The PEWTER COLLECTORS' CLUB of AMERICA INC.

THE BULLETIN

Winter 2007 Volume 13 Number 8

Pewter Encased Yixing Teapots of the Early 19th Century

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N THE COVER:

pewter encased Yixing teapot with jade fittings made by Shi Mei (Zhu Jian). graved on the side in clerical script, "Drink good tea and burn incense, then the ppy times will stay along with this tea pot," signed Shi Mei and dated with the clical date Geng Yin (1830). In the background, Chinese characters which nslate to "Three Pearls," explained in the article beginning on page 3. Cover sign by William Snow. This and all teapot photos by Christopher Blair-Myers.

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President's Letter

The Fall 2007 meeting is fast approaching (by the time you read this, it will be history). In preparation I read the minutes of the Board meeting from Spring 2007. Surprise! In the minutes was a "charge" to the incoming president (me) to strike a committee to review the by laws of our group and suggest any changes or modifications that might add to our overall efficiency as an organization. I guess I need to add that No, I haven't completed that charge, though now that I'm again aware of this responsibility I will ask members of our group to assist with this task.

In addition I plan to also ask a few members to meet and discuss ways to encourage new membership. I have not been totally remiss on this charge – I've talked with a number of members regarding any possible ideas they might have regarding how to accomplish this feat.

This brings me to the thrust of this letter: how many of you have encouraged others who might share our love of pewter to become members? Have any ideas crossed your minds of ways to increase membership? Garland Pass has provided me with the membership numbers over the past ten years or so and yes, we are shrinking as an organization. Not surprising, really, given the economy, ease of communication via the internet (not to mention the ease of purchasing pewter and other antiques via the internet). Please note that this is not a chastisement if you haven't been thinking along these lines, but rather an attempt to raise your awareness that this thrust for increased membership is a responsibility that all of us share.

In closing I wish us all a happy and prosperous six months (until the next President's Letter), and "good collecting".

Robert G. Eisenbraun

Three Pearls

Pewter Encased Yixing Teapots Of The Early 19th Century

by Christopher Blair-Myers

With the innovation of tea drinking in China and its adoption by Chinese scholars and literati there has always been a scholarly debate on the best methods of preparing and appreciating tea. Even as the Tang Dynasty scholar, Lu Yu, wrote the classic "Canon of Tea" in the eighth century there was already dispute as to the best materials for tea ware and controversy continues to the present day. Modern tea enthusiasts claim Yixing ceramic to be the finest material for brewing tea but teapots have, over the centuries, been made from a wide variety of materials.

The Chinese have been cultivating and brewing tea for the greater part of two thousand years and, for the Chinese, teapots are a recent innovation. They only came into common usage for brewing tea when changes in fashion occurred during the early Ming period that saw a move from drinking powdered green tea prepared in the tea bowl to loose leaf teas steeped in a pot.

Points of reference in Chinese history are not so well known in the West as most references are made to Dynastic periods or the reigns of particular emperors. Although the unification of China is generally attributed to the Qin Emperor Qin Shi Huangdi, circa the second century BC, an emperor probably best known in the West for the "terracotta army" found at his mausoleum, there followed a series of Dynastic periods of which the better known include: the Han, 206 BC – 220 AD, which saw the development of the Chinese scholarly classes and the written characters that have remained largely unchanged to modern times; the Tang, 618 – 907 AD, that saw the expansion of the empire almost to the borders of the decaying Roman Empire and a time that can claim some of the finest poetry in the Chinese language; the Song, 960 – 1279, credited with the development of some of the finest ceramic forms and glazes much emulated by modern studio potters and the invention of porcelain; the Yuan, 1279 – 1368, better known for the likes of Khublai Khan and the first contacts with the West; and the Ming, 1368 –1644, that saw a revival of Chinese art and scholarly pursuits and the development of the Imperial kilns for the manufacture of ceramics for the court. Finally there is the Qing dynasty (pronounced *Ching*) which lasted from 1644 to the formation of the Republic in 1911. Most of the teapots discussed in this article date from this dynasty.

One confusing element of discussions on Chinese scholars and artists is their habit of using a "nom de plume" instead of their given name. Thus the famous scholar Zhu Jian active at the beginning of the 19th century would usually sign his works Shi Mei but also used a bewildering array of alternative signatures and on occasion the name of his studio Tie Hu Lu [Lodge of metal pots].

In many cases the true identity of many of the names associated with signatures and seals found on pewter ware are as yet unknown although it is a poorly researched field and many more may come to light.

Development of pewter teapots during the Ming and Early Qing period

Pewter, an alloy of lead and tin was used for making teapots from the mid Ming period and was particularly popular during the late sixteenth and early seventeenth

centuries. Early pieces that can be reliably dated are rare.

One documented maker, GUI Fuchu, born in the late Ming Period and active during the early Qing period, was described in *Yangzhou Huafang Lu* (Record on the Yangzhou painting School) and *Jinyu Suosui* (Notes on collectibles) as excelling in the making of pewter teapots embellished with jade knobs and spout tips and zitan wood handles. An example of his work can be seen in the National Museum of Chinese History, Beijing.

This example has a pewter spout and a lacquered body, nevertheless clear parallels can be drawn between the style of this piece and the early examples of pewter encased Yixing ware made nearly 200 years later. Though there are significant differences, the absence of any embellishments to the pewter body and the presence of an engraved seal on the base of the pot would identify this piece as probably pre-dating the 19th century.

Though there are too few examples of Ming and early Qing pewter pots to be certain, it is likely that embellishments to the body of the pot did not appear until the mid 17th Century.

One example can be found in the National Museum of Chinese History, Beijing made by Shen Cunzhou (1629-1709). In this example the body is engraved with a poem by Lu Xisheng and on the other side is a second poem by Xu Xian. With a jade knob, pewter spout and a zitan wood handle this piece is remarkably similar to the early pewter encased Yixing wares and differs in appearance only in having an engraved seal on the base of the pot.

A number of pewter tea wares and items for the scholars desk by Shen Cunzhou were recently shown at the Tea, Wine and Poetry exhibition shown at the China Institute, New York. Illustrated is a small tea canister for everyday use with a tight, fitted cover

Fig.1. A small tea caddy by Shen Cunzhou mid to late 17th century.

Fig. 2. The seal on the base of the tea caddy , Shen Cun Zhou Zhi, the character Zhi means "made by or for."

decorated with a brass and silver inlaid Ying Yang symbol. On the base, a four character seal Shen Cun Zhou Zhi.

By the late 18th Century pewter pots had developed shapes that were mirrored by Yixing wares of the same period. One example by Lu Kuisheng, in the National Museum of Chinese History, Beijing, exhibits a classic shape commonly found in Yixing wares of the same period.

Unlike earlier examples there is no seal mark on the base of the pot but instead the

seal mark appears on the side of the pot. This pot is also an early example of a pot embellished with a poem with an engraved scene on the other side. This example has a scene with two figures seated by a rock and a servant boy fanning a brazier upon which sits a ewer. The picture is signed by the scholar artist Chen Nong.

The poem has a seal mark Daxin after Qin Daxin (1728-1804), a famous scholar of the period. This style of decoration, with a poem on one side and a picture on the other, is a common feature of the pewter encased teapots but not usually found on contemporary Yixing wares.

Development of Yixing teapots during the Ming and Early Qing period

Yixing teapots made an appearance in the late sixteenth century at a similar time to the development of the pewter teapots. They have been greatly sought after by collectors of teaware for centuries, and there is a substantial corpus of publications in English and Chinese on these wares; so this is the briefest possible review of Yixing development. For a more complete picture on Yixing wares read K S Lo, *The Stonewares of Yixing*, or Patrice Valfré, *Yixing: Teapots for Europe*, for Yixing export wares

The name is taken from the location of the source of the clay which is found at Dingshuzhen near Yixing, Jiangsu Province. The area was previously known as Jingxi until the the unification of China by Qin Shi huangdi in 221 B.C. when it was renamed Yangxian. Both names may appear in poetic inscriptions or in seals. The name Yixing (pronounced *ee-shing*) came into use during the Song Dynasty, (960-1279 A.D.)

During the late Ming Period the finest pieces by potters like Shi Dabin proved popular whilst poorer quality wares were considered to have an undesirable earthy taste. As with the early pewter wares of the period, Yixing wares were, for the most part, simple naturalistic or geometric shapes with unembellished bodies. Similarly the pots like their pewter counterparts were signed by the potter. Though more usually in Kaishu (standard script) carved into the base of the pot for the earliest pieces, later it became more common to use impressed seals on the base of the pot.

Teapots with bodies embellished with calligraphy were uncommon in the 17th and 18th centuries. It has been suggested that the majority of pots were made by artisanal craftsmen who were probably not skilled calligraphers. Calligraphy was an art form much admired by the literati and for the greater part its use as an art form was largely restricted to that class. It may not be coincidental that the calligraphy found on the Yixing pot by Chen Yongqiing and a similar piece in pewter by Shen Cunzhou were both undertaken by noted scholars of the time.

These two pieces are a clear indication of how closely the manufacture of tea utensils had become associated with the scholarly classes.

With the improvement to the quality of affordable Yixing wares during the 18th century, debate settled on these wares as the preferred material for teapots though pewter has remained a popular choice for other tea utensils.

Radical change occurred around 1800 with a resurgence of interest in Yixing wares by the Chinese literati. This triggered a number of innovative developments led by a leading scholar using the nickname or hao, Chen Mansheng (Chen Hongshou 1768-1822).

Mansheng commissioned the leading potters of his time, Yang Pengnian and Shao Erquan, to make pots of his own design which he would have embellished

with poems and images by some of the best known contemporary scholars and painters. A teapot commissioned by Mansheng with his seal "Amantuo Shi" can be found in the Flagstaff House collection, Hong Kong. It has a particularly interesting group of seal and inscriptions. It has a chamfered low cylindrical shape and was made by Yang Pengnian to commemorate a tea tasting party at the studio of Chen Mansheng. The bottom of the piece is engraved with the names of the 15 celebrants and a dedicatory poem. The sides include an inscription that says that the pot was made for the Hall of Interlocking Mulberries (the studio of Chen Mansheng) in the year 1815 and that it was teapot number 1375 by Pengnian. Clearly Pengnian's output must have been very prolific and dateable teapots with his seal can be found for another 15 years after this one was made.

I have here claimed that a piece was dated 1815. This is not strictly speaking correct since absolute dates were not used during the Chinese Imperial Period and Western dates and calendar only came into more common usage during the Republican Period.

The Chinese would have "dated" their work in a number of ways. In some instances there would be a specific reference to the Emperor, for example, a piece may be dated the 12th year of the Great Ming Chenghua. These can be dated absolutely as the reign dates of Chenghua are known, 1465 – 1487, and thus the piece would date to 1477.

Regrettably this system of dating is rarely found on wares for scholarly rather than imperial use and on these items it was more common to find cyclical dates. This rather unusual dating system was founded in China as early as the Shang 1500 – 1028 BC and is based on numeric cycles of 60 (Gan Zhi). Initially it was used for days but by around 100 BC was used for years. Each year has a unique name by combining two characters. The first character is one of ten heavenly stems followed by one of twelve earthly branches. Only some combinations are permitted to make a 60, not a 120 year cycle. These characters can be found on the Web, for example try the site at: http://www.hiakz.com/establishment.asp although you would still need a table to convert these characters to European dates. *The Handbook of Marks on Chinese Ceramics* by Gerald Davison would be useful if you wished to decode cyclical dates.

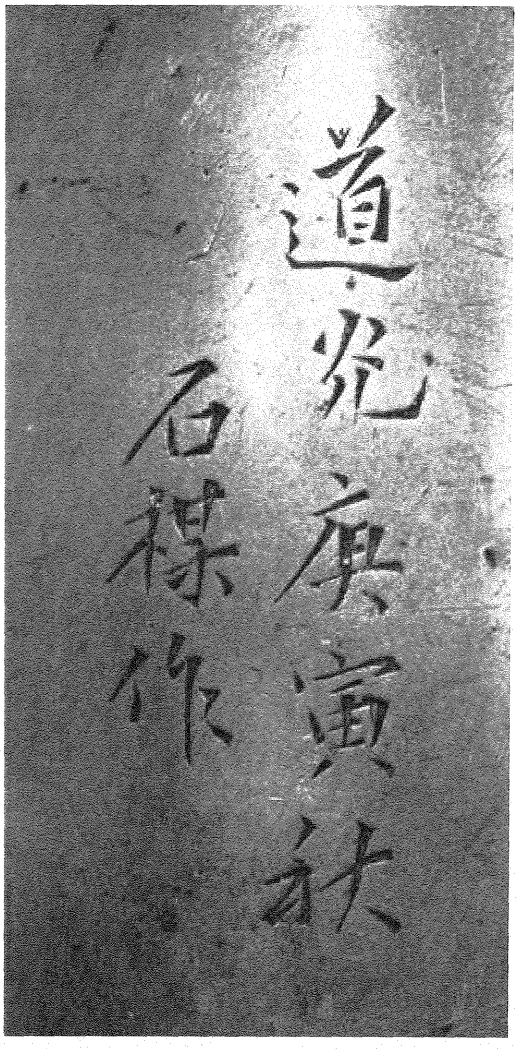


Fig. 3. A dated signature taken from the teapot illustrated on the cover and in Fig. 4. The inscription reads top to bottom right to left. The third and fourth characters are the Heavenly Stem and Earthly Branch, Gen Yin (1830). The last two characters on the left are the signature of Shi Mei.

Illustrated in Fig. 3 is the signature taken from the pot shown on the cover. The characters are read in the Chinese manner of top to bottom, right to left. The last two characters are the scholar signature Shi Mei [Zhu Jian]. The third character is the Heavenly Stem, Geng, and the fourth, the Earthly Branch Yin. This combination dates the pot to 1830. In many examples the date includes the month or time of year the pot was made.

There is an obvious drawback with this system since in the world of antiques 60 years is a very short period of time. Thus a piece may have a date mark "Bing Shen" but this combination could apply to 1776, 1836 or 1896.

Development of pewter encased Yixing

The Mansheng commissions ultimately led to a renewed collaboration between potters and scholars at Yixing. It was at this time that an attempt was made to merge the fashion for pewter with the resurgence of interest in Yixing wares and for a brief period in the first half of the 19th century a compromise was attempted with the manufacturing of hybrid teapots. These were made with an inner shell of Yixing ceramic and an outer casing of pewter often finished with jade handles, spout and knob. The jade features giving rise to the Chinese name of "San Ke Zhu" (three pearls) for these hybrid pots.

Thus the most popular period for hybrid pots coincided with a new revival of Yixing wares that saw an innovative collaboration between scholars, designers, potters and engravers. Some of the finest Yixing wares date from this period and all this innovative energy went into the manufacturing of the hybrid teapot. Many carry the marks of some of the most popular potters and scholars of the period. This is not to suggest that all hybrid pots are great works of art for even the finest potters produced indifferently finished works for the general market. Fortunately a significant proportion of the pewter encased yixing wares are dated which enables some study into the stylistic development of these teapots.

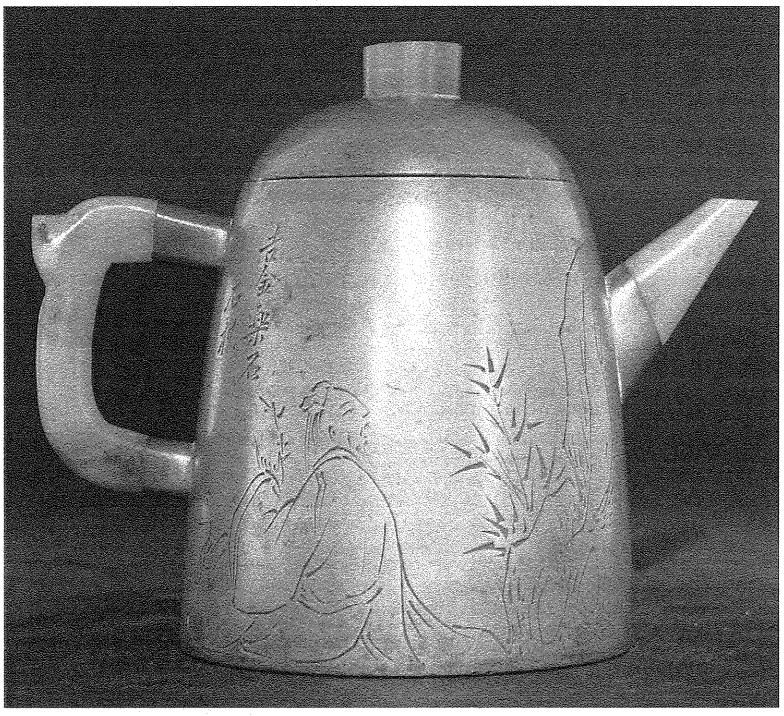


Fig 4. The other side of the teapot on the cover with a picture drawn and signed by Shi Mei of a scholar seated with an incense burner in his garden admiring a rock and bamboo.

Shimei is generally credited with inventing the hybrid teapot, suggesting a date of 1810 (Bronson and Ho,1988) though I have not found any dated pots with his signature to support such an early date. The earliest exactly dated example that I have been able to identify is a piece inscribed on the base "in the collection of Zhulin Jushi in the year Geng Chen of the Jiaqing period (1820)". Though it may possibly have been made earlier, this piece,

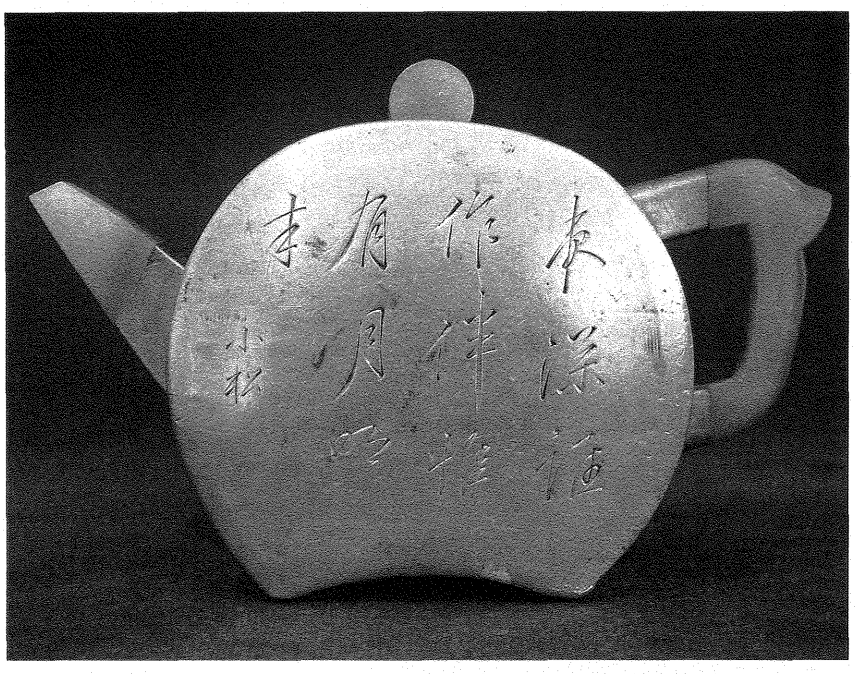


Fig. 5. A teapot of waning moon shape by Yang Pengnian similar to the teapot described in the text but of later manufacture and signed by Xiao Song.

Fig. 6. An early hybrid teapot by Yang Pengnian with a pewter spout and a rosewood handle inlaid with silver. The poem is signed by Xiao Shan and dated with the cyclical date Wu Zi (1828)

Fig. 7. A rare two character seal Peng Nian for the teapot shown in Fig. 6.

of pumpkin shape, has a poem inscribed by Shimei on one side and the other engraved with cherry blossom. Though this example is a little unusual as the poem and image do not follow the usual convention of having the poem on the left hand side of the pot when looking from the handle towards the spout.

The pot has features that are commonly found on many of the teapots made between 1820 and 1830. Whilst the knob and handle are made of jade the spout is made of pewter. In this period the handle is frequently made from zitan or rosewood and sometimes inlaid with silver but examples from this period with jade spouts are less common.

Earlier pieces are known. In Fig. 5 a waning moon (Que Yue) shaped pot with an incurving base was marked on the inside with the potters seal of Yang Pengnian and was sold at Christies, London, 2005. Though signed by Xiao Tong, it was dated Winter of the year Ding Hai (1811). This shape was credited to Mansheng and a similar piece was illustrated in a Chinese publication "Tao Ye Xing Ling" (to cleanse one's soul) featuring 20 Yang Pengnian pots dating from 1813.

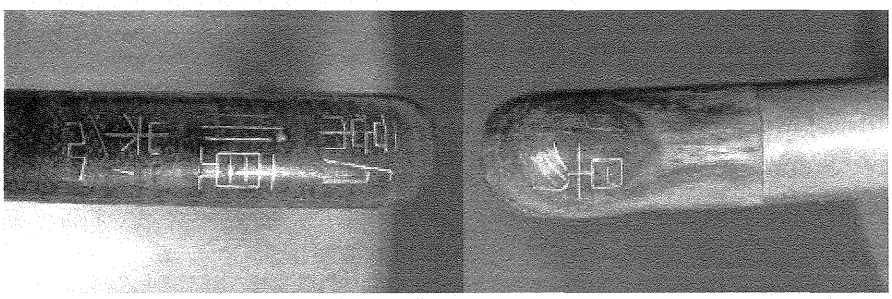


Fig. 8. The silver inlaid handle of teapot shown in Fig. 6. The characters in seal script read "Tang Xin Shun Zhi" , made by Tang Shunzi.

The illustration in Fig. 6 is a good example of an early type hybrid teapot. It was made by Yang Pengnian with an inscription dating to 1828. The inner Yixing lining is a classic zisha purple clay made from a single sheet with a luted seam down the spout. It was paddled into shape in the traditional Yixing method then joined to the flat slab base.

The seal is an applied vermilion coloured clay square and in this example has the two character seal of Yang Pengnian more usually found on his Yixing pots. This is the only hybrid teapot I have found that has the two character seal.

The lining also has four holes to the spout. This rather defies the convention that spout holes do not appear on Yixing teapots until after 1850. It is possible that they appear earlier on hybrid pots in order to prevent leaves from getting trapped between the lining and the pewter body. The body of the pot is very curvilinear which seems to be the preferred form of the majority of the early pots and a shape that owes much to the 17-18th century forms.

Fig. 9. A teapot of globular shape by Yang Pengnian

The handle is made from rosewood with a makers name inlaid in silver with a makers studio name. This is an uncommon practice and rarer still with teapots with jade handles. Handles made of other materials are very rare but one example in my collection has a handle made from pewter. This must have been quite awkward to use as the handle would get very hot when the pot was full of tea. Teapots with pewter handles wrapped in rattan are known

and it is most likely that the teapot with the pewter handle has lost its rattan wrapping.

Jade handles can be found on the earliest examples of hybrid teapots but jade spouts do not seem to make an appearance until some point in the mid–1820's. Jade is a very hard stone and cutting and polishing jade in pre-industrial China had to be done entirely by hand. It was a long, painstaking process and the more complex the shape the greater the cost to produce. To manufacture in jade the double curved spout shape of the pot above would have been very costly and pots with jade spouts were almost exclusively made with straight spouts.

Fig. 10. The regular four character seal of Yang Pengnian

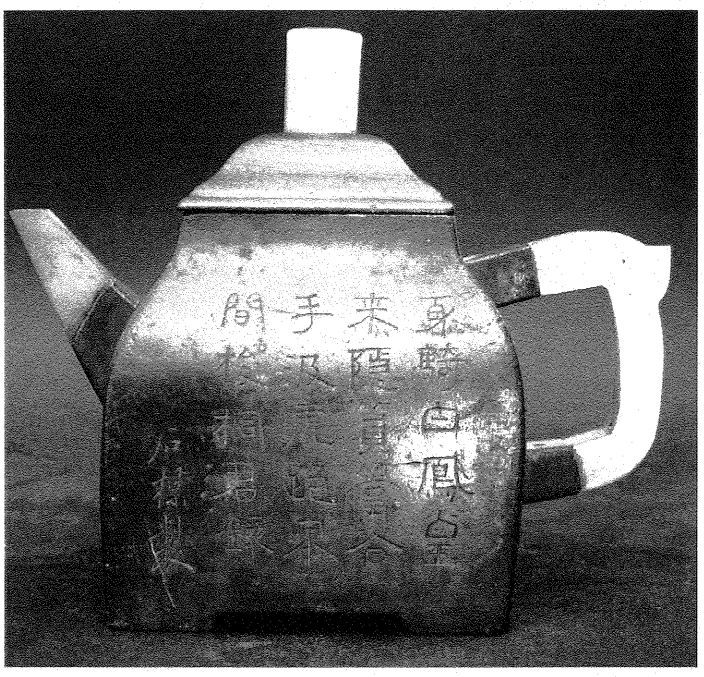


Fig. 11. A later example of a teapot by Yang Pengnian signed by Shi Mei. The cover is a later replacement.

The teapot illustrated below by Yang Pengnian has all the hallmarks of high quality manufacture. The globular shape has a carefully raised lip to the mouth and the cover carefully shaped to compliment the body. The jade fittings are all fully rounded and perfectly polished. The inscription is perfectly balanced and, given the complexity of the shape, could only have been engraved onto the body of the finished pot. Pots of this quality must have been costly to produce and as their popularity increased the demand may have led to the production of lower quality pieces for the general market.

By the early 1830's there appears to be a change in the production of hybrid pots with an increasing number of makers and a general deterioration in production standards. Even pots with seals of Yang Pengnian and signed by Shimei can be found with poorer finished fittings. It is not clear whether his was an attempt to reduce costs or production time but later pieces almost inevitably have square cut jade fittings as can be found on the teapot illustrated below.

Fig. 12. A teapot in the shape of a Ruyi. This shape appears to be relatively common in hybrid teapots but I have not seem examples in standard Yixing wares or porcelain.

This example by Yang Pengnian and signed by Shimei still retains a degree of quality to the finish and the square cut handle complements the teapot shape which still retains a curvilinear form.

Teapot shapes

The innovations of the early 19th century were not restricted to the introduction of hybrid pots and scholarly poetic inscriptions but a whole series of new shapes and forms not previously seen in metal or ceramic. Some mimicked natural forms like banana leaves and flowers, others archaic objects whilst some were visual puns much loved by the Chinese

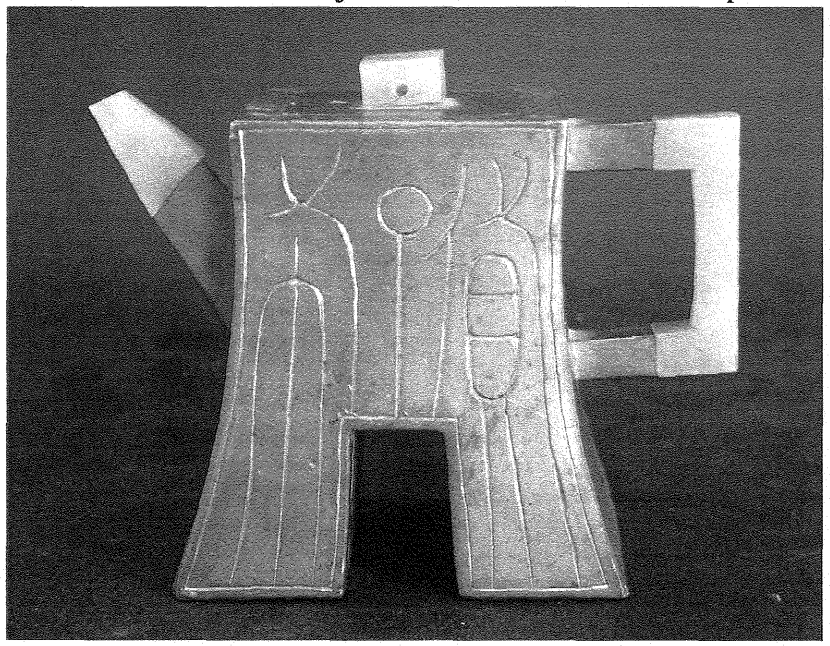


Fig. 13. A teapot in the shape of a spade coin of Wang Mang made by Fan Shu Zeng

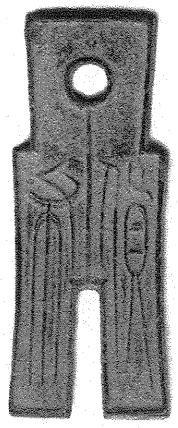


Fig. 14. A bronze spade coin of Wang Mang

scholars. One of the more curious are teapots in the shape of a Ruyi. Translated this means "as you like" and conveys good wishes, longevity and prosperity, however its shape has humble origins as it is based on an ancient back-scratcher.
One interesting example shown below is clearly modelled on a spade coin of the Han or Song dynasty. What is particularly interesting with this example is the two character inscription on the side that clearly identifies this to be a Huo-Po spade coin of Wang Mang. An example of the original coin is shown.

This is a very curious choice of subject as Wang Mang was a Han Dynasty official who usurped the throne of the legitimate Han emperor whilst acting as his regent and declared a new dynasty. Wang was a devoted follower of Confucius and determined to reintroduce Confucian ideology to government institutions. He instigated land reforms and changes in loan interest rates to peasants to reduce the power and influence of the merchant class. Ultimately the wealthy preferred their wealth to Confucian ideals and led an uprising that saw Wang murdered on his throne.

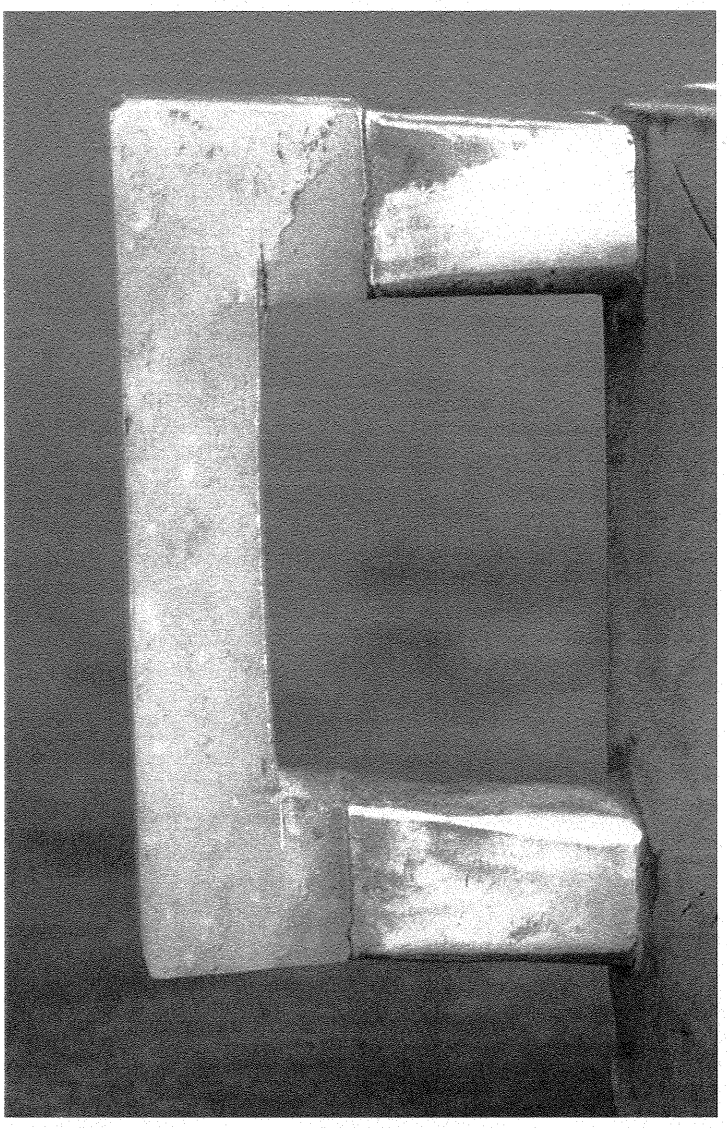


Fig. 15. A late example of jade work with poorly worked finish showing rough cut marks.

Since this teapot would have been intended for a scholar it poses the question, were the scholarly class hankering for a return to Confucian ideals? At the time this pot was made the empire was in turmoil, the Chinese merchant class were becoming very powerful through trade with the West, particularly trading in opium. The Emperor Daoguang was attempting to stop opium trading which ultimately lead to the first Opium War (1839 – 42) and the beginning of the end of the Qing dynasty.

Late period examples

The next phase sees a further deterioration of quality to the jade fittings and the introduction of a simple raised mouth and flat cover. The loss of quality to the jade fittings is usually most evident in the handle. In early forms this is often curved, of round section, and usually has a finger rest. The late examples are angular, of square section, and rarely have finger rests. Frequently the jade is crudely finished, as is the

example illustrated, which still retains the cut lines on the inside corners of the handle.

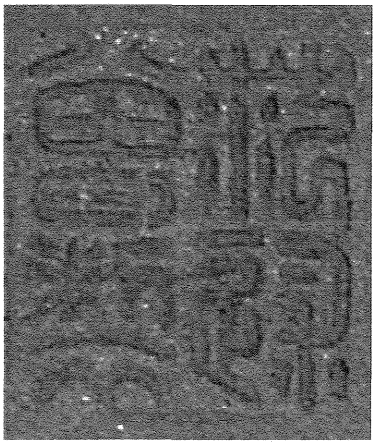


Fig. 16.
The potters seal of Fan Shu Zeng

Deterioration in quality of the jade work seems to be accompanied by a trend towards the manufacture of faceted geometric forms. It is not clear whether this is in response to changes in fashion or because teapots made from flat sections are quicker and thus cheaper to produce.

A change in fashion is perhaps less likely since there wasn't a similar developmental trend in standard Yixing teapots. There are a number of shapes found in hybrid pots, particularly in the later examples, that do not have Yixing equivalents. This might suggest that the production of hybrid pots became a separate business from the conventional Yixing factories and might explain why, in later pieces, we find seals of potters such as Fan Shuzeng who have no known works in the standard Yixing repertoire. The teapot illustrated is a good example of a late style hybrid teapot: a simple geometric shape with a luted, slab constructed lining. The raised panels are not replicated on the Yixing core. Note the flat sectioned jade fittings, a raised rim to the mouth and a simple flat cover. The jade handle retains the cut marks. Stylistically the teapot lacks the balance of the earlier pieces with the spout appearing overly large.

It is entirely probable that these later works were made somewhat differently from the earlier pieces and there is some evidence to suggest that they were made using production line techniques.

It is probable that, unlike the early pieces with curvilinear shapes that had to be engraved as a finished pot, the engraving of later geometric shapes was not done on the pot but on

Fig. 17. A late example of a hybrid teapot with raised side panels with the potter seal Zhu Xi Mi Zhi. The front panel has a poem "Caress the pot and more things may go as you wish". The reverse panel is engraved "In July of the year Geng Zi (1840) engraved by Chun Quan".

Fig. 18. A faceted teapot with the seal of a studio name Shan De Tang, potter unknown. The side inscribed with a poem, "Dew on the palms of the immortal. Newly arrived Que She tea. They make early spring together with plum blossom. The limpid water is clearer than a jade pot" signed You Zhu.

The Han emperor Han Wu had copper statues built with their palms up to the sky to collect dew as it was believed that drinking dew from heaven could make people immortal.

a pre-marked flat piece of pewter that was "wrapped" around the Yixing core.

The teapot above was probably made in this manner. The engraved characters are intended to fit into each facet but the bottom character of the first line wraps around the edge. It would be very difficult to engrave the flowing style of this script around an edge without changing the depth of cut. The teapot shown on the next page, Fig. 20, by Fan Shuzeng and dated 1840 is a good illustration of some of the problems that can occur in production line manufacture. The basic shape is made from slabs of clay luted together and the pewter appears to have been made in a similar manner with panels soldered together.

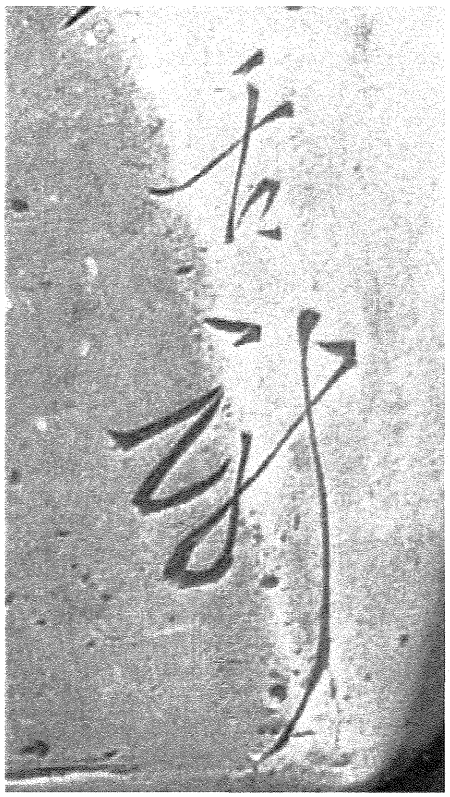


Fig. 19. A section of the teapot in photo 18 showing the engraving wrapping around the pot edge.

The spacing between the columns is out of harmony with the space on the curved panel so the engraved poem was probably done on the flat pewter sheet then wrapped around the body. It must have then passed to another worker to affix the handle but the date mark is out of position and the bottom of the handle has been joined to the body obscuring the character for the month. It is inconceivable that the scholar Yun Sheng (Li Wenhan) would have made this error if he

Fig. 20. A teapot by Fan Shuzeng with a poem by Yun Sheng (Li Wenhan 1805 -1856). Another teapot signed by this scholar can be seen at the Victoria and Albert Museum, London.

had engraved the finished pot or supervised its manufacture.

I have been unable to find any pots of the highest quality that can be reliably dated to the late period of production. It is possible that they had ceased to be fashionable with the literati by this time. By 1860, production of even the poorer quality pieces had ceased but by this time pewter was becoming unfashionable in China for the manufacture of teapots. Fortunately pewter remained a popular material for teapots in the European market throughout the 19th century and a new style of Chinese pewter teapot appeared towards the end of this period, see Fig. 22 on page 16. Made entirely of pewter but embellished with floral mouldings often inlaid with cabochon polished stones of agate, jade or carnelian. The absence of maker's marks might suggest that these were made as export pieces. Production of these pieces continued through the turn of the century but seems to have ceased by the 1920's. As is often the case with Chinese fashion, there was a later revival of hybrid teapots. These late or probably modern pieces are very different from

Fig. 21. Another view of teapot shown in Fig. 19. Note the character for the month has been largely obliterated by the handle. The cyclical date Geng Zi (1840) can be seen between the handle.

Fig. 22. A later Chinese pewter teapot circa 1900 with applied pewter decoration and inset with cabochon semi precious stones. Probably for export to the western markets.

their predecessors. See example illustrated in Fig. 23 on page 17.

Made of a cuprous coloured tin alloy with an inner Yixing shell of a poor quality light coloured ceramic, the jade fittings are machine made and the spout and knob are very different from their 19th century forerunners. The engraving is shallow cut, machine made and rarely includes any calligraphy.

It is hard to determine whether these teapots were made to deceive the unwary to be sold

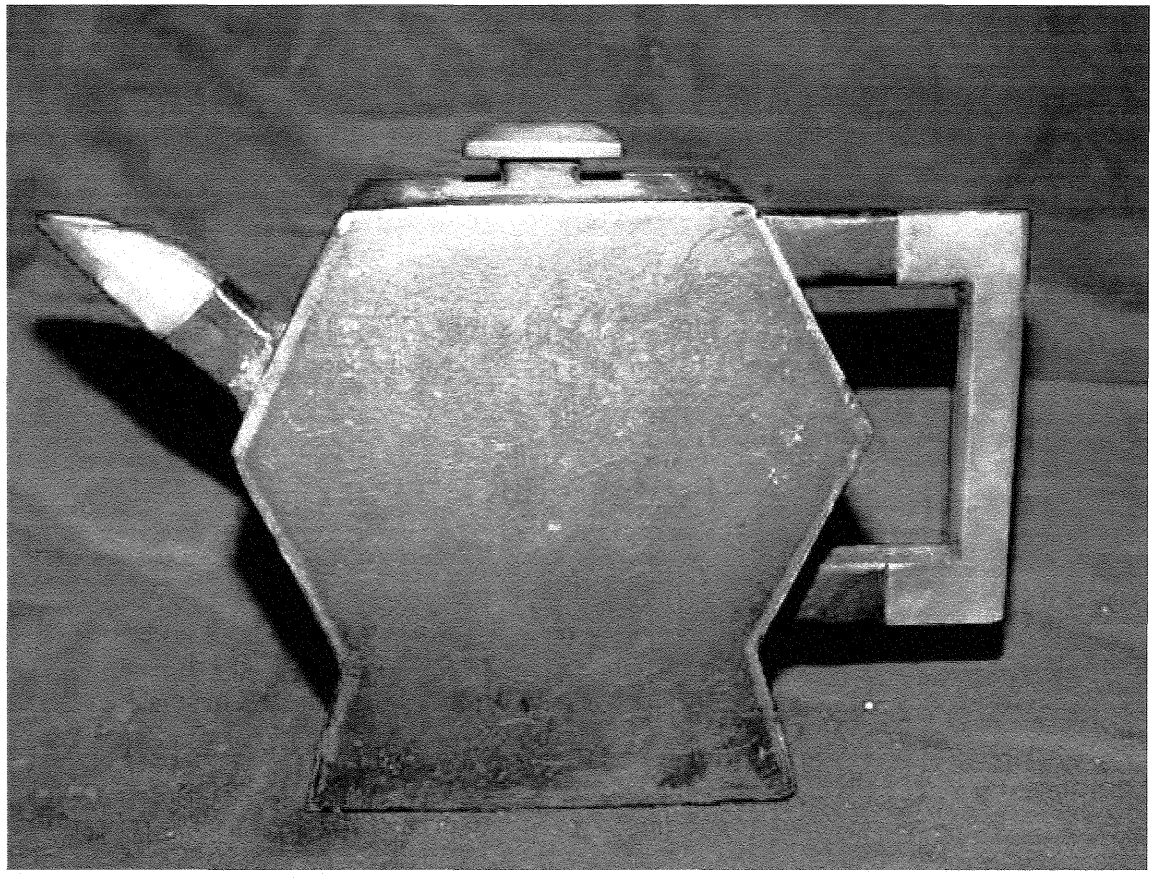


Fig. 23. A modern version of the hybrid teapot.

as antiques or actually made for use, but caveat emptor!

(Editor's Note: Christopher Blair-Myers is an English collector of pewter encased Yixing teapots of the early 19th century. He has created a web site devoted to these teapots from which he has adapted this article. For more details and colored photographs of the teapots, visit his website at:
http://www.huchitang.pwp.blueyonder.co.uk/yixing2.htm
Should any reader care to contact Christopher for more information, his email address is: http://www.huchitang@netscape.com)

Did P. Durie Make Tappit Hens?

by Robert C. Werowinski

This article is written for the members who did not attend the PCCA meeting in Charleston, SC.

Figure 1

At this meeting, I showed the membership a Scottish pewter beaker made by P. Durie [figure 1]. An unusual feature on this beaker was a row of hundreds of tiny dents, encircling the outside of the beaker, just a half inch below the upper rim [figure 2]. The obvious question is, how did they get there?

In Malcolm Bell's book "Old Pewter"[1] he illustrates a tappit hen with a beaker partially inserted into the neck of the measure [plate LX]. When I first saw this illustration several years ago, I had several tappit hens and several Scottish beakers. After trying to match a beaker to a tappit hen, one of the beakers slid nicely in place into one of the measures. The beaker was made by Robert Whyte and the tappit hen was unmarked like most of them are. This proved to me that these beakers could have been used or stored in that matter.

Recently, I purchased the Durie beaker mentioned above. If the Durie beaker was stored in a tappit hen with a plouk (that little pimple of pewter on the inside of the neck of the measure), then repeated pulling out and inserting of the beaker would leave a series of tiny dents where the beaker hit the plouk. This would eventually leave a ring of tiny dents around the outside of the beaker. That convinced me that at least some of these beakers were made for that very purpose. Figure 3 shows my Durie beaker sitting nicely in the neck of a tappit hen. Of all the beakers and tappit hens I tried to match, only two worked. It stands to reason that these beakers were made to fit a particular tappit hen. So, if P. Durie made beakers, did he make tappit hens?

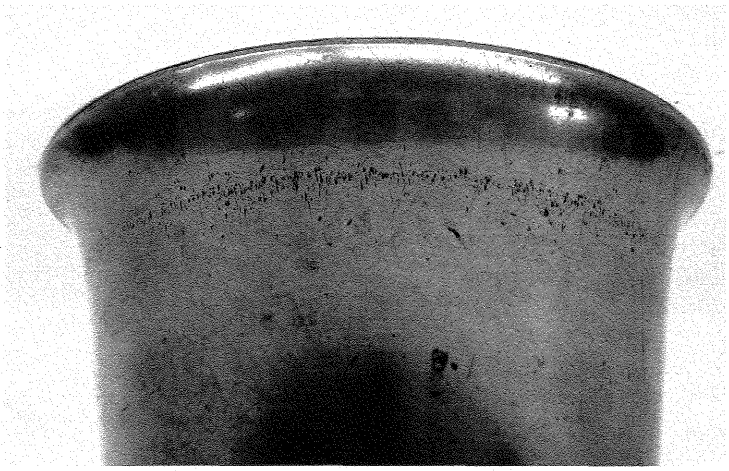


Figure 2

Figure 3

[1] Bell, Malcolm "Old Pewter" Batsford, London

Erratum
for the article
"Isaac Chauncy Lewis, Britannia Worker"
by Andrew F. Turano & Robert G. Smith

in Volume 13, No. 7, Page 10, Fig. 4b.

"There is no 'I. C. Lewis & Co.' straight line mark
on any lighthouse pot that we have seen."

Interesting Lamp Shaft
by Robert Parker

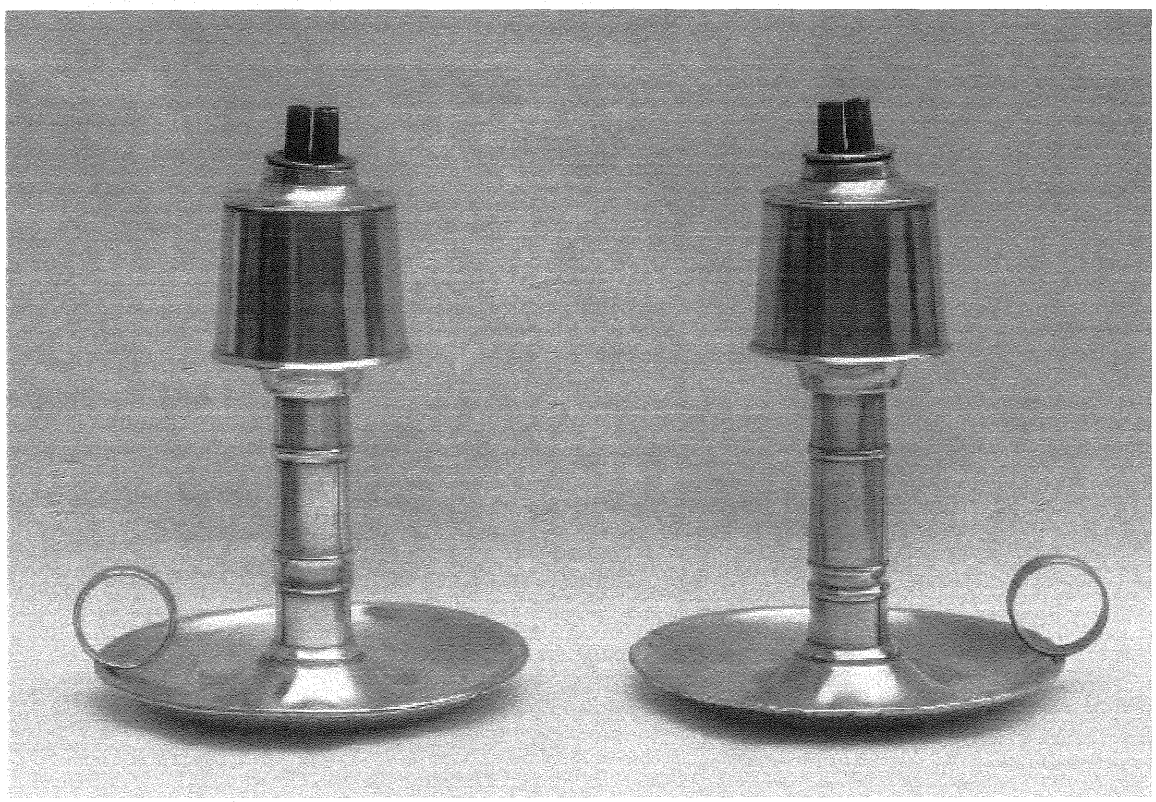


Fig. 1 Pair of saucer base whale oil lamps with bamboo turnings on the shaft.
6 ½" high to the top of the burner. In the collection of the author.

We have had a fascination with all things oriental, in varying degrees, since colonial times. The British first imported then copied oriental porcelain, and incorporated oriental influence designs on furniture as did 18th century American craftsmen. (Not to mention the addiction to the infamous tea, of course) The early 19th century saw the bamboo turnings on Windsor chairs shortly after the turn of that century and we continued to import British porcelain with oriental designs, as well as our own China trade. There was somewhat of a lull until the late Victorian era when exhibits at the Philadelphia Exposition of 1876 caused a renewed interest.

Illustrated in figure 1 is an interesting pair of saucer base whale oil lamps with bamboo turnings on the shafts. I don't believe that similar lamps have been published before. They could very well be just an innovative, whimsical experiment by some unfortunately unknown American Pewterer. Personally I think they are attractive enough and obviously different that it would be a shame if there weren't more to be found.

I thought that the membership would be interested in seeing them.

The Coldwell Controversy Revisited

by Donald L. Fennimore

It has been considerable time since George Coldwell and his pewter has appeared in print. Even so, the man and his work has been a matter of interest to me since before Stevie Young offered her observations and insights in the March 1981 issue (vol. 8, no. 3) of *The Pewter Collectors Club of America Bulletin* on pages 95 through 98 and again in the March 1982 issue (vol. 8, no. 5) on page 168.

Fig. 1. Japanned and engraved seamed sheet britannia beaker stamped COLDWELL in an arcaded rectangle on the outside bottom. 3 1/2 inches high. Privately owned and on loan to Winterthur.

My personal interest in the subject focused dramatically when a singular object long ascribed to him was offered as a loan to Winterthur in 2002. That object is the japanned beaker (Figure 1) that first appeared in print in the Harvard Tercentenary Exhibition in Cambridge, Massachusetts, in 1936. Item 312a in the catalogue, it was identified simply as "ENAMELED BEAKER, c. 1796, by Geo. Caldwell, 1792-1796, New York". A short descriptive and historical paragraph followed stating it was the only known example of enameled pewter and bore a tradition that it was given by its maker to George Washington, who subsequently gave it to his manservant, Billy.

The beaker next appeared in print in 1940 in Ledlie Laughlin's *Pewter in America*, volume I, plate XXIII, figure 160. He assigned it a date of 1787 to 1811 and stated that it was perhaps unique in shape and one of only two known pieces of American pewter that had been japanned. The second is a snuffbox bearing the mark of the same maker as recorded, but not pictured on page 25 in volume II of Pewter in America.

Charles F. Montgomery pictured the beaker again in his book, *A History of American Pewter*, page 194, figure 12-4, in 1973, but he had nothing to add beyond Laughlin's comments about it.

As recorded in all three instances of its publication, the beaker is 3 1/2 inches in height. The authors did not note that it is 2 7/8 inches across at the lip, or that its body is in two halves soldered together, resulting in two faintly visible vertical seams. That, coupled with the circular bottom soldered in place, gives clear evidence it was made of rolled britannia metal with the two body halves stamped or perhaps swaged to shape. The exterior surface is japanned. Laughlin stated that the japanning was green, but in this he was mistaken. It is actually a deep Prussian blue. The japanning serves as a ground through which two bright cut leafy vignettes were engraved. One encircles the neck and is flanked above and below with two narrow rouletted borders. The other is a circular reserve on the side that is framed by a narrow wriggled border. Two narrow rouletted borders encircle the body at its base. When the beaker was new, the japanning intact and the bright cutting fresh, one can imagine how visually striking it must have been. The mark "COLDWELL" in an arcaded rectangle is stamped in the center of the outside bottom (Figure 2). It is this feature that has immersed the beaker, and a few other objects impressed with the identical mark in controversy. The controversy, as observed by Stevie Young in her *PCCA* articles cited above stems from the circumstance that there were two men with that surname who worked as pewterers on opposite sides of the Atlantic at the same time.

Fig. 2. Detail of the COLDWELL mark in an arcaded rectangle on the beaker in figure 1.

One, of course, was the above named George Coldwell, whose life and work was interestingly and authoritatively detailed by Laughlin in volume I, pages 23 through 26 and volume III, pages 111 through 113. One of the several marks he stamped on his wares is illustrated in figure 3. His counterpart in England is rather more enigmatic. This man's surname appears on page 68 of *A Directory of Sheffield* published in 1797 as "Froggatt, Couldwell & Lean, manufacturers of Brittania metal goods, silver platers and factors, Eyre-street". It appears again on page 147 of the same directory as "Froggatt, Coldwell & Lean, Eyre-street" under the heading "MERCHANTS & FACTORS" and a third time on page 173 as "Froggatt, Coldwell & Lean, Eyre-street" under the heading "SILVER & PLATED GOODS".

Fig. 3. George Coldwell's mark G:COLDWELL in a backeted rectangle stamped on a tablespoon owned by Winterthur.

This three-man partnership is not listed in the next Sheffield city directory to be published which was 1817. Instead, it lists on page 14 two men with the Coldwell surname, both working alone. Samuel Coldwell is a timber merchant on South street and William Coldwell is a cast steel manufacturer located on Gibraltar street. The next published Sheffield city directory appeared in 1821. It listed eight persons with the Coldwell surname on page 26. They were Samuel Coldwell, raff merchant on Sheffield moor, William Coldwell, surveyor and architect on Broad street, James Coldwell, joiner on South street, Benjamin Coldwell, shoe knife blade maker on 136 Pond Street, Coldwell and Littlewood, bar, shear and cast steel manufacturers on Gibraltar street, W. Coldwell, steel manufacturer at Moorfields, James Coldwell, scissor maker at Newfield and Ann Coldwell, widow on Mulberry street. The next Sheffield city directory dates 1830. On page xxxi it enumerated a "LIST OF MERCHANTS AND FACTORS ARRIVING ON BUSINESS IN THE YEAR 1797". The fifteenth entry on that list was Froggatt, Coldwell and Lean, Eyre-street; the name Coldwell does not appear anywhere else in the directory for 1830. The final Sheffield directory consulted for this inquiry dates 1837. Page 113 lists four men of this surname. They were Benjamin Coldwell, architect and builder, Daniel Coldwell, proprietor of a boarding house, James Coldwell, scissor manufacturer and shop keeper and finally John Coldwell, pen and pocket knife maker.[1]

Beginning with this information as background, I asked myself if it were possible to determine who made this beaker and where? With a view to answering that question, or alternately identifying and interpreting information that might suggest a likely answer, I decided a short review of twentieth-century writers on the subject, in addition to those already cited, might be in order. The first writer who mentioned the Coldwell working in Sheffield was Frederick Bradbury. His book entitled *History of Old Sheffield Plate* was published in Sheffield, England, in 1912. He referred to the name Coldwell three times. On page 445 he listed the firm of Froggatt, Coldwell & Lean (1797), pictured their mark (figure 4) and identified them as "platers, silversmiths and britannia metal manufacturers" on Eyre street. On page 446 he listed a W. Coldwell (1806), pictured his mark (figure 5) and identified him as "plater, etc." on Eyre street. On page 481 he listed a W. Coldwell (1806), pictured his mark, W.C in a rectangle, and identified him as a "silversmith" on Howard street. He has nothing to say beyond these listings.

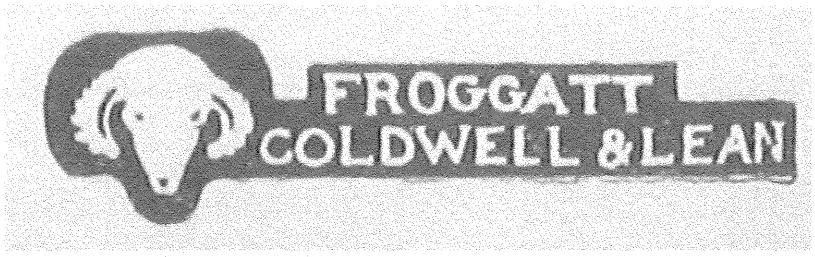


Fig. 4. Reproduction of FROGGATT, COLDWELL & LEAN mark on page 445 in Frederick Bradbury, *History of Old Sheffield Plate.*

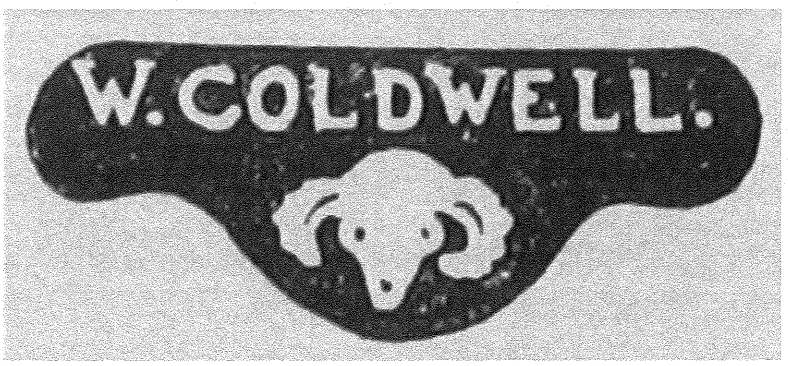


Fig. 5. Reproduction of W. COLDWELL mark identified as a "plater, & c" on page 446 in Bradbury, *History of Old Sheffield Plate.*

The second writer to mention the Sheffield Coldwell was Jack L. Scott, who authored a book entitled *Pewter Wares from Sheffield* in 1980. On page 227 he lists the partnership of Froggatt, Coldwell and Lean as pewterers working on Eyre street between 1792 and about 1800, but without any additional information.

Neither Bradbury nor Scott picture any wares marked by the three-man firm or by Coldwell alone. However, the former does include drawings of two marks reproduced here as figures 4 and 5, both of which enclose the name(s) in a straight-edged outline and in conjunction with a ram's head.[2] The twentieth-century publications cited above when cross referenced with eighteenth-century Sheffield city directories provide us with unarguable evidence that a man by the name of Coldwell belonged to a three-person partnership, Froggatt, Coldwell and Lean, that manufactured silver, silver plate and britannia, in addition to functioning as a merchant and factor in 1797. Conversely, the nineteenth-century Sheffield city directories do not appear to support the contention that anyone in that manufacturing district with the surname Coldwell worked alone as a pewterer. This absence is notable when one considers that no fewer than fifteen men specifically listed themselves in the Sheffield city directories as britannia metal manufacturers between 1797 and 1821.[3]

Conversely, we can be certain that there was a pewterer by the name of Coldwell working on this side of the Atlantic. He was the aforementioned George Coldwell, who recorded himself intermittently as a pewterer at various addresses in the New York City directories from 1789 to 1811, brought to a close by his death on April 29th of that year. With a view to pursuing the matter from other perspectives that might aid in resolving the matter, I determined it might be useful to analyze the Coldwell beaker compositionally and compare its content with documented examples of American and English rolled and seamed britannia. This was kindly done for me by the staff of the analytical laboratory at Winterthur using the energy dispersive X-ray fluorescence analyzer, a non-destructive analytical tool. Three examples of English rolled and seamed britannia in the Charles V. Swain collection were examined. They were a teapot made and marked by Samuel Broadhead in Sheffield between 1800 and 1829, another teapot made by Broadhead, Gurney and Sporle, of Sheffield between 1792 and 1800, and a sugar bowl made by James Vickers of Sheffield between 1769 and about 1787.[4] Their composition in weight percent is as follows:

BROADHEAD TEAPOT

	tin	**lead**	**antimony**	**copper**	**zinc**	**arsenic**	**bismuth**
side	91.4	0.97	6.3	1.3	0.01	0.02	0.01
bottom	90.1	0.94	4.3	4.5	0.07	0.03	0.01
lid	92.1	0.47	6.0	1.9	0.02	0.02	0.01
top	92.3	0.30	5.4	1.4	0.02	0.01	0.02
spout	91.6	0.76	5.7	2.0	0.02	0.02	0.02

BROADHEAD, GURNEY& SPORLE TEAPOT

	tin	**lead**	**antimony**	**copper**	**zinc**	**arsenic**	**bismuth**
bottom	84.0	2.10	4.8	8.8	0.29	0.03	0.04
side	89.9	1.38	6.1	2.5	0.15	0.01	0.02
spout	93.2	1.03	3.5	2.3	0.12	0.01	0.01
handle socket	90.4	1.41	5.3	2.4	0.18	0.03	0.02

VICKERS SUGAR BOWL

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	87.6	1.1	7.6	3.5	0.15	0.04	0.02
handle	87.8	0.94	8.3	2.5	0.41	0.03	0.02
foot	88.4	1.5	9.3	0.54	0.01	0.02	0.01

Against these analyses, I had several American rolled and seamed britannia objects examined. All from the Winterthur collection, they were a sander, beaker and teapot by Israel Trask, and a three-piece tea set by Roswell Gleason.45 Their composition is as follows:

ISRAEL TRASK SANDER

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	95.83	1.96	0.16		1.25	0.01	0.02 1.11

ISRAEL TRASK BEAKER

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	97.29	0.68	0.07	0.88	0.00	0.03	1.05

ISRAEL TRASK TEAPOT

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	98.16	0.60	0.07	0.98	0.06	0.08	0.06
lid	96.94	0.77	0.09	1.89	0.24	0.03	0.00

ROSWELL GLEASON TEAPOT

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	90.35	0.92	5.63	2.98	0.06	0.02	0.03
handle	90.03	0.71	6.63	2.26	0.31	0.03	0.03
spout	90.16	1.44	5.74	2.58	0.04	0.02	0.02

ROSWELL GLEASON SUGAR BOWL

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	90.96	0.50	5.65	2.80	0.03	0.02	0.03
handle	89.89	0.72	6.76	2,25	0.31	0.04	0.03
lid	89.78	1.54	5.71	2.86	0.02	0.05	0.04

ROSWELL GLEASON CREAMPOT

	tin	lead	antimony	copper	zinc	arsenic	bismuth
side	89.89	1.87	5.54	2.65	0.01	0.01	0.03
lid	82.49	7.60	5.77	4.05	0.03	0.00	0.06

This is admittedly a small sampling and begs the need for testing additional British and American sheet metal britannia in the future to provide a broader and more reliable index for each. However, until then, this sampling will serve as a preliminary reference.[6] These readings demonstrate reasonable compositional consistency within any given object for both British and American britannia in most cases but not, as might be presumed, from maker to maker. As suggested above, future analyses of multiple objects by any given maker will be necessary to determine whether that maker's work has a recognizable compositional signature and, by extension, whether it fits into a British or American context.

Until that time, the analyses identified here suggest it would be futile to distinguish the work of one maker from another, either British or American, based on composition alone. An apparent exception is the work of Israel Trask, which is remarkably high in tin content and, collaterally, low in copper.

With the analyses of these two bodies of work as background, I had the Coldwell beaker examined using the same device. Its composition is as follows:

COLDWELL BEAKER

	tin	**lead**	**antimony**	**copper**	**zinc**	**arsenic**	**bismuth**
base	87.86	2.19	6.91	2.18	0.80	0.00	0.06
side	89.51	1.75	6.82	1.78	0.08	0.00	0.07

While it is interesting to know this composition, the numbers prove to be of little help in determining an answer to the question of the beaker's origin. The small size of the British and American referential groups with their variability and overlap render it inadvisable to attempt associating the Coldwell beaker with one or the other until a greater numbers of British and American rolled britannia objects are examined.

One other avenue of inquiry occurred to me in considering the matter. That derives from Laughlin's observation that the beaker was "perhaps unique in shape".[7] Indeed, when compared with British and American pewter beakers of its era, which routinely have a straight sided, outwardly tapering body often with flaring lip, this vessel with an inverted baluster profile under an incurved neck and flaring lip is quite unusual. It might be further observed that British and American beakers of this era are typically cast and skimmed in the traditional manner, a striking contrast to the construction of this example by Coldwell. The only other seamed sheet britannia beakers presently recorded bear Israel Trask's mark, but his follow more traditional shape.

Fig. 6. Silver beaker made by Isaac Hutton in Albany, New York, about 1805. Stamped HUTTON in a rectangle on the outside bottom. 3 1/2 inches high and wrought from a single billet of metal. Winterthur Museum.

Although Coldwell's is the only seamed baluster shaped britannia beaker presently known, it does have a provocative parallel in silver beakers made in New York at the same time.[8] Two examples (Figures 6 & 7) serve to illustrate. Both were made by the silversmith Isaac Hutton (1766-1855), being stamped on the underside with the maker's surname only in a

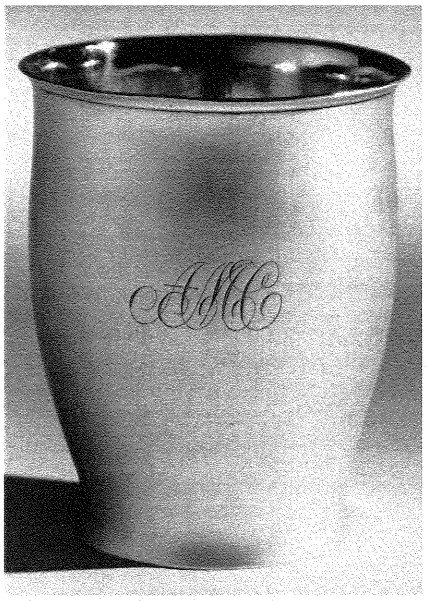


Fig. 7. Silver beaker made by Isaac Huttton in Albany, New York, about 1805. Stamped HUTTON in a rectangle on the outside bottom, 3 3/4 inches high and seamed of rolled sheet metal. Winterthur Museum.

rectangle. That engraved with the coat of arms of the Yates family of Albany, New York, is wrought of a single piece, while the one engraved with the initials AMC in script is vertically seamed of rolled sheet silver with an inset bottom, similar to Coldwell's.

An additional feature deserving comment is the ornament consisting of japanning, engraving and rouletting, the first of which as previously noted, is extremely rare on pewter.[9] The colored coating was analyzed by the staff of Winterthur's analytical laboratory and found to consist of rosin and linseed oil mixed and colored with Prussian blue. The use of linseed oil as the vehicle is somewhat unusual, inasmuch as most nineteenth-century recipe books suggest shellac is a better medium for laying all colors, including blue, on metal. However, these same books note that shellac, having a slight gold or yellow tinge, will tint Prussian blue to green. That may account for the use of linseed oil in this instance. One early recipe book, *The Mechanic's Calculator and Tinman's Guide*, published in Washington D.C. by Thomas H. Quantrill in 1847 (pp. 22, 23), does espouse linseed oil for this purpose.

Fig. 8. Seamed britannia teapot made by Broadhead, Gurney and Sporle in Sheffield, 1792-1800. 6 1/4 inches high. Ex collection Charles V. Swain.

While japanning is exceptionally rare on britannia, engraving is encountered, though not commonly, on both British and American examples. Fine and representative instances of the former are pictured in Jack L. Scott, *Pewter Wares from Sheffield*, on pages 100 through 103, figures 61 through 67. They routinely include ornamental reserves and clusters consisting of shields, tassels, scallop shells, paterae, bell flowers, draped fabric, bowknots, flowers and leaves – all executed in a finely detailed and sophisticated manner. These are typically accompanied by engraved borders that are equally elaborate in their composition and execution (Figure 8). Interestingly, the engraved vignettes on the Coldwell beaker consist only of a sketchy repeat of stylized leaves and rouletting that contrast markedly with the elaborate and complex compositions on British britannia, but accord closely with that found on early nineteenth-century New York silver (Figure 9).

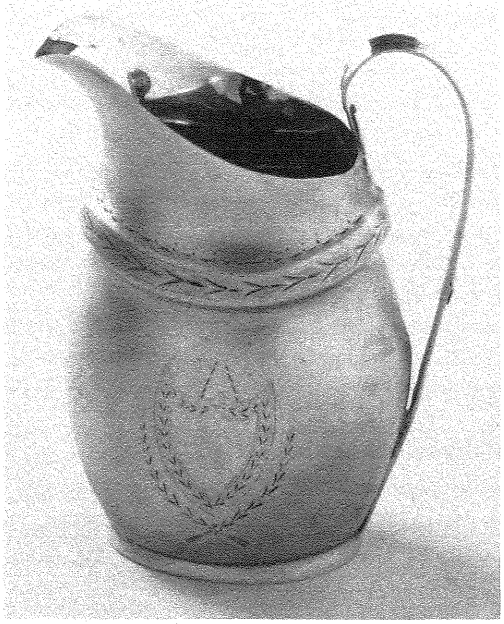


Fig. 9. Silver creampot made by William Garrret Forbes in New York City, 1800-1820. 5 1/4 inches high. Winterthur Museum

I initiated this research project with the hope of firmly establishing the proper identity and working location of the maker of the japanned beaker marked COLDWELL. Toward that end I have managed to assemble some helpful information. However, I acknowledge it is not enough to allow me a definitive conclusion; the matter is still open, with some features like construction arguing in favor of an English origin. Conversely, other factors, exemplified by shape and the character of the mark point to an American origin, supported by circumstantial evidence in English city directories. Hopefully, with the help of others who might find the subject interesting, I may have the opportunity to examine other examples of britannia bearing the COLDWELL mark, in association with those marked G. COLDWELL and any that might be found marked W. COLDWELL to bring this interesting matter to a resolution.

Fig. 10. Engraved seamed sheet metal britannia beaker stamped COLDWELL in an arcaded rectangle on the outside bottom. 3 1/2 inches high. Winterthur Museum.

Remarkably, as this article was going to press, a second beaker stamped COLDWELL, almost identical except for the apparent absence of japanning, surfaced (figure 10). The dark color of this beaker is due to oxidation, not japanning. It was offered on ebay in Great Britain. Mel Wolf kindly informed me of this, I having earlier solicited his opinion, as well as those of Wayne Hilt, Don Herr, David Kilroy, Bob and Barbara Horan and others, as to the English/American origin of the beaker. In the end David Kilroy successfully purchased the ebay example, whereupon he generously gave it to Winterthur.

In addition to the individuals cited above, I am grateful to have had the benefit of the thoughts and insights of Alex Neish, Peter Hayward, Jack Scott and David Hall during the course of assembling this article.

References

[1] Sheffield also issued directories for 1774 and 1787, but no one with the Coldwell surname appears in either of them. With a view to being as thorough as possible in looking for anyone of the surname Coldwell who worked as a pewterer in England, I consulted the Birmingham city directories, since tha city was also active as a pewtering center. I searched the directories for 1785, 1791, 1797, 1805, 1806, 1807, 1809, 1810, 1811, 1818, 1820, 1823, 1825, 1828, 1829 and 1830. None of them listed pewtering Coldwells. A sampling of London city directories for the first decades of the nineteenth century were also consulted for anyone with the Coldwell surname with out any success.

[2] Collaterally, Howard Herschl Cotterell lists a George Coldwell working as a pewterer in Cork, Ireland, in 1773 in his book, *Old Pewter, Its Makers and Marks* (page 184). David W. Hall refers to Cotterell's mention of George Coldwell in his book entitled *Irish Pewter- A History* (page 51) in 1995. Neither author pictures objects or marks ascribed to this man.

[3] The Birmingham city directories also list fifteen individuals or partnerships working as britannia metal manufacturers during the same time period. See also Cyril J. Johnson, *The Worshipful Company of Pewterers of London Supplementary Catalogue of Pewterware, 1979* (London: The Worshipful Company of Pewterers, 1979), pp. 108-112.

[4] Donald L. Fennimore, *British Pewter: The Charles V. Swain Collection*, privately printed, 2002, pp. 49, 63, 69.

[5] Charles F. Montgomery, *A History of American Pewter*, Winterthur, 1973, pp. 72, 179, 190, 198.

[6] Several other compositional analyses of American sheet metal britannia are listed on pages 238 and 239 of Charles F. Montgomery's *A History of American Pewter.*

[7] *Pewter in America*, vol. I, caption to plate XXIII, fig. 160.

[8] Silver baluster shaped beakers like these were made by several silversmiths in New York City and Albany, New York. In addition, a few are recorded by silversmiths in Pittsfield, Newburyport and Boston, Massachusetts.

[9] In addition to the two janapped Coldwell objects, this author found only two others recorded in print. They are a tea caddy and sugar bowl, both apparently unmarked. They are illustrated in Antonio De Navarro, *Causeries on English Pewter* (London: George Newnes, 1911), p. 99.

General Jackson Marks Clarified

by Andrew F. Turano and Robert G. Smith

In our recent article on the Yale Dynasty ("The Yales of Meriden and Wallingford, CT", Vol. 13, No. 6, page 13, Fig. 8) there was much confusion about the comparison between the 18 star and the 22 star General Jackson marks. The previously published illustration can now be clarified for both. Since that time, thanks to the assistance of Wayne Hilt and Ron Chambers, we have been able to obtain reasonably good examples of both marks, and both marks are associated with the mark of T. S. Derby. There were two 18 star marks and two 22 star marks available for examination, with the better of the 22 star mark illustrated. Statements on the similarities and differences will be based on all of the marks available.

The marks have been struck more heavily on the right side, and both have a star beneath Jackson's bust. Both have a dot after the N in N.O and the 22 star mark has a dash above a dot between GEN and JACKSON. That area of the mark was not visible in the two strikes of the 18 star mark. We note that in each mark, the busts and garlands are different. The garlands have an extra leaf on each side in the larger mark, and the bust, as visible, has changes in the hair and the uniform. On the 22 star mark, we note prominent "finding lines" or guiding lines, cut into the die in order to evenly line up the stars and the spacing of the text. In the earlier mark the 8th star is under the S in JACKSON, and in the later mark, it is the 10th star. The diameters of the marks differ by 1/8 of an inch. These points suggest that the second mark was cut as a copy of the earlier mark, incorporating 22 stars instead of 18, but adhering to the design of the earlier mark.

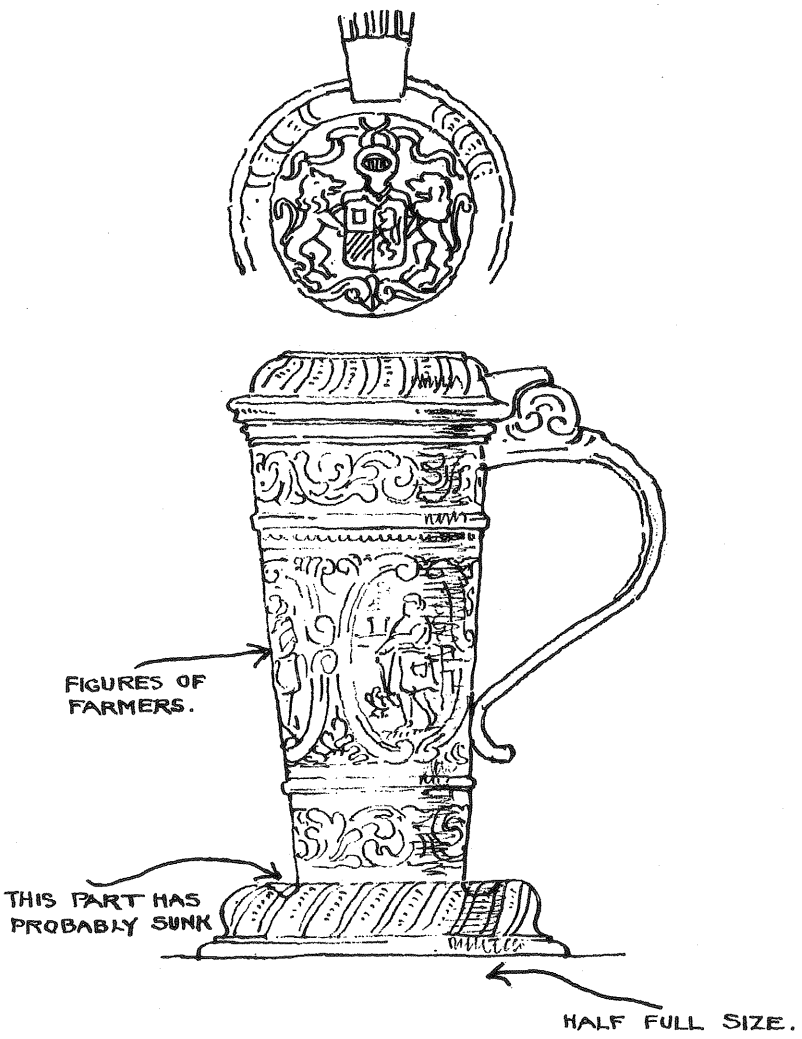
Fig. 1. A pair of General Jackson marks with 18 stars found on an 8 3/4" single reeded plate. The diameter is 7/8" (in the collection of and photographed by A.F.T.) Reproduced twice actual size.

Fig 2. A General Jackson mark with 22 stars, and the diameter is 1" (Photograph courtesy of Wayne Hilt) Reproduced twice actual size.

Pewter Is A Game

by Alex Neish

There is always a surprise to be had in the world of pewter as one looks further a field. One such is the German gaming flagon I was shown by a visiting English collector. Its most unusual feature was hidden underneath the base where a pair of dice rolled around in a special compartment. It seems these were shaken to determine who should pay for the last drinks.



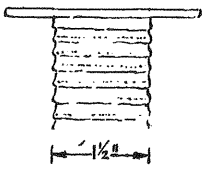
For me it was a total novelty and then I came across the illustrated drawing of a similar piece in Alfred Yeates' meticulous Journals of his own pewter collection. He had been in the early years of the 20th century one of the original founders of what is now known as the Pewter Society in Great Britain and was one of the greatest of early collectors.. At that time knowledge of the base metal was limited. But the myopia that today characterises so many enthusiasts and limits their view to national production had not yet developed. This meant Yeates (and many others) were deceived by the creations of Richard Neate who could produce the rarest of pieces almost on demand. As a result his collection contained some remarkable fakes that today are important in their own right. When he died some of the genuine pieces were sold at a London auction but the vast bulk was donated to the Victoria and Albert Museum where less than a handful of pieces are today on display and the rest held in store.

By chance a couple of years back I was able to buy the two volumes of the drawings, photographs and notes that Yeates prepared on his collection. The drawings are immaculate and the descriptive details written in his own elegant hand which again reminds us of a vanished age. And there was a gaming flagon illustrated in the accompanying drawing.. It stands 6 1/4 ins. tall on a chased domed base and is lavishly engraved with elegant scenes of farmers. On the lid is an unidentified coat of arms.

The piece bears a circular touchmark that Yeates attributed to a GHK of 1754. Expert Jan Gadd, however, notes that the date should read 1784 and belonged to a Carl Hinrich Kaetz from Kiel in Holstein – now the capital of Schleswig-Holstein. His father had been a pewterer and he himself became a master in 1784. He died in 1818 at the age of 73. Strangely the town mark on the piece, which shows a town gage "has nothing to do with this pewterer as the town mark of Kiel is what looks like three radial wings placed between three radial arrows."

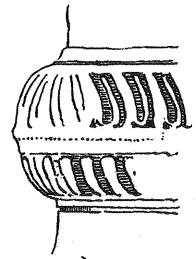
What the flagon does emphasise, however, is the catholic taste of Yeates where nationality was subservient to quality. This was true even when pewter was just a game.

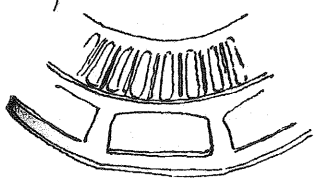
Editor's Note:
In addition to the drawing of the German Gaming flagon in the above article, Alex Neish sent me copies of several additional pages from Alfred Yeates' Journals which document other pieces from his pewter collection. These pages, which follow, contain photographs of a dozen candlesticks and detail drawings and description of several of them. Not only are the drawings "immaculate" as described by Alex, but also they document what was probably the most outstanding collection of pewter candlesticks ever assembled by an early English collector.



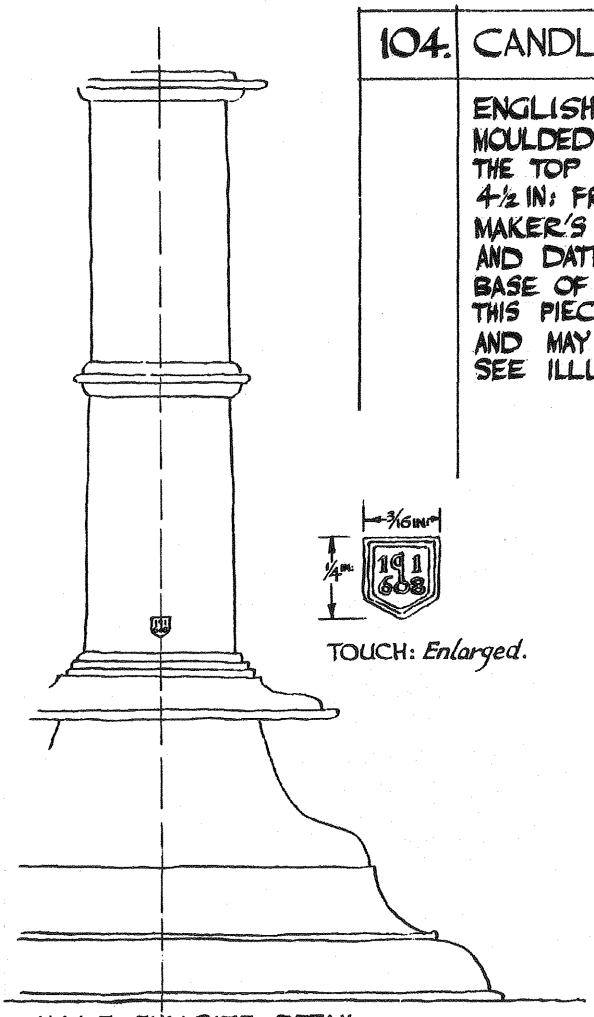
DETAIL OF TOP OF 97.

97.	CANDLESTICK
	ENGLISH, OF THE XVIITH CENTURY. HEIGHT 8¼ IN: OCTAGONAL TOP, BASE AND OFFSET ABOVE BASE ARE 2 3/16 IN; 6½ IN; AND 3¾ IN: ACROSS RESPECTIVELY. OF THE SAME TYPE AS Nº 96 BUT SOMEWHAT COARSER IN CHARACTER, MORE WORN AND WITHOUT THE ENGRAVED LINES ON BASE. THE TOP IS PLAIN WITHOUT THE DOUBLE LINES (THIS MAY HAVE BEEN RENEWED). THE SHAFT IS TREATED WITH RIBBING BUT NOT SO PRONOUNCED, WHICH MAY BE DUE TO WEAR. NO MAKER'S TOUCH. USUALLY FOUND ON TOP (PERHAPS RENEWED HERE). OWNER'S INITIALS, M.W., ON THE BASE.


DETAIL OF KNOP TO 98.


DETAIL OF BASE

98.	CANDLESTICK
	ENGLISH, OF LATE JACOBEAN TYPE. HEIGHT 6½ IN: WIDTH OF THE OCTAGONAL BASE 4⅛ IN: THE BASE, RIM AND THE KNOP ARE ORNAMENTED WITH RIBBED ORNAMENT OR DECORATION, THAT TO THE LATTER BEING SLOPED, SEE MARGIN. NO MARKS. SEE ILLUSTRATION, P. 72.

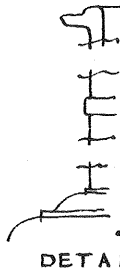


HALF FULLSIZE DETAIL

TOUCH: *Enlarged.*

104. CANDLESTICK

ENGLISH. HEIGHT 13 5/16 IN: THE BASE, SQUARE AND MOULDED, IS 8 7/8 IN: THE SHAFT IS SQUARE, 2 IN: AT THE TOP AND 2 1/8 IN: ABOVE GREASETRAY WHICH IS 4 1/2 IN: FROM THE BASE.
MAKER'S TOUCH, SEE MARGIN, "I·I WITH KEY BETWEEN AND DATE 68," STAMPED ON OPPOSITE FACES AT THE BASE OF SHAFT. COTTERELL Nº 5712. LTP. Nº 103.
THIS PIECE IS SAID TO HAVE COME FROM IRELAND AND MAY BE ECCLESIASTICAL.
SEE ILLUSTRATION, P. 72.



DETAILS NO. 106.

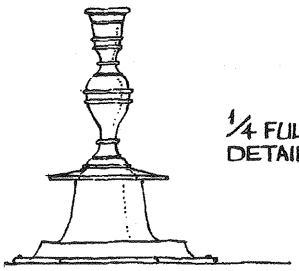
THE TOUCH

106. CANDLESTICK

ENGLISH · ONE BOUGHT OF A SET OF FOUR. SQUARE SHAPE AND OF SIMILAR DESIGN TO NO. 104.
HEIGHT 4 5/8 IN: AND BASE 3 5/8 IN: ACROSS.
MAKER'S TOUCH ON THE LOWER FACE OF THE SHAFT, "A SWORD AND W·W IN A SMALL BEADED CIRCLE."
PROBABLY EITHER WILLIAM WESTCOTT 1652 OR WILLIAM WHYTE 1667. COTTERELL Nº 6030.

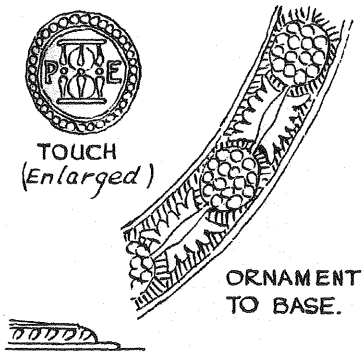
SEE ILLUSTRATION, P. 72.

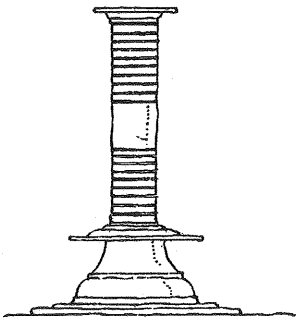
107. CANDLESTICK


1/4 FULLSIZE DETAIL.

STUART PERIOD. HEIGHT 6 7/8 IN. CIRCULAR SHAPED AND MOULDED TO THE GREASETRAY. THE LATTER IS OCTAGONAL WITH CIRCULAR PART AGAIN BELOW TO FINISH ON AN OCTAGONAL BASE 5 1/16 IN: ACROSS. THE GREASETRAY IS 3 3/8 IN: ACROSS.
THERE IS AN ENRICHED FLAT HORIZONTAL BAND OF FRUIT AND LEAVES JUST ABOVE THE BASE. EDGE OF THE BASE AND THE GREASETRAY MOULDED AND WITH ROPE ENRICHMENT.
MAKER'S TOUCH IN A SMALL BEADED CIRCLE "AN HOUR GLASS AND P·E", SO FAR NOT TRACEABLE, SEE THE MARGIN.
BOUGHT IN LONDON.
SEE ILLUSTRATION, P. 71.

TOUCH (Enlarged)


ORNAMENT TO BASE.



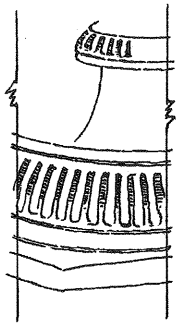
¼ FULLSIZE

TOUCH: *Enlarged.*

⅜" Full

108. CANDLESTICK

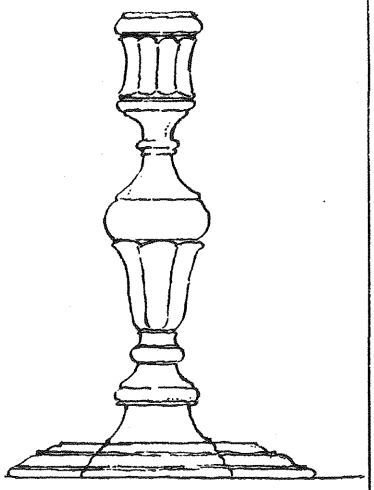
STUART PERIOD. HEIGHT 9 IN; DIAMETER OF BASE 6½ IN; AND OF GREASETRAY 4 IN: ALL CIRCULAR AND MOULDED. HORIZONTAL FLUTING ROUND STEM WITH A PLAIN SPACE HALFWAY UP. NO ORNAMENT.
A LONDON MAKER'S TOUCH STAMPED ON THE UNDERSIDE OF BASE "A TULIP SLIPPED WITH C·R AND DATE 74" IN A SMALL BEADED CIRCLE, SEE MARGIN.
BOUGHT IN LONDON.
SEE COTTERELL 5878, (? CHARLES RICHARDSON). LTP 220.
SEE ILLUSTRATION, P. 71.



DETAIL SHEWING BASE OF Nº 109.

109. CANDLESTICK

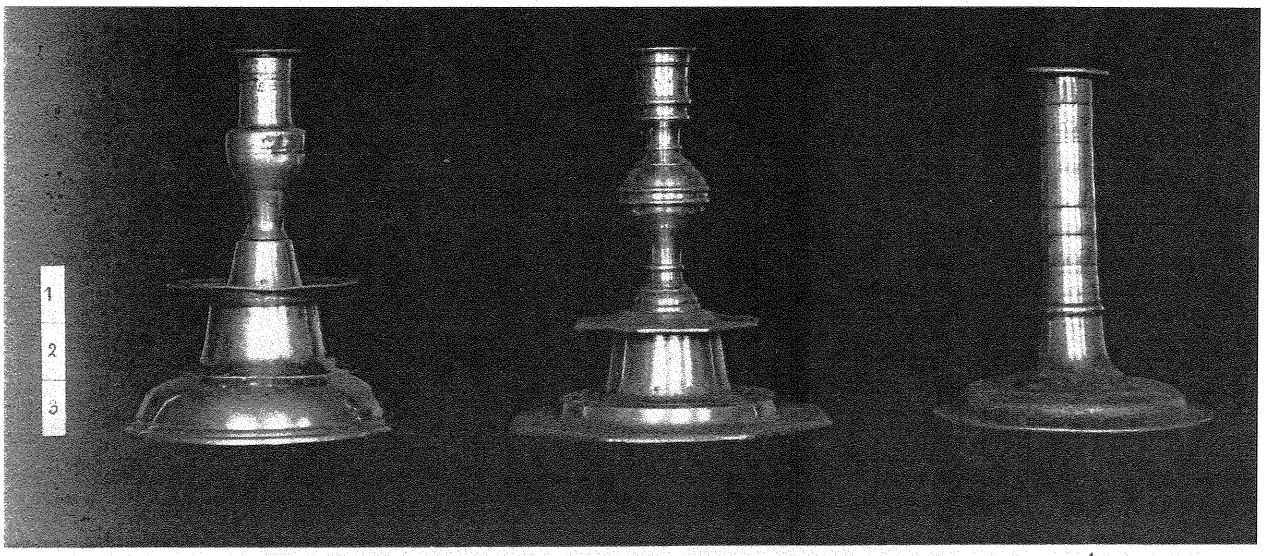
ENGLISH · LATE XVII^TH OR EARLY XVIII^TH CENTURY.
HEIGHT 5¾ IN: ON AN OCTAGONAL BASE 4½ IN: ACROSS.
DECORATED WITH FOUR BANDS OF RIBBED ORNAMENT, THAT TO BASE BEING ⅜ IN: DEEP.
NO MARKS.



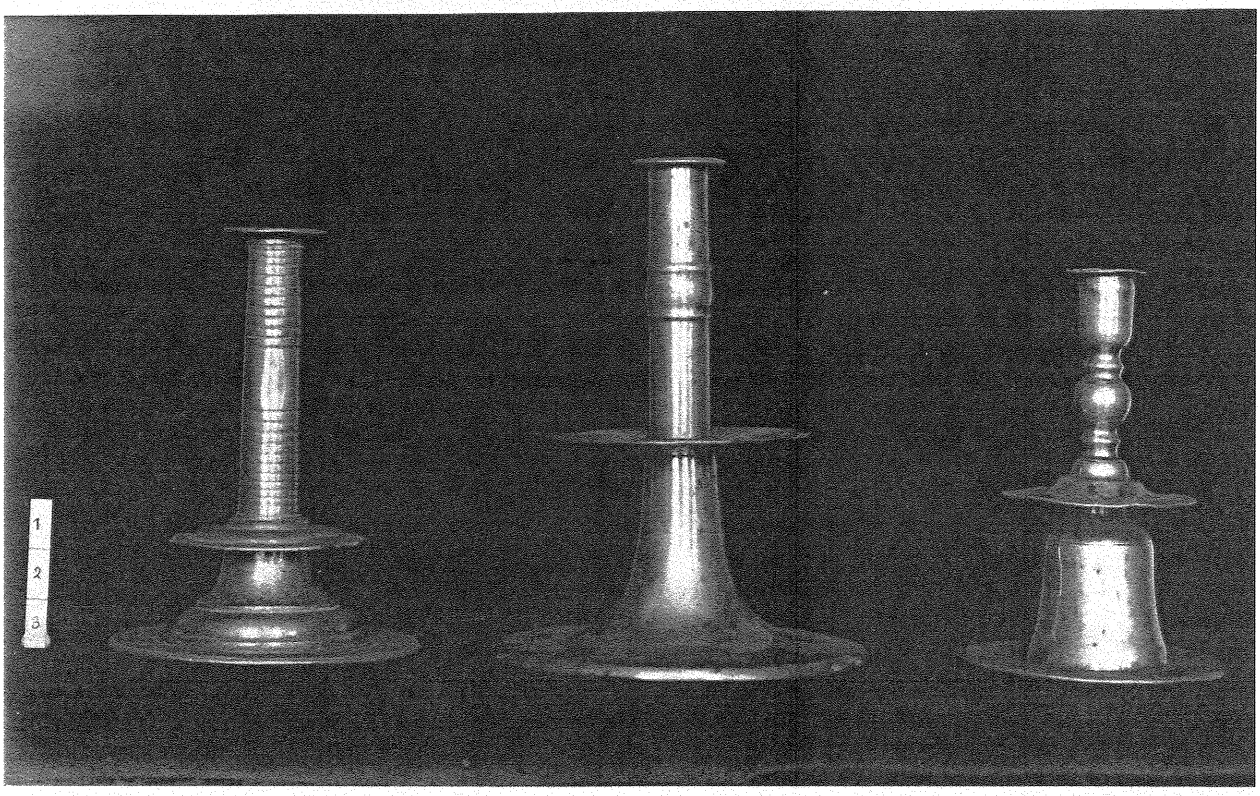
HALF FULLSIZE

110. CANDLESTICK

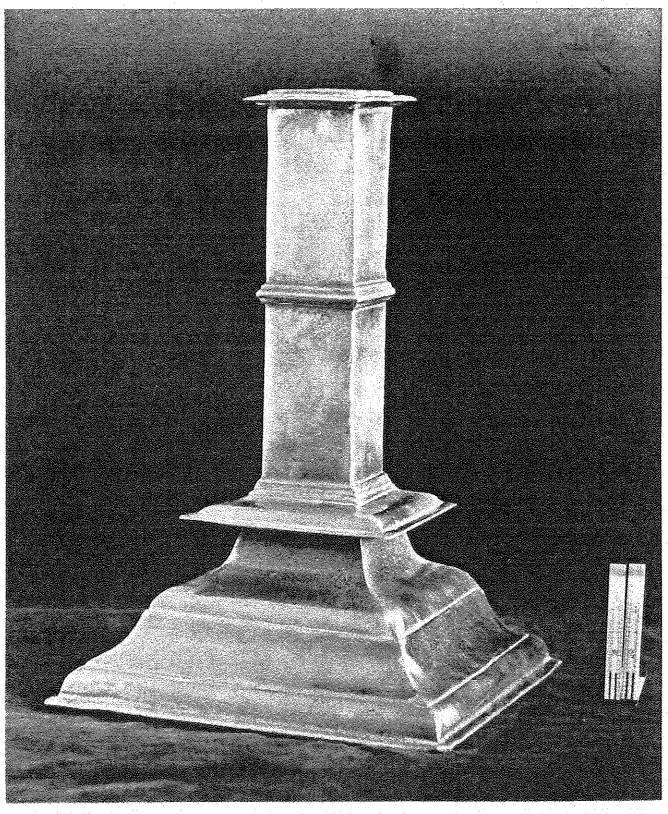
PROBABLY ENGLISH. ABOUT 1700. HEIGHT 6⅝ IN: OCTAGONAL BASE, NOT EQUI·SIDED, 1½ IN: AND 2¼ IN: ON THE OUTSIDE. WIDTH OF BASE ON THE SQUARE 4½ IN. THE OCTAGONAL FACETTING IN TWO HEIGHTS, SEE MARGINAL ILLUSTRATION, GIVES A CONTINENTAL CHARACTER.
NO TOUCH, BUT REPAIR IN THE CENTRE OF BASE MAY COVER ONE.
BOUGHT IN LONDON.
SEE ILLUSTRATION, P. 106.



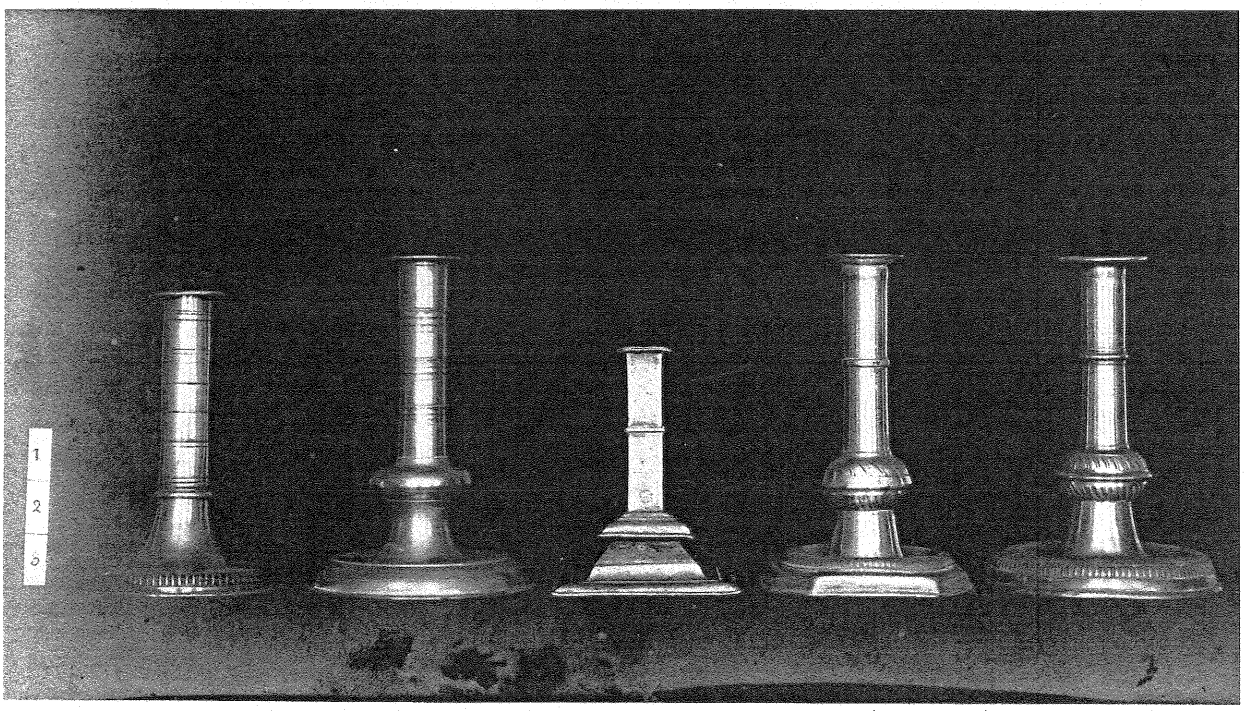
No. 105. No. 107. No. 111A



No. 108. No. 100. No. 95.



No. 104.



No. 111 B No. 101. No. 106. No. 98. No. 111 C

The Curtis Brothers of Meriden, Connecticut

by Andrew F. Turano and Robert G. Smith

The Curtis brothers of Meriden, Connecticut, were britannia workers who formed partnerships with each other and with other manufacturers in the area. At present, they are known to have struck two separate marks – perhaps three - on their teapots and other forms. Their work is quite scarce, but uninspiring, as they produced teapots that were clones of those made by other workers in the Meriden area.

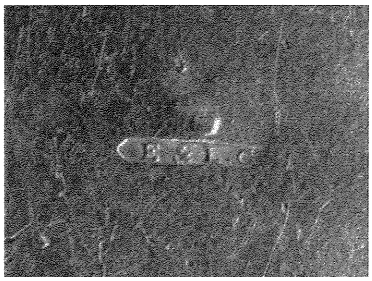


Fig. 1a above shows a typical "Meriden" form of inverted mold teapot, 9 3/4" H., BD. 4 7/8" and Fig. 1b on the right shows the "E & L. C." mark: 12 mm. L., and 2mm. W. (In the Meriden Historical society; Photo by A.F.T.).

Their first ancestor to settle in America was John Curtis who arrived in Stratford, Connecticut, in 1639. His son, Thomas, was one of the original settlers of Wallingford in 1670. A portion of this settlement later separated to become the town of Meriden. The father of our britannia workers was Elisha, b. 1773, d. 1847. He married two sisters, consecutively, Abigail and Mary Hall. All of the sons who worked in pewter and britannia were from his marriage to Abigail. There were three brothers who are of interest to us: Enos Hall Curtis, b. 1796, Edwin Erastus Curtis, b. 1804 and Lemuel Johnson Curtis, b. 1814.

Enos Hall Curtis. b. 1796, d. 1862. Enos seemed to have had an early start in the business, but his training is unknown. When Asahel Curtis, his uncle, was working with Isaac Lewis, I. C. Lewis' father, in a button shop on Broad Street, Meriden, in 1813, Enos was involved in the same business on Curtis Street.[1] Later we find that Enos was mentioned in Ashbil Griswold's account books over 200 times, from 1823 to 1835. The account records appear to show that Enos worked for Griswold during that time, as Enos was receiving cash and was reimbursed for goods he received from others. From 1822 to 1834 he is listed in the Meriden Tax records as having a house and land, but no manufactory. In May of 1835, Griswold lists Enos "By cash to take to N.Y. for him to pay out for Block tin and Antimony $194.00." The Meriden Tax records now list the partnership of E. H. and E. E. Curtis (Enos and brother Edwin) from 1835 through 1839. From 1840 to 1843, Enos is listed in partnership with his brother, Lemuel. Enos is then listed from 1846 to 1850 with three manufactories, valued at $150 each year. Thereafter, he reverts again to listings only for house and land. In 1837, Ashbil Griswold, Enos Curtis, Enos' father, Elisha, and brother, Edwin E., as well as seven others paid $1,200 for the purchase of one acre of land with the

dwelling house and other buildings thereon. Although we do not know the intentions of the group, it appears to have been an investment or an arrangement to obtain a shop for one of the investors.

In another Meriden tax list as rendered by the Secretary of State in 1845, all three brothers were listed as Britannia manufacturers: Enos was listed with two hands, a capital investment of $1,000 and manufactured goods valued at $1,500.[2] In that same listing, his brother, Edwin, with two hands, had a capital investment of $600 and goods valued at $1,000 and Lemuel, with two hands, had a capital investment of $1,200 and goods valued at $3,200.[2] In the Census of 1850, Enos is now recorded as a farmer, with real estate valued at $3,600. In the following year, when the Meriden Savings Bank was incorporated, he became its president. He died on April 30, 1862.

Fig. 2a above shows a teapot marked by Lemuel J. Curtis with the same dimensions and physical characteristics as the teapot marked by E. and L. Curtis and Fig. 2b on the right shows the mark of Lemuel J. Curtis. Note the incorrect spelling of Curtiss.* The mark is 21mm. L. and 3 mm. W. (In the Meriden Historical Society; photo by A.F.T.).

Fig. 3. Another teapot marked by Lemuel J. Curtis with a cusp lid that appears to be a form that is identical to the illustrated teapot that is published in Ebert's book, pg. 71, listed under reference # 13 (photo by A.F.T.).

Edwin Erastus Curtis, b. 1805, d. 1885. Edwin was the fourth child and third son in the family. He left school at an early age and was apprenticed to the firm of "Lewis (Patrick) and Holt" learning the spoon trade. On Christmas Eve in 1826, he married Aurelia Benham, sister of Darius, Jr. and Morris Benham, britannia manufacturers. In 1828 he built a house on Curtis Street in Meriden, where he spent the rest of his life. At the same time he built a shop in the back of his house, where it appears he continued his spoon trade (1828 to 1834). From 1835 to 1839 he is listed in the Meriden Tax records as having a partnership with his brother, Enos. In 1840 he and his younger brother, Lemuel J. built another shop on Curtis Street, now listed with one manufactory. This partnership continued through 1843.[3] In 1843, I. C. Lewis noted in his account book that he purchased spoons and # 6 teapots from this partnership. In 1844, the Meriden Tax list has separate notations for Edwin E. Curtis, and "Edwin E. Curtis and others." This listing continued through 1849. He later worked for a short while for Goodrich, Ives and Rutty, tin-ware and Britannia spoon manufacturers. After that endeavor, he held various town offices. He, too, was an incorporator of the Meriden Savings Bank, and became its president in 1862.[4] He died on April 29, 1885 at the age of 79. There were no children with this marriage. After his wife passed away, the bulk of his estate ($30,000) was willed to St. Andrew's Church in Meriden.[5]

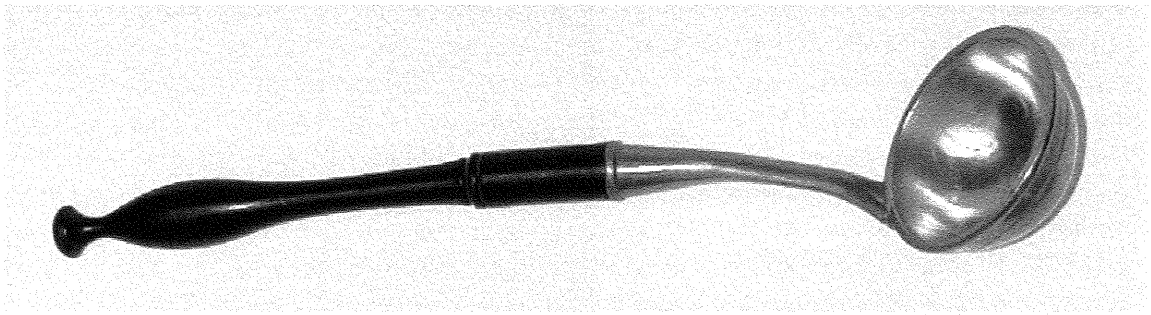


Fig. 4a above shows the ladle that was marked. It has a wooden handle that unscrews from the pewter bowl. Fig. 4b on the right is the "E C" mark on the ladle illustrated in Wayne Hilt's Catalog in the Fall of 2002. Fig. 4c below that is the "E & L. C." mark included here for comparison.

*Although Curtis always spelled his name with one "s," all of his known marks have two. The most likely explanation could be that the die maker erred, and Curtis apparently made no effort to have another mark made with the correct spelling.

Lemuel Johnson Curtis. b. 1814, d. 1888. Lemuel was the fifth child and fourth son, and the most productive of the sons in the britannia trade. Lemuel attended school in the old school house on Broad St. in Meriden. He apparently learned the pewter spoon trade from his older brother, Enos.[6] Then, at the age of 16 he was apprenticed to Ira Yale of Wallingford (a distant cousin of the well known Yales) to learn the britannia trade.[7] In 1835 he and William Elton bought out Ira Yale. This partnership lasted one year, being listed as the partnership of "Curtis and Elton".[8] He was married to Bedotha P. Button on Christmas Eve in 1835, and they subsequently had two daughters, Celia and Adelaid. In 1836, he and I. C. Lewis moved to Illinois in order to set up a business there, but returned later that same year when Lewis became ill. They entered into a partnership in 1836 in Meriden, establishing a manufactory in East Meriden, near the Parker spoon factory. In January of 1837 and in March of 1839 they obtained 341 lbs, then 281 lbs. of tin from Ashbil Griswold, noted as "Banky tin lent."

The partnership with Lewis lasted until 1840, when Lemuel then joined in partnership with his older brother, Edwin. This partnership lasted until 1843. They were so listed in the Meriden Tax Records for those dates with one manufactory. From then on, Lemuel was listed alone. There has been some confusion about the exact status of Lemuel J. Curtis with respect to Wm. W. Lyman. Contemporary writers, newspapers and present historians give different dates;[9] most stating that Lyman and Curtis were partners beginning in 1846 until they merged into the Meriden Britannia Co. Perhaps the Meriden Tax and other Manufacturing data, and the notations in Griswold's and Lyman's account books show the relationship more clearly. Around 1833 to 1834 Griswold was in the process of transferring supervision of his shop to Ira Couch and James A. Frary. Lemuel Curtis had already been working there when Wm. W. Lyman took over Ashbil Griswold's business from "Griswold and Couch" at or before 1848. "Griswold and Couch" and "Couch and Frary" existed as separate entities with varying ties to Griswold at the same time. Lemuel Curtis' employment was so noted in Griswold's Account book # 5 beginning on March 28, 1846. Lemuel Curtis is found in the Meriden"Tax List with one manufactory from 1844 to1849, and his subsequent tax listings only list him with a house and land. In Perkin's list of Meriden manufacturers in 1849, Lyman is also listed alone. Lyman is again listed alone in the Connecticut Business Directory of 1851. On May 10, 1852, in Lyman's Account book #2 (located in the files of the Meriden Historical Society) there appears to be a business transaction with Curtis involving Lyman's contribution to the "partnership" of stock, moulds, tools, etc. for the sum of $3872.42. On the same date, just below that entry, is a notation for Curtis' contribution: "L. J. Curtis Cr. By Cash $1,320.42." This is the only reference to Curtis in Book #2. In Lyman's account book # 1, on the same date, May 10, 1852, Curtis is credited with "by stock, $1,320.42." From that day forward, the partnership is listed as "Wm. W. Lyman & Co." All accounts with Curtis are settled on May 4, 1853 on page 79 of Lyman's book #1: "All accounts settled with L. J. Curtis agreeable with writings of said date." It appears that the entity, "Wm. W. Lyman & Co." either ceased to exist on that date, or these later entries most probably indicated that the partners needed more time to settle their affairs. We feel, therefore, that "Wm. W. Lyman & Co." may have existed for only a few months; from May of 1852 to the date that they joined the Meriden Britannia Co. (December of 1952.) Subsequent to the organization of the company, Lyman and Curtis began working as employees. Lemuel Curtis owned 200 shares, and Wm. Lyman, 150, compared with the 400 shares owned by the remainder of the partners. Since the shop machinery of both Curtis and Lyman were transferred to the Frary shop, they commenced working there. Later they were transferred to the shop of I. C. Lewis. Usually, when a director worked at the company, it signified that he was paying off his debt as an employee. When the business was centralized in new quarters in West Meriden in 1863, Curtis took charge of the "manufacture" until 1868, when he retired.[10] He became a stockholder in various manufacturing concerns in the area, and director and trustee of the Meriden National Bank and the Meriden Savings Bank. He later amassed a fortune of close to one million dollars. Throughout his life he was committed to financially supporting both the poor and St. Andrew's Church in Meriden. In 1885, his donations to the poor resulted in the building and the maintaining of the "Curtis Home for Aged and Indigent Women." It was designed to accommodate 30 women and 30 children.[11] The Home was endowed with the sum of $750,000, and was managed by the parish of St Andrew's church. The Board of Managers consisted of representatives of

the various churches in Meriden. His daughter, Celia, was initially designated as president of the Board. He died on January 10, 1888.[12]

DISCUSSION

Although the Curtis brothers produced the standard "Meriden" style of teapots, and that in little quantity, they deserve mention because of the rarity of the only two marks (to date) known by the brothers, Edwin and Lemuel, and Lemuel alone. In our studies of the britannia makers of the Meriden and Wallingford areas, we discovered that there were a number of part time and short-lived makers in the area. Some are listed in published texts, but many are not. The Curtis brothers, however, despite their low and unimaginative output, did accumulate considerable estates, and Lemuel Curtis was a director of the Meriden Britannia Co. They were considered important citizens of the Meriden community in their time. With the information that we found, we feel that it was necessary to correct their working dates and relationships.

WORKING DATES OF THE CURTIS BROTHERS. * known marks

Enos H.: Spoonmaker,1813 – 23, Britannia worker, 1845 – 50.
Enos H and Edwin E.: 1835 – 1839, unknown.
Edwin E. Curtis: spoonmaker, 1828 -1834.
Edwin E. Curtis and "others": 1844 – 1849, unknown.
Lemuel J. Curtis and William Elton: 1835 – 1836.
Lemuel J. and I. C. Lewis: 1836 – 1840.
*Edwin and Lemuel: 1840 – 1843, Britannia workers.
*Lemuel J. 1843 – 52, Britannia worker.
Wm. W. Lyman & Co. (partnership with L. J. Curtis): May, 1852 to December of 1852.

In the Meriden Historical Society there are two teapots: one marked L. J. Curtiss (sic)* and the other marked E & L. C. (Edwin and Lemuel Curtis). On examination, the teapots illustrated identical form and dimensions. They are 9 3/4" tall, and their capacity is 4 1/2 pints. One of us (A.F.T.) had the opportunity to briefly examine another E & L. C. teapot with the same form, but larger in size and height. In Wayne Hilt's Fall, 2002 catalog we find a ladle illustrated with the mark of "E C" in a round-ended intaglio frame (Fig. 4). This form could have been marked by Edwin or Enos Curtis, as the configuration of the letters "E C" and the frame are remarkably similar to the E & L. C. mark. Both were listed as having manufactories on their own, and both were spoonmakers, working in pewter, we feel it is likely a mark of either one. Another teapot form marked by Lemuel J. Curtis is illustrated here (Fig. 3) and in Ebert's book on page 71.[13] There is a published account by David Bischoff[14] of a lamp with the E & L. C. mark. In David Bischoff's article, he stated that a similar lamp marked by H. H. Graves in Middletown (1849-1851) is illustrated in the P.C.C.A. Bulletin Vol. 8, No. 9, p. 328, Fig. 75. One of us (A.F.T.) has seen a pair of very similar lamps that were attributed to the same maker by John Carl Thomas. The lamp noted above also bears a close resemblance to Lamp # 2 in the Meriden Britannia Co. Catalog of 1856/7, which was made much later. It is our feeling that, other than spoons, and possibly ladles, the brothers only made teapots. It is most likely that other forms were purchased from other makers in the area and marked with their mark. L. J. Curtis was noted to have obtained lamps from James A. Frary. Transactions of this kind were extremely common among the Meriden workers.

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1 Curtis, George M., "A Century of Meriden," Part I, p. 354.
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4 Rev. A. T. Randall, op. cit.
5 "The Meriden Daily Republican," April 29, 1885, p. 1.
6 Van Slyck, "Representatives of New England: Manufacturers," Boston, 1879. p.351.
7 Commemorative Biographical Record of New Haven County, p.863.
8 Rev. A. T. Randall, op. cit., "Sketch of the Life of Lemuel J. Curtis."
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10 Van Slyck, op. cit., p. 351.
11 "History of the Curtis Home" unknown author and date.
12 "The Meriden Daily Republican," January 11, 1888, p. 1.
13 Katherine Ebert, "Collecting American Pewter" Weathervane Books, N. Y., 1972, p. 71.
14 David F. Bischoff, "A New Lamp Maker?" P.C.C.A.B., Vol. 11, No. 2, p. 58.

Scottish Church Pewter

by Barbara Jean Horan

Pewter is considered a base metal. In the Roman Catholic Church in Scotland before the Protestant Reformation, gold and silver were the metals of choice used almost exclusively. But the Protestant Reformation (often linked with Scottish independence in the 16th century) was triumphant by 1560 with John Knox (a follower of John Calvin) as its leader. These Protestants were known as Presbyterians. A Calvinist Confession of faith was declared in the summer of 1560 followed by a "General Assembly" composed of equal numbers of lay elders and clergy. Roman Catholic priests harried out of Scotland may have carried off or melted down any gold or silver communion pieces as they sought refuge in parts of Europe that were Roman Catholic. Other possibilities for the disappearance of gold and silver from the churches were burial in church yards or pieces smuggled away by sympathetic Roman Catholic Scottish lords loyal to Mary, Queen of Scots.

The oldest known pieces of church pewter, a paten and a chalice, are from the 15th century and were intended to be buried with the body of a priest.[1] Originally the chalice was a small cup since only the priest drank the wine. The biggest change at the time of the Reformation was the enlarged size of the chalice. This change was a reflection of the new ritual in the Presbyterian Church whereby all the worthy participants in the communion service received the wine as well as the bread. This change reflected the scriptural admonition, *"In the same way he took the cup also after supper saying This cup is the new covenant in my blood. Do this as often as you drink it, in remembrance of me"* (I Corinthians 11:25). Large communion cups became a necessity. The largest pair of cups that we own each contain

Figure 1. Three Large High Chalices: the one on the left has an egg shaped bowl with a capacity of 4 (8 oz.) cups, height of 8 3/4", unmarked. The middle one is the tallest, 9 1/8", bowl diameter of 6" with a capacity of 5 cups, unmarked. The one on the right is 8 3/4" high, with a capacity of 2 1/2 cups and an engraved date of 1794 on the front of the cup. It is marked with "S. Maxwell & Co." on the base and matches the flagon with spout in Figure 4. (In contrast, two continental pewter Roman Catholic chalices owned by the author range in capacity from 1 to 1 1/2 cups.) *Photos in this article by Bob Horan.*

FIVE cups of liquid. Pint and quart sizes were also common. Figure one shows three large cups. Occasionally a low stem cup was used by a particular congregation in order to emphasize their break from Papist forms. See Figure two: the engraving on this low cup used by the "Dissenting Congregation of Edinburgh 1804". Figure three shows identical engraving was found on two pieces of flatware. The smaller dish (12 inches) was probably used for the bread in the communion service. The larger dish (14 inches) may have been used as an offering plate.

Theologically, the sacrament of communion was no longer a mystical transformation of the elements, but rather common bread and wine consumed in remembrance of Jesus' sacrifice of his life. Communion was no longer celebrated each week, but

Figure 2. Low Chalice: Height 5-3/4", bowl diameter, 4-1/8", with a capacity of 3 cups. The engraving around the rim of the bowl is: DISSENTING CONGREGATION EDINR 1804, matches engraving of dishes in figure 3, unmarked. See Plated XIV in L. Ingleby Wood, Scottish Pewter Ware.

Figure 3. 12" dish marked by Kinniburgh & Scott, Edinburgh, circa 1800. Larger one is 14-3/4" deep dish, unmarked. Engraving is identical to engraving in figure 2.

rather infrequently, even as rare as only at Christmas and Easter. In governance, Presbyterians emphasized joint leadership of the minister and lay leaders called elders. Occasionally if people learned that a certain parish was going to celebrate communion they would attend that service if they had a token from their own parish proving their worthiness. This practice again underscored the necessity of many and large cups.

In 1617 an Act of Parliament in England (now governing Scotland since James I of England held the joint crown of England and Scotland since before the death of Queen Elizabeth of England he was James VI of Scotland) required all parishes to have an adequate number of cups and flagons. For the Presbyterians in Scotland that meant having at least six to twelve cups and two to three flagons for each church. Due to a shortage of enough chalices made in Scotland or England beakers came into use, many of which were made in Holland. Many beakers made for home use were also donated to the churches for communion use. As a general rule Dutch beakers were engraved, while Scottish beakers were plain. There is evidence that an active trade occurred between Aberdeenshire (on the east coast of Scotland) and Holland during the summer months.

The Episcopal Church in Scotland (modeled after the Church of England) was established between 1617 and 1638. The Scots rebelled against the role of the Episcopal bishops and signed a National Covenant opposing the imposition of the Book of Common Prayer for their worship. What gold and silver which remained in some churches was melted down for money and pewter came into widespread use again. Between 1660 and 1688 during the Restoration of the Stuart dynasty, if pewter were to be used it was considered a temporary necessity until gold and silver could be found. After 1746 when the Stuart supporters in Scotland were defeated at the battle of Culloden, the Episcopal chapels could only afford pewter. There were few molds then available so both the Episcopal and Presbyterian churches shared pewter molds.

Figure 4. Two Flagons. One with spout is by S. Maxwell, Glasgow, circa 1780. Mark on inside bottom is "Success to Ye British Colonies". 9-1/4" height, flat lid. Engraved with date 1794 on front of the body. Second without spout is line marked by W.Reid, Glasgow, with flat lid, 9- ¾"height.

Flagons in the early 18th century were usually made with no spout. In the latter part of the 18th century flagons were made both with and without spouts. Figure four illustrates both the S. Maxwell and W. Reid flagons made circa 1780 and 1800. The Scottish flagons were flat lidded, plain and simple. Earlier flagons were quite large, sometimes holding two gallons while later ones became smaller. In Presbyterian churches some flagons were engraved with the name of the minister as well as the name of the church on the side of the flagon. Maxwell's flagon has the touchmark, "Success to Ye British Colonies". Was this touch a good merchandising technique or a genuine anti-British political statement? No one to date has any proof for either theory.

For purposes of Baptism a plain bowl or deep dish was used to replace the font (found in Roman Catholic churches) in the rear of the church. Some ewers or lavers were made for pouring over the child's face. The "laver" in Scot dialect meant "water jug". No special form of container was made for exclusive church use. Before baptism the parents had to satisfy the minister that they were leading good lives, had religious knowledge, didn't swear at home and went to church regularly.

The offering was usually collected in a large dish (or charger) placed just inside the porch of the church with an elder guarding the dish. The dish would be at least 14 inches and frequently engraved with the name of the church. Figure five shows a Scottish dish, 15 inches in diameter, single reeded edge, with engraving around the rim: "For the Kirk of Makerston 1810".

Figure 5. Church dish, 15" diameter, reeded edge with engraving around rim: FOR THE KIRK OF MAKERSTON 1810. Mark of Kinniburgh of Edinburgh, with four hallmarks: thistle, RK, Edin, rose.

There is an official Church of Scotland but if some group of people in a congregation become dissatisfied with the leadership or policies of the minister and elders or any other grievance, they simply left that particular church and formed their own new congregation. Many of these dissident congregations later formed their own Presbyterian organizations and were self-supporting. Hence one finds on a number of pewter pieces such names as: "Dissenting Congregation," "Associate Congregation," and "New Associate Congregation." Figure six shows a chalice with the words "New Associate Congregation." Some pewter tokens also say: "Free Church of Scotland," "Relief Church," and "Reformed Presbyterian Church." Figure seven illustrates two of these tokens.

The origin of the token (which could be a ticket) was in use in earliest Christianity to identify a true believer and "exclude imposters who sought to destroy the new faith"[2] Tokens were in use in Scottish Roman Catholic congregations even before the Reformation but their use became universal after the Reformation began.

Figure 6. High Chalice, height 8", bowl diameter is 5" and diameter of circular base is 4 1/2", with a capacity of 3 cups. Engraved around the outer rim of the bowl is: *NEW ASSOCIATE CONGREGATION EDINr 1796.*

Figure 7. Communion tokens. Shapes vary from square, oval, oblong or slight variations. Sizes are never larger than 1" long. The oldest tokens are often only with a date. The 18th and 19th century tokens have the name of the church, sometimes with a symbol such as the 'burning bush" and the particular branch of the Presbyterian church, i.e. Free. Relief, Reformed, or Church of Scotland.

The first use of metal tokens (i.e. pewter or lead) was in Edinburgh in 1574. Records of the Session (the Board of Elders and the Minister) of St. Andrews refer to tokens used on May 2, 1560.[3] The basic purpose was to give proof of one's readiness to partake of Holy Communion. Being adequately prepared meant submitting to instruction by the minister and elders on: Articles of Faith, the Ten Commandments, how to pray and testimony as to the individual's righteousness. This examination would take place during the week at a preparatory service prior to being admitted to the Lord's Table. After the examination each participant would receive a token to be brought to the Sunday worship service for admittance to the sacrament. The elders collected the tokens from the parishioners, counted them and stored them carefully until the next examination. The inscriptions on the tokens varied with merely the initials of the church, and sometimes a date, to the full name of the church and its minister. Sometimes the scripture passage: *"Do this in Remembrance of Me"*, or *"Let a Man Examine Himself"* was used on the reverse side of the token. Old tokens were often taken to the blacksmith and melted down for new ones, possibly with the name of the new minister. Tokens were also used in Protestant churches in France, Holland and later in the United States.

Thus the use of pewter in Scottish churches was widespread and considered quite acceptable in this poor country. As in other churches and countries the pewter object was an acceptable substitute for gold and silver. Pewter could also be a symbol of a return to simplicity rejecting Papist embellishments and excessive decoration. Pewter was in fact a metal that represented the common people, useful in its many forms both at home and in the church, thus making a virtue out of necessity.

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3 Shiells. pp. 115.

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Necrology

Wendell Hilt

Wendell was born in Springfield, MA March 28, 1918; he passed this life on August 6, 2007. He was the son of the late E. L. Hilt and Mildred (Duke) Hilt. He grew up in West Hartford, CT. He was a graduate of Hall High School in West Hartford. He attended the University of Alabama, studying to be a civil engineer. He was a veteran of WWII having served as a Staff Sergeant in the 98th division, A Battery 368th Field Artillery, in the Pacific Theater. Wendell was employed as a Survey Chief for the Bureau of Public Works, Metropolitan District Commission, in Hartford. He is survived by his wife Vivian, sons Larry, Wayne and his wife Phyllis, his daughter Wendy and her husband Michael Anelli, two grandsons Alex Anelli and Christopher Taylor and one great grandson, Austin Taylor. His brother Allyn Hilt predeceased him.

Wendell's interest in pewter began in the late 1950's. I recall Mother and Dad buying two porringers marked "Steed", which of course are not made of pewter but looked like it. The first antique pewter piece they purchased was a late teapot by TD & SB with a copper bottom and an acorn finial. Wendell and Vivian joined the PCCA in 1957.

I recall an early visit with Thomas and Constance Williams at their lovely home in Litchfield, CT. The result of that trip included taking home a Blakeslee Barns plate. Some friends of Mom and Dad brought them to the shop of Carl & Celia Jacobs and that was the final catalyst that thrust Wendell into a lifetime's pursuit of pewter, its' history, and the men involved in it. Dad was a frequent visitor at Carl and Celia's. I was fortunate enough to be included in many of these trips. Carl always had some unusual or rare objects to show Dad and valued the comments Dad offered. Carl soon recognized the insight of this man, and was impressed with the observations he made about the way an object was made or how touch-striking patterns varied. Dad was the first person to observe the damage to the Thomas Danforth hallmarks, a fact that has led to the reassignment of certain touches with their most likely user.

I remember Dad and Mom purchasing a scarce original two-volume set of Laughlin's *Pewter in America Its Makers and Their Marks.* These along with a copy of Kerfoot's *American Pewter* and Carl Jacobs' *Guide to American Pewter* became standard reading fair for Wendell. His in-depth reading of these works revealed conflicting attributions particularly with the Danforths of Middletown. This peeked his curiosity and Dad set out on his own to find what answers he could from period records. Many of his weekends were spent at the Connecticut State Library, The Connecticut Historical Society, and on rare weekday jaunts in the vital records of Middletown, Wethersfield, Rocky Hill, Hartford, and Wallingford just to name a few of the towns where he did research.

Period newspapers were scoured for ads of the various men who plied their trade as pewterers in Connecticut. Wills and probate documents were carefully reviewed for clues of these men and their products. Research of these records also revealed valuable information on persons involved in other crafts including braziers, tinsmiths, and furniture makers. I remember many a Saturday evening when he would come home all excited about some clue he had uncovered, and he would tell my mother about how this fact fit into the big picture of "pewterdom".

During this time of researching, Dad contacted Ledlie Laughlin and Charles Montgomery. Friendships were developed with both men and Wendell offered some interesting new insight into the realm of Connecticut pewterers. In fact Ledlie Laughlin, in his third and final volume, used a considerable portion of the information Dad had uncovered concerning the Danforth Family and the influence they had on pewter manufacturing in Connecticut.

In 1976 Wendell in a gracious and selfless act let the late John Carl Thomas have access to all of his notes on the pewterers of Connecticut. Without this wealth of information, it is likely John Carl Thomas's book *Connecticut Pewter and Pewterers* would not have been written.

Dad's interest in pewter continued the rest of his life. I recall many a time when a rare or exciting piece would come into my possession and a trip to Simsbury would be in order so he could see it. Comments like "Where did you find that." or "Did you ever think you would own one?" were often heard. His and Mom's interest in antiques in general led them to be friends with many wonderful people, many of whom are now gone but not forgotten. There are still friends of theirs who share this common interest.

On October 11, 2002 at the national meeting held in Deerfield, MA Wendell was made an Honorary Member of the PCCA. He was deeply appreciative of this honor in recognition of his work as a researcher.

In my own life I find it hard to imagine what I would be doing were it not for my father's interest in antique pewter. His enthusiasm and passion for this metal became mine, as a hobby and then as my vocation. I hope the contagious interest he gave to me is caught by future generations in the belief that our history is important and preserving all aspects of it is a worthy ambition.

Wayne A. Hilt

Necrology

Bernard B. Hillmann

Bernard B. Hillmann, Bernie, as his friends and members of the PCCA knew him, passed away May 22, 2007. Bernie was 83. Bernie was born in Glen Rock, NJ; he was a graduate of the Ridgewood High School in 1941.

He served with distinction as a Second Lieutenant in the Pacific Theater as a ship commander during World War II. After WWII he completed his education graduating from the University of South Carolina in 1947.

He became the third generation owner of Hillmann Electric, from which he was retired having turned the care of the company to the fourth generation.

Bernie was also very involved in local groups. He was past president of the Ridgewood Chamber of Commerce and the Ridgewood Lions Club.

We knew him as an avid collector of American antiques, especially pewter. Bernie served for many years as treasurer and a board member of the PCCA. His thoughtful council to the board was a much-valued asset during his tenure with the organization.

Both Bernie and his late wife Jeanne C. Hillmann were very active members of the PCCA. They opened their lovely home on several occasions for pewter club meetings, sharing their knowledge of their extensive collections with the membership.

Sometime after Jeanne's passing Bernie met Jane Bender. They were regular attendees at many regional and national meetings. He and Jane opened their home to the club for meetings. Jane Bender passed away shortly before Bernie's death.

Bernie is survived by his children and their families, Diane Hillmann, Cynthia Erekson and her husband Lawrence, Thomas Hillmann, and his wife Deborah. Bernie also leaves grandchildren: Andrea, Keith, Daniel, Alyssa, and Timothy. He is also survived by a brother, Douglas J. Hillmann.

For those of us who knew him, we remember a keen collector with an excellent eye for form and design. He was a serious student of pewter and the history surrounding his collections.

Bernie also had a wonderful sense of humor and frequently had everyone nearby enjoying a good laugh at one of his stories or jokes.

Our most sincere condolences go to his family in the hope that the pain of his loss is replaced with the treasured memories he gave them.

Members who knew him will surely miss him as well, because most of all, he was our friend.

Wayne A. Hilt

National Fall Meeting Photos
Lancaster Host Resort—Lancaster, Pennsylvania
October 12 & 13, 2007
(Photos by Dwayne Abbott, Bob Horan & Bill Snow)

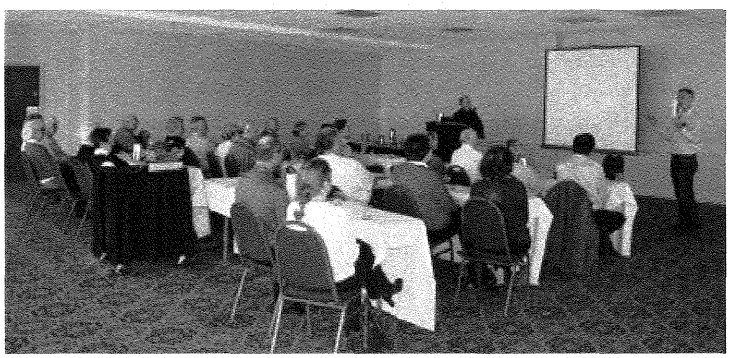


Figure 1

Figure 2

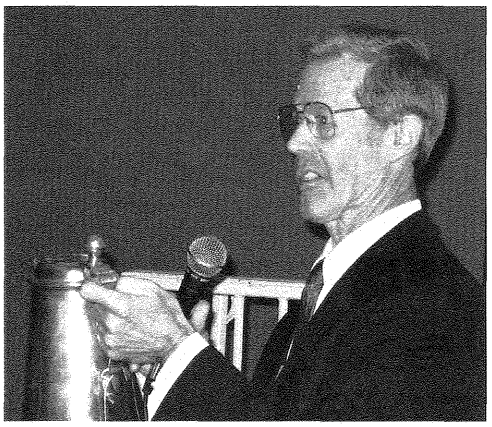
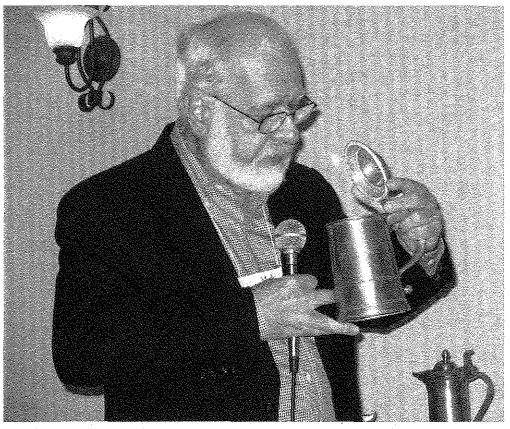


Figure 3

Fig. 1. On Friday afternoon, the popular "Introduction to Pewter Orientation," conducted by **Wayne Hilt** and **Bill Snow**, was well attended. First on the Friday evening program was **Peter Seibert,** Fig. 2, Director of The Heritage Center Museum in Lancaster. Next was **Don Herr,** Fig. 3, who gave a talk on Johann Christoph Heyne. The evening concluded with "Show & Tell," aptly conducted by **Mark Anderson,** Fig. 4. On Saturday morning members were invited to the home of **Don & Trish Herr** for a catered breakfast and where they were greeted by a mantle containing fifteen American tankards, Fig. 5. (continued on next page)



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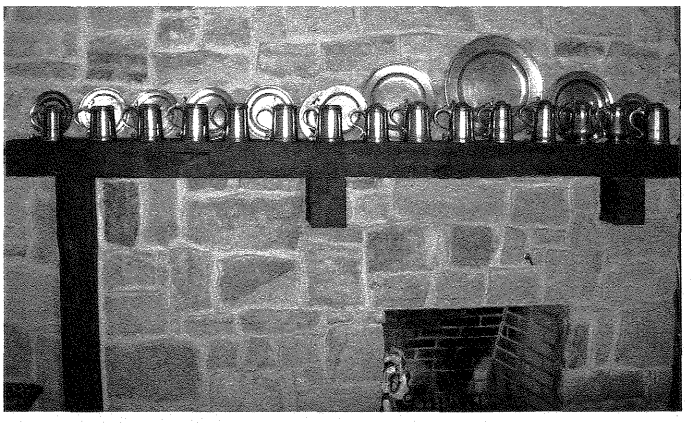

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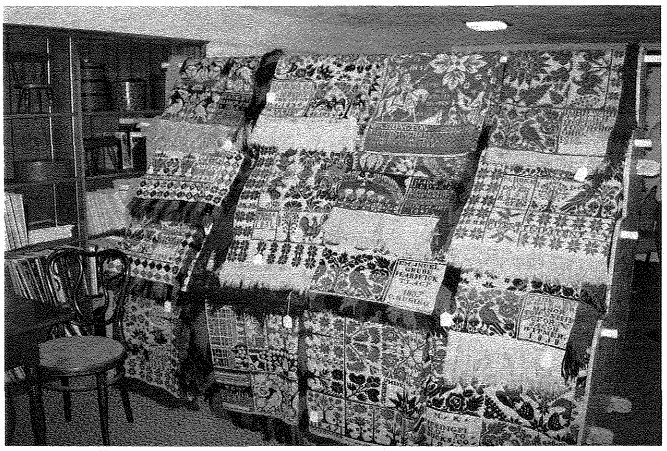

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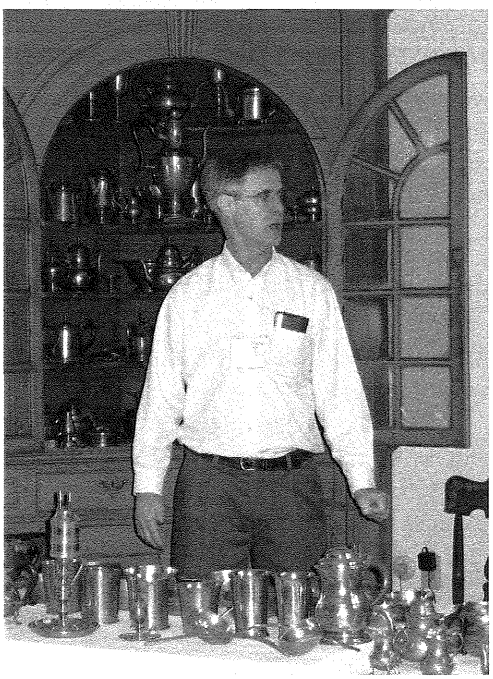

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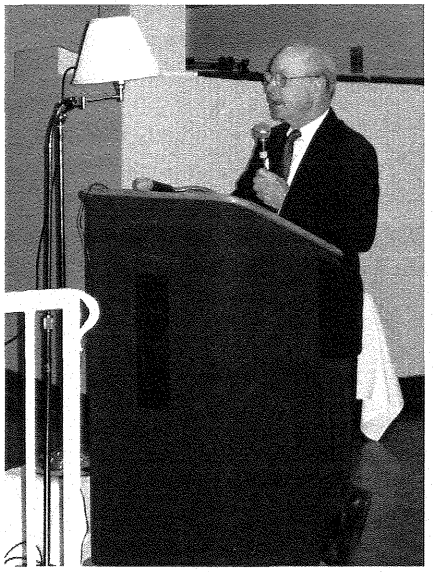

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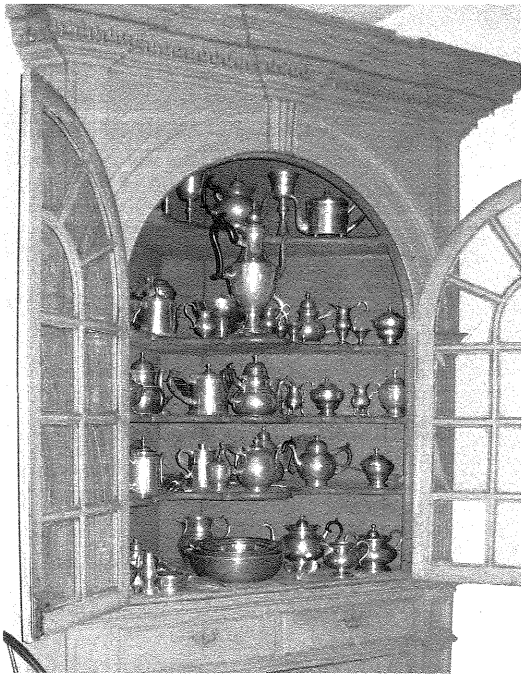

Figure 7

Figure 10

Fig. 6. **Trish Herr's** display of woven coverlets was equally impressive as was their corner cupboard, Fig. 7, filled with an overwhelming collection of American pewter which **Wayne Hilt,** Fig. 8, did an excellent job of describing. On Saturday evening, **Don Fennimore,** Fig. 9, **Wayne Hilt,** and other members paid tribute to **Bud Swain.** A number of members brought pieces recently purchased at the Swain auction for display and discussion, Fig. 10.

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