



The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Summer 2006 Volume 13 Number 5

*A Rare Engraved
Leddell Tankard*





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Number 5

Published and issued biannually by the
Pewter Collectors' Club of America (PCCA)

©The Pewter Collectors' Club of America
June 2006

ISSN #0031-6644

PCCA Website:
<http://members.aol.com/pewterpcca>

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ON THE COVER:

*A quart tankard attributed to Joseph Liddell, Sr. and/or Joseph Liddell, Jr.
c1712-1754. Flat lid with crenate lip, scroll or knurled thumb piece, and splayed
handle terminal. Decorated with extensive and folksy engraving. Collection of
Paul and Stevie Young. See article, "A Rare Engraved Liddell Tankard."*



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Garland Pass
71 Hurdle Fence Drive
Avon, CT 06001-4103
Email: PassJG@aol.com

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A Rare Engraved Leddell Tankard

By Garland Pass

The tankard pictured on the cover of this issue, as well as in this article, was reported to me by the owners, Paul and Stevie Young, after Paul had read my article, "Folk Art Engraving on Pewter," in *The Bulletin*, Vol. 13, No. 1, pp 3-34. Paul phoned and told me that he had an engraved Leddell tankard that should be added to the list of eighteenth century American pieces with folk art engraving. When I had the opportunity to visit Paul and to photograph the tankard, I had to agree that it is an exceptional piece. However before describing the tankard, a few words regarding the Leddells and their pewter are in order.

As reported in Laughlin's *Pewter in America*, Vol. II, p. 4, Joseph Leddell, Sr. was born in England prior to 1690, immigrated to New York City and was married in 1711. His working period was from 1712 to 1753. His son, Joseph, Jr., was born in 1718, and his working period was from 1740 to 1754. Both died in 1754. By 1971 when Laughlin's Vol. III was published, only fourteen pieces of Leddell pewter had been discovered and seven Leddell touches had been identified. It has not been possible to determine which man used which touches. Since their working period coincided for the last fourteen years of their lives, it appears probable that all of the touches were used by both men.



Fig. 1. A three-quarters view of the tankard showing the crenate lip on the lid, the scroll or knurled thumb piece, and the splayed terminal on the handle.

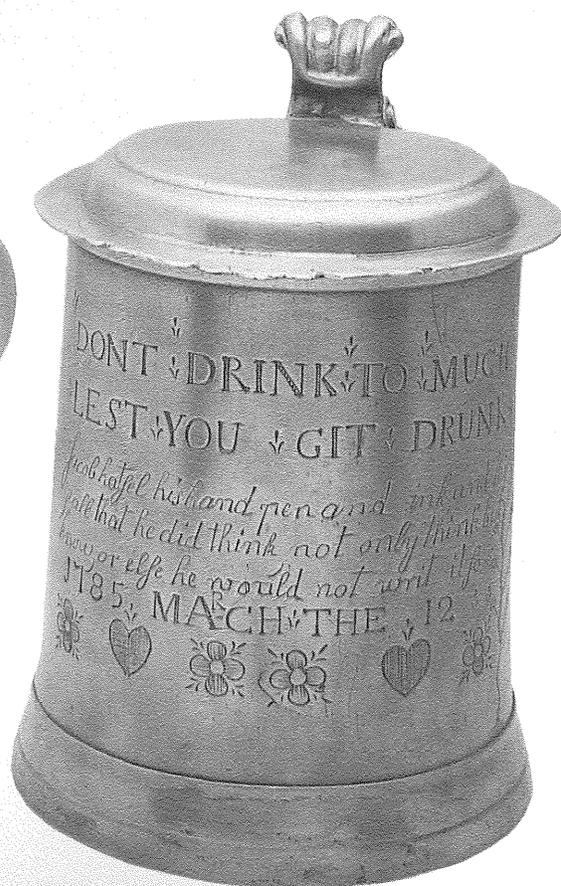


Fig. 2. A frontal view of the tankard showing most of the folk art engraving.

Today, thirty-five years after Vol. III was published, a couple of additional plates and tankards have been reported; but it is probably safe to say that a total of no more than twenty pieces of marked or attributed pieces of Leddell pewter have been discovered. With regard to the unmarked tankards, of which the subject tankard is one, the attribution is particularly strong. It is based not only upon comparison with marked examples but upon the unique size and configuration of the crenate lip on the front edge of the tankard lid.

In 1980 and 1981, Paul and Stevie Young conducted a survey of all known American tankards that have a lid with a crenate lip. They made full size tracings of each of the crenate lip patterns. They found that eleven pewterers accounted for all thirteen of the recorded patterns. Some pewterers used more than one lid, while two or three different pewterers used the same lid, apparently in succession, over a period of years. Fortunately, for those lids that were used by more than one pewterer, the use of a different handle, handle terminal or thumb piece can help distinguish between the two. For the tankard that is the subject of this article, the lid was used by the Leddells and later by William Kirby (c1760-1793). However the distinguishing feature in this case is that the Leddell tankards have a splayed handle terminal while the Kirby tankards have a fish tail terminal. Even without the Leddell attribution, the tankard would be an outstanding example of American pewter with folk art engraving which reads:

**DON'T DRINK TO MUCH
LEST YOU GIT DRUNK**
**Jacob hatsel his hand pen and ink, and this
is all that he did think, not only think but
know, or else he would not writ it so**
1785 MA^RCH THE 12

It is impossible to know if Jacob Hatsel, the apparent owner, did the engraving or if he simply wrote the words in "pen and ink" and had someone else engrave it. I would vote for someone else whose work, though somewhat crude, shows some experience in engraving. The small lettering is straight line engraved, but the larger block lettering at the top and bottom uses a combination of straight line engraving with portions of the letters made up of double lines with small hatch marks between as shown in Figure 3. All of the lettering is embellished with hearts, flowers and tendrils. This is the only American piece that I know of which has such an extensive and folksy engraving.

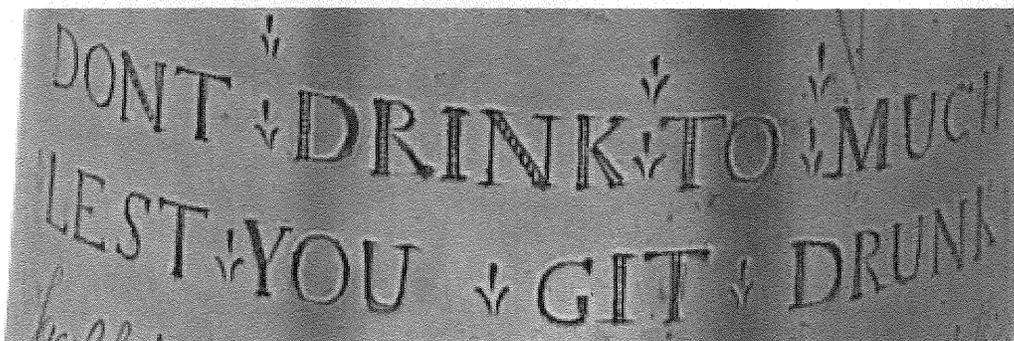


Fig. 3. An enlarged detail of a portion of the engraving.

The historicizing Mr. August Weygang

By Jan Gadd

Richard Neate

Bob Horan, National Secretary of the PCCA, gave a talk in 1998 (Pewter Society, 1998) to the Pewter Society at their summer meeting in Stratford on Avon detailing known imports by leading American department stores until the late 1960s of spurious pewter items exported by some London dealers. The US department stores acted in good faith as the dealers' method was to include some good pieces with reproduction pewter and downright fakes in each consignment. Not only did the exporters deceive their American importers and customers, they also successfully cheated US Customs of import duty due on 'antiques' of less than 100 years of age. One such exporter was the London dealer Richard Neate. It is thought that he produced a touch plate containing a large number of fake marks to remind himself and his faking pewterers which mark ought suitably to go onto which object. Even genuine but unmarked old pieces were 'improved' with such fake marks. These marks have been published by the Pewter Society (Pewter Society, 1996), each mark compared with the genuine version.

August Weygang and Eugen Wiedemann

During this same period, the German pewter manufacturing firm of August Weygang in Öhringen produced pattern books which also gave sizes in inches. Weygang's biographer Reto Niggli (Niggli, 1983) states in his Summary in English that 'Weygang pewter was exported in particular to English speaking countries, as can be seen by the measurement scales used in the catalogue.' More ominously, he also states that 'Prior to 1900 many pieces of Weygang pewter had already been assimilated into collections, even into those of museums, passing as genuine antiques and often accompanied by erroneous attributions.'

Apart from using false marks, Richard Neate also had his own touch 'NR' in a shield, used on items sold in England and America. An almost identical 'NR' touch [fig. 1] with a slightly different outline is in the Weygang museum in Öhringen - the plot thickens!

August Weygang (1859-1946) took over the family firm from his father August Sr. in 1885 and built up an enormous range of copies ('facsimiles' according to his biographer Reto Niggli) of older objects, some cast in genuine old moulds but mostly cast in moulds, expertly made at the factory. Craft Guilds of Europe were dissolved in favour of free enterprise and the pewterers' craft was dying. Weygang was therefore able to purchase cheaply both old moulds and old pewter objects for his own collection, as did his competitor and contemporary reproduction manufacturer in Paris, Arthur Chaumette.



Fig. 1. English barrel jug by Richard Neate (possibly cast in Samuel Cocks', OP1004, original moulds). Below left the NR mark on the jug and right the Weygang mark recorded at the Weygang Museum in Öhringen, Germany.

A Master pewterer from an unbroken lineage of pewterers descending from his ancestor Adam Weygang, Master in Stockholm, Sweden, in 1661, Weygang was also a Master engraver and one of the first serious collectors of old pewter in Europe. This is the reason why he could make near copies of genuine old pewter and also expertly engrave pewter touches emulating the genuine ones long before any books on pewter marks were published.

The impressive results of Weygang's efforts are very clear from his pattern books, especially those published in the 1920s and 30s. Few corners of Europe escaped his attention, and his manufacturing/marketing philosophy is quite clear; make something traditional to attract customers who objected to the flowery modernism of Art Nouveau during this period which prevailed in Europe until the Great War. The Germans called such artefacts 'historicizing' and there was no stigma attached in manufacturing and back-dating such objects, nor in purchasing and displaying them. 'Reproduction' was not yet a term in common use and 'faking' then was something that affected considerably less humble objects than household pewter.

The Eugen Wiedamann factory in Regensburg, Bavaria, is today less well known although this factory too had an enormous range of pewter replicas on offer. Eugen Wiedamann was the third generation of pewterers active in Regensburg. Like his older competitor Weygang, he too had double Masterships as both an engraver and a pewterer. It is known that Wiedamann and Weygang sometimes copied each others successful copies of older objects. In some instances, however, they probably cooperate'd and purchased objects on a wholesale basis from each other such as the superb Rococo flagon in fig. 13. below. Some of Wiedamann's objects will also be illustrated.

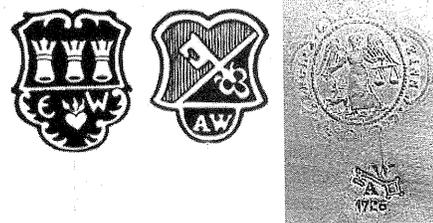


Fig. 2. Left mark by Eugen Wiedamann from Hintze VI:1121. This touch features the three crowns townmark of Cologne. Next is August Weygang's touch with the key symbol of Öhringen. Right marks are angel touch and a simplified 'AW' mark with the date 1726 used after World War II.

Some bulk produced objects

The exporting success of Weygang and his contemporary competitors at the time can today be measured by the frequency his objects turn up on auction and in shops in America and in England. The style that originally attracted Anglo-Saxon buyers the most was the Rococo. Weygang (and also Wiedamann) had an enormous range of coffee and tea pots, sugar boxes and creamers, candlesticks, bowls, trays and tobacco boxes made in this style. They were copied almost identically from the old Carlsbad, Frankfurt am Main and Dresden Masters' 'wrythen' objects from the second half of the 18th century but also from Dutch Masters in the case of tobacco boxes - see illustrations.



Fig. 3. Old coffee and milk pots by Frankfurt am Main pewterers compared with a Weygang version from his 1930 pattern book. Milk pot by Carl Reutlinger, M1768, c. 1770/80 (Dietz No. 150). Coffee pot c.1760-70 by Johann Dietrich Finck I, M1739 (Dietz No. 128).

Illustrated in this chapter are some original 18th century Rococo objects in the author's collection that became customers' favourites again after some dormant 100 - 150 years. They are compared with Weygang's and Wiedemann's reproductions from their pattern books.

The 18th century Frankfurt pewterers were in the happy position of not having a pewterers' guild to regulate the number of apprentices employed. They could therefore hire any number of cheap skilled or unskilled workers for the labour intensive Rococo styles. The alloy used was Antimony rich which produces a black and very hard and crusty oxide within a period of 30-40 years if left unpolished, much like the Victorian industrially made products in Britannia metal from Sheffield and Birmingham, all showing the same blackening tendency for the same reason.

These original Rococo styles were all formed (or embossed) in lasts *after the sectional casting of the plain parts but before the soldering together* of the top and bottom sections. Because of this decorating technique, the Frankfurt pewterers were able to offer three distinctly different versions of objects that came out of the same moulds. The plain undecorated versions were less popular during the second half of the 18th century, but some examples have survived and are illustrated by Dr Alexander Dietz in his book celebrating the 25th anniversary of the Frankfurt History Museum in 1903 (Dietz, 1903). Such plain versions made by equally famous Carlsbad pewterers are illustrated in fig. 4. The second option, also illustrated by Dietz (and very rare), had a motif such as a vase of flowers, embossed on the sides of the barrel with all other areas left plain. The third version is the one we all know with the swept folds covering both barrels and lids illustrated below.



Fig. 4. Plain sugar box and milk pot from Carlsbad, Bohemia. Sugar box by a member of the famous pewtering dynasty, Joseph Heilinggötter II, c. 1750 and milk pot by an unidentified Carlsbad pewterer, c. 1760-80. Below is Heilinggötter's touch from inside of the base (Tischer No. 289, Hintze IV:1360).

The lasts used by the Frankfurt pewterers for embossing probably contained three or four of the irregular Rococo 'folds' and four of these identical sections made up the circumference of each piece. This is made clear by measuring each of the four sections on the same level of the circumference. This means that the old pewterers were able to turn each section in the lathe prior to embossing which is often clear from inspecting the inside of the vessels, often showing clear turning marks across the folds.



Fig. 5. Left a small cocoa pot from Dresden c. 1785-90 by Friedrich Gottfried Herrmann, M1783 (Hintze I:407). To the right a small Frankfurt-am-Main teapot c. 1780-90 by Johann Dietrich Finck II, M1779 (Dietz No. 159).

Weygang's various reproduction pots, jugs and boxes in the Rococo style were not embossed but cast in sectional moulds holding these folds. Whereas the older pots illustrated here all have horizontal joints, the Weygang versions have 'diagonal' joints, following the Rococo sweep down the barrel. The pot moulds examined at the Weygang Museum had a short horizontal step half way down the barrels, picking up the next 'diagonal' sweep to complete the mould half. All the Weygang reproduction moulds inspected were superbly well made with a very good surface finish which means that a minimum of buffing and polishing after casting was required. It is possible to spot the old originals from the reproductions by looking closely inside the vessels for turning marks. On the outside, the old Rococo vessels have somewhat uneven and irregular sweeps consistent with the embossing technique used for forming them.

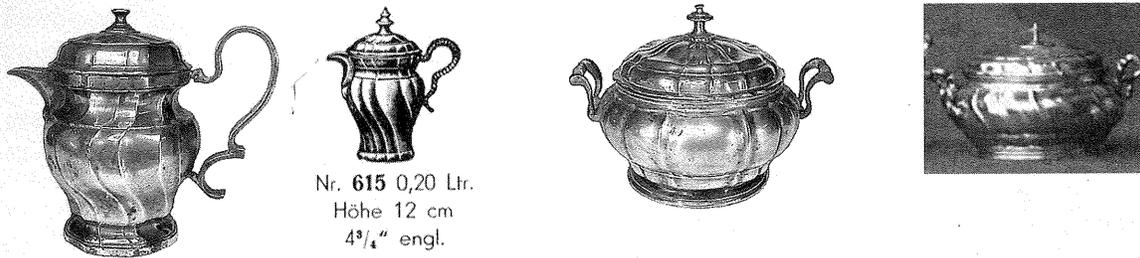


Fig. 6. Left milk pot c. 1760-70 by I.C.M. (unidentified), Schlaggenwald, Bohemia (Tischer No. 1053) next to Weygang's version, No. 615 in his 1930 pattern book. To the right a sugar box c. 1740-50 by Joseph Schirsand, Carlsbad, Bohemia (Hintze IV:1351). Far right is Wiedemann's version of this sugar box from his 1915 pattern book.

Weygang did cast his expert eye much further afield than Germany, as mentioned above. He also copied a range of Dutch tobacco boxes [fig. 7] and Scottish tappit hens [fig. 8], also available in uncrested versions. This is where one can expect influences and involvement by American and/or British importers and distributors, although no evidence to this effect has surfaced to date.

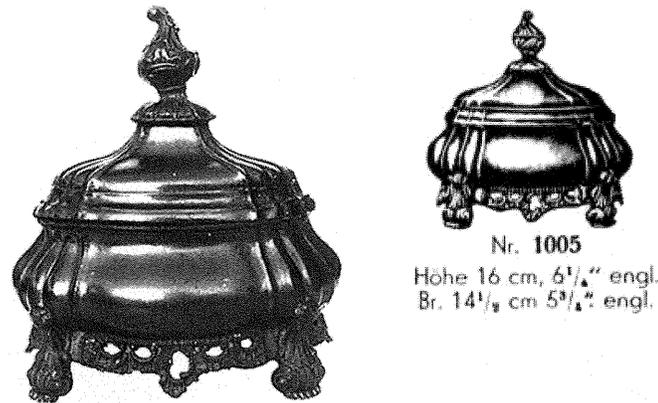


Fig. 7. Tobacco box c. 1730-40 by Cornelis Kraan, Amsterdam, in the author's collection. Kraan's box was the model used by Weygang for his copy No. 1005, above. (Another genuine example by Kraan is illustrated by Peter Hornsby in *Pewter of the Western World*, p. 354.)

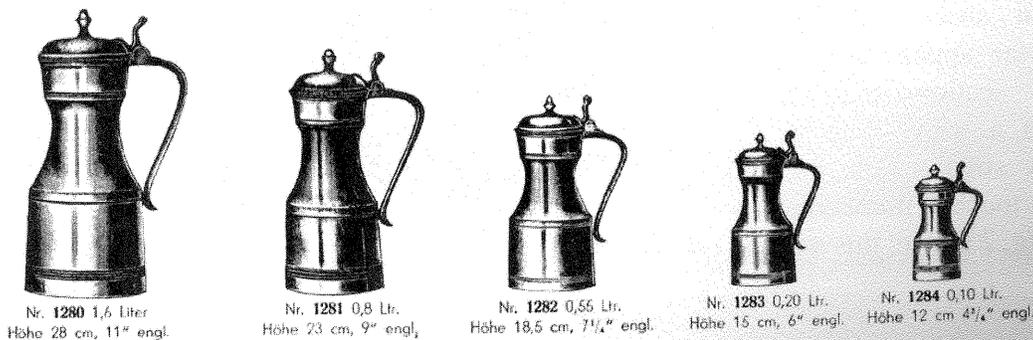
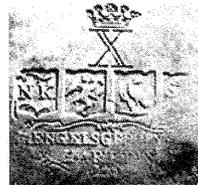


Fig. 8. Weygang's range of tappit hens from his 1930 pattern book.

The Best Loved Soup Tureen in the World

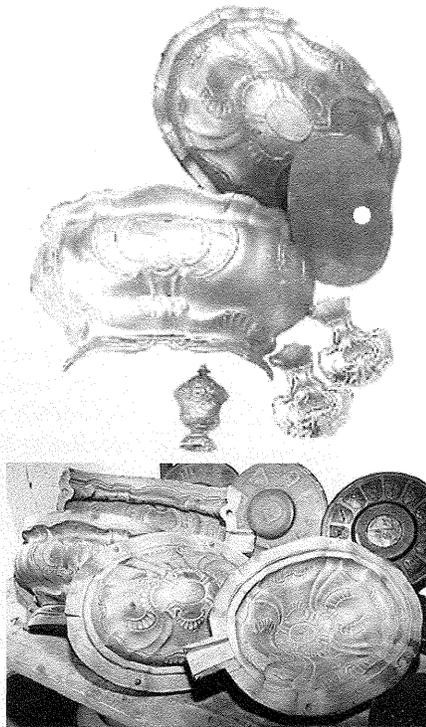
No less than five European countries lay claim to the design of this very stylish tureen illustrated and discussed here [fig. 9]; Austria, Switzerland, Bohemia (now the Czech Republic), France and of course Germany, where it has been claimed by half a dozen regions, chiefly Frankfurt am Main and Mainz. It is also, often prominently, featured and illustrated in more than 20 pewter books and museum catalogues from all over Europe and America (Cotterell, 1972 and others)! All of these seemingly identical tureens have genuine touches which is confusing!



Fig. 9. Weygang's beautiful Rococo soup tureen No. 681 in his 1930 pattern book, illustrated courtesy of a private German collector.

A Bohemian example marked underneath the base with 'E.F.', Carlsbad, 1774, gives an initial clue to the mystery. Also underneath with the date 1781 is the engraved inscription 'Kampfet kluger, Böhme!' (Fight more cleverly, Bohemians!) You would expect such a legend on the front of a plate on the wall in the home of a patriotic Bohemian, but not necessarily in the base of a soup tureen!¹

The moulds for this tureen are still on the shelves at the work section of the Weygang museum in Öhringen. The author has visited the museum on many occasions and in 1996 an order was placed for the tureen with all cast sections *unassembled*. The parts duly arrived and whilst unpacking the parts, a small and plain sheet of oval pewter appeared [fig. 10, section marked with a white dot]. It was struck with the two touches illustrated in fig. 2 above; this was the bottom section of the tureen.



Nr. 681 2½ Liter
Höhe 27 cm, 10¾" engl.
Länge 34 cm, 13¼" engl.

Fig. 10. Weygang's tureen from his 1928 pattern book. This tureen was in production before 1900 and was illustrated in his 1900 catalogue with photographic illustrations. The photographs show unfinished sections for this tureen (in the author's collection) cast in the original Weygang moulds in 1996 by Mr. Gerhard Weiss, who was Weygang's last journeyman in charge of the Weygang workshop at the museum in Öhringen. The moulds below are illustrated courtesy August Weygang Museum.

This is when the penny dropped; this base section is small enough to be cut out of any household plate or dish, new or old! Weygang, the early pewter collector, could buy at pewter scrap value any number of antique plates and dishes with good marks during this period, and this is exactly what he did. He then cut out ovals containing the various genuine old touches and inserted them as bases of his popular historicizing tureens. This explains the various national claims of the tureen design as such. The tureens were not made in Strasbourg, Zürich, Carlsbad etc., but the plates used by Weygang for his tureen bases, were.

Weygang did slip up on occasion, however. One of his plate-inserts turned out to be from a plate originally manufactured by a Westphalian pewterer, Andreas Goswin Jockenack, Dortmund, born 1696, who was 'dead and buried' when this rococo style was accepted in Germany (Pieper-Lippe, 1973).

Not to be outdone, Eugen Wiedamann manufactured two sizes of this popular tureen, illustrated in his 1915 pattern book [fig. 11]. Whereas Weygang's small tureen had a capacity of 2 1/2 litre (c. 2/3 US gallon), both examples by Wiedamann were larger; 3 and 4 litres respectively².

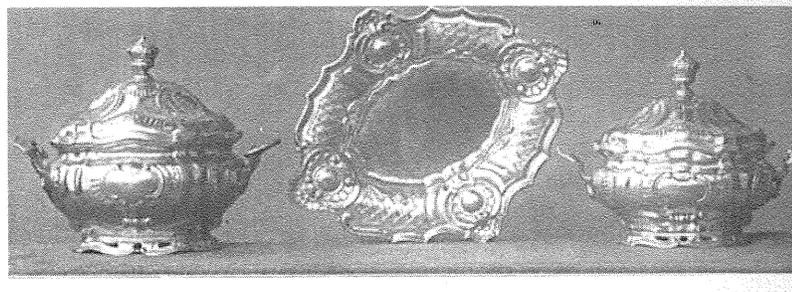


Fig. 11. Tureens and stand from page 2 of Eugen Wiedamann's 1915 pattern book.

Some other deceptive objects

Weygang's washbasin and ewer (Nos. 1083-84 in the 1930 pattern book), are found in a great number of collections. One such set, erroneously attributed for some years, was removed from display at the Düsseldorf museum and re-assigned as 'Probably Firma Weygang, Öhringen' (Haedeke, 1976). Versions frequently appear at auction, one such set at Sothebys, Billingshurst, England on September 20, 1994, lot 412 and another set at Phillips in Chester, England, on October 20, 1998, lot 151, this example with a re-attached handle [fig. 12].

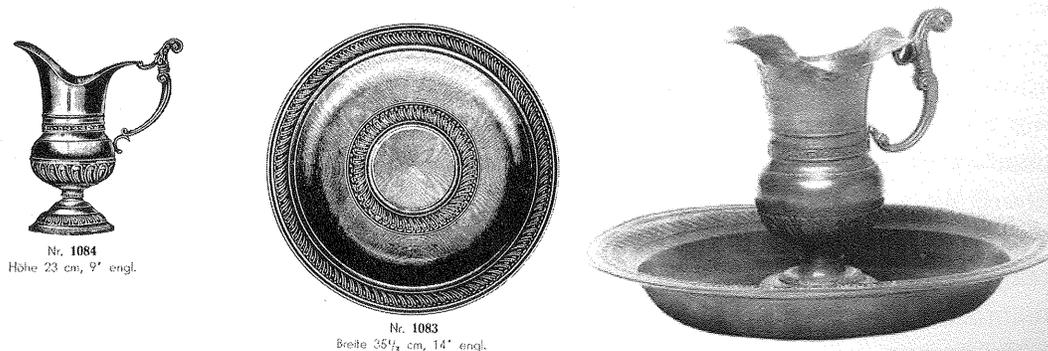


Fig 12. Washbasin and ewer from the 1930 Weygang pattern book and to the right the set sold at Phillips, Chester in October, 1998, lot 151.

One of Weygang's large and elaborate rococo 'church' flagons has found its way into both private and museum collections, as can be seen from the illustrations. This flagon is heavily cast and of superb quality. Although not copying any recorded flagon exactly, the German pewter specialist Frieder Aichele suggests that the style was derived from Church flagons by the Pelargus family of Stuttgart, illustrated as No. 243 in his book (Aichele, 1992). Aichele also suggests that they were perhaps originally made to replace older flagons in churches. This flagon found identically in both the Weygang and the Wiedamann catalogues suggests a cooperation between the two firms where Wiedamann perhaps received a wholesalers' discount. The Angus Dei finial originally carried a banner which seems to be missing on surviving examples.



Fig 13. Weygang No. 529 from his 1928 pattern book. The dark coloured flagon was sold by Phillips in Chester on October 20, 1998, lot 155. This flagon was covered in a black, very hard and crusty oxide. (Photograph courtesy Bonhams of Chester.) An unmarked pair of flacons were photographed by the author at the Carlsbad museum in the Czech Republic. The next flagon too is unmarked and has poor repairs to handle and is in the collection of the Landesmuseum in Zurich, Switzerland, illustrated in their catalogue. Far right is Wiedamann's photographic illustration of what looks like an identical flagon (Wiedamann No. 364 in his 1915 catalogue).

The Sotheby pewter sale in Billingshurst in June 1998 offered six Dutch beakers of c. 1700 date. The sixth of these beakers, lot No. 380 [fig. 14] made c. £1.100.- and had three touches underneath the base which is very unusual indeed on Dutch originals. A Lady Fortune mark was repeated twice and the third mark with three Bishop's mitres could be identified as the town mark of Landshut in Southern Bavaria. None of the marks had initials which is completely unheard of in the World of Pewter - much the same as finding a car with number plates but no number. This item illustrates the quality of Weygang's output and also the deceptive treatment he was able to give objects on demand.



Fig. 14. The 'Dutch' beaker sold at Sothebys in 1998, illustrated courtesy of Sothebys (No. 2054 in Weygang's c. 1900 pattern book). The marks found underneath the beaker are modified touches from Hintze volume VI; the originals from Hintze illustrated here. Left is the town mark of Landshut, Bavaria, used by Daniel Gailhofer, Hintze VI:125 and the right mark is Sebastian Holzwarth's Lady Fortune touch, Hintze VI:126. In his copy of this touch, Weygang avoided the initials. (The Landshut mark was also used by Weygang on the handle of a 'Swiss' spouted flagon - see fig. 19 below)

This beaker was enlarged upon in an article in the Autumn 1998 issue of the Journal of the Pewter Society (Gadd, 1998) together with a note from Mark Stephen, representing Sothebys:

'...which must lead us to question the authenticity of the beaker. We have passed this latest research on to the buyer and are in a process of discussion with both him and the executors of the Boonshaft estate who put the beaker up for auction.'



Fig. 15. Left an example of the Strasbourg original flagon type in the author's collection with the Isenheim touches in the top row of marks. Next to it is Weygang's copy, No. 671 in his 1926 pattern book. Weygang's modified marks without name or initials are also compared with the drawn genuine marks of the Munich pewterer Maximilian Wielenbacher, Hintze Vol. VI: 555.

The competitive situation between Weygang and Wiedamann sometimes took on comical proportions. Weygang tooled up for and made copies of a superb Strasbourg wine flagon made by Johann Friederich Isenheim, M1754 (Hintze III: 706 – see fig. 15) which soon became a bestseller. Weygang gave this flagon the name 'Hohenloher flagon' after his own region and extended the range to five sizes. He states on page 26 of his 1926 pattern book that '...all flagons can be marked with Guild touches'. On these flagons Weygang often favoured modified marks by the Munich pewterer Maximilian Wielenbacher who had the date 1755 in his town mark. Weygang's modified marks show the town mark with the Master's initials removed and with the much 'improved' date 1680 inserted. The Master's touch with no initials originally is as identical as can be expected from a copy [fig. 15].

Not to be outdone, Wiedamann produced this flagon also in five different sizes and called them, presumably tongue in cheek, 'so called Hohenloher flagons' on page 29 of his 1915 catalogue. It would perhaps have been logical for Wiedamann to purchase and to factor these flagons and measures much like he no doubt did in the case of the church flagon above.

Challenging objects

A superb '17th century' flagon with an engraving dated 1674 and 'weak marks' was sold by Sothebys in 1969 [figs. 16 and 17]. This occurred before Reto Niggli's book with the facsimile copy of Weygang's 1930 pattern book was published in 1983. Niggli featured this flagon in a full page photograph as an example of the supreme skills possessed by the craftsmen at Weygangs. Both Niggli and staff at the Weygang Museum maintain that no faking was ever attempted at the factory. It must surely be questioned to which extent a supremely skilled pewterer would be allowed to 'historicize' an object before it can be termed an outright fake?

The flagon type emerged in the early/middle part of the 17th century. The Weygang example has two pronounced fillets and seven engraved, prismatic panels formed by hand, the front panel with an 'ancient' housemark. The lid too is septagonal with a central and well cast medallion. Apart from the expensive moulds required and the equally expensive hand work involved in the decoration, Weygang also gave this and similar flagons the full 'antique' treatment, involving the blurring of touches and ageing with his own secret 'soup'. To top it all, he decided to apply some repairs, well visible from the outside and furthermore engrave a legend around the flagon as can be seen in Sotheby's catalogue text [fig. 17] showing the full German inscription. This freely translates 'The brothers Hüge had this flagon repaired for their Grandfather Iurgen Hüge in 1674', thus indicating of course that the flagon itself was considerably older.



Fig. 16. The 'repaired' flagon with inscription by the brothers Hüge. To the right is the sales catalogue image illustrated courtesy of Sothebys.

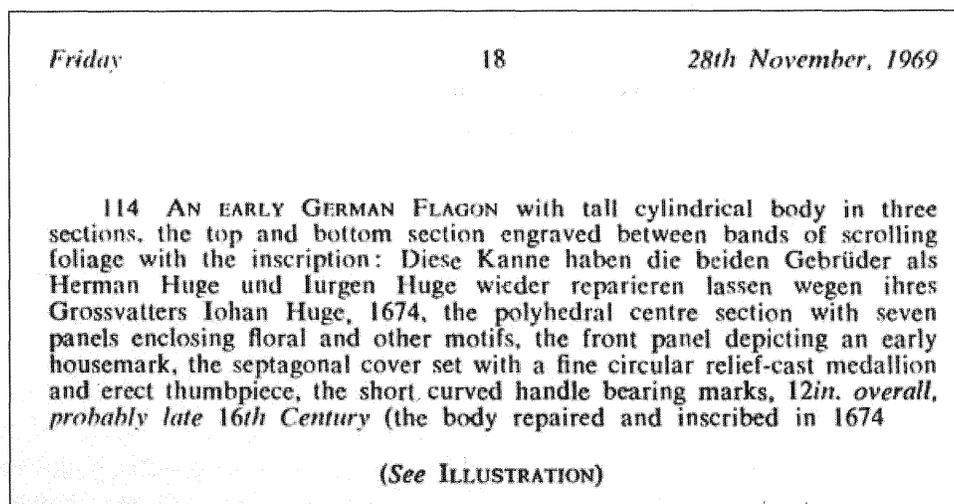


Fig. 17. The catalogue description from Sotheby's 1969 catalogue with the original text in German.

This Weygang object is a clever and elaborate fake in the opinion of the author and any member of a reputable auction house would probably agree with this assessment. The fact that it was illustrated and available from his catalogue could *possibly* have excluded it from the fake category at the time. Weygang himself was a well known collector, often referred to in connection with old objects and marks by no less a scholar than Dr Erwin Hintze himself in many of his seven volumes of marks. He must surely therefore have been aware that items such as this after some years would be impossible to judge as a reproduction item by *any* collector unaware of his pattern book. The flagon made £250.- in 1969 which constituted c. 3 months' wages for an average British working man at the time of the sale.

Another expensive object to tool-up for and to make was a massive Guild flagon of the famous Nuremberg 'Schleifkanne' type. This flagon was No. 2035 in Weygang's c. 1900 pattern book and No. 670 in later catalogues. The height is almost 26 inches and the weight considerable, thus the name 'drag-flagon' – you just cannot lift it in comfort when full. These flagons therefore have taps for pouring over the edge of a table. Moulds for barrel, lid, thumbpiece, cherub feet, spout support, three-part dolphin tap and the impressive lion propping up the shield must have cost a great deal of money. As was the case with the 'repaired' flagon above, Weygang here applied all his inherited and well practised skills, not only at the tooling stage, but also in the finishing of each example made of this flagon. Each component is well cast and perfectly assembled and the barrel and shield well engraved in the style of the period, although these shields on top of lids were not at all common on the original Nuremberg flagons – a Weygang invention some of us 'foreigners' have learnt to hate over the years!

The picture of the flagon on the left and of the touches from the handle [fig. 18] were sent to the free enquiry service link of the Pewter Society's website by an American owner. It has an engraved legend celebrating the virtues of a Brewers' Guild in 1683. The owner was duly made disappointed and given the Weygang explanation above. One of the marks by a Munich pewterer has a twin tailed lion, already familiar to the reader from the Strasbourg flagon in fig. 15 above. The other touch of a flaked eagle with initials 'AW' originated in Nuremberg in 1849 and belonged to a pewterer there called Johann Andreas Wagner (Hintze II:561) who had 'IAW' in his touch. Weygang removed the 'I' when he copied the touch, so he did not produce a fake touch, or did he?



Fig. 18. Very large flagon of the 'Schleifkanne' type with the touches used by Weygang on the handle to the right. The twin tailed lion was also used on the Strasbourg flagon, fig. 15, and the top touch a modified Nuremberg touch explained in the text.

Homage to an ancestor

Individual efforts by Weygang are the most difficult of all to identify. Such objects have been given the full historicizing treatment, much the same as objects in the previous chapter, with either wriggle worked or engraved decoration with polished-in wear and with 'extra old' finish. Mr Gerhard Weiss, who was the foreman of Weygang's last journeyman, described this special rapid ageing solution, also mentioned above, as 'Weygang's soup'; known only to him and the formula seems to have been lost with him. He sometimes, but not always, based such objects on an old piece of pewter that caught his interest, such as the 'repaired' flagon above.

A remarkable tankard in this category turned up in an antiques dealer's shop in Stockholm in February 2000 [fig. 19]. The antiques dealer, who is not a pewter specialist, described the tankard as 'probably German, first half of the 18th century', because of the 'non-Swedish' marks struck underneath the lid. The substantial price-tag reflected the dealer's dating and the quality of the piece.

One of August Weygang's Stockholm ancestors was Johan Weigang³ who became Master in Stockholm on July 11, 1692, the son of Adam, the founder in 1661 of the dynasty. One recorded object by Johan is a tankard, only one example of which with the date letter for 1702⁴ has survived in Swedish collections, now in the collection of the Nordic Museum in Stockholm and illustrated below. This tankard was illustrated by the nestor of Swedish pewter research, Albert Löfgren, in volume II of his work *'Det svenska tenngjutarehantverkets historia'* ('The History of the Swedish Pewtering Craft'), a fact not known to the Stockholm antiques dealer.

Weygang, thus, made a copy of his ancestor's tankard, but the question is how he could have achieved this - did he actually have another example in his collection; he was a keen collector, after all? One clue can be deduced from August Weygang's lid decoration and medals inserted into lid and inside bottom of his version - these features are simply not there



Fig. 19. Above left August Weygang's replica tankard, c. 1933-34 and right the 1702 Johan Weigang original at the Nordiska Museet, Stockholm, accession No. NM18083, (illustrated courtesy of the Nordiska Museet, Stockholm). Below left is the set of genuine German (Saxony) marks and right Weygang's modified versions, all explained in the text. To the right is another Weygang combination from a 'Swiss' spouted flagon, also explained in the text.



on the original, nor are they visible from the illustration. Löfgren's book was published in 1933 and the illustration in his book is the very same photograph illustrated in fig. 19. The Director at the August Weygang Museum, Dr Karin Bertalan, has confirmed that a copy of Löfgren's 1933 book is in the Weygang Museum collection. It is therefore reasonable to assume that Weygang *copied what he could see from the photograph* and improvised other parts of the decoration! Proof that Weygang was not an intentional faker at the time, at least for this tankard, is the fact that he did not copy the marks of Johan Weigang, although they are well reproduced by Löfgren in the same book – or was he not able to find a translator in order to locate these marks? August Weygang chose instead to manufacture two 'modified'

touches by two Saxony Masters, one changed to read as a 'town mark'. Weygang achieved this in 1933/34 from copying and modifying touches in Erwin Hintze's book on Saxony marks published in 1920 (Hintze, 1964).

The set of photographic marks modified from the genuine German (Saxony) marks are illustrated [fig. 19] together with the genuine touches from Erwin Hintze, Vol. I. Left and right mark (No. 404) by Johann Gottfried Jahn II, Dresden, Master in 1781, mark in the middle (No. 378) by Johann Christian Beutrich I, Dresden, Master in 1749. (The crown above added by Weygang.)

The marks on the far right [fig. 19] are from the handle of a Weygang replica of a famous Swiss spouted flagon ('Stegkanne') illustrated here to illuminate Weygang's 'non-faking technique' of using *any* modified mark on just about any item. The same modified Jahn II touch from Dresden was used here together with the Landshut town mark Weygang used on the 'Dutch' beaker in fig. 14 above.

Conclusion

Niggle's biography of the Weygang family's pewtering efforts caused quite a stir in German collecting circles when it was published in 1983 (Niggel, 1983). Few collectors were aware of the Weygang pattern books before Niggle's facsimile copy appeared in this book – some sanitizing of collections was urgently required. The German pewter expert Frieder Aichele has told the author on several occasions that 'it took some considerable time for the antique pewter market in Germany to fully recover after the exposure'.

Weygang's exports to Anglo-Saxon countries were substantial, and 'Weygang' enquiries from as far afield as Australia made the author think that an article in the English language attempting to explain this very famous and prolific reproduction firm's practices was due. Identification enquiries to the Pewter Society's website over the past couple of years has indicated that very good (and difficult to attribute) Weygang objects are in many American homes. They may well have been part of the household objects of a family for some three generations or more before the present one. Such families are of course very disappointed when the truth is told.

Another side of the coin is that most of us collectors just cannot resist a bargain at auction or in a shop. Even if we do not collect a particular style or object, we would nevertheless buy in order to pass-on at a modest profit to somebody else, if the price is right. Knowing how to spot a 'Weygang' may lead us all onto a knowingly honest pass – and lots of reproduction items may well be exposed in the process.

The problem with Weygang's objects now is safe identification. His general marking principles have been explained above. His mass produced items are, however, even more difficult to attribute which is frustrating, as small Weygang objects normally only show various angel marks with an impressive range of fictitious initials. All collectors are therefore advised to seek out colleagues with access to Hintze's seven volumes of marks or finding an example of, or to purchase, Dr Hanns-Ulrich Haedeke's excellent little book 'Zinn sammeln' (Haedeke, 1980) where all of Weygang's touches kept at the Weygang Museum in Öhringen are illustrated.

Objects by Richard Neate marked with his own 'NR' mark are now collectable in the UK. Weygang's oeuvre too will perhaps be collected in the future for what they really are; superbly well made reproduction objects? The problem with such a collection would be that some objects may eventually turn out to be 17th and 18th century originals!

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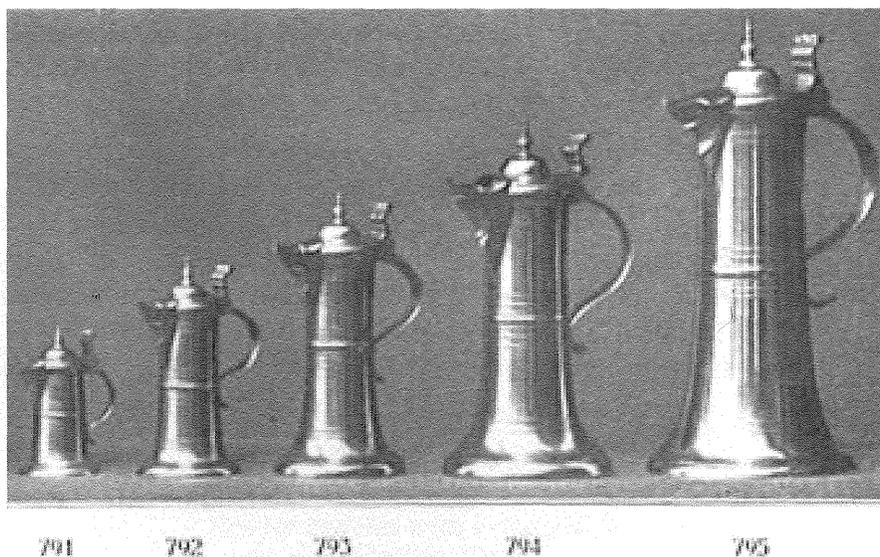
Fig. 20. Above is an attempt to translate Weygang's foreword to trade customers of his 1930 catalogue in the flowery style used by him at the time. His invitation to customers to enquire about 'Pewter Articles with Extra Old Finish' at the end gets the imagination going.

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- ¹ Frederick the Great's wars in Bohemia took place between 1741-63 and not in 1781 which is even more confusing.
- ² R.M. Vetter describes in *National types of Old Pewter* (Cotterell, 1972) on P. 98 a tureen and marks by Sebastian Faerber, Mainz, (Hintze VI: 311-312). *If there are original moulds actually made during the 18th century period, this could possibly be it!* Faerber trained in Mainz as a pewterer but then served some ten unusually ambitious years as a journeyman, firstly in Berlin where he studied classical drawing. He also worked seven years in Carlsbad, Bohemia, where he was involved in the manufacture of brass moulds in the new Rococo style. Carlsbad, a Spa town with rich Burghers and early, equally rich, seasonal tourists, was important in the development of the Rococo style in pewter thanks to some important pewterers like the members of the Heilingötter family. Faerber returned to Mainz in 1762 and his acceptance into the Guild there was unusual to say the least! His father by-passed the local Guild and approached the Elector of Mainz, Archbishop Johann Friedrich Karl, Count of Ostein, no less, with a request for his son to be allowed to produce brass moulds and masterpieces in 'the new, modern style' to demonstrate what he had learnt on his travels. This was accepted and Faerber tooled-up for and cast a lidded "consommé bowl" on a tray in what the Germans call the "Silber Art" (Rococo) which roughly translates "in the manner of silver". The question is if the description 'a lidded consommé bowl on a tray' (Boullontopf mit Deckel und Untersatzschüssel) as Faerber's masterpiece is described as in the Mainz' Pewterers' journal, really translates into "soup tureen on a tray" in modern German? The German pewter researcher and writer Dieter Nadolski for one is doubtful (p.166 in his 'Old Household Pewterware', p. 172 in the German original 'Altes Gebrauchszinn'). The old German description would fit "lidded porringer on a tray" much better according to him. In his chapter on Frankfurt am Main pewter, Dr Dietz illustrates another original 'best loved' tureen candidate in Tafel VII, Nr. 15 as a "Suppenkumpen von 1783" with marks by Johann Dieterich Finck (Dietz, 1903) – there is no reason to believe that a successful design was not copied by pewterers in a competing town. The worst scenario is, however, that all of these tureens were created by repro manufacturers during the last decade of the 19th Century!
- ³ The spelling in Sweden of the family name was 'Weigang' which the Göttingen/Öhringen branch of the family changed to 'Weygang' in the late 18th century.
- ⁴ Swedish pewter was required to be struck with a date-letter from 1694 and hall marked with the three-crown shield from 1754



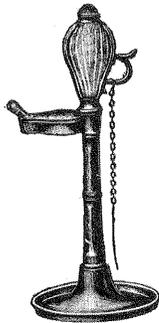
Eugen Wiedemann's five 'Strasbourg flagons'.

Appendix

Two pages from Weygang catalogue

Mittelalterliche Oelampeln

Dieselben sind, mit Spiritus gefüllt, praktische Zigarrenlampen



Nr. 544
Höhe 33 cm, 13" engl.
mit Stundenuhr.



Nr. 949
Höhe 26 cm, 10 1/4" engl.



Nr. 950
Höhe 29 cm, 11 1/2" engl.
mit Figur, Preis wie 543



Nr. 543
Höhe 30 cm, 11 3/4" engl.
in 3 verschied. Façonen zu haben



Nr. 1045
Höhe 30 cm, 11 3/4" engl.
Breite 20 cm, 8" engl.



Nr. 733
Höhe 28 cm, 11" engl.



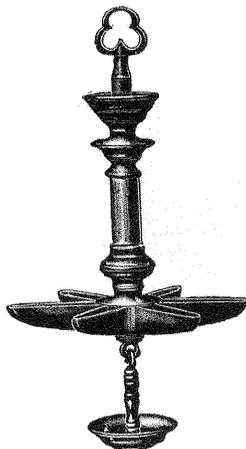
Nr. 960
Höhe 17 cm, 6 3/4" engl.
Nr. 696
Höhe 22 1/2 cm, 9" engl.
Fuß wie 543.



Nr. 679
Höhe 18 1/2 cm, 7 1/4" engl.



Nr. 751
Höhe 10 1/2 cm, 4 1/4" engl.



Nr. 736
Höhe 46 cm, 18" engl.
Sabbatlampe



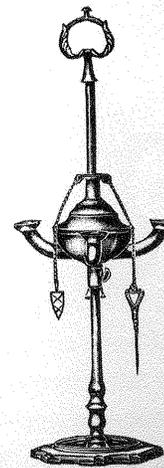
Nr. 737
Höhe 33 cm, 13" engl.



Nr. 985
Höhe 35 1/2 cm, 14" engl.

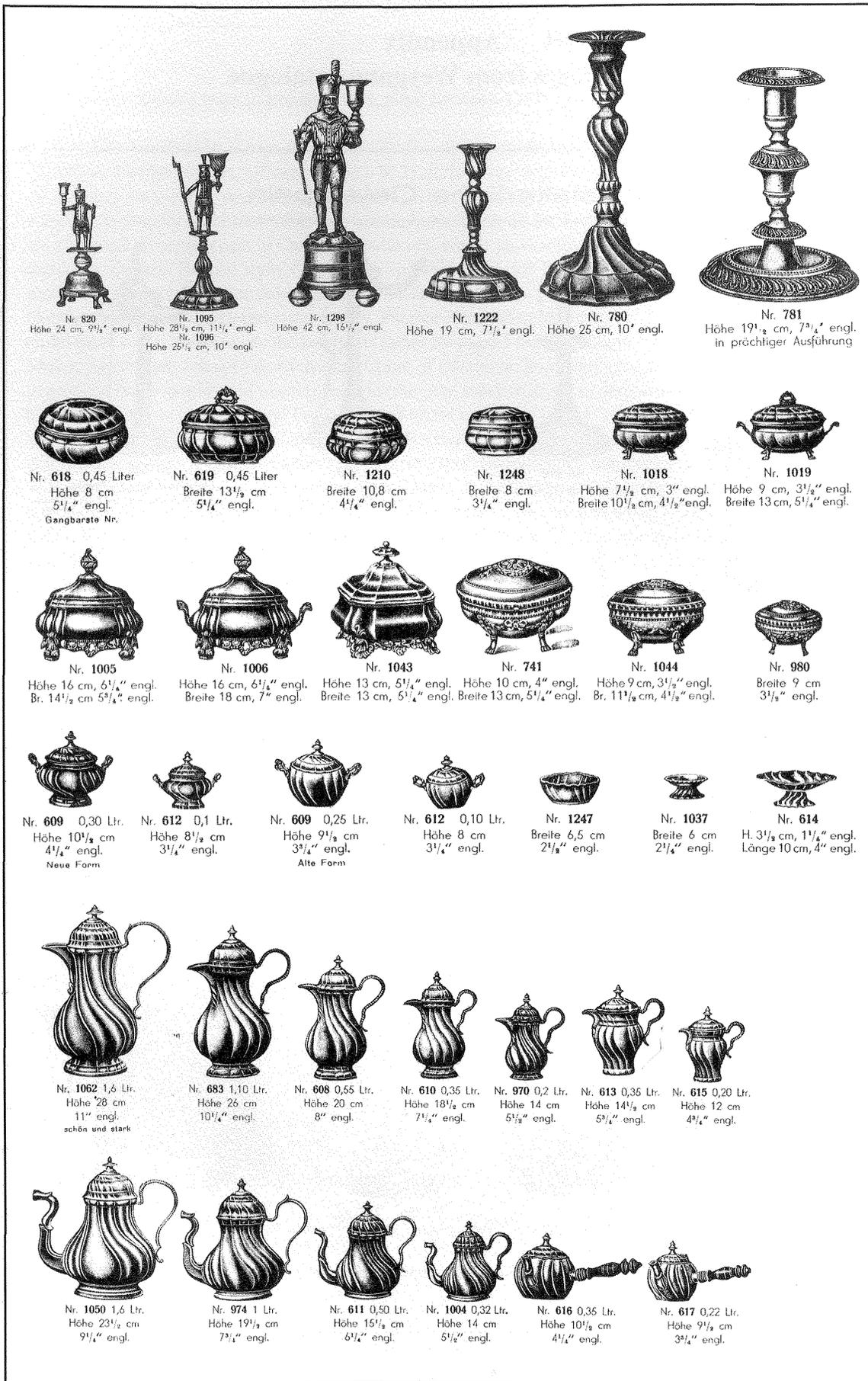


Nr. 542
Höhe 36 cm, 14 1/4" engl.
Reiche Rokokolampe.



Nr. 1232
Höhe 41 cm, 16" engl.
Italienische Lampe.

Ausführung: poliert, silbermatt, weißgekrabt und antik



A Small Flirtation With France

By Alex Neish

Insularity is defined by the dictionary as “the quality ...of living on an island, and being cut off or isolated from other people etc. ..hence narrowness of mind.” In our global world it would seem to be a guiding characteristic as far as collectors of American and British pewter are concerned. Both with an almost tunnel vision look inwards to their native craftsmen and few across to the European Continent.. While the Netherlands are generally known to offer a rich selection of distinctive styles and excavated items, Swiss pewter is basically viewed as an endless repetition of two or three formats; German output is just too heavy and curiously too Teutonic; Hungarian examples have virtually disappeared; while France for its part is associated with variations on the unique *pichet* to the extent this seems to occupy a national terrain similar to Scotland’s tappit hens. It is in truth even more revered and has in its time generated a definitive study by Charles Boucaud.¹



Fig. 1: An extremely rare pewter monstrance from the 18th century. Height 17 ins.

Reproduction of all photographs in this article is courtesy of the Neish European Pewter Collection.

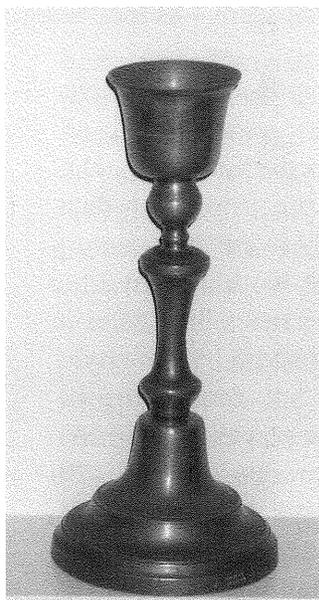


Fig. 2: An outstanding 18th century chalice from the Nimes Protestant Church. Height 11.76 ins.

It is all a very myopic view – and none more so than in the case of France. Here the roots of pewter may be traced back as far as the 13th Century when a guild is documented as working in Paris. A series of books and exhibitions have dealt in detail with pewter produced in Lyon, Bergues Chartres, Bordeaux, Anjou, Mans, Mosans, Strasbourg, Languedoc and Roussillon. French regional pewter in fact is arguably better documented than that of the United Kingdom.

All this literature, however, is in the French language and – again as part of our insularity – this is no longer fashionable as the country’s relative importance has been in decline since World War 2. Attention, therefore, has tended to

concentrate on the universal subject of fakes. With so much pewter being made, the country was not immune to counterfeiting and Philippe Boucaud, the leading French expert, has dealt with fake touchmarks in his *250 Poincons d’Etains*,² as well as devoting several pages to the theme in his monumental *Les Étains*.³ This, while dealing with the best of French and world pewter, also illustrates the outstanding French ingenuity in creating touchmarks that never existed - but appear on false articles now aged and being offered as genuine.

Each French province tended to have its own capacity measures and this in turn leads to local variations in similar items. The anarchy of the local variations was perhaps even greater than in the United Kingdom and it was not till 1795 that a serious attempt at unification was



Fig. 3: An 18th century lidded chalice from Languedoc. Height 7 ins.

attempted. In time the metric standard became universal but, as in Scotland, the old and the new co-existed for many years and this offers a rich field for the specialist.

As in Scotland the Church was one of the principal consumers of pewter for use in its religious rites. It was not, however, restrained by Protestant convictions to simple communion cups, lavers and collection plates. Instead its Churches almost revelled in the variety of the pewterer's craft. There are chalices from c. 1300, and from 200 years later, that are simply masterpieces. For the Catholics there are elegant containers for the Holy Oils, and for the wealthy cast dishes. If French candlesticks could not compare to the richness of England in the 17th century, lidded porringers from the early 18th Century challenged the rest of Europe. Even in the second half of the 18th century when pewter was in decline across Europe, France was to develop an extraordinary sequence of wriggled beakers that made the traditional national food bins seem – as they were – quite prosaic.

From Languedoc with its Catalan influence came outstanding deep dishes with punch decoration, while another format peculiar to France was the Cardinal's Hat, so called because of its similarity to the sartorial product. Fakes of these were being made early in the 20th century and have found their way across the world. In my time I have even been offered one by a respectable dealer in Australia who was amazed when I doubted its veracity!

It was, however, in the field of cast pewter that France reached its zenith. If England had produced in the 12th and 13th centuries some outstanding small cast pilgrim badges, nothing could compare to the masterpieces created in France at the end of the 16th Century when François Briot bid fair to establish himself as the greatest pewterer of all time. Coming from a family of engravers of coins and medals, he was a Protestant who fled from Lorraine to Montebéliard to avoid religious persecution and there in 1580 joined the metalworking guild dedicated to St. Eloi. Graduating from medals to larger works, he was to create masterpieces now only to be seen in museums like the Louvre and London's Victoria and Albert. If these, however, are far beyond the reach of collectors, what may still be found are cast plates from Nuremberg which only a few years later became perhaps the most famous centre in Europe for the production of this kind of pewter.



Fig. 4: Altar cruets c. 1750, height 3 ins, on oval tray.



Fig. 5: A late 18th century jug for holy oils. Height 7.5 ins.



Fig. 6: An important Nuremberg cast place c. 1640 carrying the mold mark of George Schmaus and the touch of the unidentified maker E E.

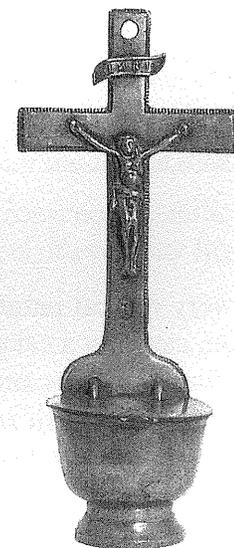


Fig. 7: A deep 9 ins. diameter hammered dish from Languedoc c. 1620, the rim with punched decoration, *fleur de lys* and the rubbed touch B...

of French pewter, this is a field American collectors ignore at their peril. An English enthusiast was not talking about these exceptional items but recently he confided to me he was building his collection on French pewter because most people ignored it - and the prices were much more reasonable. If anyone's curiosity has been whetted, I strongly recommend a visit to Philippe Boucaud's *Les Étains*.

With pieces of this quality and rarity still appearing in the world

Fig. 8: An 18th century container from Alsace for holy water surmounted with a cross and Christ crucified.



For its purchases the French churches relied on more conventional work as is clear from a useful book by L'Abbé Paul Bidault on religious pewter from the 17th to the 19th Century.⁴ Most chalices were characterized by circular stepped bases, baluster stems, and small cups. Nevertheless there were notable exceptions and two of these surfaced recently at an Artcurial at the Hotel Drouot sale in Paris. One beautiful example from the Languedoc area stands 7 ins. high and on its hemispherical cover displays a cross formed by six pewter pearls, a feature said to have been encountered on Holy Oil containers from Toulouse. The other from the Protestant Church at Nimes is 11.75 ins., high on a raised circular base with its small cup topping a baluster stem. It is dated to c. 1800 though a similar example is known from around 1701. This has a beauty and elegance all of its own.

In the same Parisian sale there surfaced what is one of the rarest items in the world of Church pewter. This is a monstrance used in the Catholic Church to display the Host on the altar. All other known examples in Europe and the Americas are of silver so this is a rarity indeed. Its raised rectangular base and the baluster stem are both decorated with vines and leaves. The circular display frame is housed with a sun in splendour crowned by a cross. The piece is 17 ins. tall and dated to c. 1700. It carries an illegible touch and is thought to be the only complete monstrance in pewter in existence. (See Fig. 1)

References

- ¹ *Les Pichet d'Étains* Pris 1958 chez l'auteur
- ² 250 Poinçons d'Étain Faux by Philippe Boucaud, Paris 1970
- ³ *Les Étains* by Philippe Boucaud, published 1978 by Office du Livre, Fribourg
- ⁴ *Étains Religieux: iccles* by L'Abbé Paul Bidault pub. Editions Charles Massin. No date

Wriggled-work Beakers, a Parisian Specialty

By Philippe Boucaud

Towards the middle of the 18th Century, a new passion swept over Paris: “*coco*”, that is liquorice, or more exactly the decoction of the root of this well-known Mediterranean plant, used in pharmacopoeia for centuries, especially for masking unpleasant flavours. This sweet refreshing beverage became very popular, particularly amongst the children who had the chance to be taken to public gardens like the “Palais-Royal”, the “Champs-Élysées”, or the “Tuileries”. There they would run across the “*marchand de coco*”, a well-known and popular figure, easily recognizable by the high tin and copper fountain which he carried on his back, adorned with multi-coloured ribbons and small bells ringing at every one of his steps. And to be sure to attract attention, he would shout regularly “*A mon bon coco! Qui veut boire?*”¹ The children gathered around him, and in exchange for a small coin, he poured the liquid out of a tap into one of the pewter beakers hanging from a strap on his shoulder.



Fig. 1: Beakers creil: Rare plate with inscription “Voilà le coco, que veut boire?”. Creil Manufacture, ca 1830.

There we are! Pewter beakers! The ones used by these modest dealers were certainly not adorned as the ones that we are going to review; at most a band of reeding enhanced their lip.

So, this is why we call them “*Timbales à coco*”. But it seems that they were used for other purposes, especially as gifts for engagements and weddings. Hence the habit to ornate them with engraved decoration, sometimes in relation with the recipient’s life or business.

But most of the time, we find friezes of flowers and foliage or geometrical patterns between bands of reeding.

Quite often also a village, a church, or a single house, appears between trees and animals.

A very typical pattern develops on beakers that go by a pair: one shows a well-dressed man, carrying a cake or a bunch of flowers, the other one a girl, dressed as a shepherdess, between curtains and motifs as above. We use to call them “*Le petit Marquis et la petite Marquise*”, which is totally untrue! In fact, we imagine that the fiancé presented his to the fiancée, and vice-versa (?). It is of course extremely rare to find the two together!

¹ “Good liquorice! Who wants a drink?” The figure has been immortalized by Carle VERNET, in one of his engravings of the street trades of Paris. One in the Orléans museum is inscribed with the motto: “*A la Freche qui veut boir – A mon bon coco poure un 300*” (cool drink who wants one – my good coco for 300) no real explanation for this! Perhaps an alliteration for “*trois sous*” – a very small coin of 5 centimes?).

The pewterers who made these beakers were called "*menuisiers*" (from the adjective *menu*, small. No relation at all with *menuisier*, cabinet-maker!) This means that they were supposed to make only small pieces, weighing less than 600 g. (less than 1½ pounds). The marks that we find most often are those of:

- André-François BOICERVOISE, a master in 1741
- Claude ANTEAUME, a master in 1743
- François LAUMOSNIER, a master in 1743
- René PARAIN, a master in 1763

The design is immutable: a tulip shaped vase with flared lip, on a moulded gadrooned foot. They can be found in two sizes, the taller being the more common: between 11,5 cm and 11,8 cm, and between 10,3 cm and 11 cm.

The oldest control mark that we have seen is that of 1762 for fine pewter, but nearly all are marked with the arms of Paris, and the letters V D P (for Ville De Paris); in use from 1764 onwards, till the end of the century. Practically all of this production runs just a little over a third of the century.

It is now acknowledged that it was the pewterers themselves who did the engraving, and this explains of course why we always find the same type of engraving on beakers by the same master. And we can also imagine that the less clever of them had it made by a colleague! We can easily recognize three particular "hands":

- The one who designed the "Petits Marquis", very precise, but quite naive.
- The one who designed figures, churches and villages, also very precise, with a narrower tracing, more elaborate.
- The one who designed flowers, geometrical cartouches, mixing wriggled-work and line engraving.

Wriggle-work decoration was very much in fashion on pewter in several countries of Europe, since the end of the 17th C.

In France, the production of Paris and Strasbourg was frequently adorned with wriggle-work decoration, especially during the second half of the 18th C. In Lille, this type of decoration was popular from the end of the 18th C. until the end of the 19th C.

It was formerly believed that these designs were made with a tracing-wheel, but it has since been demonstrated that this was not possible: the drawing would have been too regular, when it is visible at close examination it is not.

In fact, it is achieved with a small chisel that the craftsman uses in front of him, tilting his wrist from left to right, obtaining thus a line in zigzags.

These beakers are very popular among pewter collectors for several reasons: not too difficult to find; they are not too expensive; and their decoration shows us aspects of everyday life at the end of the century.



Fig. 2: Beakers petite marquise: Fine example of engraving by the 1st hand, very typical, depicting the "petite marquise".



Fig. 3: 2nd hand: Man and dog: Very fine example of engraving by the 2nd hand, of a nobleman playing with his dog. Marks of François Laumosnier.



Fig. 4: 2nd hand: Wine tasters: Rare example of two men tasting wine in a cave, engraved by the second hand. Marks of Nicolas Platrier.



Fig. 5: 3rd hand: Typical example of this 3rd hand, mixing line and wriggled work techniques. Marks of Jacob Michel Anteaume.



Fig. 6: Rebus: Unique example of a rebus running all around the beaker, engraved by the 3rd hand. Marks of Jacob Michel Anteaume.



Fig. 7: Montgolfier:² Unique beaker engraved with a montgolfier above houses, engraved by the 3rd hand. Marks of André-François Boicervoise.

² Hot air balloon. Named after Joseph and Jacques Montgolfier, French aeronauts who invented the first practical balloon in 1783.

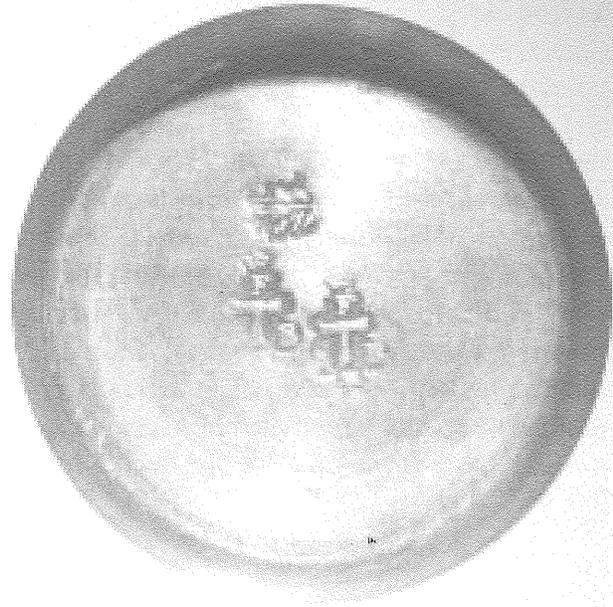


Fig. 8: Marks 2: Typical marking of these beakers: twice the small master's mark, and once the Paris control mark, after 1764.

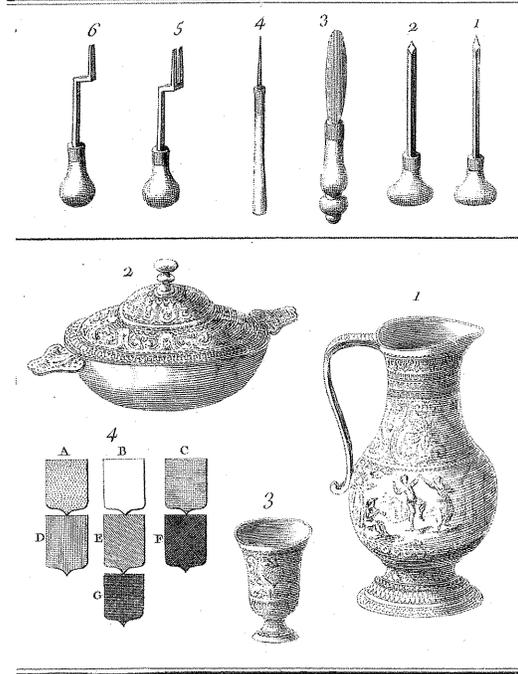


Fig. 9: Beakers salmon 3: Engraving from Salmon, "L'Art du Potier d'Etain", depicting a pewterer engraving a piece, with two finished beakers at his feet. Between, examples of the chisels used for this task.

English Spice Pots and other Condiment Wares

By Carl Ricketts

Little has been written, and almost nothing conclusive is known about the small, lidded containers called 'spice pots' by pewter collectors. There is no mention of a 'spice box' or 'spice pot' in the records of the Worshipful Company of Pewterers of London. The Oxford English Dictionary gives 'spice box', but not 'spice pot' suggesting the latter name has no contemporary historical basis. This article summarises what is known about these rare examples of domestic pewter and other related table condiment containers, and the author's views about their origins and use.



Figure 1 – Late 17th century pewter condiment ware (author's collection)

Since first writing about these delightful containers in 1997 ¹, more have been identified ^{2, 3 & 4}, although we still know very little about them. The importance of sharing this new information was prompted after the author spoke on this subject at the autumn meetings of the PCCA in 2004 ², and of the Pewter Society in 2005 ³. Interestingly, few American collectors are familiar with spice pots, so this article may help to address any shortfall in knowledge. Condiment containers in common with many other useful pewter items, suffer very low survival rates due to their continuing utility. This means that any from the mid-18th century or earlier are now among some of the most rare examples of early domestic table pewter. Two of the earliest forms of spice pot are shown in Figure 1 with a 6" spice saucer, and a capstan salt. While all four have ownership lettering, only the saucer has a maker's mark, which is that of Henry Seagood of Kings Lynn (OP 4169). They date from the last quarter of the 17th century.

While the range of British pewter condiment containers is not that extensive, it has proved impossible to identify their original purposes from contemporary sources². Because of this, we cannot be sure that even the objects we call 'salts' were used solely for that purpose. Nor should we assume that earlier writers on this subject were any better informed. For example, it was received wisdom that early salts only held small amounts due to the high price of salt during the Stuart period. This is not the case, and it is much more likely that they demonstrate the old adage 'form fits function'. It was convenient for most of them to hold small amounts either because the damp air spoiled the salt, or because it was usual for several salts to be placed about the table. Some of the so-called 'salts' may have equally served as containers for other condiments like imported spices, which were expensive. Figure 2 shows a pair of Queen Anne octagonal 'trencher salts', with a cup 'salt' whose base utilises the lid from a quart dome-lid tankard, and dates from c1720-40. It has the engraved initials 'D. H. C. B.' and came originally from the Duke of Hamilton's Palace in Scotland. At $3\frac{3}{8}$ " high, with a base diameter of $4\frac{1}{4}$ " this is an imposing piece.



Figure 2 – early 18th century pewter condiment ware (author's collection)

No example of a British pewter castor or sprinkler is datable to the first half of the 18th century, although silver ones survive from the mid-17th century. The earliest pewter ones we can date accurately are mid-18th century onwards⁵. Silver cruet sets are known from the first quarter of the 18th century, and comprise a frame designed to hold a set of castors and a pair of oil and vinegar bottles. Sometimes, one castor was left 'blind' or unpierced, for dry mustard, which at the time was mixed with wine, vinegar or water by the diner individually at the table. In 1674, the records of the Worshipful Company of Pewterers refer to Mustard pots⁶, which may refer to what we know as spice pots.

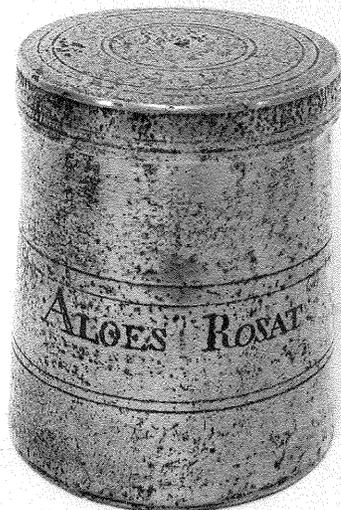
Figure 3 shows three 18th century castors, which were used to sprinkle a wide range of condiments onto food. It is probably best not to call them peppers, as we cannot be sure of their original intended purpose. Note the size of the lid piercings, which are larger than those on later examples. The earliest in the centre is by Henry Joseph (OP 2686) by whom this and two others are the only marked 18th century English castors known to exist⁵. All three differ in size, and this one is the smallest at 4" high, and 2" diameter. It is amazing that so few have survived considering how common such items must have been. Indeed, for every 1000 one examines, possibly only one will be 18th century. The flanking examples are probably a decade or two later than those made by Joseph. One needs to handle such items to appreciate how they differ from the later, and generally much lighter and less well made examples.



Figure 3 – mid to late 18th century pewter condiment ware (author's collection)

Of course, the need for lidded pewter containers had been recognised much earlier. We know of several cylindrical pewter canisters with slip-on lids from the wreck of the Tudor warship *The Mary Rose*⁶, and their probable use was to store substances used by the barber-surgeon. This raises an interesting point, which is that when an object fulfilled a specific contemporary purpose, its' users would know what it was for. It is only when the users faced a hazard that some form of labelling was needed. One such risk has already been mentioned – the danger of shaking mustard over one's food, which was ameliorated by having a blind castor. English pewter engraved in such a way is exceedingly rare.

The Catholic Church used lidded small cruets for Holy Communion marked with letters to distinguish among water (A for aqua), oil (O) or wine (V for vinum). One way to differentiate the contents of containers is to have a series of different forms and/or sizes.



They could be all of the same form, varied in size or all of similar size, and varied in shape. Those from *The Mary Rose* are in a range of sizes. Figure 4 shows a container dating from the early 17th century similar to those from the *Mary Rose*, which is engraved to show its contents. It is an apothecary jar with slip-on lid measuring $3\frac{7}{8}$ " high, and about 3" in diameter. This jar is especially interesting as its' incised reeds copy the coloured bands used to identify the contents of earthenware drug jars of the period. This simple yet effective solution offered many permutations from the use of two or three different combinations of colours. As pewter could not be labelled in that way, it was engraved. Aloes Rosat is a compound of aloes powder and the juice of Damask roses, which was used as a purgative or laxative.

Figure 4 – early 17th century apothecary jar (author's collection)

No spice pot is known with engraving to show its contents, although a few have ownership lettering, one is also dated (Figure 5), and another has an armorial device ⁸.

In 1997, British collectors knew of only 37 spice pots ¹, which total had increased to 67 by March 2006. Some of the newly identified examples are of previously unseen types, which suggest some revisions are needed to the way we describe the various body forms. In turn, this has lead to some rethinking about dating.

The author postulated originally that from their form and size, they are table condiment containers intended specifically for mustard, and still remains of that opinion. With fellow collector Tricia Hayward, he has tried hard to research the history of mustard containers with little success.

Mustard was locally grown, and therefore much cheaper than imported spice. It has always had wide appeal as a flavouring and condiment, and would be a natural choice for both kitchen and dining table use. The discovery of some comparative data on the household use of various spices adds to that hypothesis. At a time when a typical Tudor household was using the following annual amounts of other spices, the use of mustard is staggering.

$\frac{3}{4}$ lb saffron
 $2\frac{1}{2}$ lbs ginger

$1\frac{1}{4}$ lbs clove
3 lbs cinnamon
84 lbs mustard

$1\frac{1}{4}$ lbs mace
5 lbs pepper

As so few spice pots have a maker's mark, it is not possible to state their origin precisely. However, all the marked ones are English, with examples known from London, York and Wigan. No data exists to suggest they are European, although pewter spice boxes were used widely there. In reviewing the larger number of examples now known, the author realised that some he had previously described generically as having 'tulip' shaped bodies, were actually more rounded than others. This led him to suggest that they are better described as 'bulbous'. Interestingly, Peter Spencer Davis thinks that some of these may be from Scotland as he has found two examples there, and two others came from a part of Canada with strong Scottish connections. Ken Goldberg has an early spice pot by William Ford of Wigan (OP5605), whose body is an inverted tapering drum, which is listed among those described as 'cylindrical'.



Figure 5 shows what may be an American example whose form is very distinctive. Although the author has not had the opportunity to examine it, there is no reason why an American pewterer could not have made such a useful object.

Figure 5 – possibly American (Wayne Hilt collection)

Years ago, the author measured the capacity of the examples then in his collection, but was unable to draw any satisfactory conclusions other than that the earliest ones held larger amounts. With fellow collector Jamie Ferguson, he tried again recently with a larger sample, and found no new evidence. Capacities range from about 100 to 150 ml. The smaller capacity of the latest forms is considered significant. From at least Tudor times, it was common practice to make mustard sauces typically by adding vinegar and/or oil to the crushed seeds. In 1720, a Mrs Clements of Durham started making mustard flour on a commercial scale. The seed was ground in a mill, and then subjected to the various processes used in flour making. She met with instant success, and her 'Durham mustard' soon became famous.

The reduction in capacity of spice pots coincides with the availability of mustard flour, which is denser than mustard seeds. It may also be significant that within a decade the use of slip-on lids was superseded by screw-on lids. This was probably because an escape of fine mustard flour caused greater household problems than that caused by spilled seeds.

Before looking at the different forms of spice pots, and suggesting a probable dating sequence, it may be helpful to try to put them into a domestic context. The first important point to note is that all have a decorative finial on their lids, which when undamaged or unrestored tend to follow much the same form. The majority are acorn shaped, while only a few are more spherical. This correlates with the finials on castors, and tends to confirm their intended use as table condiment containers rather than as kitchen storage vessels. The significance of using an acorn knob is not known, and a simple explanation may be that once introduced it became the accepted fashion.

It is unlikely these were kitchen containers, as we know that for culinary purposes most herbs and spices were stored either by hanging in bunches, or in tiny drawers in wooden spice cupboards or dressers. These were replaced later by japanned tinplate, and 19th century examples had hinged lids each painted with the spice name. The existence of two cast-decorated examples also suggests that spice pots were considered higher status articles ^{4&8}. With the introduction of mustard flour, it was a short step to providing ready mixed mustard at the table. The first known silver pot for wet mustard, a small covered baluster form, dates from 1724. Using wet mustard was convenient, and the usefulness of having easy access to the condiment soon led to further design changes. Many European 18th century pewter containers with a handle and a spoon hole in the domed lid are known, which were probably mustard pots. In turn, the English fashion evolved along different lines. From the 1750s, a few silver vase-shaped pots are known, which were soon followed in both silver and pewter by cylindrical examples with blue glass liners. The liner helped to prevent the vinegar with which the mustard flour was by then often mixed from corroding the metal. The provision of a hole in the lid for a spoon was a later development. We have a few examples of earlier spice pots with holes in the lids added after manufacture. Finally, we have pewter and Britannia metal handled mustard pots of squat, lidded cylindrical form, which date from the 19th century.

Evolution of the Spice Pot

The author proposes four type categories to describe and date spice pots:

- **Cylindrical** dating from c1675-1720
All have slip-on lids; nearly all have a raised drum fillet, earliest have flat lids which become taller during Queen Anne period (13 known)
- **Baluster** dating from c1720-1730
All have slip-on lids; earliest lack well defined feet (14 known)
- **Bulbous** dating from c1720-1730
All have slip-on lids; some are double-domed (9 known)
- **Tulip** dating from c1730-1750
All have screw-on lids; some have a raised body fillet, or decorative incised lines on the body and/or lid (31 known)

Cylindrical types – earliest with flat lids



2.8" tall.
Engraved ownership: T^B S
Carl Ricketts ex Muir coll.
Journal Pewter Society (JPS)
Spring 1997 Fig 23.



Maker "EA" (OP5378)
3" tall.
Engraved ownership: GW.
Harvard House ex Neish coll.
JPS Spring 1983.



3" tall.
Carl Ricketts coll.
Something Spicy JPS Spring
2004.
Gadrooned fillet, lid & foot rim
cast decorated with beading.



4" tall.
David Little coll.
Pewter of the Western World
(PWW) Fig 417.
Foot cast decorated with
beading.



3.2" tall.
Engraved ownership: FC.
Carl Ricketts ex Isher coll.



Maker 'ET' (OP5969)
Edward Tarleton, Wigan?
4" tall.
Jamie Ferguson ex Ricketts
& Gordon coll.
JPS Autumn 1982 Fig 23.



Maker 'WF' (OP5605)
William Ford, Wigan?
3.8" tall.
Ken Goldberg coll.



2.8" tall.
Carl Ricketts ex Gordon coll.
JPS Spring 1997 Fig 23.



3.5" tall.
Engraved ownership C^H I
Ashley Greensmith ex Walters
coll.
Incised lines above & below
fillet.



3.7" tall.
David Moulson coll.
JPS Spring 1997 Fig 23.
An almost identical one 3.5"
tall is in Tony Chapman coll.



Private coll ex Hornsby.
(no other details)



Private coll (no other details)
No fillet, only incised lines

Baluster types – earliest lack well defined feet



3.5" tall.

Carl Ricketts coll.

No 'foot'.

JPS Spring 1997 Fig 24 shows an almost identical one with replaced ill-matching lid formerly in author's collection.



3.3" tall.

Jamie Ferguson ex Ricketts coll.

3 more are in: Henk van Wijk coll., ex Peal *Pewter of Great Britain Fig 113.*, & ex Hornsby *Pewter, Copper & Brass Fig 30.*



3.3" tall.

Engraved ownership: RT.

Carl Ricketts ex Gordon coll.

JPS Spring 1997 Fig 24 & PWW Fig 418.



3.8" tall.

Carl Ricketts ex Hall coll.

JPS Spring 1997 Fig 24.

Large acorn knob.



3.6" tall.

Carl Ricketts ex Gordon coll.

JPS Spring 1997 Fig 24.



3.7" tall.

Jamie Ferguson coll.

3 more are: Barkin coll., ex Ricketts, & ex Cotterell *Old Pewter Plate LXVd.*



3.8" tall.

Ken Goldberg coll.

This is very similar to the two above, all having 2 body fillets, and one on lid.

Baluster types – have increasingly well defined feet

An early bulbous form with squat foot and raised drum fillet is in the Laing Gallery, Newcastle-on-Tyne (no photo available)

An early bulbous form with squat foot, plain body, and replacement domed slip-on lid ex Ricketts collection (no photo available)



4.5" tall.

Ken Goldberg coll.

Body and lid with later notch for spoon or pouring?



4.2" tall.

Jamie Ferguson ex Ricketts coll.

JPS Spring 1997 Fig 25.

3 identical ones are in: Barkin, Ricketts & Swain collections.



4.4" tall.
Ken Goldberg coll ex Ricketts.
The replacement lids on this one and that to the right may not be of the correct form.



4.4" tall.
Ken Goldberg coll ex Ricketts.
The notch may be for a spoon or pouring.

Tulip types – many variants, earliest are squat footed



Maker: 'IH' (OP2162)
John Harrison of York.
4" tall.
Carl Ricketts ex Holt coll.
JPS Spring 1997 Fig 25.

The most familiar form is about 4" tall, with a squat foot, plain body, and domed screw-on lid, although many vary in specific details. The ownership of 4 similar examples is unknown, and 15 are in the collections of:

- Andrew Ferrar
- Barbara Horan ex Ricketts
- Carl Ricketts (3)
- David Hall
- Garland Pass ex Ricketts
- Jan Gadd
- Ken Goldberg (2)
- Laing Gallery, Newcastle
- Norman Brazell
- Peter Hooper
- Peter Spencer Davis
- Tricia Hayward



Jamie Ferguson coll. (left)



Harry Makepeace coll. (right)



3.75" tall.
Ken Goldberg ex Ricketts coll.
Note the raised drum fillet.
2 identical ones are in York Castle Museum, and J Scott: *Pewter Wares from Sheffield Fig 60.*



Jamie Ferguson coll.
Raised foot, double bands of incised lines to body and domed screw-on lid.
Another ex Pat Kydd collection shown in *Pewter of the Western World Fig 419*

2 examples of this form, but with incised line decoration are in the collections of Mike Stephenson (lid), and Ian Robinson ex Muir (body and lid)

A very similar, but undecorated example shown JPS Spring 1997 Fig 25 is in the Tricia Hayward ex Ricketts & Bradbury collections.



Maker: Henry Joseph (OP2686)
4.7" high.
Colonial Williamsburg Foundation coll.
Raised foot, drum with raised fillet and engraved armorial, domed screw-on lid with engraved running arcade.
Pewter at Colonial Williamsburg Fig 179.

The price of spice pots has increased steadily over the past decade. The first bought by the author cost the equivalent of \$55, and the most expensive was \$4750 in 2003. Those aspiring to own a spice pot may be encouraged to learn that examples continue to surface, the most recent being earlier this year among a mixed lot of table wares sold at auction by Suzannin's of Chicago. A likely dealer price for a late tulip form example is unlikely to be less than \$750-1000. Earlier ones will cost much more, while those from the Stuart period are rarely offered for sale.

The author thanks the British and North American collectors who kindly provided the photographs used in this article. He will be pleased to hear about other spice pots that are omitted from this update, and to receive additional information about those that are listed. His email address is ferristin@aol.com

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An Unusual Abbot

By Dwayne Abbott

The pictured mug is a common British form with very uncommon decoration. It is a truncated cone mug of pint capacity, a form that has enjoyed an extended period of use in the United Kingdom (UK). The decoration is what sets this mug apart from its many cousins. In addition to elaborate engraving on the body and handle in a floral motif with five cartouches around the body, repousse (decoration hammered out from the inside) provides substantial relief to the pattern. The cartouche on the front of the body is slightly different in design from the others and though not monogrammed, it may have been crafted with a future presentation in mind. While engraving on cast pewter mugs is seen occasionally, those with repousse decoration have received little attention and may be quite rare. This is one of two in the author's collection.

Setting aside the unusual decoration, the mug is characteristic of the mugs from the factory of J. Abbot & Co., Park Works, Gateshead, UK, in the mid to late 19th century. It has the typical flat thumbpiece, nearly straight sided silhouette (a departure from the more pronounced slope of many truncated cones of this period), and strong fillet, all signature characteristics of the Abbot product. It has the Abbot maker's mark inside the base with three incised, concentric rings surrounding the mark. The rings are also characteristic of Abbot's mark though single and double incised rings are common as well. The mark is similar to H. H. Cotterell's no. 3, Thomas Abbott (cited in Chris Peal's *More Pewter Marks*, pg 7). It departs from Cotterell in that it only has two elements, the name Abbot, and a crown, again a very common variation. The author is still gathering data about variations in the Abbot mark and hopes to publish his findings in the future.

Returning to the decoration, pewter mugs are not frequently the form of choice for this form of decoration. Repousse is seen on pewter chargers, and a wide range of silver forms. In pewter mugs, it is extremely rare. The reason for selecting a pewter mug leads to all manner of conjecture. Was it to be a special presentation piece? Was it a practice piece for a silversmith's apprentice? Was it a salesman's sample of a new product line? Or for that matter, is the decoration contemporary with the mug's beginning as a standard factory mug? If you have any thoughts or information to share, the author welcomes them.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

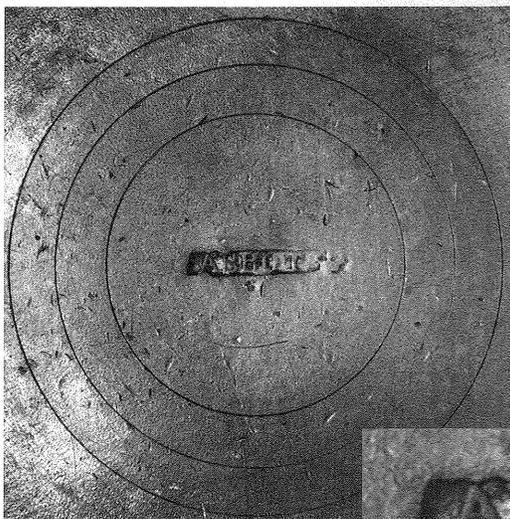


Fig. 6A



Fig. 6B

Under the Radar Small Pewter Plates: An Introduction

By Kenneth Barkin

In the world of pewter, flagons, tankards, wrigglework, early candlesticks (glamour pewter as one collector described them) attract most of the attention. Even in the category of sadware, small plates, the subject of this article, are the orphans, having little appeal in comparison to chargers and broad rims. These plates have not appeared on the radar screen of the vast majority of collectors. As an advertisement for the remake of the motion picture *Godzilla* some years ago claimed, "size counts." This article should be seen as an introduction to this field, which has more variety than one would expect. Over the centuries, almost all styles that affected typical nine-inch plates also were to be found on the much smaller versions. Such a list would include: broad rim, flat rim, triple reed, single reed, wavy edged, decorated with wrigglework (mostly German) octagonal shape, and gadrooned plates. Such plates were made in France and German-speaking Europe, but mostly in Britain and The Netherlands. They also were made as small as one inch and the range could go as high as seven and one half inches. In his book entitled *Old European Pewter*, A. J. Verster has a photo of four different-size broad rim plates from one and a half inches in diameter to four and a half inches.¹ Little attention has been paid to them despite the great advantage they offer the aging collector: they take up very little space.

The first question that immediately poses itself is: what are the dimensions of a small plate? Unfortunately, there is no simple answer to this important query. In 1991, Carl Ricketts wrote an article on broad rims in the *Journal of the Pewter Society* in which he asked how broad does a rim have to be to have the designation "broad."² He created three categories of broadness that I believe most collectors have come to accept: semi-broad, broad, ultra-broad, depending on the rim width as a percentage of the diameter of the plate, dish or charger itself. Small plates do not have the range of broad rims (three and a half inches to at least thirty-six inches), so one does not have the luxury of creating three categories.

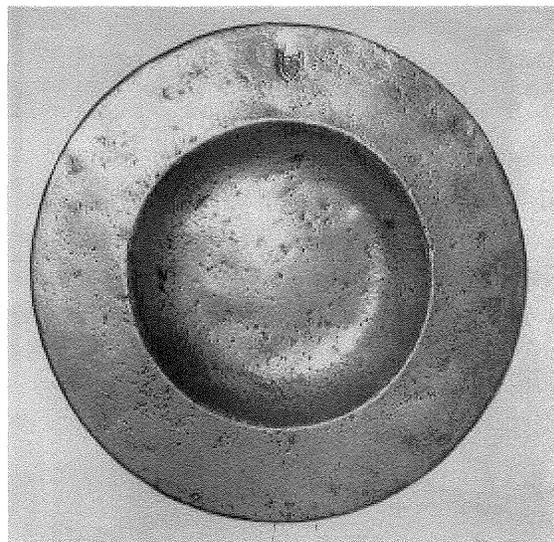


Fig. 1. English broad rim plate with boss.
 $7\frac{1}{8}$ " diameter, $1\frac{3}{8}$ " rim. Excavated. Housemark.
Circa 1550. Kenneth Barkin collection.

After much reflection, I have decided to propose two categories: small and miniature. The first would define the boundary at seven and one half inches. Any plate whose diameter would measure less than this size would be considered "small." I believe this number is the dividing line between plates that might be used at lunch or dinner, and those that had other functions. I have taken into consideration that Americans tended to prefer plates just above this border while Europeans generally used plates from eight and a half to ten inches. I also think this works visually. When I look at a seven and one eighth inch plate, my reaction is that it is too small for an adult to use for dinner. For miniature plates I would suggest four inches as the border, which is, I would admit, somewhat arbitrary. When you get below

four inches what goes through one's mind is, What could they have used this for? There is one other, more substantive reason. Although few small plates were made in the eighteenth century, the Worshipful Company of Pewterers in London designated (in 1772) five sizes for saucers in that year, the smallest of which was four inches.

My interest in the subject was aroused some years after I began collecting. As I weighed through Peter Hornsby's *Pewter of the Western World* (1983) I came upon a chart on page 129 that laid out the statistics of the relative frequency that plates, dishes, and chargers were found on the European continent, Great Britain, and America.³ The chart was based on a survey of 2,800 pieces of sadware found in the above-mentioned geographic areas. At the time I did not realize how important the word "found" was. Hornsby's findings were fascinating to an aspiring collector, particularly because he differentiated the plates by their diameter in inches. He began with plates under seven inches and proceeded to chargers over twenty-one inches in diameter. What struck me at the time was how rare small plates were. Plates under seven inches constituted 1 percent of European plates, much less than 1 percent in the United Kingdom, and 6 percent of plates in America. For plates between seven and eight inches, the percentages were 5 percent, less than 1 percent, and 15 percent.

Since I collect British and continental pewter, the exceedingly low numbers of small plates for these respective areas impressed themselves on me, and I made a mental note to purchase any fine examples that came my way. After twenty two years, the number I have purchased is seven. Hornsby was correct, they are rare, which may explain why so little is written about them. However, Hornsby's statistics contained one flaw. By concentrating on the percentage "found" in a nation, he did not pay attention to the question of whether they were made in the nation in which they were found. If he had raised this question he would have, no doubt, discovered that the British percentage was much higher and the American much lower. For, as every American collector knows, an enormous number of plates from seven and one half to nine inches in the colonies and fledgling nation were made in Britain and exported to the U.S. for purchase and use. These plates are scarcely ever found in Britain, just as British teapots were exported with few remaining in the mother country.

In any event, Hornsby was correct in his conclusion that small plates were rare in Britain and Europe. The question is why. There are a number of possible answers to this question. First, and perhaps most importantly, they were more common in earlier centuries than in the period since roughly 1700. Most pewter found today was cast since 1700. Small plates below seven and one half inches in diameter have been found in Roman hoards excavated in Britain, although in modest numbers.⁴ When the use of pewter began to increase in the thirteenth and fourteenth (after centuries of little production) small plates, termed patens, began to be produced in significant numbers for use in poorer parishes (in



Fig. 2. English broad rim plate with boss. $5\frac{1}{2}$ " diameter, $1\frac{1}{16}$ " rim. Excavated from River Medway. c1550-1600. *Garland Pass collection.*

contrast to silver) to hold the wafers during Holy Communion. These early patens were usually between three and five inches and fit on top of the chalice that always was carried with them during masses. To this day many collectors use the word paten automatically when they see a small plate.

At this point it makes sense to consult the multivolume authoritative *Oxford English Dictionary* for the definition of paten. Three are given: 1, "A little flat saucer used by the priest with the chalice at mass. A shallow dish or plate." 2, "A plate or shallow dish on which the bread is laid at the celebration of the Eucharist." 3, "A thin circular plate of metal; anything resembling or suggesting this."⁵ These definitions are interesting. Two of the three do not mention size. One does not mention the religious function of patens, and one defines a paten as a "saucer" used by a priest, which implies that all small plates are saucers, and their name is determined by whether they have a religious or a secular function.

In Germany, where a dictionary of pewter-related words and terms amounting to 324 pages was published in 1977, patens are nearly always linked to chalices--the one resting on the other.⁶ This was certainly true for Britain where the Bishop of Winchester in 1229 decreed that patens and chalices, the marks of the priest's calling, should be deposited in the coffins of priests.⁷ Moreover, the dictionary also claims that in France and German-speaking Europe this was also the custom. Some years ago Ron Homer published an article in the *Pewter Society Journal* describing the patens and chalices of Lincoln Cathedral after some medieval coffins had been unearthed.⁸

Returning to the issue of size, I was surprised to discover that the common use of the word paten to describe small plates in our own day may be a misnomer. The authors of the OED may have been wise to omit the word "small" from two of their definitions of the word paten. Ingleby Wood, in his classic study of Scottish pewter describes patens in Scotland as being between three and one half and nine inches.⁹ This surprised me. When I went through his listings of the pewter holdings of Scottish churches, I discovered that many of the patens were more than nine inches in diameter, and Wood believed you could only be certain that a plate was a paten if it had I H S (Jesus, Savior of Humanity) or the name of the church engraved in the well. By this standard the majority of small plates would fail Wood's test. For instance, in the Isher sale of 1974 a paten with a diameter of nine and three quarters inches was listed as number 138, and Masse in *Pewter Plate* has a photograph of a paten that appears to be at least eight inches in diameter. A paten of seven inches was displayed in the 1989 Museum of London pewter exhibition.

On the surface this is puzzling. Let me suggest a few possible explanations. Peter Spencer Davies has written that, after 1700, bread gradually replaced wafers as the host in Scottish churches. Bread would require a

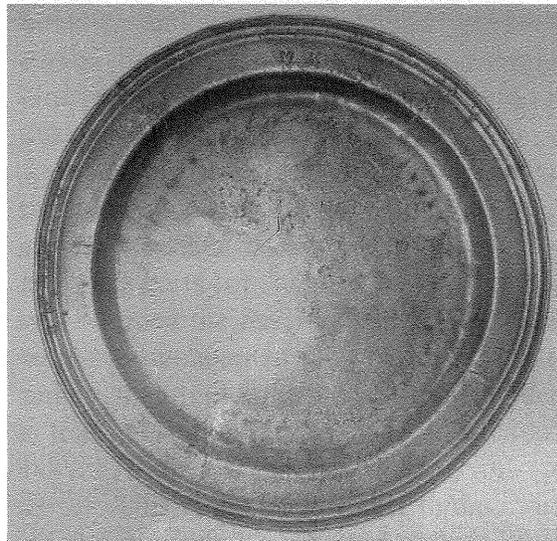


Fig. 3. English multiple reeded plate. $6\frac{7}{8}$ " diameter, $\frac{3}{4}$ " rim. Mark of CB and a flower with the date 1670. See Peal, MPM, page 56. Numerous knife marks in the well. Barkin collection.

larger plate.¹⁰ Another possibility is that the rapidly rising population of Britain in the eighteenth century may have led to larger church congregations, requiring larger plates for either wafers or bread. The growth of Methodism in England and Wales, as well as Presbyterianism in Scotland, led to changes in church rituals. Changes in this sphere would have affected the objects used in religious ceremonies. For instance, chalices made in the eighteenth century were taller and wider than their seventeenth-century counterparts. This may have been a result of all Protestants on Sunday drinking from the chalice, while in Roman Catholicism only the priest drinks at masses. Whether Wood's nine and a half inch patens were made later than the smaller ones cannot be established from his book since virtually all of them were unmarked. In bringing the section on patens to an end, one may conclude that the association of patens with small plates is a linguistic holdover from previous centuries. It may be accurate in many cases but certainly not all. Patens did not remain static over seven centuries; some even were made with feet and others came to look like tazzas. Nevertheless, a significant percentage of small plates was certainly used as patens in Europe and a few, perhaps, in America. Hence, the third definition of paten in the OED that does not connect them to religion takes account of the fact that the word paten and small plate had become interchangeable over time in oral discourse. Further research is needed on the subject.



Fig. 4. English multiple reeded plate. $5\frac{3}{8}$ " diameter, $\frac{5}{8}$ " rim. Mark of Robert Banckes III with the date of 1671, Wigan. Active 1671-1692. *Barkin collection.*

The second main function assigned to small plates in the early centuries was to hold the sauces and spices used to make meat and fish more palatable in the European home. Food spoiled quickly, particularly in summer, and sauces could at once add flavor and reduce the unpleasant taste associated with meat and fish that were no longer fresh. Once again, we should consult the OED for an exact definition. The earliest use of the word "saucer" is found in 1340, "A receptacle, usually of metal, for holding the condiments at a meal. A dish or deep plate in which salt or sauces were placed on the table." In 1607 it changed to a, "small shallow dish or deep plate of circular shape." A century later it was redefined as "a small round shallow vessel used for tea or coffee."¹¹

Thus, saucers would be used in tandem with a larger plate or bowl at the table, and because of this function may have been deeper than patens. Coincidentally, both patens and saucers were common during the fifteenth through the seventeenth centuries and their use began to decline sharply. This statement would not apply to America, however, where the chronology appears to be different from Europe (including Great Britain.) Plates smaller than seven and one half inches were imported into the colonies during the late seventeenth and early eighteenth centuries. In 1693 a Boston importer, Joseph Mallenson, ordered a large number of pewter objects from London, including six-dozen saucers.¹² In the period after 1770 they were cast in significant numbers in the U.S as butter plates, although they may still

have served as patens or saucers as well. In Donald Herr's splendid book on pewter in Pennsylvania churches, he found nineteen plates that fit our description of small plates, eight of which were cast by Johann Christian Heyne. Melville T. Nichols and Percy E. Raymond in a 1948 article in *The Bulletin* listed twenty-two American pewterers who were, "six-inch plate makers."¹³ Going through Carl Jacobs's book on American pewter there are twenty two pewterers listed who were makers of "small plates" according to the definition given above.¹⁴ If, indeed, these plates were being used primarily as butter plates, their function was not all that different from the Europeans' desire to use them to improve the taste of basic staples. Of course, because small plates were available in the late eighteenth and early nineteenth centuries does not mean they were purchased and used in large numbers.



Fig. 5. Most American butter plates are in the 5" to 6" diameter range with single reed or plain rims. This one by James Putnam, Malden, MA, c1830-35, has an unusual stepped rim with mechanically impressed decoration, 5 $\frac{1}{4}$ " diameter. *Kenneth and Linda Goldberg collection.*



Fig. 6. German plate with wrigglework. 5 $\frac{15}{16}$ " diameter. Unidentified maker's mark on back. Eighteenth century. *Gordon Deming collection.*

Returning to the growing use of saucers in Britain and the continent during the sixteenth and seventeenth centuries, it is probable that this was a result of the spread of European empires into Asia and Latin America during these centuries. The quantity and quality of spices available to the European consumer rose sharply. Nineteen years (1511) after Columbus discovered the new world, the Portuguese were in East Timor and the Dutch followed them into Java. Shortly thereafter, nutmeg, cloves, and mace were introduced into Europe. Parts of present-day Indonesia were termed the Spice Islands. The Dutch were only concerned with trade and profit rather than colonization. They founded a trading station in Batavia, now called Jakarta. India also became a source of rare spices. This is the background to the rapid

increase in the production of saucers. Spices were not inexpensive and, therefore, it is not surprising that Britain and The Netherlands, two wealthy nations, both with large naval and merchant fleets, became the primary importers of Asian spices to Europe. Also, it is my impression, after perusing the literature on European pewter that saucers were produced in

greater numbers in these two wealthy maritime nations than in France or German-speaking Europe. Saucers, as well as patens, were certainly made in Central Europe but in far smaller numbers.

In 1439 the London Company of Pewterers differentiated saucers by their weight per dozen, rather than by their size.¹⁵ The heaviest were priced at nine pounds per dozen, followed by eight, six, and four pounds for those of lesser weight. These differences, no doubt, reflected different sizes as well. The largest and heaviest were 120 percent more expensive than the lightest and smallest. Since the cost of the metal was about 75 percent of the cost of producing pewter plates, there was a great incentive to produce the lowest price plate that could meet the needs of the potential buyer. By 1550 a garnish of pewter often included saucers as well as plates and chargers. The impact of European expansion into Asia, in particular, had the side effect of making saucers very much in demand.

Although we assume that small plates were used solely by priests or as a vessel for spices at mealtime, there are other possibilities. HJLJ Masse has raised the question of their being used to hold salt during centuries when salt was a luxury and therefore expensive. Looking into the wells of my seven plates, I find no evidence of the corrosion one associates with salts, but the sample is too small to make any generalizations. Another possibility is the use of small plates for children at the dining table. Financially, this would make sense given the 120 percent price differential between the largest and the smallest saucers. At least two in my collection have numerous knife marks as one would anticipate with larger plates. A final possibility is in doll houses, particularly for older children whose affluent parents ordered or built doll houses three and four feet high for the delight of their eight to twelve-year old daughters. For smaller doll houses in both Europe and America, small pewter plates were made specifically for them, but these were usually much less than four inches in diameter and would be considered miniature or toy pewter. A word of caution is warranted for collectors. There are many faked and reproductions of about five inches with fake hallmarks out there. They tend to look like coasters.

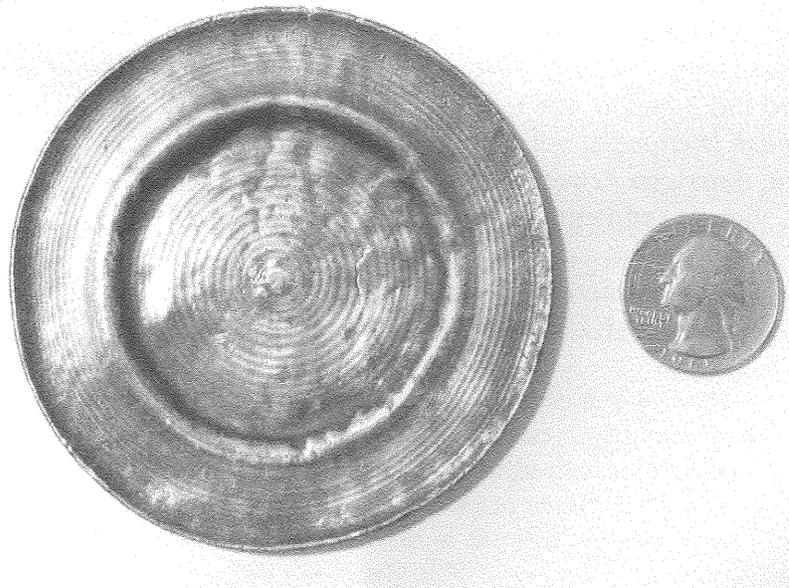


Fig. 7. Dutch? miniature broad rim plate. $3\frac{1}{8}$ " diameter, $\frac{5}{8}$ " rim. Unmarked. Deep lathe rings on front surface. Hole in well (later filled) for fixing to lathe. Possibly medieval. *Barkin collection.*

In conclusion, there are a few points worth stressing. The golden age of patens and saucers was between the thirteenth and seventeenth centuries in Europe and from the late eighteenth to early nineteenth century in America. A reason they have fallen through the cracks in research about pewter may be their rarity, since on the continent their production declined in the last few centuries. This is less true in the American case. Their demise is, in part, a product of the use of larger patens as bread replaced wafers in Holy Communion. As for saucers or spice plates, most likely, they suffered from the introduction of spice pots in the late Stuart Britain and spice boxes on the continent. Small plates have an undeniable attraction. They should not be ignored because of their diameter; after all, who would judge paintings or sculptures by their size?

I want to thank John Douglas and Ursula Marcum for their critical readings of the manuscript.

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Necrology

Dr. Donald A. Shelley

Dr. Donald A. Shelley, president emeritus of the Henry Ford Museum and Greenfield Village, Dearborn, Michigan, died April 19, 2006 at his residence in Oley, Pennsylvania. Shelley, 94, was the husband of Esther Allison Shelley. Born in York, Pennsylvania, he was the son of Clyde and Mame Shelley.

A member of the PCCA since 1961, Dr. Shelley and Esther graciously hosted national meetings at the Henry Ford Museum in the fall of 1963 (see *Bulletin* 5/1/3 for photos) and the spring of 1970 (6/3/54). He was both a curator and a collector whose friends included early collectors Ima Hogg, Electra Havemeyer Webb, Kathryn Prentis, Henry Francis du Pont, and Henry Ford.

He was a 1932 graduate of Pennsylvania State College with a bachelor's degree in fine arts and a master's degree in art history from the Harvard University Graduate School. Shelley earned his doctorate in American Art from the Graduate School of Fine Arts of New York University, in 1953. His thesis became *The Fraktur-Writings or Illuminated Manuscripts of the Pennsylvania Germans*, published 1959, the seminal book on the subject.

He served as the first curator of paintings and sculpture at the New York Historical Society from 1938 until 1949. He was curator of the Chrysler-Garbish Collection of Primitive Art in New York City in 1949. He served as assistant director of the Reading (Pa.) Public Museum from 1950 to 1952. During his twenty-two years at the Henry Ford Museum and Greenfield Village, Shelley served as its curator of fine arts, executive director, and president, until his retirement in 1976. He was consulting director of the York County (Pa.) Historical Society from 1978 to 1980. He was a board member of the Historic Preservation Trust of Berks County from 1981 to 2001, and the Oley Valley Heritage Association from 1979 to 2001.

Shelley was an author and lecturer on American painting and decorative arts. He was a charter member of the Museums Council of New York City and vice president of the American Association of Museums.

Shelley is survived by his wife Esther; a daughter Lee Glasius, Fort Myers, Florida; a son, David L, San Francisco; three grandchildren and four great-grandchildren.

By Donald M. Herr

Daniel John Walsh

Daniel John Walsh, 80, of Dublin, NH, died April 14, 2006 at the Paloma Unit of Langdon Place in Keene, NH. He was born in Lawrence, MA, the son of Daniel P. and Bertha Renaud Walsh on July 25, 1925. He graduated from Milford, NH High School in 1942 and served in World War II, from 1942-1946, in the US Navy on the submarine tender USS Clytie. As a distinguished military graduate of the University of New Hampshire in 1951, he received a regular US Army commission. While in the Army he commanded a battalion in South Korea during the Korean Conflict and served three years in Germany. In 1966 he received his Master's Degree from Arizona State University in Electrical Engineering. He also worked at the Pentagon and retired in June 1976 at Fort Devens, MA as a colonel with 30 years of active service.

After retirement, Dan and his wife, Ann, owned and operated his wife's family business, Worcester's Garage from 1984 until 1998. They also were part-time antique dealers and exhibited in a number of shows in New England. Dan and Ann joined the Pewter Collector's Club of America in 1979 and were active in the Club until his health began to fail in the late 1990's. He served as President of the New England Regional Group of the PCCA in the 1980's and as National Membership Chairman in the late 1980's and early 1990's.

Dan is survived by his wife, Ann Worcester Walsh, a daughter and a son, their spouses and four grandsons, and one sister.

By Garland Pass

Stanley Shemmell

Giants cast long shadows – and for that reason their true dimension is not always clearly seen. Such was the case of Stanley Shemmell who died peacefully in an alien field last December at the age of 96. It had been his ambition to end his life surrounded by his collection of antique British pewter but fate decided otherwise. Instead he died in a nursing home while his collection, one of the greatest in the world, was in store awaiting the auction he had decided was to be its destination after his death. The reason was simple



Stanley Shemmell with part of his pewter collection.

– he wished it to go on the market to allow young collectors the opportunity to own some of these pieces and share his lifetime’s pleasure, though how many will be able to afford what are expected to be record-breaking prices remains to be seen.

At his death Stanley’s name was largely unknown amongst modern pewter enthusiasts. His funeral was attended by only 5 member of the Pewter Society of which he was the second longest Honorary Member, sadly emphasizing that in a sense he had outlived his time. Yet he was one of the British greats, a friend of many whose names are now legend. He was long a driving force in the Pewter Society whose *Journal* he founded and edited for many years to establish it as the authority it is today. In its early years he was its principal author and pioneered the movement for serious research while would-be specialists sought pearls at his feet. One of his noted contributions was the study of the enamel-bossed rosewater dishes with royal connections which still stands as the definitive work on the subject. In his preparation of the detailed list of all known surviving examples he discovered the distressed one owned by Wadham College at Oxford University, personally repaired and restored it, before later convincing the College to deposit it with the Worshipful Company of Pewterers.

In between he was writing about the pewter rescued from the wreck of the *Trinidad Valencera* or the early 18th century toy watches of William Hux. He first brought attention to the important twin eagle flagons of Wigan, and found time to detail the 123 pewterers of Cornwall of whom only 8 are recorded in Cotterell. He was also one of the earliest to defend Britannia Metal and elevate it from the second-class status to which it was generally assigned.

One of his greatest enthusiasms was repairing antique pewter. Over the years he had created a unique assemblage of tools for his work and I well remember him working away at his home in Wolverhampton on Anglo-Roman pieces few would have dared to touch. When I queried how he got the alloy right, he said simply “It’s all in the colour and the application of common sense.” In fact Stanley dedicated considerable time to this theme and his articles in the Spring and Autumn 1983 Pewter Society *Journals* are probably the definitive ones on the subject.

Stanley loved the company of those interested in pewter. He welcomed the young collector as well as the knowledgeable. To all he was gracious. As Peter Hayward, Past President of the Pewter Society, said “he was a real gentleman” – something quite rare in modern England. He was an enthusiastic supporter of the Harvard House Museum of British Pewter at Stratford-upon-Avon and drove all the way down to join the select group at its pre-opening Taster Exhibition. He was modest despite his successful professional career, and even the long years he spent nursing a severely ill wife did not embitter him. His real friends, however, were his pewter. With every piece he shared memories – from his 16th century baluster measures down to the wriggled plate and tankard from Sir Francis Drake’s “Golden Hind” flagship which has belonged to the famous mariner and which he was finally able to re-unite. A particular joy was the only known plate with the arms of Cromwell.

By Alex Neish

National Spring Meeting Photos
Concordville Inn, Pennsylvania & Winterthur, Delaware
March 31 and April 1, 2006
 (Photos by Dwayne Abbott and Bill Snow)



Fig. 1



Fig. 2

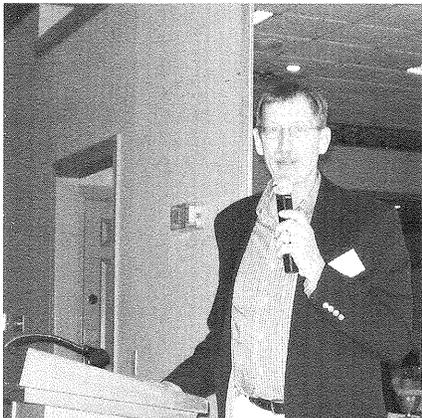


Fig. 3

On Friday evening, prior to dinner, two tables were set up to highlight two sections of the soon-to-be-published PCCA book honoring the late John Carl Thomas. Fig. 1 **Barbara Horan's** table illustrated "Fakes" while the table in Fig. 2 was manned by **Richard Graver** who illustrated "Pewter Construction and Fabrication."

Fig. 3 After dinner welcoming remarks were made by Program Chairman, **Bob Eisenbraun**. Fig. 4 The main speaker was **Don Fennimore**, retired metals curator of Winterthur, who related the history and development of the museum. Fig. 5 Don also introduced the new metals curator at Winterthur, **Ann Wagner**.



Fig. 4



Fig. 5



Fig. 6



Fig. 7

On Saturday morning we caravanned to Winterthur where we split into two groups, each taking a turn at a tour through the museum while the other viewed part of the museum's pewter collection, part of it shown in Fig. 6.



Fig. 8

Following dinner back at the Inn, the "Collector's Choice" program gave four members the opportunity to discuss favorite pieces from their collections. Fig. 7 **Bob Parker** showed an extensive collection of beakers; Fig. 8 **Peter Stadler** showed a variety of favorite pieces from his collection; Fig. 9 **Tom Madsen** brought a number of colorful ceramic trivets or tea tiles set in pewter frames made by Rufus Dunham & Sons of Maine; and Fig. 10 **President David Kilroy** showed some of his favorite pieces from his collection of Boston pewter.



Fig. 9

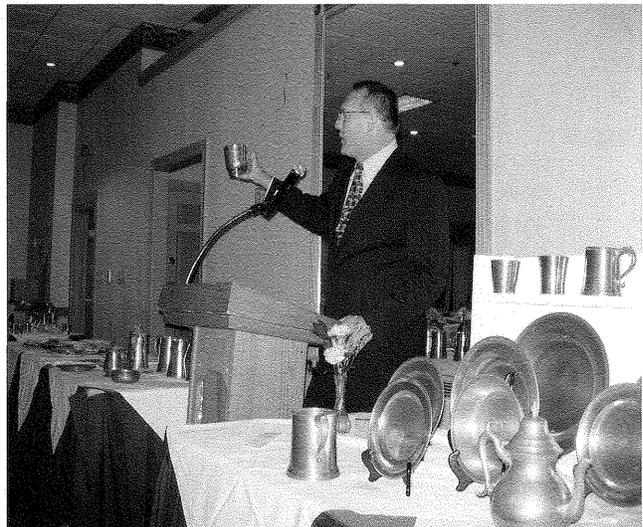


Fig. 10

Book Review

By Dean F. Failey

An American Pewter Collection: The Collection of Dr. Melvyn & Bette Wolf published by the Wolfs in April 2006. ISBN 0-9779052-0-9. Leather-bound hardcover book, certified library binding, 474 pages, 584 black and white photographs, plus 29 in color. Price is \$95 plus \$8 shipping charges and may be ordered from the authors: Dr. Melvyn & Bette Wolf, 1196 Shady Hill Court, Flint, MI 48532-2362. Their email address is: b.m.wolf@att.net

Let there be no doubt about it, *An American Pewter Collection: The Collection of Dr. Melvyn & Bette Wolf*, is a remarkable and important addition to the pewter bibliography and it is specifically intended for collectors, although curators and academics will find it useful as well. This is a book written by two of the most passionate collectors you will ever meet. One might call this a wish book, as in, "I wish this was my collection!" It is not a history of American pewter nor is it about the craft of pewter making or the pewterer's themselves. In the introduction to the book, Bette and Mel state, "We feel that the primary function of this catalogue will be to allow the reader to compare forms and marks in their own collection with ours." Essentially, this weighty tome (approximately 6 ½ lbs.) is a collector's guide and is purposefully organized to provide a quick and easy reference source for the collector. It is also a documentation of the largest and most comprehensive collection of American pewter ever assembled and reason enough to make sure this book is on your library shelf. Just as a brief example of the depth and range of this collection, there are 37 tankard entries, 20 flagons and 89 porringers.

The catalogue is organized alphabetically by form and within each section the entries are again listed alphabetically by pewterer. Each section is preceded by a listing of the pewterers and the figure numbers for their entries. Each entry provides the standard basic information: name of maker, working dates, acquisition date, provenance, brief description and measurements, mark description, publication references and comments. All pieces are illustrated together with their touch marks with the exception of basins, dishes and plates where only the marks are illustrated. Marks are also referenced to Carl Jacobs, *Guide to American Pewter*, and occasionally to Ledlie Laughlin's, *Pewter in America*. Importantly the photographs of both the objects and their marks are large and readable.

Anyone who has heard Bette or Mel give a presentation or lead a discussion at a Pewter Collector's Club meeting knows the enthusiasm and humor that they inevitably convey along with their incredible knowledge gleaned from forty years of collecting and handling pewter. I am glad to say that traces of both appear in the "comments" portion of the individual entries. The comments read as though Mel or Bette were standing next to you while examining a piece of pewter. Referring to a dish by Jacob Whitmore, the comments read, "Whitmore's strike tends to be quite weak. This is one when he had his Wheaties." For a Richard Lee porringer, Mel writes, "Birthday present from my wife." The comments are short and at first glance I thought too brief, but upon reflection I realized they provided pithy and useful information that a collector could really use. For example, the comments on a pair of Roswell Gleason chalices states, "While Gleason chalices are never found marked, they accompany many signed flagons and communion plates allowing for strong attribution." More esoteric, but typical, is the comment on a William Will sugar bowl,

“William Will used two different lids in the same base casting, one lid was inset and the other was overlapping.” And did you know there are only three hammered American basins known (all in the Wolf collection)? Other than the *PCCA Bulletins*, you won’t find such helpful nuggets anywhere else folks!

The somewhat autobiographical introduction is an enjoyable read filled with tips on collecting and insight on the Wolf’s approach to forming a collection. Here they also state their intention not to repeat information that appears in previous books. The only problem is that they know more about American pewter than most of us will forget and now and again we are left slightly befuddled. The entry on a porringer, figure 590, gives the maker as John Skinner of Boston. The comments, however, state that some authorities don’t believe Skinner used that mark and that it may have been made by Thomas Green. Thomas who? If you look at entry 401, a mug identified as by John Skinner, which has the same mark as porringer 590, there is no reference to the questionable mark or the possibility it was made by another Boston maker. The answer to the riddle is to note the publication reference in the porringer entry, which refers to an article by Dr. Wolf in a *PCCA Bulletin* on flower-handled porringers. The Wolf’s, have in fact, authored over 90 articles for the *PCCA Bulletin*, and you’re just going to have to go back and read all of them! Conveniently, a complete list of their articles is included in an appendix.

Yes, I wish there had been comparative group photographs of regional tankards, mugs, and porringers together, or a sequence of stylistic forms together, but what the heck, this is their collection and they did it their way. From personal experience, I know how difficult it is to formulate and write a book. Few are perfect. But if you have an interest in American pewter, this book is a treasure and one you must own!

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

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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.

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