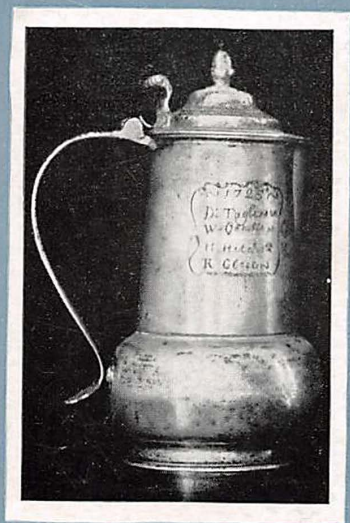


THE CONNOISSEUR BOOKLETS

OLD BRITISH PEWTER

FROM 1500 TO 1800

By A. V. SUTHERLAND-GRAEME
WITH OVER FORTY ILLUSTRATIONS



3'6

net

THE CONNOISSEUR

LONDON: 28-30 GROSVENOR GARDENS, S.W.1



The Old Pewter Shop 142 BROMPTON ROAD, LONDON, SW3

(Charles Casimir, Member of the British Antique Dealers' Association)

OLD BRITISH PEWTER

FROM 1500 TO 1800

By A. V. SUTHERLAND-GRAEME
F.S.A.

A PRELIMINARY GUIDE
FOR THE COLLECTOR WITH
OVER FORTY ILLUSTRATIONS

THE CONNOISSEUR BOOKLETS

PUBLISHED BY THE NATIONAL MAGAZINE CO. LTD.
28-30 GROSVENOR GARDENS, LONDON, S.W.1

THE CONNOISSEUR BOOKLETS

General Editor: H. GRANVILLE FELL

Editor of THE CONNOISSEUR

ENGLISH POTTERY AND PORCELAIN

By FRANK TILLEY, F.R.S.A.

ENGLISH SILVER FROM CHARLES II TO THE REGENCY

By CHARLES OMAN

OLD ENGLISH FURNITURE FROM TUDOR TO REGENCY

By F. GORDON ROE, F.S.A.

EARLY BRITISH CLOCKS FROM C. 1600 TO C. 1800

By R. NOEL HILL

ENGLISH WATER-COLOURS, THE EIGHTEENTH CENTURY

By MARTIN HARDIE, C.B.E., HON.R.W.S.

ENGLISH WATER-COLOURS FROM 1800 TO 1850

By MARTIN HARDIE, C.B.E., HON.R.W.S.

OLD BRITISH PEWTER

By CAPTAIN A. V. SUTHERLAND-GRAEME, F.S.A.

OLD BRITISH PEWTER

'For Pewter, once the pride of kings, later of low estate,
was wrought for use, and hardest use, and not to emulate
the chased and decorated styles of Gold and Silver wares,
but just to last a man his life and then—pass to his heirs.'

(The late Howard Herschell Cotterell)

IF this fact of functionalism is borne in mind, it will be understood that the value and beauty of old pewter must be considered from an entirely different standpoint to that of silver. It will also be understood why such enormous quantities of pewter were cast away or melted down by our forebears. It may be said, generally, that early silverware was beautiful in its own day and so was preserved, whereas pewterware was not intended, primarily, to be decorative, but useful; and when, for one reason or another, it ceased to be useful, it was discarded.

This is not to say that decoration was never applied to pewterware. The flat-lidded tankards and many commemorative dishes and chargers of the ebullient post-Restoration period provide the principal case in point; but, in the main, the attraction of old pewter derives from outline and proportion and the fitness of the vessel for the task for which it was made.

It is not proposed to delve deeply into the history of the pewterers' craft as a whole; but some historical notes are essential, inasmuch as a very great deal of the collector's interest lies in the possibility of naming the actual makers of his pieces, and this involves the history of marking.

In early times most of the industries, trades and crafts, both of this country and others, were controlled by Guilds whose duties were to safeguard the interests of their members and to maintain the repute of the trade or craft. One of these was the Guild or Mystery (Ministry) of Pewterers, now known as the Worshipful Company of Pewterers of the City of London. There were, of course, other Pewterers' Guilds in provincial cities, such as York, Norwich, and Bristol; and also in Scotland, where pew-

terers were joined with other metal workers in Hammermen's Incorporations; but in England the London Guild was naturally the most important and powerful. At a time when the making of pewterware was a very important industry, this Guild possessed drastic powers, including those of search for false wares throughout the market towns of England, and punishment for the use of irregular alloys, 'shoddy' workmanship, or unseemly behaviour.

Amongst their ordinances was one which made it obligatory for every new master-pewterer to invent for himself a mark, or 'touch' as it was called in the craft; to register it by striking it upon a touch plate at Pewterers' Hall; and thereafter to strike it upon all his wares.

The Great Fire of 1666 destroyed Pewterers' Hall, and with it the touch plates; but the system was revived in 1668 and continued to the end of the Eighteenth Century, and it is by these touches, together with the various registers of the Company, that the actual names of pewterers may, in very many instances, be ascertained.

Comparing this system with that of the goldsmiths, it will be noted that the pewterers did not use the date letter, so that whereas it is usually possible to assign a definite year to silver plate, in the case of pewter plate which bears a pewterer's touch, the actual year of manufacture will lie between the date on which the touch was registered and the date of decease. On the other hand, however, the number of pewterers whose names can be definitely assigned is much greater than is that of the silversmiths, at least since the late Seventeenth Century.

In addition to touches, other marks were applied to pewterware, including quality marks, excise marks, and marks which are erroneously called 'Hall-marks' or 'Silver-marks'. The latter require some explanation: they consist of small punches, usually four in number, resembling those used on silver; three of these bear devices, the most common of which is a leopard's face, whilst the fourth contains the pewterer's initials. These punches have no *raison d'être* whatsoever, either under law or craft regulation, and indeed their use was prohibited by the Company following

a complaint by the Goldsmiths' Company early in the Seventeenth Century; notwithstanding which the pewterers continued to apply them, for which disobedience collectors have reason to be thankful, as the makers' initials often help in the deciphering of a poorly struck, or partially obliterated, touch. So much for marking; the subject is exhaustively dealt with in several works which are mentioned in the bibliography.

Space does not permit a lengthy dissertation upon the composition of pewter, which is also explained in the books referred to. Suffice it to say that its chief component is tin, in greater or lesser amounts, to which is added certain specified quantities of copper, antimony or lead, according to the quality of metal required. The Pewterers' Company had strict regulations concerning the alloys, and also possessed rights as regards a proportion of the tin which was mined chiefly in Cornwall.

Pewter has been in use in Britain for centuries. Articles were made of it during the Roman occupation, but for present purposes the mid-Fourteenth Century may be taken as the starting point. During this period the London Guild promulgated its first ordinances for the control of the craft, incidentally some 125 years prior to receiving its first charter from Edward IV. The only relics of those far-off days which remain to us are spoons which have been excavated from the soil in surprisingly large numbers. Pewter more or less directly succeeded treen, leather and horn, and, as would be expected, was at first only within the reach of the well-to-do; and many inventories of the goods of lords, knights and bishops give long lists of pewter vessels, mostly in use in the kitchens of their vast establishments. However, the gradual opening up of trade and transport and the consequent increase in the number of craftsmen, caused its use to spread to all classes; and when the industry reached its zenith in the Seventeenth Century there was scarcely an article in the plenishing of house or tavern that was not made in pewter.

The uses to which pewter was put can be classified under three heads; Ecclesiastical, Domestic and Tavern.

TAKING THESE in that order, it must first be said that it is perhaps more necessary for the serious student of old pewter to acquire some knowledge of the history of the established Church than it is for the follower of the silver-smiths' craft. After all, pewter is base metal, and, as such it was frowned upon by ecclesiastical authority, which considered that sacramental vessels at least should be fashioned from precious metal; and if this be borne in mind it will be the better appreciated why, when such comparatively large numbers of Communion flagons are still to be found in parish churches, so few chalices exist. Some ecclesiastical lore is also necessary in order to understand why flagons were introduced at all.

However, it is not within the scope of these notes to discuss Church history; that subject must be left to him who would master the whole story of Church Plate.

The principal ecclesiastical pieces now remaining are flagons, which came into use in the reign of James I, some distance in time after the Reformation; patens, alms dishes and plates. Chalices, as has been said, are rarely found except of too late a date to be interesting; but those of other eighteenth-century denominations are fairly common, especially in Presbyterian Scotland.

The first flagons are somewhat crude. They have tapering bodies rising from a plain ovolo foot, a heavy overhanging lid and an ungainly thumbpiece: the handle was too slender for such heavy metal. It is a strange fact that very few of these earliest flagons were marked by their makers. By *c.*1640 the design had improved greatly; two types were produced and became standard for some thirty years and both were common to pewterers and silver-smiths. The earlier of the two had a tall slender drum with no taper, a 'bun' lid and a hollow ovolo foot; the thumb-piece was plain and pierced by a heart. The rather later type was of similar form except that the ovolo foot gives place to a spreading, moulded one, and a finial is sometimes added to the lid. This latter vessel may be said to represent one of the 'high lights' of the pewterers' craft from the functional point of view. Although many types,

and variations of types, succeeded it, a number of which are well designed and finely wrought, none is so completely satisfying as this; the moulded base-spread is of excellent proportion and the small, squat, deeply undercut finial adds just that touch of relief which raises the piece above its more sombre predecessor.

The next 'standard' design was the skirted 'beefeater', so called by reason of a whimsical resemblance between its cover and the Tudor head-dress worn by the yeoman warders of the Tower of London. In this type proportion is everything and some examples stand well in advance of others in this respect; here also is accentuated the insanitary internal hollow foot, so difficult to clean.

At the turn of the century, the pewterers broke away in various directions, producing some fine models, such as the 'acorn' type, found only in Yorkshire, and a high domed design, with banded body and topped by a spiked finial. The necessity for large wine flagons was, however, dying out as the form and frequency of the Communion service changed. The later designs became ornate and somewhat debased, as was usually the case in nineteenth-century craftsmanship.

Patens were evidently fairly common in the Seventeenth Century, and the objections to the use of base metal for chalices do not appear to have extended to them. Their earliest form was that of a wide-rimmed plate, with a small, very shallow well. The rims were plain, moulded, or edged with a rope pattern. These wide rims give them a dignified proportion and these patens are perhaps the most highly prized of all 'sad' (flat) ware by collectors. In Queen Anne's time a completely different design was introduced. This type has a flat surface with a raised rim which was moulded or gadrooned; beneath is a spreading foot. Some of these platters are so wide that it is unlikely that they could have been intended for patens; on the other hand, however, they suffered from a structural weakness, as, in nearly all cases the comparatively soft metal has caused the platter to sink around the upward thrust of the foot, so that it is doubtful if the piece could have been in frequent

use for bearing heavy solids. This design was also used by the silversmiths, whose tougher metal would no doubt have stood up to superimposed weight. In pewter they were made well into the last quarter of the Eighteenth Century.

Many plain domestic plates are still to be found in churches, and their precise function is somewhat conjectural; some Church Plate historians refer to them as patens, but it is unlikely that they were used sacramentally; they could have been, and some undoubtedly were, used for collection of alms, as is evidenced by inscriptions 'North Door', etc., but this alone would not account for their number. There is little doubt, however, that some were used as stands for flagons in order to prevent the soiling of the Holy Table by drippings of wine. Baptismal bowls were made of pewter, more especially in Scotland, where they were sometimes borne on wrought iron brackets of local make.

Early chalices (not including those placed upon the coffins of high ecclesiastics at sepulture), are very rare in pewter. In Scotland, however, and in various of the Non-conformist denominations in England, pewter Communion cups are fairly common. Their form was usually V-shaped with curving sides and baluster stems; and occasionally of shallower and wider design, more akin to a champagne glass. The majority are engraved with the name of the kirk and the date of acquisition; and all date between c.1725 and 1800.

DOMESTIC PEWTERWARE ranges over a very wide field, for nearly every item which went towards the equipment of a house could be produced in the pewterer's shop. The most common survivals are, of course, plates, which, owing to their comparative abundance, and the frequency with which decipherable touches appear, form the novice's first introduction to the metal. An early type had the wide rim already referred to, but they are extremely rare. Coeval with this was the so-called 'triple reed'—rimmed plate, usually between 8 and 9 in. in diameter. These are also somewhat rare and possess much charm, a

quality which nevertheless varies according to the proportion and section of the reeding. This type died out in Queen Anne's reign and was followed by one with a perfectly plain rim, 9 to $9\frac{3}{4}$ in. in diameter, differing in no way from the modern plain china dinner plate; and by plates with a single-reeded rim, perhaps the least interesting of all.

From the mid-Eighteenth Century onwards, pewter and silver go hand-in-hand as regards design; hexagons and octagons, plain and moulded; wavy edged plates, plain or gadrooned. Dishes, usually from about 14 in. to 18 in. in diameter, and chargers, a name ascribed to dishes greater than 18 in., follow much the same sequence, except that the later ornate designs are omitted as unnecessary in pieces employed in the kitchen and not in the dining hall.

Throughout the years, the noble's seat and the yeoman's manor had ever contained large 'garnishes' of pewter plates, dishes and chargers. Many bear their coats of arms or crests, whilst in some instances 'wriggle' engraving was applied to a 'token' plate to mark the setting up of a new establishment; these are known as 'marriage' plates.

Spoons of all periods have come down to us in considerable numbers, and, considering their frailty, this is a matter of some wonder.

The majority, at least of the earlier types, have been found in the soil; spoons contained little metal, so that it was not worth while to melt them down as fashions changed. In consequence, if they developed any defect, they were thrown away into the kennels and cesspits; or, being small, many doubtless were lost beneath floors.

The chief attraction of the spoon is, of course, its knop. In this feature, as also in regard to the bowl, the pewterer 'marched' with the silversmith, with certain novelties on both sides. Bowls, prior to the Puritan regime, were fig-shaped; during that period they became nearly oval, and, after it, the fig returned, but upside-down.

During the same middle period, stems changed from

the round or sexagonal section to the broad and flat. The early knops ran through the whole gamut of better known silver examples, e.g. diamonds, acorns, balls, maiden-heads—some of which had the high ‘horned’ head-dress worn by ladies in the time of Henry V and VI—lions, séjant and rampant, apostles, balusters, seals, and, most common of all, ‘slip’ tops.

During the mid-Seventeenth Century, spoons were plain and severe; but, after it, although the flat stems were retained for the most part, the upper ends flowered out into what are known as ‘split-ends’ or ‘trifids’, many of very pretty design, incorporating, in some instances, the busts of William and Mary and Anne. ‘Rat-tails’ prolonged the stems down the backs of the bowls, which were themselves often decorated with floral designs. After this phase ended, pewter spoons lose their interest.

It is very doubtful if any pre-Restoration tankards have survived; the earliest of those now existing would appear to date from not long prior to James II’s short reign; the general sequence of styles is the same in pewter as in silver: the flat cover; the domed cover with straight sides; and the domed cover with tulip-shaped body.

The number of variations which gradually blend one style into the next is infinite: starting with an almost completely flat surface, rising little above the rim, the cover becomes higher and slightly convex; next, a small almost semi-spherical dome pushes up from the centre, and, as the century turns, these two features become one double dome, which remains till covers disappear in the early Nineteenth Century.

The rims of the seventeenth- and early eighteenth-century covers are frequently embellished with plain or ornate pierced frontal projections which are generally delightful features. Drums in the earlier period are squat and broad; they usually possess one exceptional characteristic of design which, curiously enough, appears to cause little comment among collectors; this is the entasis or bulge, which was deliberately produced and, if not overdone, is perhaps the finest detail in the design of the

early tankard. In Anne's time this feature disappears, the drum has a more direct taper and usually acquires a fillet around its middle, until the design is overlapped, and largely superseded, by the tulip outline, seen, possibly, at its best in Bristol-made tankards.

Early thumbpieces were twin-lugged (much more common upon flagons of the same period), followed by 'Ramshorns', 'Lovebirds-cum-Volute'; and one or two rather ornate types, more rarely found; and ending with the 'Chair-back', pierced or solid. Handles in the Stuart period were dominated by the charming 'Swan-neck'; later the swan's bill was dropped; and last of all the handle was 'broken' a short distance above the lower body joint and a reverse curve introduced. Handle finials were shield-shaped, embryo Ramshorns and bulbous.

It is only in the seventeenth-century types, and in a very few of the early eighteenth-century, that 'wriggle' and line engraving was applied to drums; this decoration was sometimes good but more generally rather poor. The busts of the joint sovereigns were often introduced but are apt to be crude.

These, it must be remembered, are only the principal changes that took place, and they were subject to considerable variation of detail and to overlapping. The pewterers certainly allowed themselves some latitude as regards the decoration, both constructional and applied, of their tankards; but a cloak of dullness descended in the middle of the Hanoverian regime.

Candlesticks of the earlier periods are somewhat rare, and pairs are rarer still; they suffered from carelessness to a greater degree than did most other wares, as it was a common practice to melt out old candle-butts, with the result that the nozzles were often destroyed.

Here also the pewterer exercised his individual taste to a considerable degree, for the candlestick was not a thing to be put away in a cupboard when not actually in use; it was always on view in living room, business room or boudoir.

The earliest form in which domestic candlesticks have come down to us has a tall bell-shaped base surmounted

by a baluster stem and circular drip shield; its date is *c.*1620; there followed the 'Trumpet', a very fitting name, to be succeeded by a square pillared type, with fluted sides divided at the half-way line by a fillet, and with square base and shield. Between 1675 and 1690 appeared the tall round pillar, encircled, in whole or in part, by concentric sinkings; base and shield are usually octagonal, and occasionally the latter was omitted and a globular knob introduced. An ornate candlestick of the later period (*c.*1695) is squat with a heavily moulded stem containing a bulbous urn; it has a strap of foliage in relief around its octagonal spreading foot. There is a school of thought which doubts the nationality of these decorative pieces, and it is, perhaps, significant that none of those illustrated by Cotterell is marked, and also that almost exactly similar forms were produced in the Netherlands. Judgment on this matter must be suspended pending further research. During the ensuing fifty years no new forms appear to have been evolved, and, indeed, it would be exceedingly difficult to date with confidence any candlestick between *c.*1700 and *c.*1760. This gap is, at present, inexplicable. Candlesticks must have been used, but the final type could hardly be placed any earlier than the mid-Eighteenth Century.

This last of the series is the plain baluster which was made in many variations, and had no shield. Many of these are well designed, but they do not possess the interest of the earlier types.

The earliest remaining pewter salts are of the Commonwealth period.

Nothing resembling the great silver standing salts, whose position marked precedence, is found in pewter. For the most part they are plain and follow simple designs, some of which are common to silver.

The earliest is probably the 'Triangle', which has a circular depression and stands one inch high; this may be dated as *c.*1650. Some 25 years later came a type for the making of which it is probable that the same mould was used as for some of the early candlesticks. It has an

octagonal foot and top, the latter matching the drip shield. These are connected by the usual outward spreading neck, found, in candlesticks, between drip shield and foot. During the last two decades of the Seventeenth Century the 'Capstan' type was evolved; the name well explains the design. The earlier Capstans were plain, but later on gadrooning was applied to the foot and underside of the lip, with occasionally a moulding around the slender waist. At the commencement of the Eighteenth Century quite a number of designs were produced. Small globular bodies, some 2 to 2½ in. high, with circular depressions and plain concave bases; and 'Trencher' salts, sexagonal, oblong or round.

In the middle of the century the 'Cup' salt appears, with a wide shallow bowl connected to a spreading moulded foot by a narrow stem. There were at this time also smaller Cups with practically no stem or waist; and last of all low circular bowls of even smaller size, which were lined with blue glass.

From c.1750 onwards peppers and sugar dredgers were made, the latter sometimes following their silver counterparts. In general, however, their design was somewhat poor, and although a large collection could be formed, they do not appeal greatly to the serious student of pewter.

A household utensil which had a comparatively short life in England, and which appears to have been unknown in Scotland, is the porringer. It seems to have been chiefly used for dishes of the Bouillon sort. It was very popular across the Channel as might be expected, and lasted much longer there than here. In appearance it is a rather deep, bulging, rimless bowl, with either one or, less frequently, two ears or 'lugs', pierced with slots in varying patterns. Its size was usually about 5¼ in. in diameter and 1¾ in. in height. The earliest known English example bears a touch dated 1642, and the species died out almost completely in Anne's reign. A very few have footed covers which formed stands for the vessels when in use. The porringer is an attractive piece, principally owing to the decorative lugs; it was popular also in America, where its

production, as in France, lasted for a longer period than it did in this country.

The only Scottish piece remotely resembling it is the 'Quaich' which, however, always has two lugs which are perfectly plain; but this was chiefly a drinking vessel, though in its larger sizes it could have been used for porridge and broth.

Fine inkstands were made in pewter. As sand dredgers and receptacles for wafers had to be included, in addition to ink containers, there was some scope for design. The earliest English pewter inkstand, dated 1619, is preserved at St Bartholomew's Hospital in the City of London; it has a sloping, hipped and flat-topped cover, and its interior is divided into four compartments, for sand dredger, ink pot, wafers and quills.

Very much later came the type known as a 'Standish' which has a flat tray bearing 'round tower' containers and having a pull-out drawer beneath. Candle sockets were also provided in some cases.

The most common type of pewter inkstand is known as the 'Treasury', so called after a silver example in that office. It is oblong and has two lids centrally pivoted in its length.

Inside are three small compartments and one long one, as in the St Bartholomew's inkstand.

Some silver examples date back as far as Charles II, but in pewter the generally accepted period is the second half of the Eighteenth Century.

All the foregoing stand upon four ball or half-ball feet. There follows the 'Box' inkstand, either square or oblong, having one or two pottery inkpots with hinged dome covers, and two drawers in a tier above the ovolo base.

These overlapped the Treasury type but continued to a later date. After them design was practically confined to the well-known 'Loggerhead', still to be seen, especially in banks.

Two-handled cups, though somewhat rare, were made in all periods; they were decorative, and, in general, followed the designs evolved by the silversmiths.

A number of other decorative pieces were made, especially in the last half of the Seventeenth Century, which were engraved with designs commemorative of the many historical episodes of the post-Restoration period; but these are, as it were, by-products, more concerned with the engraver than the pewterer.

The sole remaining domestic pieces which call for mention were snuff-boxes.

In both England and Scotland their general period was the early Nineteenth Century, and these small objects are perhaps the most individualistic of all. Every kind of oblong box, sometimes concave to fit the pocket, finely chased in geometric patterns, or cast with dogs, horses, etc., in relief; oval, rectangular and round; fashioned in the likeness of shoes, pistols, horse-heads or shells. Some are so tiny that they could only have been patch-boxes.

In Scotland the horns, and even the hooves, of cattle, mounted in pewter, were popular; most of these 'Mulls' came from the workshop of one Durie, of Inverurie, Aberdeen.

Chimney ornaments and doorstops—the latter usually horses—were also made at this time; indeed, the pewter industry could still find an outlet for its wares, even though the days of flagons and chargers were on the wane.

TAVERN PEWTER has no counterpart in silver. The principle articles which come within the classification are measures, by which is meant vessels for *serv*ing liquor in regulated quantities; and tankards from which the liquor was drunk. It is, of course, true that tankards were in domestic use also, and they have already been considered under that heading; the tavern tankard was of an un-lidded type, and the description of pot would appear to fit it better. As the term 'pewter pot' is, or was, more or less universally understood as applying to the tavern vessel, it will be used here, in preference to 'tankard'.

Before considering all these vessels, there is one curious apparent anomaly which might be mentioned. Although the number of measures of the period 1675-1725 which

still exists is quite considerable, pewter pots of the same period are exceedingly rare. On the face of it this would seem to be a reversal of what might be expected, on the principle of a quart measure serving two pint pots. Half-gallon and gallon measures are much less common, but in their case the number of pots per measure would, on the same principle, be greater.

To go back earlier, measures exist which are probably Jacobean, and certainly Carolean; but it is exceedingly doubtful if any tavern pot exists which dates from before the Restoration, if even as early as that.

There are several reasons to account for this. In the first place, although the pewter pot may be said to have followed the wooden, leather and horn mugs or cups, it is probable that some, at least, of the latter remained in use alongside their pewter successors.

Again there was the early custom of 'drinking at pins', in which the drinking vessel was divided internally into equal portions by 'pins', or small projecting knobs; the vessel was a communal one, and was passed round the circle, each participant drinking his share. These pots were almost certainly pewter vessels, one of which would accommodate several customers, thereby limiting the number. It is not, of course, suggested that 'pin-drinking' in its complete form continued into the period under review, but the sharing of a common pot was undoubtedly a common custom in convivial circles to a much later date, and there are passing references to it in the works of Dickens.

Lastly, some of the remaining examples of seventeenth-century pots have been holed in the sides or bottom, and there is ample evidence that this was due to the melting of the metal. This at once suggests the mulling of ale and the hob on which the pot was stood; and no doubt the carelessness which sometimes afflicts kettles and saucepans in our own day was the cause of the damage.

Probably by that time it was not considered worth while to repair it and the pot was thrown away, to be dug up 200 years later! The principal type of English measure was

the 'Baluster', a name which indicates its outline, which is similar to that of the leather 'Bombard' which preceded it.

There were five main lidded variations, distinguishable chiefly by their thumbpieces.

Beginning with the plain Wedge with a rising heel as purchase, of which few genuine examples exist, there followed the 'Hammerhead', the 'Bud', the 'Volute', and the 'Ball', the five covering a period of some 280 years, from c.1560-1840. The lid attachments varied somewhat upon the Wedge, with the exception of the Volute type, which had a more ornate *fleur-de-lys* connection. Owing to the changes which took place in capacity values, it would not be easy to give them their original measure titles; but, at least from the Hammerhead onwards, there were six sizes, roughly from gallon to half-gill. The Wedge was a sixteenth-century measure; the Hammer c.1600-80; the Bud c.1660-1730; the Volute c.1720-1800; and the Ball c. 1760-1840. There were, of course, a few 'outsiders' such as the embryo Ramshorn, c.1680, and the embryo Shell, c.1780, but these are not common.

The marking of these measures by their makers was very erratic, and, on the whole, the greater proportion are unmarked, which is unaccountable, at least during the period when marking was very generally enforced by the Company and the provincial Guilds. Baluster measures were also made in Scotland, where the principal types were the Ball and the Shell, the latter being sub-divided into two, the Glasgow type, the lid of which was domed, and the Edinburgh type with a lid concave in section. The thumbpieces of both were in the form of a scallop shell. The general period of all three measures is c.1750-1850.

Lidless measures of Baluster form were also made. Some of the earlier ones conformed in outline to the later of the lidded types, but from c.1840 onward, when Baluster measures were universally without lids, their form became squatter and more pear-shaped. There were also more separate capacities, so that as many as nine, ranging from gallon to half-quartern, have been collected in one set.

They were in use throughout the greater part of the Nineteenth Century and well into the Twentieth.

Another type of English lidless measure, peculiar to the west-country, had a squat body shaped like an inverted funnel, a narrow neck and a wide pointed collar; it is perhaps more frequently found in copper.

The sole remaining English measures which conform to a type are those made respectively in Jersey and Guernsey. Both differ from the normal Baluster in having the bulge set lower and a longer neck. The lids are heart-shaped and the thumbpieces similar to twin acorns, both features deriving, no doubt, from the 'Pichet' measures of adjacent Normandy. The difference between Jersey and Guernsey is one of structural embellishment; the first is completely plain, whilst the latter has wide fillets around the bulge and neck, and a moulded base.

To return to Scotland; apart from the Baluster measures already mentioned, there were three further types, the 'Tappit Hen', the 'Pot-Belly' and the 'Thistle'. Various theories have been advanced to account for the name of the first; one, possibly the most likely, is that it derives from 'Topynett', a French pewter vessel of about the same period and somewhat similar in outline. To be strictly correct, the name applies only to one size, the Scots pint (=three English pints), but in all sizes the form is practically the same; a wide, deep collar, upon which the semi-domed lid rests, joined by a concave outward sweeping neck to a wider, deeper and slightly tapering drum. The lid was sometimes 'crested'—i.e. provided with a finial, and sometimes omitted altogether.

It may be remarked that notwithstanding the fact that the kingdoms had long been united, strict enforcement of common liquid capacities did not finally occur till 1826; consequently after that date measures of both old and new capacities existed side by side. This is especially noticeable in the case of Tappit Hens, of which as many as eleven capacities have brought together.

This type was made from the late Seventeenth Century onwards, but the great majority now existing date from

the mid-Eighteenth Century.

The 'Pot-Belly' is found mainly in the north-eastern counties, and this fact supports the theory that the design was taken from a Dutch model, which, however, was spouted. The outline somewhat resembles a bedroom jug; a shallow collar, surmounted, in this case, by a low-domed lid; an outward sweeping neck descending to the 'belly' which is in the form of a flattened globe; and a high, inward curving foot. The thumbpiece resembles that of the Tappit Hen. Pot-Bellies were also made both 'crested' and without lids.

The earliest of the type, strangely enough, were used as Communion flagons in Brechin Cathedral, but this is the only instance of such unorthodox use. They are dated 1680.

The 'Thistle' is the rarest of all Scottish measures, not by reason of its age, for it was introduced only in the Nineteenth Century, but because its use was quickly prohibited by the authorities concerned with weights and measures. Its name aptly describes its shape, and the objection which led to its suppression was that it would not void completely when held at a prescribed angle, some small amount of liquor remaining in the bulging middle section to the detriment of an unsuspecting customer. It is believed that only one complete set (7, 1 pint to $\frac{1}{8}$ gill), has ever been assembled, though some incomplete sets also exist. It is a pity that these measures fell foul of the law, as they are attractive pieces, and satisfying to national sentiment.

There are two types of Irish measure, both lidless; one is known as the 'Haystack', resembling as it does the Haycock which swells out from its circular base and recedes again above the widest diameter; a deep funnel-shaped collar completes the vessel, which is found in seven sizes from gallon to $\frac{1}{2}$ noggin. These measures belong to the early Nineteenth Century and were mostly made by the Cork firm of Austen and Son, or their successors, the Munster Iron Company.

The other Irish measure is of Baluster outline (except in the smallest size) and is without a handle. The smallest

($\frac{1}{4}$ gill) is thimble-shaped. There are three larger sizes up to $\frac{1}{2}$ pint.

To return to the pewter tavern pots: in their earliest preserved form they were tall and straight-sided, slightly tapering and lidless. They had fine solid sweeping handles and bear every indication of being made for hard use. The drums are encircled by two broad bands, slightly convex in section, or by two moulded fillets, both apparently a 'throw-back' to the bands around wooden coopered vessels. In most cases the names of the tavern keeper and his tavern are engraved around the centre section.

These plain, sturdy vessels were made well into the first quarter of the Eighteenth Century, by which time the encircling bands were sometimes knurled, the lettering of the inscriptions improved, and the inscriptions themselves enclosed in oval cartouches.

Following this period, as in the case of candlesticks, comes an almost complete blank until c.1780. For some reason at present unexplained, scarcely a single pot has come to light which could with confidence be ascribed to the years between 1720 and 1780.

After this surprising gap output 'stepped up' and in the early Victorian period became something of a spate. Designs were many and various and some of them were well proportioned and interesting. Eventually, however, the greater volume of beer output demanded speedier service, and this led to the introduction of glass bottoms, which made for quicker cleansing; and, at last, to glass mugs.

Plates were, of course, used in taverns, and many carry the names of their houses engraved upon their rims; but otherwise they do not differ from those in domestic use. They did, however, include the hot-water plate, more usually found in hostelries than in private dwellings. These were, of course, hollow and had an opening in the rim which was covered by a lifting flap. Through this they were filled with hot water which kept the viands and gravy from cooling off.

These plates were in use in certain City eating-houses well within the lifetime of the present generation.

ABBREVIATED BIBLIOGRAPHY OF WORKS
DEALING WITH BRITISH PEWTER AND PEWTERERS

- Cotterell, Howard H. *National Types of Old Pewter* (1925)
Old Pewter, its Makers and Marks (1929)
Pewter Down the Ages (1932)
- Massé, H. J. L. J. *Pewter Plate* (1910)
Chats on Old Pewter (1911)
The Pewter Collector (1921)
- Navarro, A. F. de *Causeries on English Pewter* (1911)
- Hilton Price, F. G. *Old Base-metal Spoons* (1908)
- Welch, C. *History of the Worshipful Company of Pew-*
terers. Two volumes (1902)
- Wood, L. Ingleby *Scottish Pewterware and Pewterers* (N.D.)

THE FOLLOWING ACKNOWLEDGMENTS ARE MADE

Mrs Carvick-Webster (Nos. 1, 4, 5, 18).

Mr Harry Walker (No. 2).

The FitzWilliam Museum, Cambridge (Nos. 20, 22, 23, 30).

Mr R. F. Michaelis (No. 26a).

Mr J. C. Fenton (No. 35).

Officers of Forfar Parish Church (No. 10).

Dr R. Blake-Marsh (No. 11).

Mr W. Begley (No. 27a *below*).

The County Museum, Truro (No. 34).

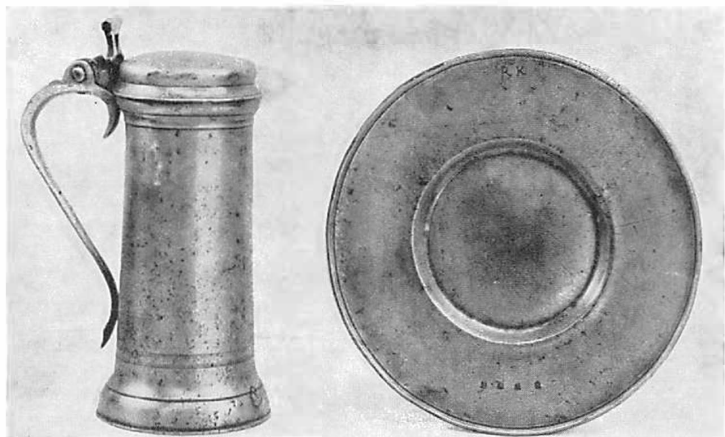
Nos. 3, 14, 15, 16, 17, 21, 27 *above*, 29, 32, 44 *left and right*, are in the collection of the author.

The present owners of the remainder are unknown; the photographs were put at the author's disposal by former owners, and the majority have already been published in earlier articles.

No. 1 (*Right*). Church Flagon,
10½ in. high; unmarked: c. 1610



No. 2 (*Left*). Church Flagon,
10½ in. high; by E. G.: c. 1640



No. 3. Church Flagon, $9\frac{1}{2}$ in. high; touch detrited: *c.* 1635, Paten, $9\frac{3}{4}$ in. dia.; by W. A.: *c.* 1660

No. 4. 'Bee-feater' Flagons. Centre Flagon 10 in.: *c.* 1660





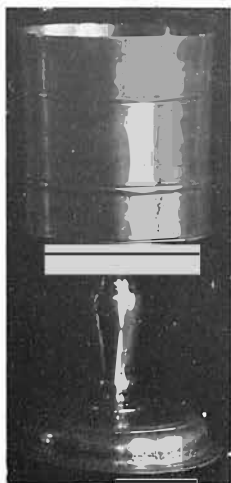
No. 5. Church Flagon, 12 in. high; York 'Acorn' type, dated 1725; with names of four churchwardens: by Edmund Harvey, probably of Wigan



No. 6. Church Flagon, 9½ in. to lip; unmarked: c. 1770

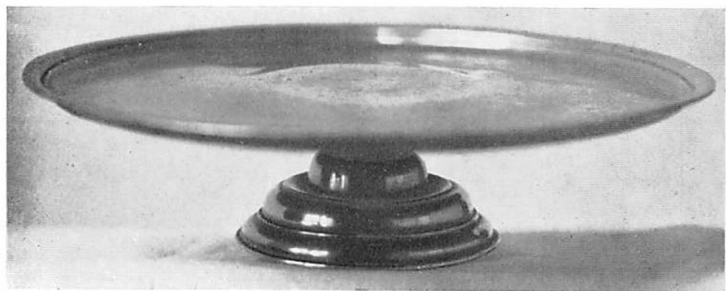


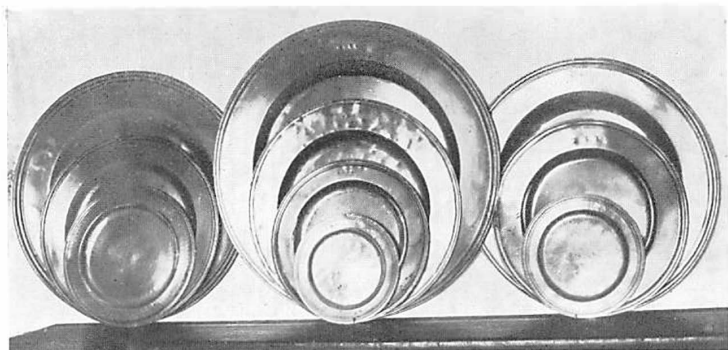
No. 7. Chalice; English: Seventeenth Century



No. 8. Chalice, Irish, 8 in.; unmarked: *c.* 1700

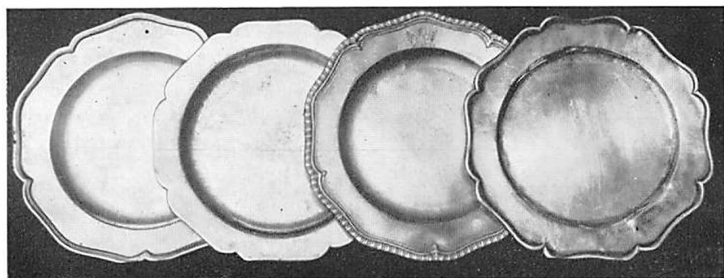
No. 9. Paten, footed; by E. Leapidge: *c.* 1750

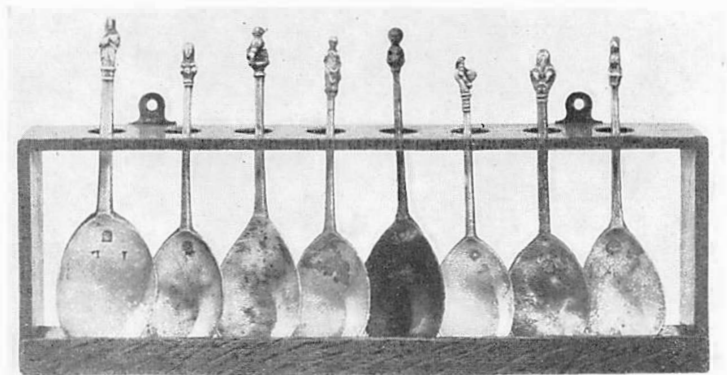




No. 12. Group of triple-reeded Chargers, Dishes and Plates: *c.* 1670-1700

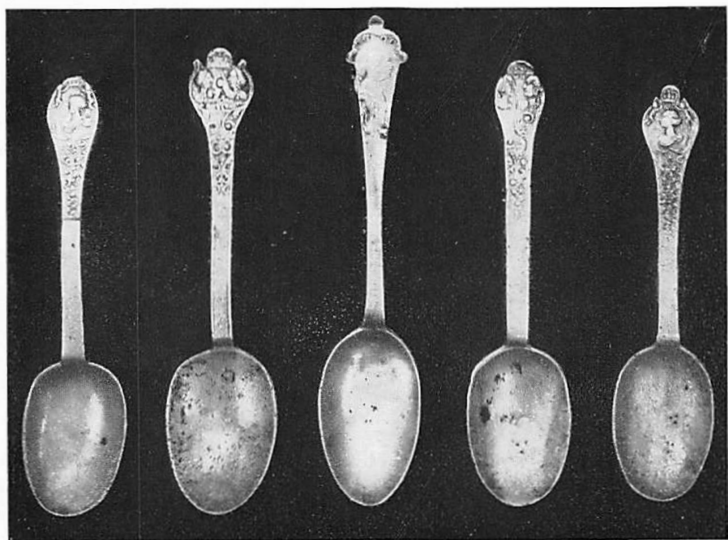
No. 13. Wavy-rimmed plates, about $9\frac{1}{2}$ in. dia. *L. to R.*: 5-lobed double-reed; 8-lobed plain rim; 5-lobed reeded and gadrooned; 8-lobed single reeded: latter half of Eighteenth Century





No. 14. Early Spoons. *L. to R.*: St John Apostle, *c.* 1675; Maidenhead, *c.* 1500; Lion rampant, *c.* 1600; St Peter Apostle, *c.* 1600; Maidenhead, *c.* 1500; 'Chantecler', *c.* 1575; Alderman, *c.* 1550; Lion sc̄jant, *c.* 1600. Average length 6 $\frac{3}{4}$ in.

No. 15. 'Royal' Trifid and Lobed Spoons. *L. to R.*: Anne; William & Mary; George III & Charlotte; William & Mary; Anne. Average length 7 $\frac{1}{2}$ in.



No. 16, Tankard, 5½ in. high; by Jonathan Ingles. Lovebird and volute thumbpiece; swan-neck handle; 'wriggle' engraving; c. 1680





No. 17. Tankard, $5\frac{1}{8}$ in. high; by I. F.; ornate thumbpiece and frontal cover projection: c. 1690



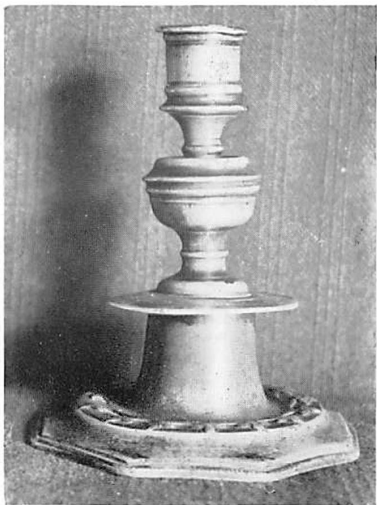
No. 18. Group of straight-sided domed Tankards: *c.* 1715-1780 (lower on right is latest and shows lack of character)

No. 19. Pear-shaped domed Tankards: last quarter of eighteenth century



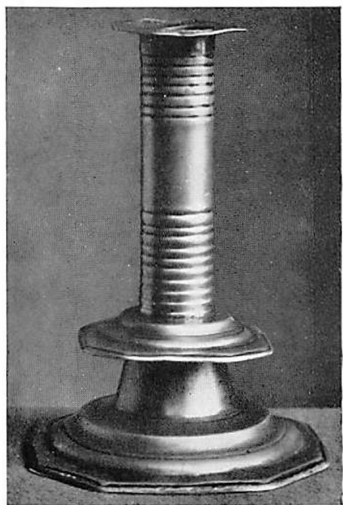


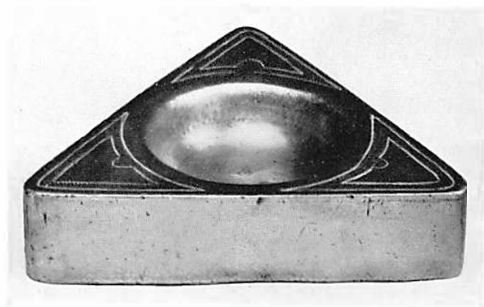
No. 20. Candlestick, bell base, 9 in. high: *c.* 1620



No. 22. Candlestick, octagonal base, circular drip tray; stem with bulbous insertion, $7\frac{1}{2}$ in. high: *c.* 1690

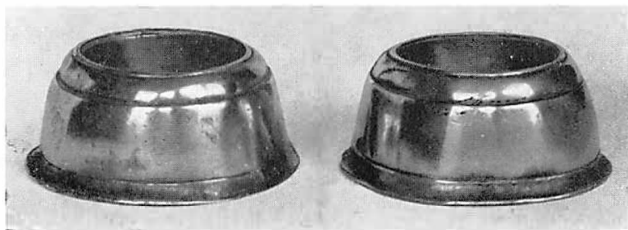
No. 21. Candlestick, octagonal base and drip tray; round pillar with concentric rings, $7\frac{1}{2}$ in. high: *c.* 1675

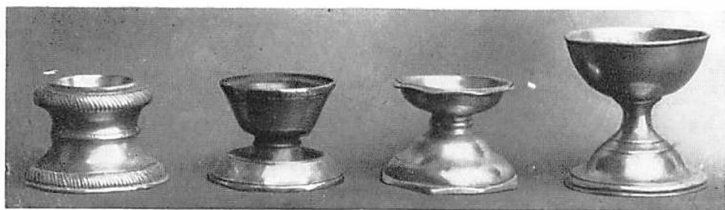




No. 23. Salt, triangular, 1 in. high: *c.* 1650

No. 24. Pair of salts, 2 in. dia.: *c.* 1700



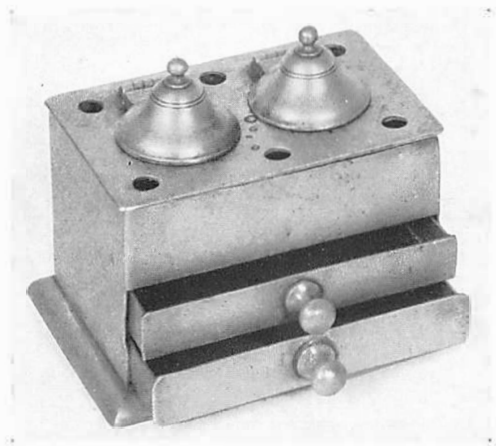


No. 25. Group of salts. *L. to R.*: 'Capstan', *c.* 1695; Cup, *c.* 1790; 'Cup',
c. 1790; 'Cup', *c.* 1760

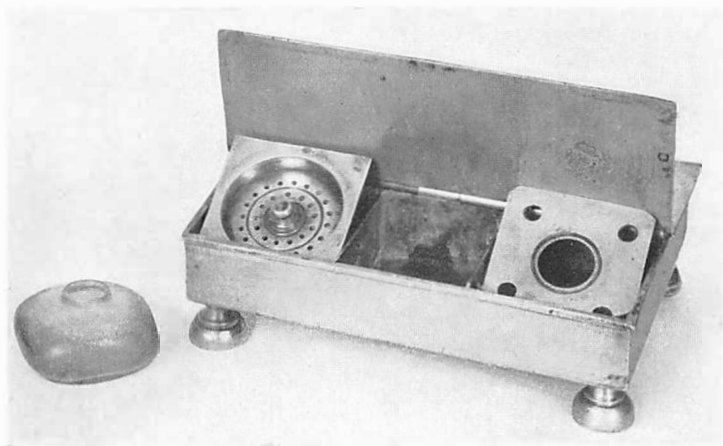


Nos. 26 and 26a. Porringers, 5 in. to 5½ in. dia.;
one by R. Allum: *c.* 1680





Nos. 27 and 27a. Inkstands. *Above*: 'Box' type, 3 in. high; by James Stanton: first quarter of Nineteenth Century. *Below*: 'Treasury' type, 6 $\frac{1}{8}$ in. \times 4 $\frac{1}{8}$ in.: c. 1750





No. 28. 'Wassail' cup, 'wriggle' decorated: *c.* 1660

No. 29. Two-handled bowl, 4 in. high: 'wriggle' decorated; caryatid handles: by C. T., possibly Charles Tough: *c.* 1670





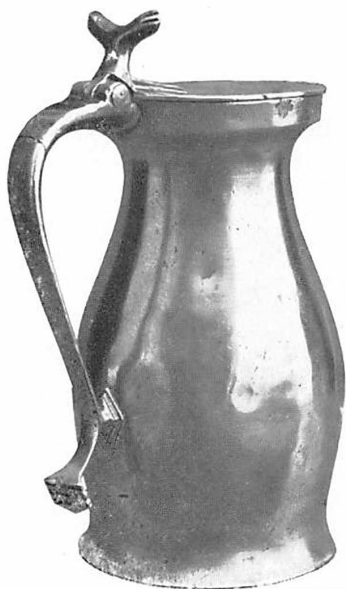
No. 30. Two-handled covered cup, $5\frac{1}{2}$ in. high; by John Quick: c. 1705

No. 31. 'Hammerhead' Baluster measures: gallon, quart, pint, $\frac{1}{2}$ pint:
c. 1625-80





No. 32. Engraved Charger, 20½ in. dia., commemorating marriage of Charles II, with inscription 'Vivat Rex Carolus Secundus, Beati Pacifici, 1662': maker possibly William Pettiver



No. 33. 'Bud' Baluster measure; gallon:
c. 1690



No. 34. Lidless Baluster measure, $5\frac{1}{4}$ in.
high; by W. P.: c. 1690



No. 35. West Country type measure; en-
graved with ship in full sail, and in-
scription 'Old Ship Inn, Burlington':
late Eighteenth Century



No. 36. Set of Jersey measures: second half of Eighteenth Century

No. 37. Set of Guernsey measures: second half of Eighteenth Century





No. 38. Group of early nineteenth-century snuffs

No. 39. Crested and plain 'Tappit Hens', and plain 'Chopin' of similar form: last quarter of Eighteenth Century





No. 40. Crested and plain 'Pot-belly' measures; Scots pint; $9\frac{1}{2}$ in. to 10 in.: c. 1700



No. 41. Scottish 'Thistle' measures; pint to $\frac{1}{2}$ gill: c. 1800

No. 42. Glasgow domed measures; quart to $\frac{1}{2}$ gill: early Nineteenth Century





No. 43. Irish 'Haystack' measures; gallon to $\frac{1}{2}$ noggin; by Austen and Son; early Nineteenth Century

No. 44. Tavern pots. *L.*: inscribed 'Tho Hutton at ye french Armes in drury lane', 6 in. high; probably by John Clarke: *c.* 1670. *R.*: inscribed '— at ye Rose and Crown in — streete Sohofields'; 6 in. high; by James Donne: *c.* 1685. *Centre*: inscribed 'Arnold Swingscoe Att the Grayhound Att Worden' within a wreath; by John Thomas: *c.* 1710



PEWTER

PIECES FOR THE COLLECTOR
ALWAYS IN STOCK



MALCOLM CAMERON

185 MANSFIELD ROAD, NOTTINGHAM

PHONE: 3908



Finest collection of Antique Pewter
and Metalware in the Country

Large stock of Firegrates, Fenders, Implements, Andirons, and
all Fireplace equipment at reasonable prices

The Old Metalcraft Shop

(Harold Casimir, Member of the B.A.D.A.)

Only address:

194 BROMPTON ROAD, LONDON, S.W.3

Two doors from Brompton Square

Telephone: KENSington 5001