quality, called Engelst ten (English Tin). The style of the s and t in the text label of the large mark stand to no reason but are to be found in the original mark. The lower mark is Hedenbom's town label.

In Figure 3 are shown the Swedish town marks on old pewter, which have never before been published, not even in Sweden!

C. V. S.



FIGURE 1 — Pewterers of Örebro, 1721-1869



FIGURE 2 — A Touch of Anders Hedenbom Junior, 1750-1768



FIGURE 3 — Swedish town marks on old pewter. Copyright BRUZELLI Sweden

- | | | | | | |
|---------------|--------------|---------------|-----------------|----------------|----------------|
| 1. Hudiksvall | 6. Lidköping | 11. Kalmar | 16. Skara | 21. Vimmerby | 26. Härnösand |
| 2. Arboga | 7. Lund | 12. Karlshamn | 17. Visby | 22. Eksjö | 27. Örebro |
| 3. Enköping | 8. Varberg | 13. Linköping | 18. Eskilstuna | 23. Jönköping | 28. Gothenburg |
| 4. Mariestad | 9. Karlstad | 14. Sala | 19. Hälsingborg | 24. Karlskrona | 29. Säter |
| 5. Norrköping | 10. Nyköping | 15. Växjö | 20. Gävle | 25. Stockholm | 30. Västerås |



A Curiosity . . .

The stamp "patent applied for" on top of the piece illustrated has led me to some conjecture as to its original intention. I have the feeling that it was made either as a mock-up for submission to the patent office or that some frugal person having two different pieces of pewter which may have been in bad condition, decided to try and make a working piece out of them. He did not succeed.

The base and stem are identical to that of a Johann Christopher Heyne chalice and for purposes of comparison, I used a photograph of the Heyne Chalice in the de Jonge Collection which came from a Martinburg, West Virginia church. What a shame that the person who performed this deplorable and dastardly act did not know the rarity and worth of what he had. The top portion is crudely made and is not apparently a finished piece. It is very much like that of the Yale & Curtis 8 $\frac{1}{4}$ inch lamp, figure 342 in Kerfoot's "American Pewter." Like the Yale & Curtis lamp, the illustrated piece shows no way to fill the center receptacle and there is no way of unscrewing the two burners as they are very roughly soldered to the center. There are outlets from the center into the two wells but since so crudely made, they would have leaked before they could have been filled.

Since the base and stem are so beautifully finished and the top so badly "thrown" together, in comparison, makes me muse upon the original owner and what sort of person he may have been.

Is it possible that the top is the created growing-pain model put together by Yale & Curtis? If so, why did they use the Heyne Chalice as a base? Was the owner really trying to save money by making a lamp modeled on one of the household Yale & Curtis lamps? Was it that the elaborate Heyne knob was too expensive for production and then later simplified by Yale & Curtis? Was it possible that the household did have a Heyne Chalice laying around? This seems highly improbable but like many things we all have found tucked away in attics and made some use of later, it could have been . . . it could have been.

Ray McCloskey

Meriden Britannia

From "An Historic Record and Pictorial Description of The Town of Meriden, Connecticut." The Journal Publishing Company, Meriden, 1906, page 41 of Part 3. Account of the Meriden Britannia Company, with deletions.

"The manufacture of pewter ware is one of the oldest industries in this country, records showing that this ware was made in Boston during the latter half of the seventeenth century. The business was begun in this town about the year 1808, by Ashabel Griswold, or Squire Griswold, as he was familiarly known. He had learned the trade of Captain Danforth, of Rocky Hill, together with Mr. Boardman, who settled in Haddam, and Charles and Hiram Yale, who located in Wallingford. Mr. Griswold built the house, 50 Griswold Street, now occupied by Mrs. Charles Collins. His shop stood south of the house, separated from it by a garden. As there is no stream at this point, he must have used at the start, either hand or horse power. Here for a number of years he made pots and tea and table spoons. The pots were cast in two parts and then soldered together and the spouts and handles added in the same way. The pots, after soldering, were placed on a lathe and turned and polished, and a very good finish was given to the articles.

It was not until about the time the Meriden Britannia Co. was formed that pots, plates, and cups were made by rolling the metal and then pressing it into shape by means of dies or forms. The articles formed by casting were susceptible of a high polish and presented quite an attractive appearance if properly cared for by the purchaser.

Table and teaspoons were cast and then scraped and burnished by hand if for table use, or sold rough for cooking purposes. The metal first used appears to have been a compound of lead and tin, and would easily dent, and as the solder used was composed of lead and bismuth, which would melt often times when poorly combined, at a low temperature the effect of a handle or spout dropping off when in use at the table may be easily imagined. A better composition was afterwards employed, made of tin, antimony and copper, which was much harder and retained a more pronounced luster. The output of such a factory as that of Mr. Griswold could not have been large. In 1830 he employed not more than ten or twelve men, and in examining his sales book at that time it is found that the total sales for one month did not exceed \$2,500. The power used was furnished by an old blind horse traveling around a beam which communicated with the floor above. Among the articles disposed of by him were such as cloth of different kinds, glass tumblers, stockings, whips, and yarns. These goods were undoubtedly taken by Mr. Griswold in exchange for his wares. His merchandise was sold mainly by peddlers, who penetrated to all parts of New England, and frequently journeyed South. We learn of one such itinerant who returned with nothing but goose feathers, but these were a valuable commodity and undoubtedly the exchange was profitable for the peddler. As there were no railroads here until 1838, if any shipments were made direct to purchasers at a distance, it was necessary to cart them to Middletown or New Haven to ship by boat. Tin was brought in the same way, and in the account book in question, mention is made of purchases of Spanish and India tin. The price paid was usually about seventeen cents per pound, the price today being about 29 cents. The India tin was undoubtedly the same as that used in Meriden today, now called Straits of Malacca tin. Where the Spanish tin was mined cannot be learned as only minor deposits exist in that country.

In 1837 there were also engaged in the same business James A. Frary, who afterwards had as partners a Mr. Couch and a Mr. Benham. Mr. Frary's factory stood about where the Malleable Iron Shop is today located.

I. C. Lewis in East Meriden or Bangall and had as partners, at differ-

ent times, George Cowles and L. J. Curtis. He used water power and at last, steam power.

Edwin E. Curtis was engaged in making spoons and his factory stood near his house, 112 Curtis Street. At one time he had as a partner his brother, L. J. Curtis.

Enos Curtis was also in the business and his factory was located in the north part of town on what is now Britannia Street.

In 1837 Barber's Historical Collections for Connecticut mentions, as engaged in the business in Meriden, four manufacturing britannia ware and three block tin spoons. Most of the manufacturers learned the trade in Wallingford where the Yales were actively engaged in the business. Isaac C. Lewis served his apprenticeship with the Yales and returned to Meriden soon after 1838 and went to work for Patrick (sic) Lewis, his brother, who had a shop back of Eli Birdsey's store, and afterwards built a shop on the southwest corner of East Main and High streets, where Charles Parker afterwards lived. About 1833 I. C. Lewis left his brother and with George Cowles began making ware in Bangall in the east part of Meriden, where he continued with various partners to 1852. W. W. Lyman began business after an apprenticeship with Mr. Griswold in 1844. He had a shop near his house on Britannia Street and afterwards at the Twiss factory in Pratts-ville at the east end of Pratt's pond and later in the Frary factory near Colony Street, where he continued until the Meriden Britannia Company was formed in 1844.

L. J. Curtis learned his trade in Wallingford of the Yales, and afterwards was in partnership with I. C. Lewis, E. E. Curtis, and W. W. Lyman. With the latter he remained until the formation of the M. B. Co. which was consummated by the union of the Lewis-Curtis and Lyman-Frary interests of Meriden and John Munson of Wallingford, and with H. C. and D. C. Wilcox, the latter who had disposed of most of the products of the various companies.

Besides those already mentioned, in Perkins' History of Meriden, 1849, occur the names of the following makers: Charles Parker, S. L. Cone with four hands, L. G. Baldwin, five hands. In the same history I. C. Lewis is mentioned as employing eight hands, but Mr. Lewis, a few weeks before his death,

told George M. Curtis that at the time the Meriden Britannia Company was formed in 1852, he employed about forty hands. From this one would judge that Perkins' information was somewhat out of date.

Mr. Lewis stated that the men worked about twelve hours a day, except in winter. The men were paid mainly in orders on stores and the stores were paid in manufactured or traded goods.

In the winter, light was by means of whale oil lamps. Apprentices were not indentured and took about five years to learn the trade. In 1830 wages were from .75 to 1.00 dollar per day, and in 1852 about \$2.00 was earned by the most skillful. By 1850 were such articles as cuspidors, cups, ladles, candlesticks, lamps, sugar and creamers.

Lennox F. Beach

On The Collecting of Teapots



Figure #1 Left — John Townsend, London, c.1750. *Collection of Charles V. Swain.*
Center — William Will 1764-1798. *Collec-*

tion of the late John F. Ruckman.

Right — Richard Yates, London, c.1775. *Collection of Ray McCloskey.*

The time has arrived for the American pewter collector to seriously consider the merits of collecting pewter from countries other than his own — with pewter in such short supply, to do otherwise would be shortsighted. There are a number of desirable English 18th century forms worth collecting such as the pint tankard, broth bowl and teapot, the counterparts of which in Amer-

ican pewter are practically non-existent. Since these forms are both early and handsome, the addition of any of them to an American collection would lend considerable interest and should not be overlooked by either the novice or the advanced collector.

The mid-eighteenth century English teapot can hold its own in any comparison. It is not easy to find these days but



Figure #2 Left — H. I. American or English, mid 18th century. *Ruckman Collection*.
Center — J. A. Brunstrom (Love) Phila-

delphia 1783-1793. *Ruckman Collection*.
Right — Richard King, London, c.1745. *Swain Collection*.

neither is it as scarce and expensive as its American cousin. It is charming and invariably attracts more than its share of attention being small and beautifully designed. Actually, it was the prototype from which our craftsmen derived their inspiration for the few American ones that were made in Pennsylvania and New York. These teapots should be considered more "American" than English since few, if any, are to be found in England. During a recent visit there, I was informed by several collectors and dealers that the English do not like teapots in their collections. This is because those which are available are the late pear shaped ones made of Britannia. H. H. Cotterell states in his "Old Pewter, Its Makers and Marks" that "genuine pewter teapots are very rare, nine hundred and ninety-nine out of every thousand so-called 'pewter' tea and coffee pots are Britannia metal." Why are genuine pewter 18th century English teapots so scarce in England and yet frequently found in the United States? It is interesting to note that the makers of these fine little cast pots were men such as John Townsend, Samuel Ellis, Richard

King and others. Their entire production seems to have been shipped to the American Colonies. Charles Montgomery, in the December 1964 issue of the PCCA Bulletin told of John Townsend's Quaker connections in America. Perhaps it is possible that Samuel Ellis whose wares are to be found extensively in New England had a special franchise for that territory. At any rate, the demand for pewter by the colonies was supplied by a very limited number of men.

Figure #1 illustrates the source of William Wills design, the body of his teapot being almost identical to that of the English examples with the exception of its being somewhat larger. Here the similarity ends and Wills originality becomes apparent with the introduction of a higher dome, an all metal urn shaped finial and a spout that is less curved.

Figure #2. The body of the Brunstrom teapot displays the most originality. However, the cover might have been inspired by those on the two English pots, having been extended to more than twice their height and capped by an all



Figure #3 Left — Samuel Ellis, London, c.1745. *Swain Collection*.
Center — Cornelius Bradford, N.Y. and

Philadelphia, 1752-1785. *Ruckman Collection*.
Right — London, c.1740. *Ruckman Collection*.



Figure #4 Left — Samuel Ellis, London, c.1745
Center — Edgar Curtis & Co., Bristol, Eng-

land, 1793-1801.
Right — Townsend & Compton, 1801-1811.
All from Ruckman Collection.

metal urn shaped finial.

Figure #3. The Cornelius Bradford teapot more closely resembles the English Queen Anne type than any of the others.

Figure #4. The Edgar Curtis & Co. teapot is the type of which Cotterell speaks as having been made of Britannia metal and the variety that does not appeal to the British collector. All early 19th century American pear shaped teapots were modeled after this type. The product of both countries was so much alike that it is difficult to determine whether an unmarked example is English or American. If Mr. Cotterell were living today, it is possible that he might feel more kindly toward this English Britannia teapot as it does have some rather good attributes and is not really undesirable. The Townsend and Compton teapot is somewhat of a rarity having been made in the early nineteenth century and cast in pewter in the true eighteenth century manner. Plates by this company are common, but hollow ware is extremely scarce.

Figure #5. With the emergence of the Neo-Classical period in England

and the Federal period, as it was called in America, came the cylindrical teapot. Here again the English influence is apparent in the Brunstrom example; the outstanding difference being the raised concave rim around the top upon which the lid rests — a device which the English never seemed to have used. These teapots are very rare as few were produced in either country.

Figure #6. The oval teapots represent the last of an era in good teapot design. Townsend and Compton have cast theirs, as usual, in fine heavy pewter while Trask's is made of thin sheets of the metal and seamed together in his well known silversmiths manner. Again note the flat top of the English model as compared to the raised concave top of the American example.

Americans must have consumed tremendous quantities of tea to account for their teapots being so much larger than those of the English. The English teapots all have their touches on the outside bottom while the American examples are marked on the inside.

Charles V. Swain

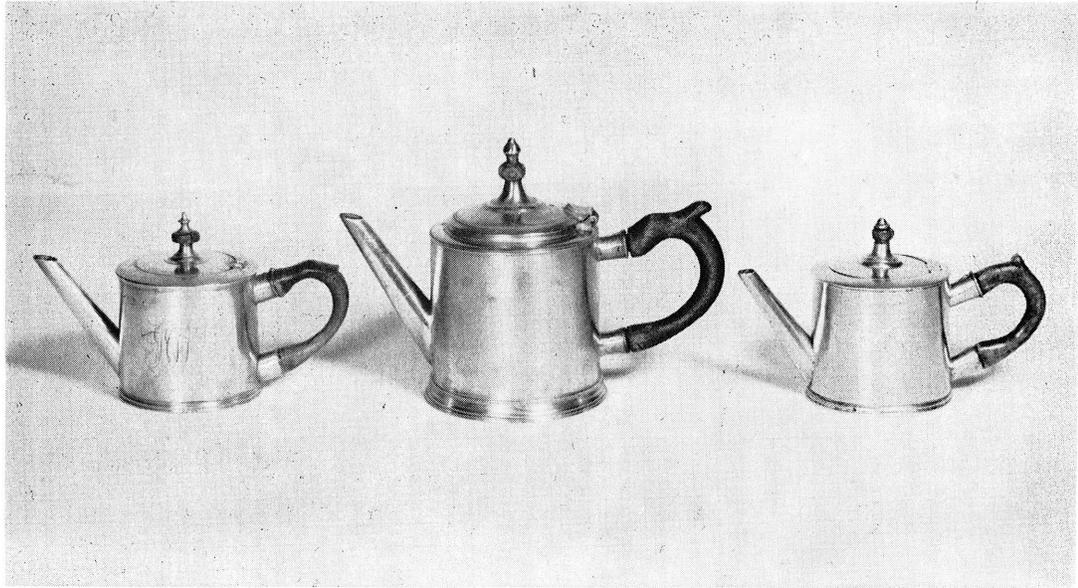


FIGURE 5 — *Left — Pitt and Dadley, London c. 1785. Swain collection. Center — J. A. Brunstrom (Love), Philadelphia 1783-1793. Collection of Ledlie I. Laughlin. Right — I. and H., England c. 1785. Collection of Mr. and Mrs. Bernard Esner.*



FIGURE 6 — *Left — Townsend and Compton, London 1805. Laughlin collection. Right — Attributed to Isreal Trask, Massachusetts c. 1810. Swain collection.*



Since so much of this issue of the Bulletin is devoted to articles and descriptions of non-American pewter, I thought it might be fitting to devote our last page to a beautiful illustration of typical Americana.

The handsome chalice is from the collection of Mr. Eric de Jonge. The eighteenth century Pennsylvania German Fraktur prayer book which forms the interesting background is also owned by Mr. de Jonge.

As in the case of most chalices, it is unmarked and some collectors suggest that it was made by William Will. However, having found it in the vicinity of Lancaster, Pennsylvania, Mr. de Jonge is inclined to attribute it to Johann Christopher Heyne since the cup is almost identical to that used on a marked Heyne chalice.

C. V. S.