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# THE BAZAAR

## EXCHANGE & MART

Every Tuesday 2<sup>d</sup>

THE ONLY WEEKLY PAPER FOR ALL COLLECTORS

## TYPES OF OLD PEWTER SPOONS

Collecting field not yet over-exploited

By Capt.

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ENGLISH silver spoons of early date have been to the fore of late, and several notable collections have recently been dispersed at auction. No one who saw them could have failed to succumb to their attraction, for there is something about a spoon—its smallness, its homeliness, and its intimate connection with family life—which singles it out from the more ornate pieces of old silver, causing one to long to possess even one Apostle, Seal-top, Trifid, or whatever it may be. Just one—and then—just one more! and another collection has started!

Old silver, however, is not exactly a "poor man's hobby"; but, for spoon lovers of moderate means there still remains the joy—and it is no mean one—of spoons fashioned from base metal—base only in the metallic usage of the word, and far removed from meaning degraded.

Here is a field wherein such an one may still disport himself, for, despite museum acquisitions, early pewter and latten spoons (the latter a brass alloy) still appear, and can be purchased quite reasonably, especially of latten, which, though of equal interest historically, do not appear to find such favour among collectors as do those of pewter.

### Best Handbook

The collection of pewter spoons which is the subject of these notes was gradually formed over a period of years. Diversity of type was the object, rather than magnitude, and though the full objective has not yet been reached, in the absence of such rarities as the "Lion Séjant," "Horned Head-dress," and a few more, nevertheless the collection is fairly representative, and one lives in hopes!

In 1903 the late Mr. F. G. Hilton Price, F.S.A., produced an excellent book, entitled "Old Base Metal Spoons," which is still the standard work on the subject, and those who wish to pursue the matter further than is possible here are recommended to consult it.

Generally speaking, spoons may be divided into two periods—prior to, and after, the mid-17th century, the design changing completely in every feature, bowls, stems and terminals. Figure 1 brings out this general difference very clearly, all the spoons with

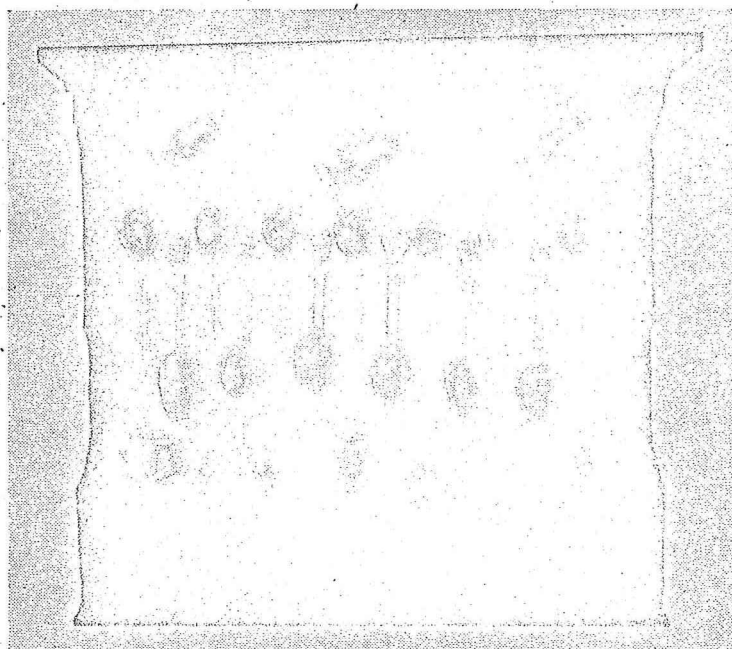


Fig. 1. Early pewter spoons and measures in a 17th century spoon rack.

bowls uppermost being of the earlier period and the rest belonging to the later.

This arrangement was not, however, intentional, but forced, as the slots in the rack were too large for the smaller knobs of the early spoons. Had it not been so, those spoons which appear in Fig. 2 would have taken their places in the larger rack.

Reading from the left, No. 1 is a baluster knob, c. 1550; No. 3 the commonest form of early spoon, known as "slipped in the stalk," a type which lasted from c. 1500 to c. 1650. Mr. Hilton Price mentions that silver spoons of this type are referred to in the will, dated 1498, of Thomas Rotherham, Archbishop of York, and are described therein as "slipped in lez stalkes."

No. 5 is a seal top, a type in fashion between c. 1550 and c. 1680; No. 7 is a hexagonal, or six-sided, knob, c. 1530-1600; No. 9 is a horseshoe knob, a type belonging to the 16th and early 17th centuries; and Nos. 11 and 13 are variants of the baluster knob, with stems uppermost.

No. 2 is a rounded end spoon bearing portraits of George III and Queen Charlotte, and made by Richard Bache, c. 1780. No. 4 is an ornamented rat-tail spoon, c. 1690, bearing the owners' initials beneath the crowned letters W. M. (William and Mary); No. 6 is one of the many variations of the spoon known as trifid, pied-de-biche, or

split end, late 17th century; No. 8, another of the same, bearing the mark of Edward Matthews, who entered the Pewterers' Company in 1691, and became its Master in 1728.

No. 10 is a wavy end, or dog's nose, c. 1720, bearing an anchor and crossed flags, with the monogram of George I; it is probably a naval spoon. The last is a variant of the last, with portraits as in No. 2, made by John Vaughan, who entered the Company in 1753 and was Master in 1792.

Above and below are English and Scottish baluster measures of the mid-18th century, and, between the lower measures, two small spoons, of which that to the left is a beautiful little decorated chocolate spoon of the Queen Anne period, and the other a tiny and rare baluster knob of mid-17th century date.

The oak spoon rack is the finest of many that I have seen. It came from a Yorkshire farmhouse, and is late 17th century; it is in fine state, and the application of wax, backed up by hand massage, brought out a perfect patina.

Figure 2 illustrates eight choice spoons in a home-made rack, put together from pieces of old oak. No. 1 is a stump end, a rare type of the 16th century; No. 2 is an acorn knob, concerning which type Mr. Hilton Price tells us that it is generally considered to be the earliest known, dating from the

(Continued on page 5.)

# New Match Labels

(Continued from page 4.)

axim; red and black on yellow; inscription; inland  
 emi; 50; red and black on yellow; coat of arms; inland  
 eap; 50; blue, gilt and black on grey; inscription; inland

### Match Labels.

na; National M.W.; black on green; title  
 shna; Krishna M.F.; black on green; title  
 k; Kalceswar M.W.; black on red; title  
 d Marugan; Natarjan M.W.; black on green; also black on red; girl with bear  
 ; Indes Francaises; black on yellow; title  
 ro; Venugopal M.Co.; red and black on yellow; as title  
 iberhye; Kuria M.W.; black on yellow; metal  
 en; MCO; red, blue, purple on white; trisrip  
 ble Sword; VMCOY; red and blue on title; crossed swords  
 Gulab; MSMCO; multi-coloured on title; woman in garden  
 nahal; MSMCO; red and black on title; as title  
 swati; Adamjee H. Dawood and Co.; goddess on peacock  
 e Fruits; NIMF; now with "SNO" diamond added  
 on Apples; Veerappa M.F.; now red lake  
 i; C.M.W.; now "Calcutta Match story" (see notes)

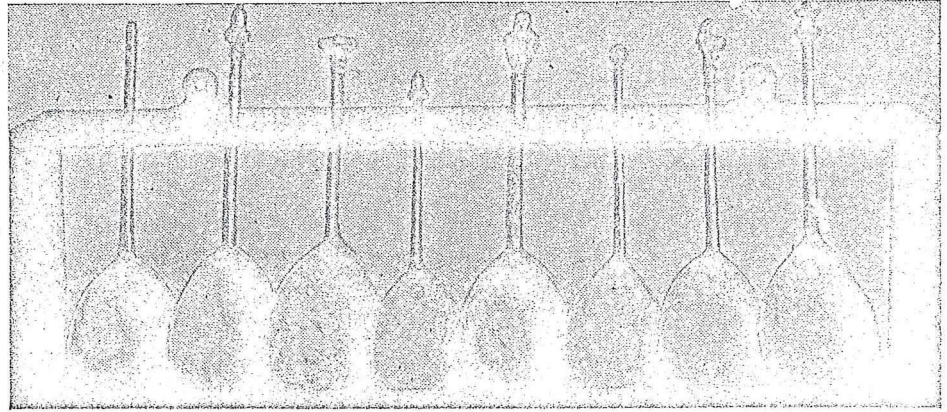
### A. Labels.

ne; for C. F. Blackmer and Sons, atoga Springs, N.Y.; green and black on white; inscription  
 -mont; for Gillam Bros., Tyrone, Pa.; and blue on white; inscription  
 th; for Trion Dpt. Stores, Trion, Ga.; and blue on white; two horsed dray  
 e Creek, Pond Creek, Mallory; for of those names; blue and green white; inscription  
 icky Derby; for Louisville Grocery Inc., Louisville; red and black on title; horse's head  
 ; for Simon Bros., Inc., Ind.; green, black on white; also red and black on title; boy in top hat  
 ime; for McMahon and Co., Utica; and blue on white; teapot, cup, etc.  
 a Mill; for P. Rosenbaum New York, N.Y.; red and blue on white; inscription on front, monument at back  
 Kids; for Twin City Candy Co., St. Louis, Mo.; green and black on white; boys with banner  
 Ohio M.Co.; red, blue and black white; maker's name now much faded  
 ed; yet seen—N.Y. Indian, a Weis and Drum by Ohio M.Co., Vir. The Junior Mercantile Johnstown Flood City, Hiawatha (Indian's head), Alsc, Favimont Pierbro, Excel (windmill), Blairs-Booth (2), Red Ribbon (bow), wa Elmira Elkins, Franklin and y Hour.

### Countries.

Steamship Lines; Shipping; Two on box; inscription in red and white, and house flag in red, blue and pale blue on white, both said to be Swiss; full colours; and scenery  
 Sweden; 50; black on yellow; inscription  
 ; Poland; red and silver on eagle; inland; miniature  
 eam Navigation Co., Ltd.; Ship- red, blue and green on white; ggs and characters  
 haer; Germany; red and black on ; hand  
 ; Austria; red and black on ; portrait; title, etc., altered in  
 ; Portugal; 40; multi-coloured; arms  
 Portugal; 80; green and brown on  
 Uger  
 Belgium; 50; red and green on as title  
 swallow and ring"; Japan; red black on yellow; as title  
 ; Holland; red and black on inscription; inland  
 ; Soviet Union; now red and on yellow; pyramids  
 ndustries (PTY) Ltd.; S. Africa; on blue inscription

erence Weldon, widow of Professor Weldon, who has died; was a most benefactor of the Ashmolean Museum; She owned a gallery, and pre- bage number of paintings, includ- ks by old and modern masters—



A group of 16th century spoons. Though rare, they are much less costly than similar patterns in silver.

## PEWTER SPOONS

(Continued from page 1.)

14th century; this example is early 16th century, but the smaller one (No. 4) is probably a century older.  
 No. 3 is a squat variety of the seal top type, c. 1580; No. 5 is a maidenhead knob of the 16th century; No. 6 is a variant of the rare type known as the written knob, of the same period; it is of brilliant metal covered in parts with a beautiful "pigeon breast" patina, the result of chemical action in the earth, and is the only unmarked spoon in the whole series.  
 No. 7 is well known as "Chanticleer," a name given to it by Mr. Hilton Price, who illustrates it, as well as the maidenhead and others, in his book; it has a rounded stem surmounted by a cock, and, so far as is known, is unique. It was found in London and may be assigned to the 16th century. The last spoon is a variation of the baluster knob, c. 1550.  
 The complete collection contains several other spoons of commoner types, such as the Puritan, which, as its name suggests, came in with the Commonwealth, and is of severely plain design; as well as further

variants of types illustrated, but space forbids their inclusion.

In conclusion, a word of warning to intending collectors. The "faking" of pewter spoons, though not common, is not unknown, though I have never seen a "wrong" latten spoon, possibly because the price is not worth the trouble!

Continental spoons are sometimes described as English, possibly in ignorance, as some types are common to both, and only specialised knowledge of metal, marks, etc., enables them to be separated. One of the commonest spoons to be offered for sale has a long plain stem, circular in section, and sometimes swelling out to a plain flat-ended knob, and a perfectly circular bowl, usually marked with a large crowned rose of a type which in itself, to those who know, decides the Continental origin of the spoon. These spoons are mostly Dutch, and are more or less modern and made of very soft metal.

The intending collector of English pewter spoons would therefore do well to study the many fine examples to be seen in the London, Guildhall and Victoria and Albert Museums, and, if possible, seek the advice of an experienced collector with regard to his contemplated first purchases.

## 18th Century Mourning Rings

Where are those made for Pepys?

SOME valuable contemporary information on early memento mori rings has been found by Mr. E. Alfred Jones, the well-known expert on old silver, in the records of Hoare's Bank, Fleet Street, London. The founder of this firm was Sir Richard Hoare, the goldsmith-banker (1648-1718).  
 In one book recently found, says Mr. Jones, in a letter to *The Times*, are accounts for plate and jewellery made by several prominent London goldsmiths and jewellers in the reigns of William III, Queen Anne, and the early Georges. Among these is an item for 70 mourning rings ordered by the executors of Samuel Pepys. The name of the maker is not given, but he was probably Edward Chowne, who was much favoured by the eminent goldsmith-banker.  
 In 1715 Chowne made many gold "healing pieces," i.e., royal touching pieces against the "King's Evil," and in 1729 some rings for George II, Queen Caroline and the Prince of Wales, and a number of memorial rings in 1730 for the divine, Sir John Dolben, for distribution after the death of his wife.  
 In 1726 he made 15 "Death's Head" rings for Sir John Thorold, as well as that rare thing in plate, a tumbler cup of gold.  
 One other possible maker of the Pepys rings was Richard Moore, who supplied between 1697 and his death in 1797 a great

It is hardly credible, says Mr. Jones, that all the Pepys memorial rings can have perished. He invited everyone handling such rings to look out for the maker's initials, E. C. and R. M., with a view to establishing the identity of the rings.

A second connection of interest with Pepys, gleaned from the old account books, is that one of Sir Richard Hoare's favoured goldsmiths, Isaac Davenport, made a spoon and fork, weighing 3oz. 13dw., for a diarist in 1702, probably as a christening present.

Sir Ambrose Heal, who is an authority on the old London goldsmiths, commenting on Mr. Jones's discoveries, points out that a complete list of those who received the Pepys memorial rings is given in Wheatley's edition of the Diary, published in 1923, in Vol. 1, pages 54-57. The rings were of three values—20s., 15s. and 10s., of which 45, 62 and 16 were distributed respectively. One of the 20s. rings was given to Sir Richard Hoare.

## Etchings and Prints

Etchings, lithographs and mezzotints, catalogue No. 10, new series, F. R. Meatyard, 32 Museum Street, London, W.C.1. Works by old and modern masters—Edmund Blampied, D. Y. Cameron, J. S. Cotman, Seymour Haden, Rembrandt, Sir Frank Short, etc.

Old prints and pictures relating to the continent of America, catalogue No. V36, The Parker Gallery, 2, Albemarle Street, London W.1. Nearly 800 items, portraits,