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From Tavern to Tabernacle

DECORATED
BRITISH AND EUROPEAN
PEWTER
1600 ~ 1800



To Henk van Wyk,
Best wishes.

*J
Kew*

FROM TAVERN TO TABERNACLE

DECORATED
BRITISH AND EUROPEAN
PEWTER
1600 ~ 1800

Kenneth Barkin, Curator
Long Beach Museum of Art ~ November 4, 2001 – March 17, 2002



Relief-decorated broad rim plate with central boss
and concentric circles of geometrical forms

ca. 1600

Maker, Jacob Koch III (active 1583–1619)

Nuremberg, Germany

Diam: 8

The Lord-Barkin Collection

Foreword

From Tavern to Tabernacle: Decorated British and European Pewter, 1600 – 1800 is the first museum exhibition presented in this country to explore the diverse subjects and techniques used by European artisans to embellish pewter in the early modern period.

From Tavern to Tabernacle features a broad variety of 17th- and 18th-century forms, from tankards and flagons to beakers, seder plates, and decorative chargers, exploring their ornamental or utilitarian functions within the context of their times.

Unlike gold or silver, which at the time was expensive and available to only the wealthiest classes, pewter is considered a somewhat more egalitarian metal. Frequently appearing in the inventories of middle- and upper-middle-class homes, pewter offers unique insight into the day-to-day lives of average Europeans in the 17th and 18th centuries.

An alloy of tin with lead, copper and antimony, pewter was melted into liquid form at relatively low temperatures and was cast, by using bronze molds, into a whole variety of decorative and functional forms.

From Tavern to Tabernacle includes sixty objects produced in England, France, Switzerland, Germany, Holland and Italy during a period in which pewter was highly prized by their owners and makers. The exhibition includes examples of naive wrigglework engraving, along

with relief, punch and hammered decoration. The works in the exhibition are divided into five categories, based on subjects. The themes include Religious Imagery, Plants, Marriage and Family, Animals, and Work.

The exhibition was organized for the Long Beach Museum of Art by Kenneth Barkin, Professor of European History, University of California, Riverside. I would like to sincerely thank Ken Barkin for his thoughtful organization of this important exhibition.

I would also like to acknowledge Director of Exhibitions Martin Betz and his skilled team for the exhibition's sensitive installation; Associate Registrar Dianna Santillano for arranging the exhibition's logistical details; Director of Marketing and Public Relations Jeri Vaughn for producing this beautiful publication; and Director of Education and Artistic Programs Sue Ann Robinson and her creative team for organizing the richly diverse educational programs accompanying this exhibition.

I also want to warmly thank the exhibition's lenders for allowing us to borrow such extraordinary works for *From Tavern to Tabernacle*.

Finally, I would like to express my sincerest thanks to the Lord-Barkin Collection and to the Munzer Family Foundation for their generous contributions, which have made this exhibition and its publication possible.

— Harold B. Nelson, Director



Large salt box decorated with tulips and the portrait
of a couple getting married

ca. 1770

Maker unknown

Germany

H: 13; W: 7

The Lord-Barkin Collection



Wine cup with wrigglework flowers
ca. 1668
Maker, Jonathan Ingles
London, England
H: 3
The Lord-Barkin Collection



Sugar caster with wrigglework decoration
of flowers and gadrooned base
ca. 1720
Maker unknown
St. Omer, France
H: 6
The Lord-Barkin Collection



Rohrken type flagon with symbols of
the blade-makers' guild (crossed swords) with the
name of master Cordt Dreiger

1645

Maker, Lorentz Schriver
(active 1640–1662)
Hamburg, Germany

H: 15

The Lord-Barkin Collection



Rohrken type flagon with symbols of
the blade-makers' guild (crossed swords) with the
name of master Peter Fischer

1645

Mark of Lorentz Schriver
(active 1640–1662)
Hamburg, Germany

H: 15

The Lord-Barkin Collection



Single reeded plate with stylized flower (tansy)

ca. 1720

Maker, James Hitchman
(active 1701–1733)

London, England

Diam: 8 1/2

The John Phillips Collection



Single reeded plate with stag carrying antlers

ca. 1740–1770

Maker, William Bartlett
London, England

Diam: 8 1/2

The Lord-Barkin Collection



Single reeded plate with wrigglework lion
wearing a crown

ca. 1750

Maker, A. Carter
London, England

Diam: 8 1/2

The Lord-Barkin Collection



Wine flagon with punch decoration and
wrigglework decoration of a stag in a hunting scene
with relief decorated handle

ca. 1625

Maker unknown, mark of MN
Transylvania

H: 10

The Lord-Barkin Collection



Wine flagon with punch decoration on lid, lip,
and base

ca. 1730

Maker, Abraham Steisslinger
(active 1721–1768)

Augsburg, Germany

H: 10

The Lord-Barkin Collection



Semi-broad rim dish for Passover with
Hebrew script on rim representing the first words
of the Passover prayer and an eight pointed star
with alternating tulips and pomegranates

ca. 1690

Maker, John Hiddingh
(active 1665–1707)
Amsterdam, Netherlands

Diam: 15

The Lord-Barkin Collection



Plate with wigglesmith picture of
with rim decorated in Hebrew
n.d.

Maker, J.C. Sarburg
Frankfurt, Germany
Diam: 12

The Irwin and Sarah Wall Collection



Multiple reeded plate with flower in the well
and rim decorated in wigglesmith with the words
THE GIFT IS SMALL, THE LOVE IS ALL

ca. 1700

Maker, John Shorey
England

Diam: 9

The Lord-Barkin Collection

FROM TAVERN TO TABERNACLE

Decorated British and European Pewter, 1600 – 1800

Pewter is remembered in the English-speaking world primarily for its functional qualities. Spoons, plates and tavern mugs come to mind as the objects that have survived and dominate our memory about the major role of pewter over the centuries. Above all, pewter is remembered as plain with simple lines and quite removed from the world of aesthetics or even folk art. The survival of pewter commode pots serve to prevent us from romanticizing the history of this tin alloy metal. When the writer, George Orwell, published an essay about his schooling at Eton before World War I, he remembered the pewter bowls encrusted with the porridge of earlier students that greeted him each morning at breakfast.

But it would be wrong to allow the remnants of nineteenth-century pewter, a century when this metal was declining as a result of competition from ceramics, glass and Britannia metal, to determine our perception of the long history of pewter. This past varied greatly, depending on where it came from and during what period it was made. For example, American pewter was rarely decorated, in part, because of the general American taste for plainness, but also because it was made in the late 18th and early 19th centuries, when decoration had fallen out of favor even in Europe. Ironically, when pewter came to play a significant role in Europe two centuries earlier, much of the pewter was created, not for conventional use, but for aesthetic and didactic purposes. This was particularly the case in northern Italy, eastern France and Central Europe.

From Tavern to Tabernacle is devoted to the centuries (1600–1800) when pewter played a significant role in the European home, church, and tavern. Moreover, the sixty pieces assembled at the Long Beach Museum of Art attest to an age when pewter was frequently decorated in at least five separate ways. These include naive wrigglework engraving, relief decoration, hammering, punch decoration, fretting, brass inlay, paint and silvering. This exhibition concentrates on the first four methods listed above, particularly wrigglework.

Relief-decorated pewter was common in German-speaking Central Europe from about 1500 to 1650. Such pewter was cast in molds, but unlike nearly all other pewter ornamentation the decoration was in the molds —

that is, the creativity belonged to the designer of the mold. The pewterer poured the molten metal into the artistically designed mold and when it emerged, finished it with care and expertise. These molds, often of bronze, dense sandstone, or cast iron, were of great value. In Nuremberg, one of the major centers of metalwork in early modern Europe, these molds were often sold or passed down from generation to generation. Numerous relief-decorated plates with geometrical patterns in circles were cast in that city. However, one finds the marks of disparate pewterers as well as the moldmaker on the same plate forms for over a century.

The decoration on pewter plates, dishes and tankards encompasses many themes. One finds, of course, religious subjects from the old and new Testaments, including: Adam and Eve, Noah, the annunciation of the Virgin and Jesus's ascension to heaven. These subjects were also found in contemporary brass alms dishes and other decorated forms of metalwork, as well as in painting and sculpture. Sixteenth-century Austrian pewter tankards frequently had a relief-decorated medallion of Jesus on the cross in the bottom, which drinkers faced when they finished imbibing their beer. It should not be surprising that religion, which played such an enormous role in everyday life during these centuries, appears as a theme in pewter. More surprising is, perhaps, the fact that secular history and classical allusions to the ancient world also appear on pewter of this period.

Emperors and monarchs also make an appearance in relief-decorated pewter. The most common were Hapsburg emperors (Ferdinand II and III), the Swedish monarch Gustavus Adolphus and, oddly, Turkish sultans. Classical allusions were popular. Roman gods, and heroes including Neptune and Hercules, and Babylonian myths such as that of the lovers, Pyramos and Thisbe, were represented, as well.

A third theme was nature, usually in the form of flowers and symbols of the four seasons. A few, surprisingly, picture peasants dancing and other contemporary representations of everyday life. Relief-decorated pewter was expensive and the market for it was small and affluent. Peasants and artisans had little interest in the gods of the ancient world. Most surviving pieces are in museums. Although relief decoration

declined rapidly in the late seventeenth century, remnants continued on flagon and tankard thumb-pieces; on handles of Transylvanian and Norwegian lidded tankards and wine flagons; on the ears of porringers; and in the style of gadrooning the rims of plates, bowls, platters and candlesticks. Gadrooning, which can be described as a series of continuing convex curves decorating the rim or edge of pewter pieces, could give the plainest piece of pewter a certain elegance. The fashion originated in France in the seventeenth century and spread to Britain with the Huguenot pewterers and silversmiths after 1680. In the exhibition are numerous pieces of gadrooned pewter and a few earlier relief-decorated examples of 16th- and 17th-century pewter. Foremost is a small broad rim plate called a Zonenteller, which was made in Nuremberg around 1600. The plate is ornamented with a series of geometric circles. There is also a mustard pot ca. 1700 from Besancon in France that has a series of flowers in relief. Another French piece, a church ewer, shows a skillful combination of relief decoration and plain surfaces. Lastly, there is a magnificent spoon from Flanders with a woman in armor on the finial at the end of the stem. Highly decorated finials were common until about 1700. This one of ca. 1500 is a rare example that has both detail and definition. There are also many decorated thumb-pieces on the tankards and flagons in the exhibition.



By far the most successful form of ornamentation on pewter was engraving, particularly in the folk art zig-zag style known as wrigglework. In this technique, a sharp tool is applied to the cast pewter to create a scene that makes the pewter more attractive to potential buyers. Wrigglework pewter was marked, like much of folk art, by a lack of perspective and, in addition, by little attention to detail or proportions. Decoration by trained engravers is rare, although two rather sophisticated examples by Swiss engravers — one of St. George killing the dragon on a dish and the other of a horse engraved on a flagon — are displayed in the exhibition.

Wrigglework decoration is found on the pewter of most European nations from the 17th through the early 19th centuries. In the exhibition, wrigglework is displayed in accordance with the subject of the decoration rather than by the nation of origin. The four major themes are: Plants, Animals, Religion, and Work, with a substantial proportion of wrigglework plates devoted to plants — tulips, in particular. Tulips originated in Turkey and were propagated in the Netherlands in the 17th century. An obsession with tulips, known as "tulip mania," spread from the Netherlands across Europe for several decades. Three different pieces attest to the power of "tulip mania" — an 18th-century, 17-inch charger (dated 1731) from Wigan, England with large tulips in the center; a German salt box from the mid-18th century with tulips on the lid and body; and a 14-inch dish from Belgium with a particularly deep sawtooth type of decoration. Many other flowers on plates are stylized and do not represent specific

plants. It is not known how expensive a wrigglework plate was compared to plain plates.

British plates with animals and with plants were frequently given in pairs as wedding gifts. Of course, the plates rarely remained together over the centuries. *From Tavern to Tabernacle* includes a wonderful plate by John Shorey of London, decorated with a flower in the well, and on the rim with the words, THE GIFT IS SMALL, THE LOVE IS ALL. The acute observer will notice that in plates with lions and stags, these male animals are often portrayed with erections, leading one to the conclusion that as late as the 1750s these plates served as fertility symbols in England. This may seem a surprising conclusion about this highly educated nation but, nevertheless, a valid one. Brides were depicted as birds or does. The lions often have crowns, representative of patriarchy.

In Europe, hunting played a major role in life. Stags, rabbits and other small animals were pictured on pewter plates and flagons. Decoration in all of its forms was much more common in western and Central Europe, perhaps because the baroque and rococo styles developed there. With some exceptions, British, and certainly American pewter, were marked by austerity when it came to decoration. European decoration was considered "too busy." *From Tavern to Tabernacle* includes a nine-inch plate and a 14-inch dish, both made by Wood and Mitchell of London, ca. 1750. Both were exported to Central Europe, where they were heavily decorated in accordance with local taste. One, with a wrigglework and cross-hatching pattern and a German language description, shows Adam and Eve in the Garden of Eden. The other has a primitive straight line engraving of a peasant woman churning butter. While exporting from England to Germany was common, the reverse — exporting German plates to England — was not.

In 17th- and 18th-century Europe, religion played a greater role in everyday life in the past than it does today. Much of the European population was illiterate until the late-nineteenth century, so communication by the Church to its followers was either oral or iconographic. Paintings of scenes from the Old and New Testaments in churches was the rule, particularly in Roman Catholic churches. Belgium, France and Germany all produced a significant amount of decorated pewter with religious themes. *From Tavern to Tabernacle* includes four highly decorated pieces of Jewish pewter, including a Dutch late-17th-century, 15-inch Seder dish from Amsterdam, as well as three other plates, one of which has a superb synagogue in wrigglework. All have Hebrew engraving on the rims, which appears to be done by the pewterer and all were made for Jewish celebrations such as Passover and Purim.

Of course, Christian themes on pewter predominate. There are several examples, including an Austrian beer tankard engraved with the Virgin with seven swords pointed to her heart. These represent the seven sorrows that the Virgin Mary suffered during her lifetime. Another fine example is a small beaker dated 1628, which celebrates a youthful monk, Simon Keler, who attained the status of frater, or brother, in his training.

The Adam and Eve dish could be either Jewish or Christian in its origins and the Swiss deep dish of St. George killing the dragon may also be considered a portrayal of religious imagery.

Wrigglework or straight line engraving with Work as the major theme is found primarily in Central Europe, where, into the 19th century, artisans were organized into guilds. The masters met regularly and were proud of their skills as craftsmen. *From Tavern to Tabernacle* includes a rare pair of Rohrken tankards, dated 1645, and decorated with the symbols of the swordmakers' guild of Hamburg. Apparently, in that year a tankard was ordered for each master with his name engraved on it. Two flagons have the symbols of the brewers' guilds of Salzburg and Traunstein. It is unclear whether these flagons were kept at the home of the master or at the local inn where they might meet regularly. Very large guild pieces — up to 23 inches — were made with the name of each member engraved on the body of the piece.

Each guild had its own symbol. For instance, an axe represented the butchers' guild and a shoe might represent the cobblers' guild. In many cases, the tools used in a particular trade were adopted as symbols. *From Tavern to Tabernacle* features a Dutch beaker with the figure of William III of The Netherlands and England on one side and the symbol of an orange tree on the other. The latter represents the family surname, "William of Orange" and William on his horse represents the monarch parading before his subjects or doing the work expected of a king.

Engraving was also widely used to commemorate important moments in people's lives. The beaker, 1628, mentioned above is an example of a piece of pewter engraved to mark a major event in a young priest's life. From the late-17th century on, pewterers offered plates and dishes that were inscribed with the names and dates of couples getting married. *From Tavern to Tabernacle* includes a superb Bohemian broad rim dish, dated 1693, which bears the names of KINIGUNTE SCHIFFNER and HANS CHRISTOF KRAHL. A Swiss flagon, dated 1739, bears the names of a Bern couple and the date 1739. It was not uncommon for a close family member to purchase a garnish (a set of up to twelve plates, several dishes and a charger) as a gift for a young married couple just as one might purchase a set of ceramic dinnerware today.

Finally, we are accustomed today to seeing the names of donors on buildings they helped to fund or rooms in museums that house a donor's art collection. Pewter was used more than two centuries ago for similar purposes. *From Tavern to Tabernacle* features a tall English chalice on display engraved with the words, T'IS A GIFT TO THE CHURCH OF Christ's MEETING, HOG LANE, WOOLWICH, 1758. In this case the donor chose to omit his name, a rarity today.



The last three forms of decoration are exceedingly rare. The term "hammered pewter" refers to plates, dishes and occasionally tankards, whose entire outer surface is covered with hammer marks, giving the pewter piece an

unusual manner of reflecting light. The hammer was an indispensable tool of pewterers; indeed, the Scottish guild that pewterers were members of was entitled, "the hammermen." French pewter marks often include a pewterer's hammer with the maker's initials on either side of the handle. In Europe, hammering was correctly thought to strengthen the metal and it is mostly found on pieces from England, France and Switzerland. These pieces were not intentionally decorated since they were always displayed on the front-side (except in Wales). *From Tavern to Tabernacle* does, however include a British, 18-inch charger and an eight-and-a-half-inch plate whose front surfaces are covered in hammer marks. Indeed, the plate's hammer marks appear to be done in a star-burst pattern. Clearly, these particular 17th-century pewterers sought to offer the public a special form of decoration that distinguished their work from that of their competitors.

Punch decoration is achieved by making a dye with the desired pattern on it and stamping it onto the pewter lip, lid or plate edge. Basically, it is similar to the method a pewterer uses to apply his mark on a piece he has made, but in punch decoration the mark is repeated to form a circle of identical marks. This form of decoration, which also occurred on silver and leather, was most common in Germany where the rims of brass alms dishes had been decorated in this fashion since the late Middle Ages. While this method is occasionally seen on western European pewter, it is most often found on pewter from the German area of Transylvania and the Bavarian city of Augsburg. In both cases, the punch is of a palm leaf. In Transylvania, in the 16th and 17th centuries, flagons were customarily decorated in this fashion, while in Augsburg both flagons and spice boxes bear the punch of the palm leaf. Four examples are displayed in *From Tavern to Tabernacle*. In each case, this form of decoration adds a stately quality to the pewter, a tone of formality that is rarely found on ordinary, undecorated pewter.

Finally, *From Tavern to Tabernacle* includes a wooden tankard from Balingen in southwestern Germany that is a superb piece of fretted decoration. This term is used primarily in England for pewter that is cut into desired forms, in this case an angel surrounded by flowers and fruit. The sheet pewter is cut and inlaid into the wooden barrel-like structure of the tankard. The cut pewter is then engraved with a sharp tool to reach the desired scene. This particular tankard may have been made by a woman since Johannes Kueppinger's widow kept his workshop functioning for years after his death. Circumstantial evidence supports this assertion, since this is the only example of a Lichterhaine (stave) tankard known to have a human-type figure that is a female form.

The purpose of *From Tavern to Tabernacle* is to acquaint the public with decorated pewter that, by my estimate, is found in less than one out of twenty pieces that exist today. It is a dimension of the history of pewter that should not be forgotten.

— Kenneth Barkin

Checklist

Dimensions are in inches.

Wrigglework and Engravings

Plants

Sugar caddy with wrigglework decoration of flowers and gadrooned base

ca. 1720
Maker unknown
St. Omer, France
H: 6
The Lord-Barkin Collection

Tea caddy in the shape of a Chinese porcelain vase decorated with panels of flowers

ca. 1750
Maker unknown, mark of A.S.
Netherlands
H: 5
The Lord-Barkin Collection

Wine cup with wrigglework flowers

1668
Maker, Jonathan Ingles
London, England
H: 3
The Lord-Barkin Collection

Beaker with wrigglework flowers

ca. 1720
Maker unknown, mark of M.B.
Netherlands
H: 5
The Lord-Barkin Collection

Multiple reeded English charger with wrigglework tulips in well

ca. 1700
Maker, Robert Baldwin
Wigan, England
Diam: 17
The Lord-Barkin Collection

Dish with wrigglework and saw tooth decoration of tulips in well

1720
Maker unknown
Northern France or Belgium
Diam: 14
The Lord-Barkin Collection

Rococo plate with five lobes and rim decorated with haystacks

ca. 1750
Maker unknown
England
Diam: 10
The Lord-Barkin Collection

Tankard with crenelated lid, pineapple finial, and five cartouches with plants and flowers

ca. 1750
Maker, Johann F. Lang, 1706–1787
Zofingen, Switzerland
H: 6
The Lord-Barkin Collection

Hexagonal screw top bottle with wrigglework flowers

1759
Maker, Johannes Wueser III, 1726–1781
Switzerland
H: 5
The John Phillips Collection

Single reeded plate decorated with sunflowers

ca. 1800
Maker unknown
Germany
Diam: 12
The Lord-Barkin Collection

Hexagonal screw top bottle decorated with flowers

ca. 1760
Maker, Johann Buehler
(active 1744–1777)
Germany
H: 7 1/2
The John Phillips Collection

Single reeded plate with stylized flower (*lansy*)

ca. 1720
Maker, James Hitchman
(active 1701–1733)
London, England
Diam: 8 1/2
The John Phillips Collection

Bed warmer with eight tulips in a circle on a round bowl with pewter handle

ca. 1770s
Maker, Birch and Villers
England
H: 31; W: 12
The Robboy Collection

Rococo coffee pot with floral wrigglework decoration

ca. 1770
Maker unknown
Germany or Switzerland
H: 10
The Gail-Oxford Collection

Animals

Broad rim dish decorated with birds, a fox, and rabbits surrounded by plants

ca. 1690
Maker, Ratibor
Poland
Diam: 13
The Lord-Barkin Collection

Single reeded plate with wrigglework lion wearing a crown

ca. 1750
Maker, A. Carter
London, England
Diam: 8 1/2
The Lord-Barkin Collection

Single reeded plate with stag carrying antlers

ca. 1740–1770
Maker, William Bartlett
London, England
H: 8 1/2
The Lord-Barkin Collection

Broad rim dish with central boss decorated with double headed eagle and plants on rim

ca. 1700
Maker, Paul Nitsche (active 1691–1723)
Poland
H: 12
The Lord-Barkin Collection

Posset pot decorated with birds and flowers (handles missing)

ca. 1680
Maker unknown
England
H: 5; W: 7 1/2
The John Phillips Collection

Spouted flagon with engraving of horse on body with swords

1774
Maker, Emmanuel Scholer IV,
1711–1788
Switzerland
H: 6
The Barlow Collection

Work

Flagon decorated with tools of brewers' guild

1690
Maker, Johann Kreutzer
(active 1689–1730)
Salzburg, Austria
H: 9
The Lord-Barkin Collection

Flagon decorated with the tools of the brewers' guild of Traunstein, Germany

1713
Maker, Franz Aernhofer
(active 1697–1721)
Traunstein, Germany
H: 10
The Lord-Barkin Collection

Beaker decorated with William of Orange on horseback and an orange tree, symbol of the House of Orange

ca. 1690
Maker unknown, mark of BA
Netherlands
H: 7
The Lord-Barkin Collection

Single reeded plate with woman making butter with a churn

ca. 1750
Maker, Wood and Mitchell
(active 1742–1753)
England (decorated in Germany)
Diam: 9 1/2
The Lord-Barkin Collection

Rohrken type flagon with symbols of the blade-makers' guild (crossed swords) with the name of master Peter Fischer

1645
Mark of Lorentz Schriver
(active 1640–1662)
Hamburg, Germany
H: 15
The Lord-Barkin Collection

Rohrken type flagon with symbols of the blade-makers' guild (crossed swords) with the name of master Cordt Dreiger

1645
Maker, Lorentz Schriver
(active 1640–1662)
Hamburg, Germany
H: 15
The Lord-Barkin Collection

Marriage and Family

Multiple reeded plate with flower in the well and rim decorated in wrigglework with the words THE GIFT IS SMALL, THE LOVE IS ALL

ca. 1700
Maker, John Shorey
England
Diam: 9
The Lord-Barkin Collection

Broad rim dish decorated with the names of a bride and groom, Kinigunte Schifnerin and Hans-Christof Krahl; stippled decoration on rim and in well

1693
Maker, I. Lutz, (active 1690–1706)
Bohemia Leipa, Czech Republic
Diam: 12 1/2
The Lord-Barkin Collection

Dish decorated with a domestic scene of two men, a woman, an infant in a cradle, and a bird

1748
Maker, Johann Georg Nestor
(active 1706–1748)
Germany
Diam: 14
The Lord-Barkin Collection

Large salt box decorated with tulips and a portrait of a couple getting married

ca. 1770
Maker unknown
Oschatz, Saxony, Germany
H: 13; W: 7
The Lord-Barkin Collection

Flagon with names and date of a couple to be married, Christian Jaeggi and Anna Zaller

1739
Maker, Daniel Hemman
(active 1730–1756)
Bern, Switzerland
H: 10
The Lord-Barkin Collection

Broad rim dish with Hebrew initials of the bride and groom and stylized flowers
ca. 1730
Maker, Bartolomeus Van der Hoop
Arnhem, Netherlands
Diam: 16
The Lord-Barkin Collection

Religion

Dish with straight line and cross hatching decoration of Adam and Eve, the snake, the apple, and the devil
ca. 1750
Maker, Wood and Mitchell
(active 1742–1753)
London, England
Diam: 13
The Lord-Barkin Collection

Chalice decorated with the inscription: T'IS A GIFT TO THE CHURCH OF CHRIST'S MEETING, HOG LANE, WOOLWICH
1758
Maker unknown
England
H: 8 1/2
The Lord-Barkin Collection

Tankard decorated with the Virgin who has seven swords piercing her heart
1729
Maker, Anton Franz Dubiel
(active 1691–1735)
Austria
H: 7
The Lord-Barkin Collection

Wine beaker with inscription in German: BROTHER SIMON KELER, BECAUSE GOD WILLS IT
1628
Maker unknown
Germany
H: 4
The Lord-Barkin Collection

Dish with engraving of St. George in armor killing the dragon
1708
Maker, Johannes Walser
(active 1681–1730)
Chur, Switzerland
Diam: 13
The Lord-Barkin Collection

Plate with wrigglework picture of synagogue in well with rim decorated in Hebrew with Psalm 113
n.d.
Maker, J. C. Sarburg
Frankfurt, Germany
Diam: 12
The Irwin and Sarah Wall Collection

Semi-broad rim dish for Passover with Hebrew script on rim representing the first words of the Passover prayer and an eight-pointed star with alternating tulips and pomegranates
1690
Maker, John Hiddingh, 1665–1707
Amsterdam, Netherlands
Diam: 15
The Lord-Barkin Collection

Pyx with flowers
1785
Maker, Johann Georg Marx, 1720–1781
Nuremberg, Germany
H: 4
The Lord-Barkin Collection

Church ewer with relief decoration on handle and body
ca. 1680
Maker unknown, mark of AJ over P
France
H: 10; W 9
The Roger F. Bettle-Martin Collection

Small Purim plate with eight-pointed star in well and Hebrew lettering on rim
ca. 1780
Maker unknown
Germany
Diam: 6
The Barlow Collection

Spouted flagon with relief-decorated handle and engraving of an angel appearing to St. Matthew
ca. 1750
Maker unknown
Transylvania
H: 10
The Barlow Collection

Seder plate with Hebrew inscription on rim and eight-pointed star in well with bird and flowers
1780
Maker unknown
Germany
Diam: 8 1/2
The Robboy Collection

Hammered Decoration

Multiple reeded charger with hammered decoration over front surface
ca. 1710
Maker, Jonathan Ingles
England
Diam: 18
The Roger F. Bettle-Martin Collection

Narrow rim plate with sunburst pattern hammered in well and hallmarks of four leopard's faces
ca. 1690
Maker, John Chabany
Macclesfield, England
Diam: 8 1/2
The Lord-Barkin Collection

Punch Decoration

Wine flagon with punch decoration and wrigglework decoration of a stag in a hunting scene with relief-decorated handle
ca. 1625
Maker unknown, mark of MN
Transylvania
H: 10
The Lord-Barkin Collection

Wine flagon with punch decoration on lid, lip, and base
ca. 1590
Maker unknown, mark of HK
Transylvania
H: 7
The Lord-Barkin Collection

Wine flagon with punch decoration on lid, lip, and base
1730
Maker, Abraham Steisslinger
(active 1721–1768)
Augsburg, Germany
H: 10
The Lord-Barkin Collection

Lidded spice container with punch decoration on lid, lip, and base
ca. 1730
Maker, Simon Kroeber
Augsburg, Germany
H: 3
The Lord-Barkin Collection

Relief Decoration and Gadrooning

Relief-decorated broad rim plate with central boss and concentric circles of geometrical forms
ca. 1600
Maker, Jacob Koch III (active 1583–1619)
Nuremberg, Germany
Diam: 8
The Lord-Barkin Collection

Mustard pot with octagonal gadrooned base and relief-decorated body
ca. 1720
Maker unknown
Besancon, France
H: 4
The Lord-Barkin Collection

Ten-sided vegetable platter with gadrooned rim
ca. 1730
Maker unknown
France
Diam: 14
The Lord-Barkin Collection

Plate with gadrooned rim
1710
Maker, P. Coustans, 1648–1705
Bourdeau, France
Diam: 9
The Lord-Barkin Collection

Deep bowl with gadrooned rim
1750
Maker, Pierre-Andre Utin, 1688–1771
Velvey, Switzerland
H: 10
The Lord-Barkin Collection

Porringer with large gadrooned ears
ca. 1700
Maker unknown
France
Diam: 9
The John Phillips Collection

Spice spoon with relief-decorated figure in armor as finial and wrigglework bowl
ca. 1500
Maker unknown
Flanders, Belgium
H: 5
The Lord-Barkin Collection

Salt with gadrooned base and beaded cup
ca. 1730
Maker unknown
France
H: 2; W: 3
The Lord-Barkin Collection

Broad rim dish with central boss etched with moon-like face and rim engraved with acanthus plants
ca. 1600
Maker unknown
Italy
Diam: 11
The Roger F. Bettle-Martin Collection

Beaker with gadrooned base
ca. 1760
Maker unknown
Montargis, France
H: 4 1/2
The Lord-Barkin Collection

Inlay

Wooden stave tankard with pewter inlay with an angel surrounded by plants
ca. 1750
Maker, Anna Barbara Habfast
Balingen, Germany
H: 7
The Lord-Barkin Collection

Beading

Large charger with beading on interior and exterior rim
ca. 1740
Maker unknown
France
Diam: 17
The Lord-Barkin Collection



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1600 – 1800**

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front cover left:

**Multiple reeded English charger with
wrigglework tulips in well**

ca. 1700

Maker, Robert Baldwin
Wigan, England

Diam: 17 in.

The Lord-Barkin Collection

front cover right:

**Dish with engraving of St. George in
armor killing the dragon**

ca. 1708

Maker, Johannes Walser
(active 1681–1730)

Chur, Switzerland

Diam: 13 in.

The Lord-Barkin Collection

back cover:

**Dish with straight line and cross-
hatching decoration of Adam and Eve,
the snake, the apple, and the devil**

ca. 1750

Maker, Wood and Mitchell
(active 1742–1753)

London, England

Diam: 13 in.

The Lord-Barkin Collection

Wooden stave tankard with fretted
lid and handle
with an angel surrounded by
other figures
ca. 1750

Maker, Anna Barbara Habfast
Balingen, Germany

H: 7

The Lord-Barkin Collection



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