

# **London exports of Pewter to Sweden during the second half of the 17<sup>th</sup> and early 18<sup>th</sup> Centuries.**

**Loan exhibition from the Nordiska Museet, Stockholm and  
other exhibits.**

**Stratford upon Avon, June 1998  
Jan Gadd**

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The last third of the 17<sup>th</sup> Century and the first couple of decades of the 18<sup>th</sup> Century saw a tremendous upswing in England of the pewtering industry in general and also of pewter exports. Designs became more sophisticated and mould-making too improved dramatically during this busy period.

London in particular had exported in earlier periods, but the difference in styling and in metal quality were then not quite so marked and therefore not quite so attractive for foreign customers with a domestic pewtering industry, as they became during the period discussed here.

Jaques Taudin introduced the French Hardmetal method/alloy in London in the 1650s and kept the secret to himself originally. He was grudgingly admitted as a freeman and Liveryman by the Pewterers' Company in January 1658, (his workshop was searched by servants of the Pewterers' Company - raided, really - and his stocks destroyed only a few years earlier), but there is little evidence to suggest that the alloy was common knowledge, or even that the Officers of the Company knew the formula, before 1670. In a letter to Oliver Cromwell in 1656 Taudin described his own pewter as "such as themselves (the Company) acknowledged to be beyond their own skill and much better and better made than they or any of them could have made it".

Taudin was called before the Pewterers' Court in 1667 to answer questions relating to his practise of striking "fyne" pewter once and what he called "double refyne" twice which was not allowed by the Company (or needed) for the simple reason that only one sadware quality was used prior to the event of hardmetal. Taudin answered, tongue in cheek, that the reason for such a distinction was because he "had to pay his servants double wages for double refyned". This seems to prove three things:

1. That the Company was unaware of the method in 1667.
2. That we are actually talking of a *method* which was more time consuming, thus "double wages".
3. As the London Guild rules would not allow for "double striking" (common elsewhere in Europe), a method of marking the more expensive hardmetal for consumer-identification purpose was necessary for the future.

(Cotterell in OP 4650 states that a complaint was made against Taudin for using two touches which is not correct.) Taudin's double-struck marks can be seen in the room on the Royal Swedish broad-rimmed plate of 1668 which proves that Taudin ignored the Court Order, at least on export ware! King Charles II intervened on his behalf in 1668 and ordered the Pewterers' Company to leave him in peace.

Armed with this new silvery and long-lasting hardmetal pewter the London merchants soon established important new markets abroad. The traditional sadware alloy in Germanic and Baltic countries was based on the old Nürnberg Probe (proof) of 9% lead added to the tin with some copper as a hardener. Even the older lead-free London alloy for sadware was of paler appearance than the “European” standard. The new London hardmetal, however, had a serious effect on the domestic pewterers in cities with shipping links with London. Court books of Pewterers’ Guilds in Sweden and Denmark/Norway give clear witness to this. The Copenhagen Guild improved the domestic sadware alloy in an Ordinance of 1684 and Stockholm followed suite in 1694. The important Pewterers’ Guild of the Hanseatic City of Bremen had an “if you can’t beat them, join them”-approach to the London threat. Johann Timmermann I, who was the Alderman (Master) of the Pewterers’ Guild petitioned the Bremen City Council in 1689 on behalf of the Bremen Pewterers for “the unrestricted right to import large quantities of pewter articles from England”. The hardmetal formula was hard to crack, however, and the Stockholm Guild, for instance, had not changed their alloy specification in their Ordinance as late as in the 1730s.



This “White hard Mettal called French Pewter” was generally known in London by the turn of the Century as can be seen from the London pewterer William Sandys’ trade card of c. 1705. (OP plate XI.)

The London Company was notoriously lax with alloy specifications in Ordinances and Court

books, an omission which served the Company particularly well during this short but important period. It is often wise *not* to “patent” or advertise a manufacturing process!

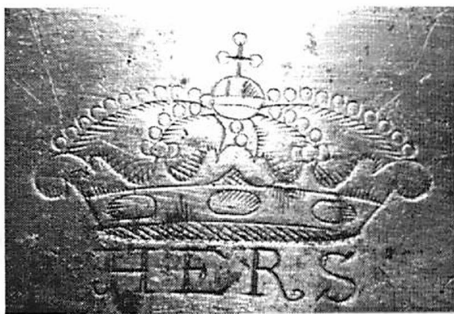
### Queen Hedvig Eleonora of Sweden and the Royal garnishes.

The period discussed here succeeds or coincides with the Thirty Years Wars and the subsequent wars between Sweden and Denmark. Between 1648 and 1670 Sweden received major areas of land from various peace treaties such as East Pommerania, Wismar and the Bishopric of Bremen with land to the North Sea, and six counties from Denmark. She controlled the important trade on the Baltic through control of the inlet and the possession of the important ports here such as Tallin, Riga, Stettin and Stralsund on the Baltic coast and also received Bremerhaven on the North Sea. Sweden was, in fact, a major power in Northern Europe during this period.

Queen Hedvig Eleonora (1636-1715) was the widow of King Charles X who died in 1659 at the age of 38, leaving her with a four year old son. A regency was formed consisting of five ministers with the Queen as a passive member. She decided to

refurbish seven of the Royal Palaces and this is the connection with London hardmetal pewter.

The purchases are well documented in the Queens purchase ledgers. The majority of the pewter was Swedish made, such as almost all holloware. Some 100 dozen plates and dishes were also supplied by the Stockholm pewterers. The Queen's ledgers often give a good idea of the use of several categories of pewter; "a bed-pan for night use ordered from Mr Melcher Weisner for HRH's use during the journey" (in 1670, price 12.- Daler). The ledgers where applicable also specifies end users by category; the Royal Family, "Ladies and Pages" (possibly servants in direct contact with the Royal Family) and "maids and servants". It is likely that most of the sadware ordered from the Stockholm pewterers (but not all of it) were meant for these lower orders in the various Palaces.



Engraving for Queen Hedvig Eleonora on a Taudin broadrim dated 1668, illustrated below.

The sadware for the use of the Royal Household carries the Royal Crown on the front rim with the initials "H.E.R.S." (for Hedvig Eleonora Regina Sueciæ) and was all made by a succession of leading London Masters and two leading Stockholm pewterers, the first order in 1668 supplied by the Great Taudin himself. The back of the rims are engraved with the stock-number and the Palace name together with the year of purchase (see samples in the room and

illustrations below). These engravings are very good examples of so called "journeymen's work". Pewterers' journeymen were allowed to perform various tasks such as repairs, engraving, wriggle work etc. on their masters' premises but in their



own time. Their reward was called "drinks money" and this description lives on in modern Swedish as "dricks" meaning "tips".

The sadware orders from the Stockholm pewterers, then, were often meant for the lower orders and the irresistible "White hard Mettal called French Pewter" from London, exclusively for the Royals. Two Stockholm based merchants' names are repeatedly listed in the ledgers as suppliers of all of the London pewter but no London Masters are mentioned by name, whereas the Stockholm pewterers' names are mentioned with no merchants involved. Research is yet to be done on the two merchants/importers called Heinrich (or Heinr. or Hindr.) Dawidson and Adam Leijll. There was then a tendency in Sweden to use phonetic spelling of foreign names, Ellis-Island fashion. The names in the Queens ledgers are probably those of English merchants and the names would then be Henry Davidson and Adam Lyle. (Davidson supplied the Court with 12 pairs of candlesticks in 1669 and another five pairs in 1671, not yet identified and recorded - watch this space!)

Five leading London pewterers received orders for Royal garnishes in four years; 1668, 1670, 1680 and 1690 (1668 and 1680 examples by Jaques Taudin and Nicholas Kelk are shown in the room).

The five London pewterers were:

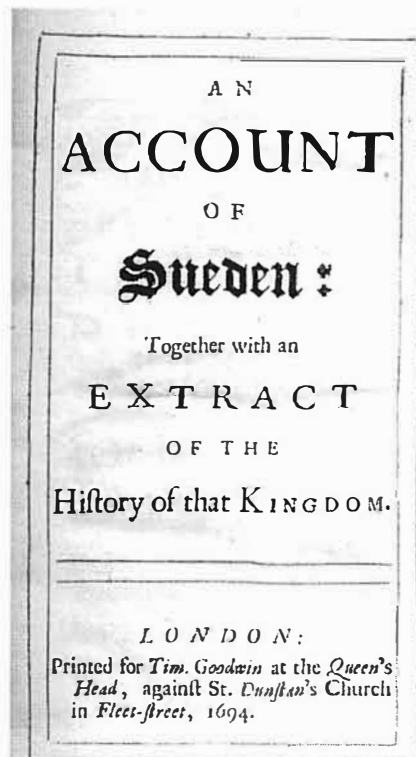
1. **Jaques Taudin, OP 4650**, active in London from c. 1650, died July 25, 1680.
2. **Nicholas Kelk, OP 2704**, first mentioned as a Liveryman in 1641, died in 1687. He was a three times Master of the Company in 1665, 1681 and 1686 (Kelk's son James was Master of the Company in 1687 and until his death in 1688.) and was probably the first London Master to practise what Taudin up to a certain point in time refused to teach. Kelks business was taken over by his journeyman Alexander Cleeve, who no doubt also took over the Sales Ledger, as he carried on the export business to Scandinavia very successfully indeed, as did his successors.
3. **William Paxton, OP 3566**, Liveryman from 1676, but had leave to strike his touch No. LTP 168 in 1669. Paxton was Master of the Company in 1696.
4. **Humphrey Hyatt, OP 2502**, Liveryman from 1681, but had leave to strike his touch No. LTP 241 in 1674. Hyatt, like Thomas Shakle below, may well have been an export specialist, virtually unheard of and unrecorded by English collectors and stannologists.
5. **Thomas Shakle, OP 4207**, Liveryman from 1680, but he too struck his touch earlier, in 1677. Excused himself to serve as a Master in 1703 (fined). Objects by Shakle are very rare indeed in Britain, but sadware by him is frequently found in Scandinavia and he also exported to Russia and elsewhere.



The dowager Queen Hedvig Eleonora in front of Drottningholms Palace, commissioned by her from the architect Nicodemus Tessin and built between 1662-86.

### **Notes on English pewter exports to Sweden.**

The following page shows pages from “An Account of Sweden” published in 1694 by the Bishop of London, John Robinson. Pewter is mentioned after Wool, tobacco and coals from Newcastle but before lead and tin.



150 *An Account of Sueden:*

The Interest of *England* in the Trade of *Sueden* may be computed, by the Necessity of their Commodities to us, and the vent of ours there; their Copper, Iron, Tar, Pitch, Masts, &c. cannot be had elsewhere, except from *America*, whence it has been supposed such Supplies may be furnished; and if so, this Consideration ought in reason to have an Influence on the *Suedish* Councils, and engage them to make the *English* Trade with them as easie as possible, that the Merchants be not driven upon new Designs.

As to our Importations thither, it has already been said, that they scarce amount to one third of what we export from thence, and consist chiefly of Cloth, Stuffs, and other Woollen Manufactures, of which has been formerly vend- ed yearly there to the value of  
 about

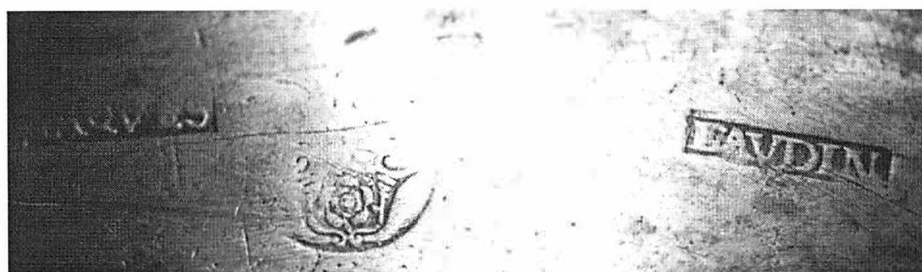
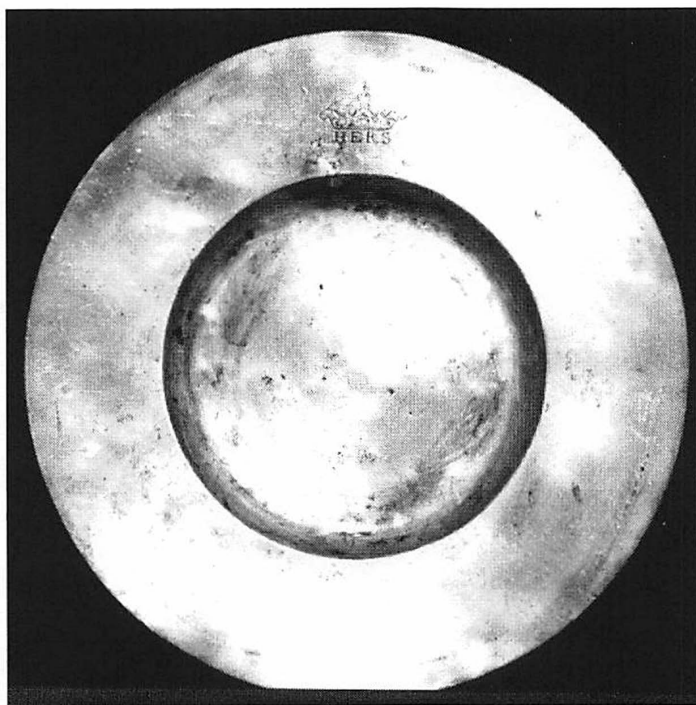
*An Account of Sueden.* 151

about 50000 *l.* besides these, Tobacco, *New-Castle* Coals, Pewter, Lead, Tin, Fruits and Sugar, with several other of our Commodities are sold at this Market; as also good quantities of Herrings from *Scotland*, with other of their Wares, that in all we are supposed to vend Goods to about 100000 *l.* a Year, whereof if any more than half be paid for, it is extraordinary. But the making of Cloth in *Sueden* to supply the Army, &c. which has been formerly endeavoured without Success, being now encouraged and assisted by the Publick, and undertaken by some Scots and others, has of late, and does now prove a great hindrance to the Vent of our Cloth there. And to favour this Undertaking, *English* Cloth is now, (unless it be such finer Cloths as cannot be

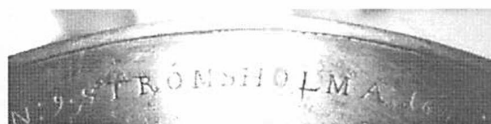
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**Exhibits from the Nordiska Museet, Stockholm**

1. **Broadrimmed dish by Jaques Taudin, London**, from Queen Hedvig Eleonora's 1668 service at Strömsholm Palace. Diam. 460 mm (18"), rim 97mm (= 42% of diam.) Taudin's touch is here struck twice (week impressions) between Jaques and Taudin in two label-touches, not recorded by Cotterell/Peel.



2. Broadrimmed plate (with some problems) by Jaques Taudin, London, from Queen Hedvig Eleonora's 1668 service at Strömsholm Palace. Diam. 256mm (10"), rim 59mm (= 46%). Marks as No.1 above.





3. **Very early broadrimmed plate by Nicholas Kelk, London, diam. 267mm** (10½”), rim 60mm (= 45% of diam.). There are details pointing at an export date of c.1640-50 such as the fact that the plate was not cast in a plate-mould at all but in a disk-mould. There is clear evidence that the bowl was formed. The Swedish owners' marks consist of a single letter, again suggesting an early date.



This sharp-struck crowned rose is very common on London exports of the 17<sup>th</sup> and (very) early 17<sup>th</sup> Centuries. The pewterers' initials/names are sometimes shown on either side of the crown.



**4. Broadrimmed dish by William Hull(s), London, c.1670-80, diam. 380mm (15"), rim 63mm (= 33% of diam.)**

Hull, from Upper Slaughter in the Gloucestershire Cotswolds, was apprenticed in London to William Boden in 1661. He was free in 1668 and opened shop in 1669. His touch was struck as No. 161 on the London touch plates and this WH-initialled mark showing St. George slaying the dragon, was illustrated by Cotterell as No. 5691 (initialled marks, not identified) but correctly attributed by Christopher Peel in MPM and given the number 2460a.

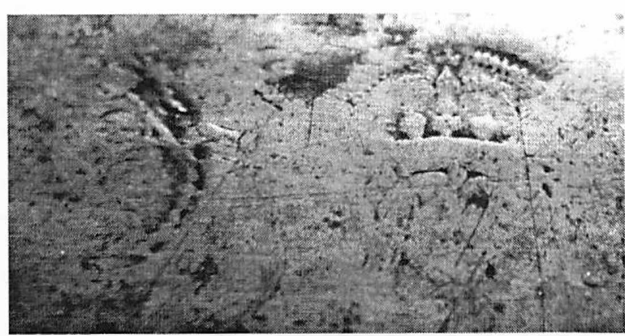
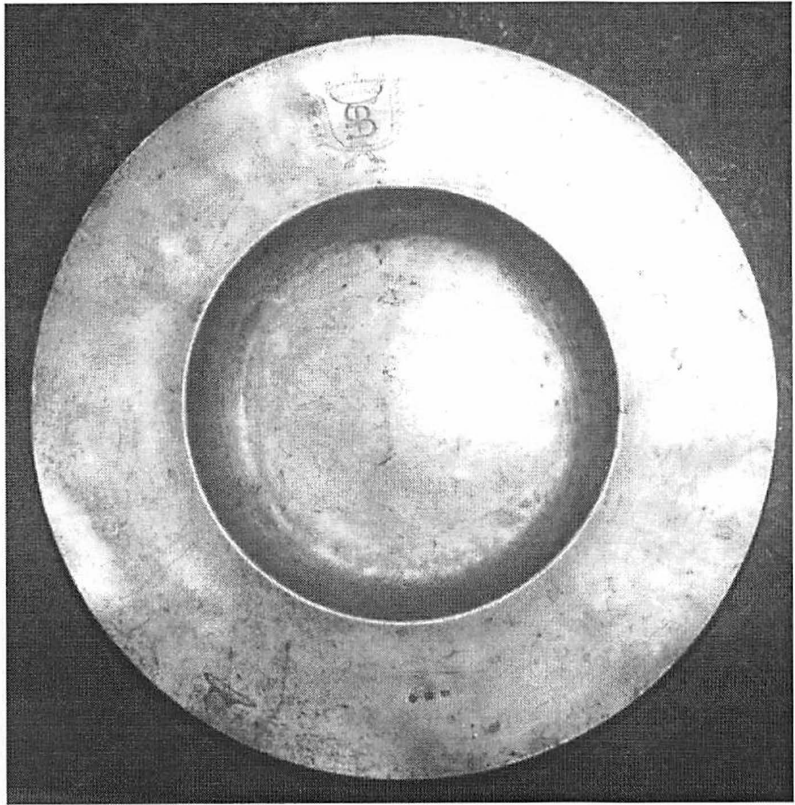
The mark on this dish is not previously recorded nor is the sharp-struck crowned rose, probably an export mark. The touch shows similar features to the one in OP but has the name in circular writing.

It would appear that no other objects by Hull have been found. Was he too an export specialist?

Charles Hull, who is a descendent of William Hull and a Liveryman and past Master of the Pewterers' Company (and present at this meeting) has supplied the above details.

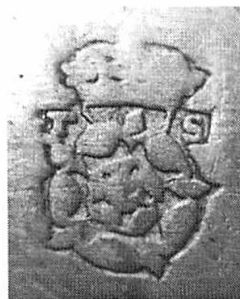
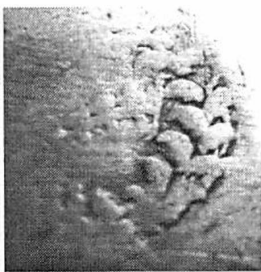


5. **Broadrimmed dish, probably by Richard Allen, London, c.1670-80, OP No. 57,** diam. 470mm (18½”), rim 96mm (= 41% of diam.) Swedish ownership cartouche on front rim and a set of three hallmarks opposite. Weak marks underneath but the “A” touching the beaded border is similar to LTP 84, now attributed to Allen (MPM 57). The crowned rose is within a beaded border.



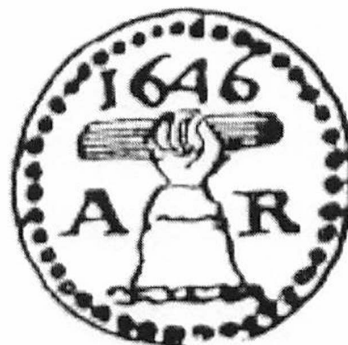
6. **Broadrimmed plate by Thomas Shakle, London,** (see above), diam. 268mm (10½”), rim 61mm (= 45½ %). Owner’s monogram on front rim and also a badly struck owner’s stamp. Shakle’s touch and his export, sharp-struck crowned rose with “flagged-out” initials on the underside of the rim.

This broadrimmed plate is remarkably old-fashioned for Shakle’s working period (from c.1680) and demonstrates the prolonged use of old moulds, also in London. Shakle’s Royal Swedish service of this period was cast in the triple reeded fashionable moulds, more acceptable during the last ten years or so of the 17<sup>th</sup> Century.



7. Boadrimmed bowl by Anthony Rolls, London, OP 4023, c.1652, with LTP touch No. 96, re-struck c. 1670 after the Great Fire of London. The mark is illustrated by Cotterell as OP 5874 (initialled, unidentified) and he suggests with a question mark Anthony Rolls. In MPM Christopher Peel prompted a transfer of this unidentified mark to Anthony Rolls, OP 4023, as suggested by the collector A. Sutherland Graeme. Rolls is listed as a Liveryman from 1680 (!), but Cotterell is not happy at all with the dates he researched. Rolls was a Steward of the Company in 1659 and Renter Warden in 1668 and the date 1646 in the touch below is probably his livery date or the date he had leave to strike this touch which fits with the 1652 inscription on the bowl.

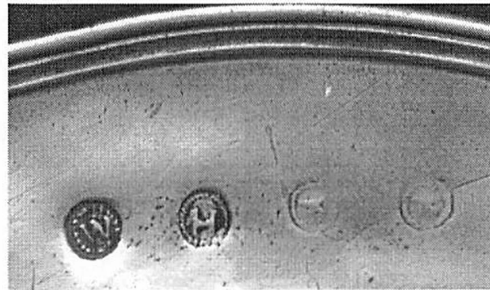
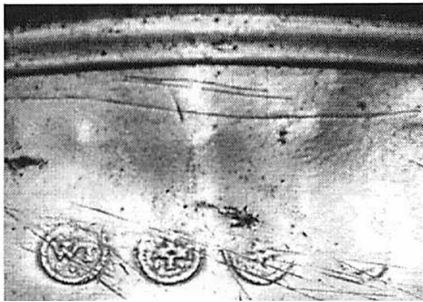
The bowl on display at the meeting has a Swedish funeral or “in memoriam” engraving on the rim which strikes us as “très macabre” indeed! The initials seem to be “PME” and the date 1652 is probably right. This bowl is important for various reasons; it demonstrates a Swedish middle-class funeral tradition c. 1650 and also points towards the earlier dating of the London Master Anthony Rolls, as above.



OP 5874, Anthony Rolls

8. This pair of dishes were selected at the museum to be identified by the experts present at the meeting.

**Triple-reeded, broadrimmed, English style dish with unidentified maker's (or town) initials "WT",** diam. 468mm (18½"), rim 70mm (= 30% of diam.) The Swedish marriage-engraving in a cartouche on the front rim is dated 1699 which fits the style of the dish. The marks are unusual and do not seem to belong to European Guilds (not Nordic, not in Hintze etc.) The style of "hallmarks" do, however, resemble the marks on the Cotehele plates (20 plates sold by Sotheby's in three lots in 1956) and these marks too are illustrated below.



HMs on a Mount Edgcumbe broadrimmed plate from Cotehele.



The strange appearance of the crowned rose is due to the fact that the circular, beaded outline has been heavily scored at some point in time.



## **Other exhibits to illustrate London exports**

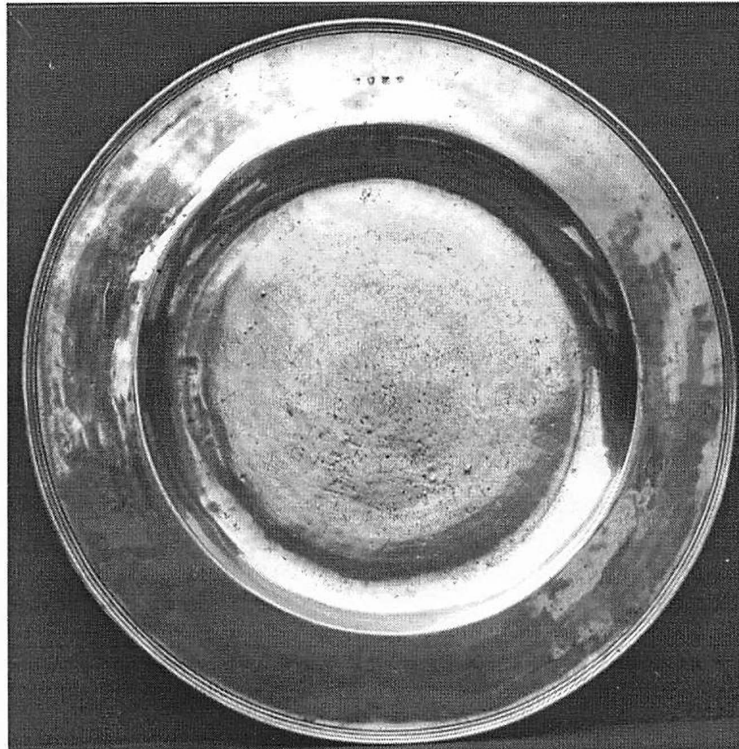
Some other pewterers of this period whose sadware is frequently found in Nordic countries are John Stile, OP4542, John Shorey, OP4262 (OP4263), Gabriel Grunwin, OP2039, Edward Leapidge (married Shorey's daughter), OP2893, William White (Wette), OP5073, John Barlow, OP256, Alexander Cleeve Sr and Jr, OP 960 and 961 and some others. It would appear that certain London pewterers were export specialists as has been seen above. Objects by such exporting pewterers (in the collection of the Nordiska Museum and also many other items recorded in Sweden) do not seem to be recorded at all in England. Two pairs of important York Minster-size altar candlesticks, c.1670-80, by a known London pewterer with no objects recorded in England, were discovered (in separate locations) and recorded in Stockholm just a few weeks ago and will be reported in a future Journal.

## **The hammered sadware**

The hammering of the booge on all sadware in order to strengthen it is probably as old as the craft itself. The marks were mostly removed in the lathe although hammer marks are often visible on the underside booge of plates which served a dual purpose. It illustrated to the customer that the plate or dish had been strengthened and it also saved the pewterer some time on the lathe and therefore money. The Swedish answer to the London hardmetal threat during the 1670/80s was to remove all alloys in the pewter apart from the odd percent of copper and bismuth. The resulting sadware became very soft indeed and the only remedy was to hammer the plates and dishes all over. To turn both sides in the lathe in order to remove the hammer marks was not only a costly affair, it would also make the walls too thin if cast in the old moulds. The answer was to leave the hammer marks on the front to serve as a decorative feature. This type of hammering was only necessary on the best pewter but Stockholm Ordinances never legislated on the practise. Hammered pewter soon became very popular indeed and the hammering itself a mark of quality. Deceitful attempts by some pewterers to hammer lay-metal was put to an end by a Royal decree.

A large number of London-made hammered all over dishes and plates have been seen in Sweden over the years and some examples examined here in England have turned out to have been bought in Sweden. Merchants no doubt made the London exporting pewterers aware of the fashion and some of the results of this "market adaptation" can be seen in this room.

Broadrimmed, hammered all over charger with Swedish provenance by Nicholas Kelk, London, c. 1670-80. Diam. 520mm (20½").

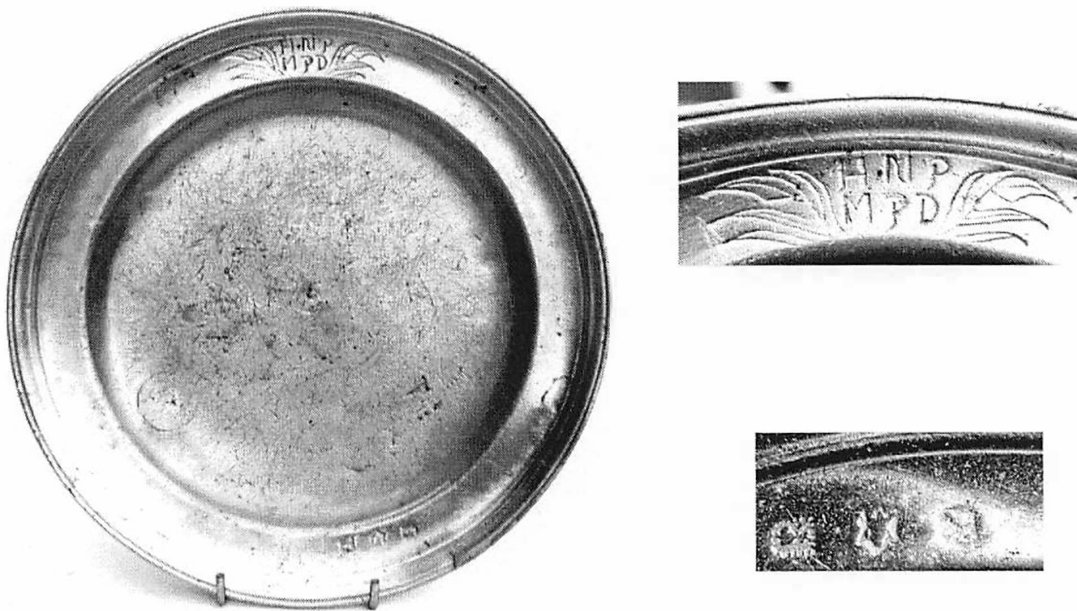




**Pair of triple reeded plates by John Shorey, London, with Swedish provenance** (and no corrosion). Diam. 235mm (9¼"). The second mark on the back of the plate is a crowned rose mark with the initials "W" and "R" (William Rex, from 1689) flanking the mark. The mark is illustrated in MPM and Stevie Young remarks on the mark in "Auxiliary British Marks with King's initials". (Pewter Collectors' Club of America Bulletin Vol. 8 9/81, p.130.) Shorey may have used this mark on export ware only?



**Triple reeded plate by John Stile, London, with Swedish wedding engraving** "HNP" over "MPD" (perhaps Maria Persdotter), diam. 225mm (8⅞").



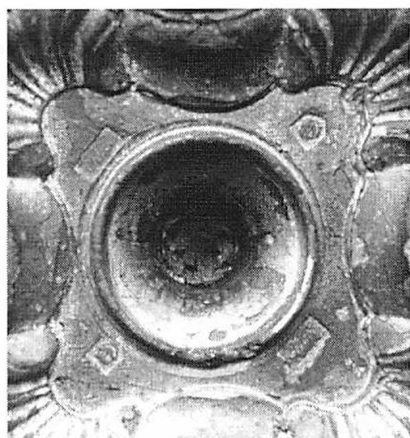
Triple reeded charger, diam. 420mm (16½”) by **John Stile, London**, with Swedish wedding engraving opposite hallmarks, dated 16?5 (1695) which is a very early example by Stile. Four other owners’ names are engraved (LPS and PPS for L. Persson/Pettersson and OHS for O. Hansson, perhaps), one with a date of 1845 - a much cherished dish!



**Candlestick in the Baroque style by Alexander Cleeve Jr, London**, with Swedish provenance. This is a very good example indeed of market adaptation by a London pewterer for two reasons.

The candlestick style, pre-dating the Rococo, is not previously known in English pewter but was very popular in Sweden 1725-40. It was probably cast by Cleeve in a silversmith's mould as were some Paktong candlesticks according to Michaelis. The fact that the pattern is also shown underneath the base could indicate that Cleeve used a chased silver base to make his master mould?

Cleeve has also adapted the Swedish marking system for best pewter *exactly*, without actually faking any marks. Swedish pewterers were required to strike their (always rather small) touch twice and the town mark also twice to mark this quality and Cleeve has done just that! He has struck an unrecorded touch with his name in full twice and the leopard's head (from his hallmarks OP 961) acting as his town mark, also twice. (Why does this London mark frequently appear uncrowned in pewter hallmarks of the late 17<sup>th</sup> and of the whole of the 18<sup>th</sup> Centuries when the crown disappeared on the silversmiths' mark first in 1821/2?)



Swedish style arrangement of two Master's and two town marks by Alexander Cleeve Jr.



Detail of the Cleeve "Master's mark".



### **The triple reeded plate versus the broadrimmed.**

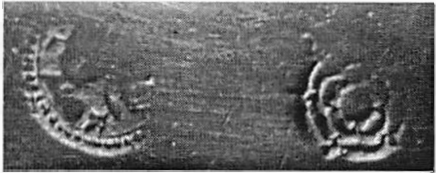
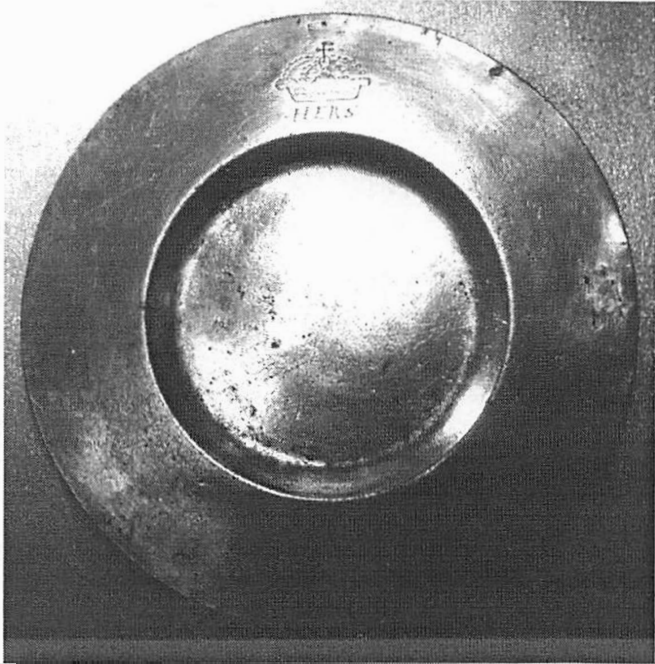
Nicholas Kelk received the order for Queen Hedvig Eleonora's Strömsholm garnish in 1679/80 (they are all engraved with the year 1680). As can be seen from the illustrations overleaf, this order probably specified the *plates* to be cast and supplied as both broadrimmed and triple reeded which gives us some food for thought. It has often been suggested that the triple reeded style replaced the broadrimmed very quickly. The examples here with a known date and by the same maker demonstrate that both styles belonged in a garnish during this period.

The Swedish stannologist Albert Löfgren analysed numerous house inventories between c. 1630 and 1660/70 and suggested that the broadrimmed plate may not have been used as a plate at all, but was in fact a small serving dish. He simply did not find enough "plates" in these inventories to outnumber the dishes! (Pewter plates with a hollow arrived c.1630-40. Eating habits, however, remained centred on eating with the fingers and a spoon and using bread- and/or wooden trenchers and lots of finger-bowls on the table until the end of the 18<sup>th</sup> Century. We had, in other words, to wait some 200 years after the arrival of the plate until it was used with a knife and a fork the way we know it today.)

Another notable difference between the two plates is the presence of hallmarks on the triple reed whereas the broadrim has no such marks - these plates are from the same delivery-batch! The author has inspected both plates very closely indeed and made a few notes. The triple-reeDED plate at the Nordic Museum in Stockholm (with several others) was unmistakably cast in the "White hard Metall called French Pewter". The broadrim, examined and photographed at the Kulturens Museum in Lund, was cast in a different alloy, presumably the "ordinary" lead free London alloy corresponding to the Swedish "best", so called "English". The absence of hallmarks here seems to support the author's theory regarding the use of hallmarks on hardmetal sadware during the last quarter of the 17<sup>th</sup> Century!

The illustrations follow on the next page.

Royal Swedish broadrimmed 1680 plate by **Nicholas Kelk, London**, diam. 257mm, (10").



Royal Swedish triple reeded 1680 plate by **Nicholas Kelk, London**, diam. 264mm (10 $\frac{3}{8}$ ").



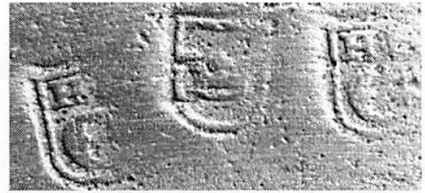
## Swedish pewter made during this period.

Three plates (c.1672, 1693 and 1708) are shown in the room in order to illustrate the Stockholm-made pewter the London makers were competing with. These non-hammered plates cast in the best metal are very heavy for the reason that wall thickness compensated for the softness of the alloy. The underside of the older plate also demonstrates that the pewterer further strengthened the boogie by leaving extra metal here (by not turning this area) and 1/4" into the rim.

Some hammered sadware items are also shown in the room.



This is the earliest known Swedish triple reeded plate, diam. 245mm, ( $9\frac{5}{8}$ "'), by **Hans Hansson**, Stockholm, c. 1672/75. Hansson became a burgher in 1670 but left Stockholm in 1672 to take up an appointment as Court Pewterer with Count Per Brahe the Younger in Gränna. (Per Brahe was one of five members of Queen Hedvig Eleonora's Regency Government.)



Hans Hansson's triple-struck mark on best pewter (before 1694), with Stockholm Crown town mark.



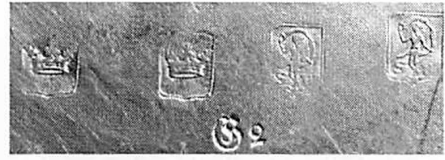
Count Per Brahe's owner's mark.



Triple-reeded plate, diam 226mm (9") with narrow rim by **Levin Caspar Schönfeldt, Stockholm, 1693**, which was Schönfeldt's first year of production. He used the top part of a very large touch to mark this plate cast in best pewter. Date letters started in Sweden the following year.



Triple-reeded plate, diam. 220mm (8¾") with narrow rim by **Johan Lang, Stockholm, active 1688-1721**, date letter "p" for 1708. Four-struck according to the 1694 Ordinance with two town marks and two "JL" Master's touches (owner's sharp-struck initials between the marks).



Single-reeded hammered all over plate by **Samuel Weigang, Stockholm**, date letter G2 for 1789, diam 217mm (8½") showing the three-crowns mark of the Assay Hall on the rim. Samuel Weigang was the fourth generation pewterer in Stockholm. His uncle emigrated to Germany and the Weygang firm is still working in Öhringen, north of Stuttgart.



Deep bowl by the provincial pewterer **Michael Persson Pontan, Karlskrona**, date-letter B for 1742, diam. 360mm (14¼").

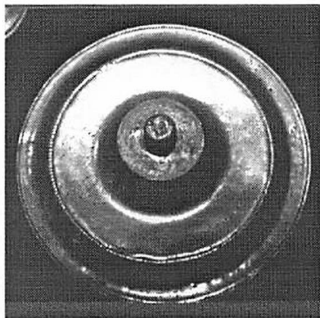


## The cluster-stem candlesticks of York.

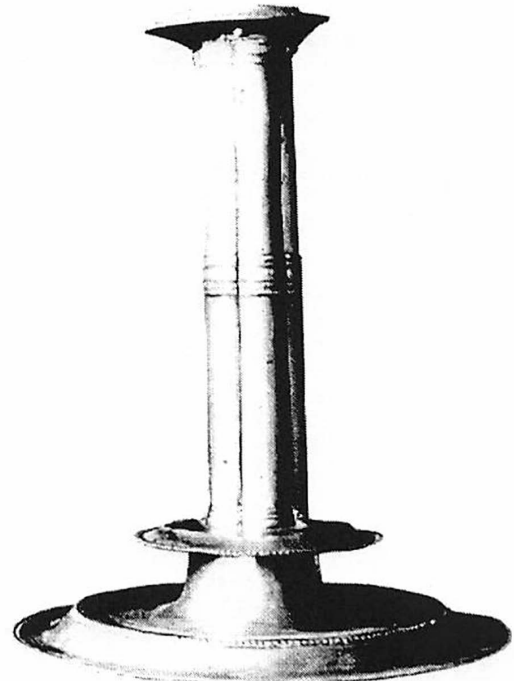
The discovery in Stockholm last year of a third pair of candlesticks gave birth to the idea of bringing them together for a close examination and a better recording of the marks underneath the bases.

	York	Stockholm
Height o/a	292	305
Foot diam.	241	256
Drip pan diam.	121	132
Stem height	222	235
Stem diam.	57	61
Sconce diam.	-	116
Sconce depth	-	41
Sc. base diam.	-	31

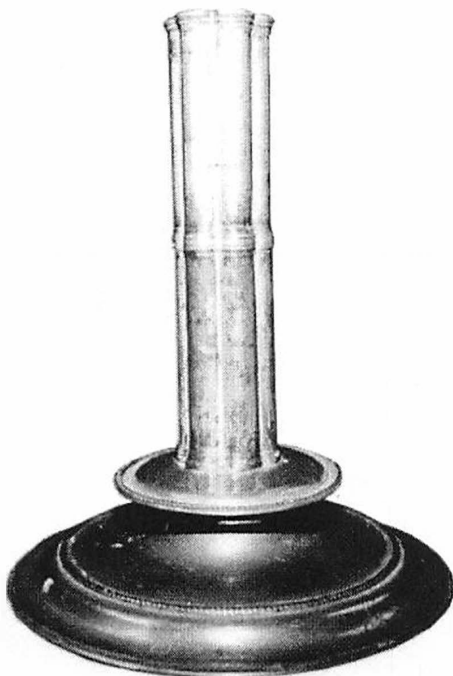
The Stockholm pair at 12" is slightly taller than the York ones as can be seen from the table. The foot of the Cotehele candlesticks, now in the Colonial Williamsburg Museum, closely resembles the York foot as can be seen below and could suggest an York origin for this pair too.



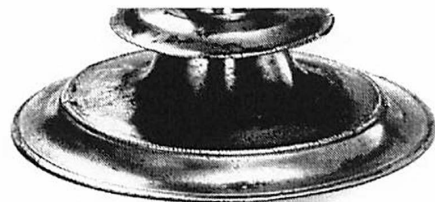
Foot and assembly screw of one of the York Minster candlesticks.



One of the four York Minster candlesticks by Francis Lukas with sconce "replaced" in 1931.



One of the York candlesticks attributed to Richard Booth, at the Nordiska Museet in Stockholm.



The foot and drip-pan arrangements on the Cotehele candlesticks closely resemble the York style as can be seen from the above cropped illustration.

Comparing the foot-profiles of the various candlesticks, it is noticeable that the foot-rings of the Cotehele and York Minster ones are more concave than the Stockholm ones and the bases too seem flatter. This can be due to "wear and tear", of course. A letter from Bertie Isher in 1970 to Frank Holt has surfaced recently, shown below, describing his father's work in 1931 on the York Minster candlesticks. The general weakness of the metal described in the letter may well have caused the sagging of foot and foot-ring which in turn suggests that the York Minster candlesticks too were originally 12" tall, same as the Stockholm pair.



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York Minster Candlesticks.

When the four Pewter Altar candlesticks arrived in Cheltenham in 1931 they were in a highly corroded and battered condition due to having been kept in a damp and cold atmosphere for a number of years.

The four detachable sconces or bobèches were missing.

The corrosion or scale (tin pest) was removed and the surface of stems and bases cleaned. When this process had been carried out the bases were found to be very thin and a mass of small holes.

The stems of thicker construction were in not too serious a condition the holes in bases had to be filled in and worked to a smooth surface. Four new sconces were made in keeping with the general design of the candlesticks, and the whole surface of the candlesticks given a semi bright finish.

My late father had four wooden blocks turned to fit under each candlestick, as the bases were so thin, to support them when they were cleaned. He was most emphatic that these should be used otherwise the bases would collapse.

*A. H. Isher*  
*June 5<sup>th</sup> 1970*