

# Editorial

This is the 11th issue of this e-zine, and the first of 2013. We have, over the past issues, carried a wide range of articles intended to appeal to all pewter interests, from the general, through the historical to the more particular. You will find an index of those back articles elsewhere in this issue; the earlier ones (volumes 1 and 2) are not currently available, though we are working on putting that right.

This issue trails *Pewter Live 2013* with its exciting Open Competition (Time pieces). It also contains details of the European Pewter Union Meeting being hosted by the Association of British Pewter Craftsmen in Sheffield this May. Both the ABPC and the EPU were created in the 1970s with the active encouragement, and the participation and full support, of the Worshipful Company of Pewterers.

As trade organisations, the ABPC and the EPU are important, as they can represent the trade at the highest reaches of the Brussels bureaucracy; and the trade has rarely felt more threatened than it does now, with high tin prices and the threat of potentially crippling Regulations coming out of Brussels. Membership of the ABPC is open to all British workers or companies involved in some way with pewter - and the Association is currently running a new member recruitment programme.

It is also in the process of revamping its website. Please go to <http://www.britishpewter.co.uk> and, if you are interested, consider applying for membership. It does not cost a lot and you should find plenty of benefits. Please contact the ABPC Secretary, [Cathy Steele](#) for any details not clear on the website.

The EPU meeting this summer is in Sheffield on 10-12th May. Overseas pewterers are normally represented by their trade association, but individuals and non-member companies are in fact welcome to attend as observers. For information, please apply to Cathy Steele (as above).

We hoped to have 'hit' technology built into this e-zine. In fact, it will go into the next issue and we will then look forward to seeing which pages get the most hits!

In this issue, you will find, amongst others, articles on: the Great Fire and its effect on pewterers in London; more on the tin trade through Southampton; Commemorative porringers; A Royal Visit; the third instalment of the article on pewter bar tops; the Worshipful Company of Pewterers and the Civil War; the start of an article on pewter and Brazil; and the Pewter Society. Do read them, and then do let me know if you have any comments about anything you read here, or don't read here but would like to read here! Happy reading; I look forward to hearing from you!

**Alan Williams**  
Editor

*The Pewterer*, Volume 4, number 1. March 2013.

Editor: Alan Williams

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# A Royal visit to Sheffield

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HRH, Chris Hudson, Harriet Bowes-Lyon (Lady in Waiting), and Anne Hodson, longest-serving member of staff

Chimo Holdings, of Sheffield, is a manufacturer of, amongst other things, the finest quality Sheffield cutlery. It also has a line of pewter and is a member of the ABPC. Recently, it was honoured with a visit by HRH the Princess Royal. The CEO, Chris Hudson, a Liveryman of the Worshipful Company of Pewterers, takes up the story:

On a cool clear January morning we lined up outside the factory. Once the police outriders rounded the corner, blue lights

flashing everywhere, as they surrounded two limousines speeding towards us, we knew that our Royal visit was about to begin - it had been some three months in the planning.

The Lord Lieutenant was introducing Princess Anne to the High Sheriff, the Master and Mistress Cutler, certain members of my staff and, finally, yours truly.

I had been advised to relax, and just enjoy it, because the hour-long visit would fly by. I tried, and was helped by the Princess, who was most gracious and instantly interacted with everyone. After giving her a brief introduction to our history and products, the Master Cutler explained that Sheffield was celebrating 100 years since stainless steel had been 'discovered' in the city, in 1913, by Harry Brearley.

Then we were off on the factory tour to meet our team of highly skilled craftsmen and women. At each stop, HRH showed real interest and asked highly informed questions of the employees. One of the many highlights was Master silversmith Bob Lamb meeting the Princess and showing her the sterling silver model of "Super-tram" which he had made - and which had been presented to the Princess in 1994 when she launched the service. The



HRH with, explaining the cutlery, Paul Weatherstone. Back right, George Poulton, apprentice.

model now resides at Cutler's Hall. The tour ended in the offices where the Princess unveiled a commemorative plaque, signed the visitors' book, graciously accepted a sterling silver Armada dish from the employees, and finally a bouquet of flowers presented by my five-year-old grandson, William, followed by the most perfect bow - indeed fit for a Princess!

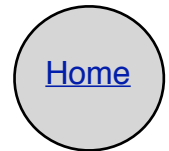
On reflection, one of the lasting highlights of this memorable day are the many informal photos we have of the staff and Princess smiling, even laughing together! The Princess stayed with us 17 minutes longer than scheduled, which I trust is an indication of her interest and enjoyment of the visit to see traditional skills and expertise as practised today.



Paul Weatherstone, HRH, and the Lord Lieutenant

To see a short video of this Royal occasion please visit the company website at [www.chimoholdings.co.uk](http://www.chimoholdings.co.uk) under "Chimo News"

Chris Hudson  
Photos: Tom Martin



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# The Pewter Society



From the Collection of the late Ron Homer

The Pewter Society, formerly the Society of Pewter Collectors, was founded in 1918 and is the second oldest society dealing with specialised antiques. From its early beginning, when numbers were limited to no more than 20, the Society has grown and now numbers in the region of 200 members.

Members may join as either Full, or Associate, Members; and Honorary Membership is conferred on those whose contribution to the Society has been deemed exceptional. We also have close ties with our sister societies, the Pewter Collectors' Clubs of America, Belgium and Holland.

The Society's aim today is to further awareness, and knowledge, of pewter. Research continues and, thanks to a very conscientious Warden of the Worshipful Company of Pewterers during the Great Fire of London in 1666, the Worshipful Company's records have survived and are available for research. Records exist from as far back as the 14<sup>th</sup> century.

The Society publishes both a Journal and a Newsletter, each twice annually. The Journal is sent both to our members and to a number of libraries worldwide.

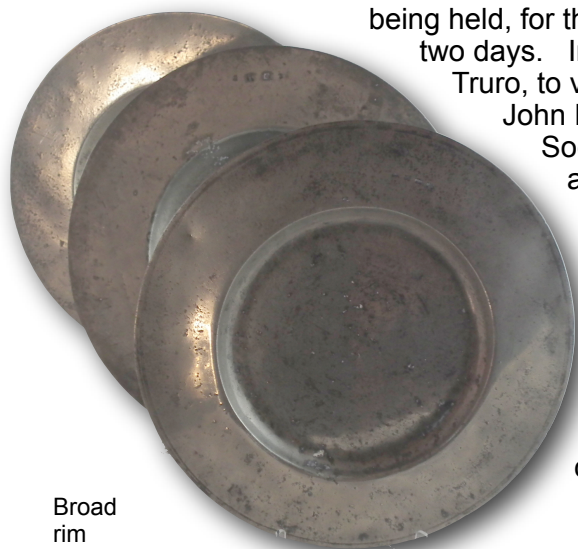
From time to time, articles are published in other magazines and periodicals, most recently *Homes & Antiques*, the family history magazine *Family Tree* and the National Council for Metal Detecting's newsletter *Digging Deep*.

Meetings are held four times a year. In January, the AGM is held at the Livery Hall of the Worshipful Company in the City of London. After the formal business of the day, and after lunch, there is usually time for one or two short talks. Both Spring and Autumn Meetings take place over a two-day period at different venues across the country. These two-day meetings allow time for presentations and discussions on a number of subjects, and members can also bring along new acquisitions for discussion and vetting.

The fourth meeting, Summer Meeting, is normally for one day only, but this year it is



Dome lid tankards



Broad  
rim  
chargers

being held, for the first time, in the West Country and will take place over two days. Included will be a visit to the Royal Cornwall Museum in Truro, to view the collection amassed and donated to them by Major John Richardson, who was a founder member of the first Society, the Society of Pewter Collectors. There will also be a visit to the National Trust property of Cotehele and there is a proposed visit to a working tin mine.

This year, the Autumn Meeting will take place in the beautiful City of Chester.

The Society also holds an auction. This has proved immensely popular and gives members the opportunity to purchase items at a modest 'commission' with the confidence that the items have been thoroughly vetted.

The Early Records of the Worshipful Company, and the records of the Bristol Pewterers and of the Scottish Pewterers are just some of the topics under current research. A catalogue of pewter in the collection of the Museum of London and another catalogue of the Alex Neish collection in Stirling, Scotland, are both in the course of production. A further catalogue, of Major Richardson's aforementioned collection, is also planned for this summer.

The Society hopes to showcase an exhibition, over a period of four days, of pewter and its history throughout the ages, at the NEC in Birmingham in October this year.

The Society website, at [www.pewtersociety.org](http://www.pewtersociety.org), offers a wide range of information, both general and specific, including pewter's history, its manufacture and where it can be seen in quantity today. We are pleased to answer enquiries from the public and also offer a free identification service. Members are also available to provide regional talks on a range of subjects.

Over the last ten years, the Society has created, and enlarged, a database which lists the names of over 17,000 pewterers. Dates, wares, marks, family associations, plus additional information, where known, are also included. This database is constantly being updated and added to; but it is available only to members.

The centenary of the Society is fast approaching. Pewter still manages to hold us in its thrall.

Diana German  
Pewter Society Publicity Officer, February, 2013

For membership information, please go to

<http://www.pewtersociety.org/thesociety/how-to-apply-for-membership-of-the-society/>

(All photos, except as indicated, courtesy Pewterbank.  
Next page: the photo of the Autumn Meeting, from the Society's archives)

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Pewter Society visit: The Guildhall, Henley-in-Arden, 1977



The autumn meeting, 2010, in Tony Chapman's, the then President's, garden

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# Comment and Editorial (From the Winter Issue 2001/02 of Pewter Review)

In 2001, the then Master of the Marketers' Company wrote an article for Pewter Review intended to be of use to *Pewter Live* participants. The article covered some basic concepts of marketing. The then editor of Pewter Review added: "I have found in the past that much information meant for the young can often also usefully remind older heads!" So we thought to ask Mr Kennett to update the article for *The Pewterer*, he was kind enough to do so, and here it is:

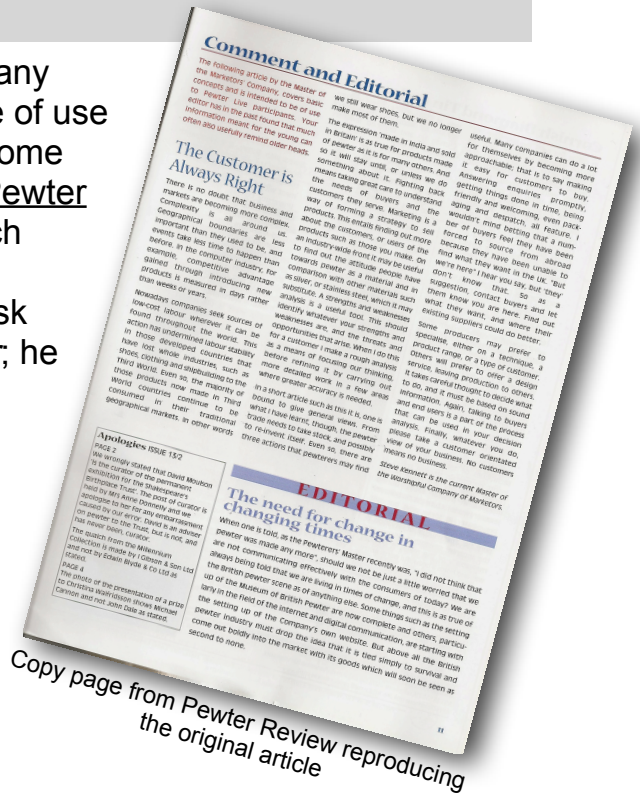
## The Customer is Always Right

There is no doubt that business and markets are becoming more complex. Complexity is all around us. Geographical boundaries are less important than they used to be, and events take less time to happen than before. In the computer industry, for example, competitive advantage gained through introducing new products is measured in days rather than weeks or years.

Nowadays companies seek sources of low-cost labour wherever it can be found throughout the world. This action has undermined labour stability; the developed countries have lost whole industries, such as shoes, clothing and shipbuilding to the Third World. Even so, the majority of those products now made in the Third World continue to be consumed in their traditional geographical markets. In other words we still wear shoes, but we no longer make most of them.

Today's customers can be thought of as being in one of two main groups. In the largest group, the mass market, customers seek value for money and ready availability. Customers in the second group seek exclusivity; they buy handmade shoes, high fashion clothing, jewelry, first class travel and other premium products mostly sourced in this country, and are prepared to pay for them. Despite the economy there remains a strong demand for luxury products.

So where does pewter stand in all this? The expression 'made in India and sold in Britain' is as true for products made of pewter as it is for many others. And so it will stay until, or unless we do something about it. Fighting back means taking care to understand the needs of buyers and



the customers they serve. Marketing is a way of forming a strategy to sell products. This entails finding out more about the customers, or users of the products such as those you make.

On an industry-wide front it may be useful to find out the attitude people have towards pewter as a material and in comparison with other materials such as silver, or stainless steel, which it may substitute. A strengths and weaknesses analysis is a useful tool. This should identify whatever your strengths and weaknesses are, and the threats and opportunities that arise. When I do this for a customer I make a rough analysis as a means of focusing our thinking, before refining it by carrying out more detailed work in a few areas where greater accuracy is needed.

In a short article such as this it is, one is bound to give general views. From what I have learnt, though, the pewter trade needs to take stock, and possibly to re-invent itself. Even so, here are some actions that pewterers may find useful.

- Many can do a lot for themselves by focusing on a market niche. My son, for example specialises in making handles (but not in pewter!). Some may prefer to specialise on a technique, a product range, or a type of customer. Others will prefer to offer a design service, leaving production to others.
- I wouldn't mind betting that a number of buyers feel they have been forced to source from abroad because they have been unable to find what they want in the UK. "But we're here" I hear you say, but 'they' don't know that. So as a suggestion, contact buyers and let them know you are here. Find out what they want, and where their existing suppliers could do better. By making yourself more approachable it easier for customers to find you (social media such as Blogs and Facebook are very powerful means here).
- Companies that provide a good service rise above the competition; answering enquiries promptly, getting things done in time, being friendly and welcoming, even packaging and dispatch, all feature strongly in customer satisfaction.

I know how hard it can be to decide what to do. Use the best information you can get. Do talk to buyers and end users as a part of the process. Finally, whatever you do, please take a customer orientated view of your business. No customers means no business.

Steve Kennett  
Past Master, Marketors Company  
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Mr Kennett was, at the time of writing the original article, the then Master of the Worshipful Company of Marketors.

Back copies of [Pewter Review](#) are available for research in the Company's Library. Please apply to the Clerk and note that available research times may be limited because of heavy use of the Hall.

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# Letters to the Editor

February 2013

Dear Editor

Your article about pewter bar tops [[Part 3 of the article, Issue 3.4](#)] caught my eye, mentioning as it did a new Edinburgh restaurant.

Though never really in need of an excuse to lunch out, it galvanised me into making a booking for a lunch with friends this January.

The Caledonian Hotel always had an Edinburgh following in the last half of the twentieth century, even though the station had been closed and the tracks removed in the early 70s, but the hotel had become a little tired. However, its reputation is reviving since its recent refurbishment under the Waldorf name.

Galvin's Bistro is on the ground floor, just off the hotel bar and lounge, which shows clearly the legacy of the old station entrance and its arches.

The day we went the bistro was not full, so I can't comment on the "atmosphere redolent of the bustling cosmopolitan railway hotels of the past", but the décor is certainly evocative. The menu is much more modern, though, than the rather predictable, often stodgy dishes I remember eating in such places in the past. It offered plenty of choice, using traditional and local ingredients throughout, all given a modern twist. We lunched well.

Oh, and the pewter bar is splendid, standing centrally in the restaurant area. But I just wish I had printed out a copy of *The Pewterer* to leave with the staff, because they were sadly not trained in any aspect of their USP. When I asked about the bar before we went in, they seemed puzzled as to my interest, and then I had to earn my lunch by explaining not only that it was made of pewter but - oh Shame! - what pewter was!

So it will be worth a return visit, if only to check whether the staff have learned to talk up the bar!

Thanks for an interesting magazine; I enjoy reading the articles.

Rosalind Grant-Robertson

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# Pewter in London and in Brazil: a Mayoral Connection

Sir John Stuttard wrote a book (*Whittington to World Financial Centre: The City of London & its Lord Mayor*, published by Phillimore) about the Civic City following his Mayoral year, 2006, the year after the one in which he and Kevin Kearney (past Master of the Worshipful Company of Pewterers) were Sheriffs of the City together.

He made a fascinating reference to pewter in the book; it was in connection with his visit to Brazil, where he came across an Englishman whose grandfather had established a pewter business, taking his expertise to Brazil at the end of the 19th century when so many English entrepreneurs established businesses there.

He wrote:

*Our next few days were spent in Tiradentes, a smaller gold mining town founded in 1702 and named later after a revolutionary hero. Set, like Ouro Preto on a hillside, it is one of the prettiest towns one can imagine, with restaurants, cafés, art galleries and artists' workshops. Two of the more interesting shops sell cutlery, the brainchild of an Englishman, John Summers [aka Sommers and Somers], who established a pewter manufacturing business in nearby São Joao del Rei. Our hotel was an old farm, with outhouses and duck pond, all owned and managed by Raquel, the wife of a local gynaecologist, Luiz Ney Fonseca. His hobby was cooking at the farm and his speciality was Leitao a Pururucha, a dish of special suckling pig cooked slowly for days and then finished off by heating the skin to make it crackle. They had invited friends to dine with us and these included Robert Ballantyne, an English resident of Tiradentes and a former member of the FCO. Our time in Tiradentes was relaxing, enabling visits to many churches, a steam train journey to nearby São Joao del Rei and many pleasant meals.*



I asked Sir John about his knowledge of pewter. He said: *“The Worshipful Company of Pewterers is today's guardian of a craft that has existed for over 3,000 years. It was a pleasure for Lesley and me to get to know more about the craft when Past Master Kevin Kearney and I were Sheriffs of London together in 2005. Kevin's wife, Mary, has had longstanding connections with the Company. Today,*



*the e-zine The Pewterer highlights the modern uses and features contemporary designers and craftsmen in pewter, demonstrating the versatility of this alloy and the wonder and practicality of its products. Eighteenth century Pewter tankards that were given to my parents are amongst our most treasured possessions.”*

*I googled the City of São Joao del Rei and found that it is “famous for its pewter and tin artisans who are found mainly in the historical center. They*

*make tea and coffee sets, candle holders and vases and other tableware and utensils. Pewter, when new looks like silver and is very beautiful.*

*For a better understanding visit the factory John Sommers and the Tin Museum ... A well-known firm having shops in the area is “Imperial Pewter”. Rua da Prata 132A Tel:(32) 3372-1465 and Praca Embaixador Gastao Cunha, 85 (32) 3372-3519”*

And presumably, John Somers Estanhos!

Sir John’s book is a 'must' for all those with an interest in the City of London’s business, its traditions and the different roles of the Corporation, the Foreign Office and UKTI, not to mention business and trade associations, the Livery movement, and significant charitable organisations. It clearly defines the significance of the Lord Mayor’s role in maintaining London as the prime international financial capital in the world. It is still available on Amazon.

I wrote to John Somers “c/o Sao Jao del Rei” before Christmas in the outside hope that the letter (sent by post as I could not find an e-mail address) might find its way to him. If it did, no reply has yet found its way back to me. I shall give the contact attempt one more go, via the good offices of our Embassy in Brazilia. It would be interesting to learn something of the pewter trade in that country!



Joaquim José da Silva Xavier, known as Tiradentes, was a leading member of the Brazilian revolutionary movement known as the Inconfidência Mineira whose aim was full independence from the

Alan Williams



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# Pewter Bar Tops, part 3

And so, back to pubs ...

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## *The Cross Keys*

In Harpenden, said my contact at CAMRA, is a pub - the Cross Keys - with a pewter bar top.

The pub's website says:

"The main bar of the pub features a warming fire, a flagstone floor, a **very unusual pewter-topped bar** (my emphasis), and pewter tankards belonging to regular customers, past and present, hang from the ceiling, as used to be the tradition in many English pubs. The main bar dates from the 16th Century and the smaller bar was added in the 17th Century."

Next time I am in Harpenden, I shall call in for a pint to find out what the top is really like (and take my own beer mug), but in the meantime if there is anyone reading this who knows the pub, please write in with your views.



Photos: Michael Slaughter LRPS

# The Fox & Anchor

Charterhouse Street

The Fox & Anchor originates from the late Victorian era and has been serving the traders of Smithfields Market for years.

It has recently been 'lovingly restored with mahogany doors, etched glass and heavy brass'. The pub serves great food and a range of real ales; it also has six rooms, designed 'boutique-style', each named from a Clerkenwell area.

[Located](#) on the edge of the Square Mile, Clerkenwell has an abundance of markets, galleries and a thriving nightlife, plus easy access to London's West End.

**Landlord:** Scott Malaugh **Tel:** 020 72 501300  
Fox & Anchor, 115 Charterhouse Street, London, EC1M 6AA

Thanks to Diana German for this one.



# The Blue Anchor, Hammersmith

is situated 5 minutes walk from the Hammersmith Tube station on The Thames.

From the Hammersmith tube station, head south along Hammersmith Bridge Road toward the River Thames. Just before the river turn right onto Lower Mall and follow the river for a further 2 minutes until you reach The Blue Anchor.

Alternatively the closest bus station is on Hammersmith Bridge Road which again leads onto Lower Mall and is a short walk to The Blue Anchor.



The Landlord of the pub, Louis, says: "The pewter bar top at the Blue Anchor was reputed to be the longest pewter bar top in the UK.



"As far as we can ascertain the top was made shortly after the completion of Hammersmith Bridge c.1870. The name of the person who made it has been engraved below the taps but is almost impossible to read.

"We assume he was a Freemason as there is a Masonic symbol next to his name. The base supporting the taps is also in pewter and is an integral part of the top."

Licensed in 1722, The Blue Anchor is at 13 Lower Mall, Hammersmith, London, W6 9DJ

p - 020 8748 5774

e - [louis.blueanchor@btconnect.com](mailto:louis.blueanchor@btconnect.com)

w - [www.blueanchorlondon.com](http://www.blueanchorlondon.com)

# The New Inn

St Owen's Cross  
near Ross-on-Wye,

Peter Hayward, Chairman of the Pewter Society writes: Trish and I knew of the pewter bar top at the New Inn from a visit some years ago. Inspired by the article in *The Pewterer*, we called in again one Monday evening last June - to be greeted by a sign saying the pub lease was up for sale.



It still had its pewter bar, though its condition had deteriorated since we had last seen it. The bar surface itself is only about 8-10 feet long, but it's also got the original pewter-cased mount for the beer pumps, with the maker's name proudly displayed along the front. So, compared with some of the pewter bars that have been featured in *The Pewterer*, the one at the New Inn is quite modest. However, what it lacks in size, it makes up for in interest and history. It dates no later than 1868 and is complete with its pewter-cased six-pump beer engine. Moreover, its maker's name is proudly engraved on the front: 'A H HERRING Maker DAME SREET ISLINGTON LONDON N'

Is this the only surviving example of a pewter bar top still bearing the pewterer's name (A H Herring of Islington, PS4624 on the Pewter Society database)?

The good news is that the new landlady is very proud to have this historic bar. She says that, even after 145 years, the beer pumps work really well. However, the passage of time has taken its toll on the front edge of the bar top, which has extensive splits and chunks missing.



Although the New Inn is an old pub, the bar has not always been here. It was originally in a pub in nearby Ross-on-Wye, the *Wine & Spirit Vaults*. It acquired the nickname of the Hole in the Wall. When the proprietor, Harry Morris, died suddenly behind his bar in 1942, his widow Florence left the bar undisturbed as a mausoleum to the man she loved.

It became covered with dust and cobwebs, turning the pub into a local curiosity but also, fortuitously, saving the bar for posterity. During its erratic opening hours, customers would



find Florence dressed in black sitting silently in the corner whilst her son served a limited range of drinks.

It finally closed in the 1970s, and after Florence's death the contents and fittings, unchanged since the 1930s, were auctioned in 1983. The beer engine and bar were bought for the New Inn, where – minus cobwebs – the beer engine continues to dispense beer.

The details of the 'Hole in the Wall' have come from *The Pubs of Ross & South Herefordshire* by Heather Hurley, Logaston Press 2001. The book has a

photograph of the beer engine when it was in the 'Hole in the Wall'. There is another photograph of the 'Hole in the Wall' on the wall in the New Inn.

Peter Hayward says that little is known of Alfred Henry Herring, the maker of the beer engine and bar. The London Gazette records his bankruptcy in April 1868, describing him as a 'licensed victualler's pewterer', and that seems to have been the end of his business. Peter checked, at the London Metropolitan Archive, the date range of the maker of the bar top and beer engine, Alfred Henry Herring (PS4624 on the Pewter Society database). His business was indeed very short lived. He appears as a pewterer at 5 Dame Street in the Post Office directories of 1867, 1869 and 1870. No one is listed at this address in the 1866 directory, whilst the 1871 directory has a florist there. Bearing in mind that each directory was published in December of the previous year, that means his business ran from c1866 to his bankruptcy in April 1868. The entries in the 1869 and 1870 directories (compiled 1868 and 1869) may mean he restarted the business for a brief period after his bankruptcy, but more probably simply reflects delay in updating the directory entries.

Landlords:  
Sonia and Malcolm Davies  
The New Inn  
St Owens Cross  
Hereford  
HR2 8LQ

Tel: 01989 730274

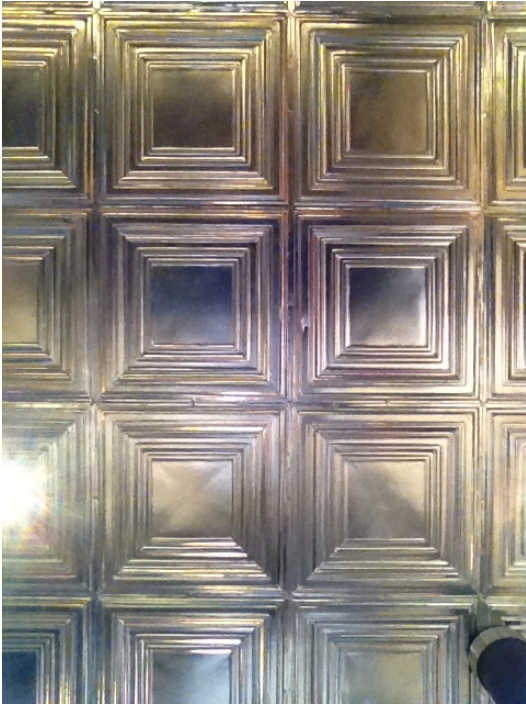
E-mail: [new-inn@live.com](mailto:new-inn@live.com)

<http://www.newinn.biz/>



# The Galvin's La Chapelle ceiling

Last time we promised you a view of the pewter ceiling at Galvin's La Chapelle in Spitalfields. Here are three views of it.



And then, another hotel proud of its pewter bar top: see the Abergavenny Hotel, next page ...

And while we are at it, if readers know of any pewter bar tops not profiled in these three articles, please let us know. Many thanks.

# The Angel Hotel, Abergavenny

Charlotte Griffiths, the Hotel manager, says: "We really enjoy the bar as do customers. The bar can be difficult to clean but as we clean the bar with regularity this keeps it looking beautiful and sparkling. As we give the bar this level of care and attention, the bar is truly a focal point."

<http://www.angelabergavenny.com/>

The bar was installed by Cantilever Bars, a company specialising in bar design, manufacture and installation.

Caroline Craven of Cantilever Bars, said that while they did not themselves produce pewter bars, they did manage their design and installation. "Pewter is very fashionable at the moment. In addition to the bar at the Abergavenny Hotel, we have designed and installed two or three other bars over the past year," she said. "It is a lovely material for the right project." Their recent projects have included *The Botanist* in Sloane Square, and the *Runnymede Hotel* at Runnymede on Thames.

<http://www.cantileverbars.com/>



Here, and above: the bar at the Abergavenny Hotel

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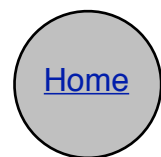
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# Fairs 2013

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## The Pinder View from Birmingham, at the NEC

3<sup>rd</sup> to 7<sup>th</sup> February, 2013

The International Spring Fair is amongst the top 4 fairs in the world for the giftware industry. It takes over the entire Fairground.



In the last few years the North American and European Trade Fairs have become less important as trading conditions have transferred to Asia, particularly the Hong Kong Gifts Fair together with the Canton Fair.

Birmingham is no exception to this and indeed it felt quieter than usual this year, reflecting trading conditions generally. The Fair organisers claimed exhibitor numbers were up 8% year on year, though if this was a comparison with last year, remember that snowy conditions hit last year's Fair very hard.

The high quality metal trade, including the pewter trade, has withdrawn from this Fair progressively over the years. The causes include very heavy expenses and a lack of serious buyers, particularly for the export trade.

Many of us have memories of both the Blackpool and Birmingham Fairs in the 60s, when there would be over 30 pewterers, silversmiths and cutlers showing their wares.

The Birmingham Fair has progressively become a fair of importers showing their wares, with very few British manufacturers in evidence. It is now much more gift-orientated, and at the lower end of the market, too.

There is a high quality watch and jewellery hall. Reports suggested that this was very quiet and that much of this business had transferred to a fair held in London every autumn.

This year, I found only 4 pewter manufacturers showing at the Fair. These were: ABPC members Pinder Bros, AE Williams and St Justin Pewter; and non-member, the English Pewter Company. English-manufactured pewter was displayed on 3 or 4 wholesale stands also.

At Pinder Bros, we reported an average show, with few orders being placed, but in addition, many accounts calling in to say 'hello'. There were very few new buyers for pewter. The price of tin is of serious concern and there is no doubt that this has reduced demand for pewterware.

English Pewter Manufacturers have developed firm distribution channels, both at home and abroad, and the need to show in Birmingham is much reduced. The savings on not showing at the Fair can be used to better effect elsewhere in promotional budgets. That being said, we at Pinders expect to show in Birmingham again in 2014 but on a very small stand. This is now the only exhibition where we take up a stand.

### David Pinder OBE

Another view of the NEC, from Sam Williams

The spring fair, held at the NEC the early part of February each year, is the largest trade show held in the UK. It attracts a vast wealth of buyers, from small independent gift shops, to huge high street fashion stores, from all parts of the world. So the excitement of who may step onto your stand next always keeps you on your toes.

It was great to see a range of British Pewter manufacturers exhibiting at the show, displaying their finest wares. This included David Hinwood, who had a good range of centrifugal castings which were all giftware items. Royal Selangor were also exhibiting this year.

Although some trade shows have shown, the last number of years, a steady decline in exhibitor numbers the NEC still manages to pull in exciting commerce from all corners of the globe. We found a growing number of overseas customers interested in pewter, and our export levels are on the rise.

One of the exhibitors at the show commented: "Sunday is always a strange day at the NEC, as you tend to get a lot of the smaller retailers visiting to place their orders. However on the Monday the type of visitor is more likely to be the bigger museums and outlets that tend to have a larger customer database and footfall, so generally the bigger spenders."

In summary the NEC was another success with most exhibitors I talked to stating that they will be returning in 2014 for the next Spring Fair!

**Sam Williams of AE Williams, Birmingham**

## **The Pinder View from Frankfurt, at the Giftware Fair**

15<sup>th</sup> to 19<sup>th</sup> February, 2013

The Frankfurt Giftware Fair is the largest fair of its type in the world. It continues to attract exhibitors and visitors from at least 80 countries.

Although the fairground has fewer Halls than Birmingham, many of the Halls have three or more floors and it would be impossible in the time the fair is open to tour every Hall.

This year, many exhibitors report that the Fair was less well attended, although high value buyers were there as usual. Others report a difficult 2012 and are not expecting 2013 to be very much better.

Also reflecting Birmingham was the fact that there was little silverware and pewter on show; and in fact, not one member of the Hong Kong delegation displayed any silverware at all.

The biggest change noticed this year was the progress of holloware and stainless steel manufacturing in India. At least 20 manufacturers were showing some very advanced pieces of stainless steel holloware. Stainless steel cutlery was on many stands.



Entrance to the 'Frankfurt Messe', the Fair arena

The exhibition originally contained mainly German manufacturers with a few from adjoining countries but, today, many of the Halls contain exhibitors who are manufacturing in Asia.

The only pewter to be seen, in three days' touring the stands, was that of the EPU member, Artina, one manufacturer from Malaysia (Great Esthetics Sdn. Bhd.), and one from Thailand (The King's Pewter). Royal Selangor were not noticeably present at the Fair.

Asian manufacturers who work only in cast pewter report difficult trading conditions and are now showing only small items or items with glass and pewter.

Artina are now the only manufacturers in Europe to use the pressure die cast method of manufacturer. They concentrate on specialist German/Austrian lines which are beautifully finished in dark pewter. Trade has not been easy in this sector but as production of this type of merchandise ceases at various other locations in Europe, they pick up more of this business.

The fair offers a remarkable collection of giftware, unrivalled anywhere else in the world, but competition from Asia, and the fairs held there, is clearly starting to affect even Frankfurt.

**David Pinder OBE**



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*The Pewterer*, Volume 4, number 1. March 2013.

Editor: Alan Williams

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# Sam Williams's Masterpiece

In the old days, pewterers' apprentices could, instead of "fining" on their way to becoming a member of the Freedom of the Company, present a Masterpiece in lieu.

A good piece established their craftsmanship; and we have a few pieces in the Company's collection which were so obtained.

Sam Williams became a Freeman of the Company in 2009. The son of then Freeman (now Liveryman) David Williams, of the Birmingham firm of AE Williams, he elected to present a Masterpiece instead of paying a 'fine' on his admission as a Freeman of the Company; and the Company now proudly displays the Masterpiece in the Entrance Hall to the Hall.



It is a fine pewter candelabra with eight arms. Sam says the concept came to him after looking at a candelabra he had seen hanging in a church. "My initial thought," he said, "was 'wow, that would look nice on the table back home', and so it began ... ."

The alloy of pewter which Sam used was: tin 96% copper 2% antimony 2%.

"I started by looking at the moulds which we currently own. I wanted to be able to create something new out of the existing moulds I had to hand. So I rummaged through to find the longest tankard strap handle we had, which was for a 1 gallon baluster measure."

He soldered a few of these together to make a long strip of pewter. "After cleaning up the rough edges and making the strip look more presentable, I then bent the strip into a basic 'S' shape. This gave a nice swirl look to the handle."

He repeated the process until he had four handles in total. He then repeated the same process, but with smaller handles. So there were 4 large, 4 small.

"After a bit of tweaking they came together nicely and they were ready to solder into a pyramid shape. For the drip trays, I had it in mind that they should be large enough to support church candles (about 7cm diameter). I found a mould for a tankard lid that was the correct size, so I cast 9 of these and turned them upside down to use as drip trays!

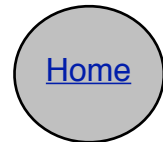
“After soldering these into the allocated places, I then had the candelabra in its basic shape. The distressing and polishing process was not easy with a candelabra now weighing almost 3kg and measuring just under a metre wide.

Much of the final work was done not on a lathe, but by hand with emery cloth and polishing compound – that involved a lot of elbow grease!

Once this was done my Masterpiece was complete. Getting the product to London was easy enough but I did get some interesting looks as I carried the final product on the Tube to be presented to the Company though!”

Sam says that the design took about a week in total to produce, as getting the right proportions meant a constant bending of handles, straightening to take a bit off here and there and then reshaping again, but in the end he achieved the final look he was aiming for.

**Alan Williams**



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# The Worshipful Company of Pewterers' powers of search; decline and and the Civil War



David Hall

## *Introduction and Background*

*In earlier issues of The Pewterer, we published a series of articles on the (decline of the) Worshipful Company of Pewterers' powers of search. That decline began in the 17<sup>th</sup> Century and was contributed to by the resistance of major pewter-manufacturing centres, like Bristol, to the Company's authority.*

*Welch, the History of the Company from its Records, notes (page 250, Modernised Version by Major GS Johnson, as subsequently edited by William Grant) notes one of the reasons. See the extract below)*

*The Honourable Artillery Company is the oldest regiment in the British Army and the second most senior unit of the Territorial Army. In 1537, the Fraternity, or Guild, of St George received a Charter of Incorporation from King Henry VIII. According to the Charter, the Guild of St George was intended for 'The better increase of the Defence of this our Realm and maintenance of the Science and Feat of shooting Long Bows, Cross Bows and Hand Guns'. The Guild became known as 'The Gentlemen of the Artillery Garden', after its practice ground in Spitalfields, then simply as 'The Artillery Company'. The courtesy prefix 'Honourable', which was first used in 1685, was officially confirmed by Queen Victoria in 1860.*



Members of the Ceremonial HAC

*Company archivist, David Hall, ponders here on the rôle played by a cash-strapped monarch, King Charles I.*

---

## **David Hall writes**

One of the Honourable Artillery Company's ceremonial responsibilities is to provide a guard of honour for the Lord Mayor within the City. However, while the presence of members of the Honourable Artillery Company is always impressive, the implication of their ancient uniforms and weapons is often not fully understood.

The City of London played a pivotal role in the Civil War and its support for the Parliamentary side was in many ways vital to Parliament's ultimate success. That is not to

say that all residents of the City were Parliamentarians, things are never so simple in civil wars; but the great majority of them were.

The City's contribution included military support. In early 17<sup>th</sup> century England there was no standing army. The only substantial land forces were provided by the militia, raised and operated on a strictly local basis. At the start of the Civil War in 1642, both sides tried to gain control of the militia, but in most cases little military advantage was gained beyond securing control of local stores of weapons. The one major exception was London where the militia, called the Trained Bands, came out on the side of Parliament and proved militarily effective.

For example, on the 12<sup>th</sup> November 1642, Charles I advanced on London from the northwest, following his comparative success at the battle of Edgehill, knowing that capture of the capital would be a major, probably decisive, victory. At Turnham Green he was faced by a Parliamentary army of considerably superior numbers, and decided he had no choice but to retreat. A significant part of the Parliamentary army was provided by the London Trained Bands.

The HAC uniforms provide a visible reminder of this important period in our history. The weapons they carry, pikes, armour and match-lock muskets, would have been used in the first Civil War

It seemed a reasonable thing for somebody like myself, the Company Archivist, to look in our records and see what hints they might give as to why London backed Parliament and not the King. Historians offer various general explanations but I wondered if our records might throw up specific reasons for the apparent hostility to the King and his government.

One area of possible conflict was religion. By the 1630s very few people were alive who could remember a time when the country had not been Protestant. The south and east, including London, was more solidly Protestant and more open and receptive to the teachings of the Calvinists and Puritans. Charles I, although a sincere Protestant, was married to a Roman Catholic (Henrietta Maria) and favoured people like Archbishop William Laud. Laud wanted the power of the Bishops reinforced and more ceremony and dignity in the conduct of services; he had little time for Calvinists or Puritans.

One bit of evidence that may indicate the religious leanings of the majority is that the Company paid to hire forms (or, seats) at St Paul's Cross for members of the Company to

## CHAPTER VIII

### *Later Stuart Period*

Two important changes are noticeable at this period viz the gradual extinction of the separate organization of the Yeomanry and the revolt of the country pewterers against the supervision of the London Company of Pewterers. The Fraternity of St. Michael disappeared at the Reformation and with it went the strongest bond of union which the Yeomanry possessed. There only remained the Master and Wardens of the Yeomanry, officers who were chosen from the livery and were always trying by fine or otherwise to escape from their unwelcome duties. The country searches being unprofitable and a frequent source of legal disputes, the Company became lax in the control of the country trade with the result that country pewter became rapidly inferior to the detriment both of the public and of the London trade.

(Extract from Welch)

listen to sermons which could, on occasions, be given by non-beneficed ministers. Such public sermons were often used as vehicles for expressing Protestant - and even Puritan - ideas which could be difficult to articulate if you were a parish priest. In 1637, a poor minister effectively sold his books to the Company for a pound. The Minutes are careful to suggest the books are innocuous, but was this, effectively, a subsidy to a minister who has been ejected from his benefice? These are fairly tenuous pieces of evidence so it is perhaps time to move on to some more concrete examples.

Welch, in his history of the Company (Welch 2, page 96), records that early in 1610 the Company was required by the Lord Mayor to make a financial contribution towards the cost of the plantation of what is now County Londonderry in Ireland.

The City Corporation had entered into a contract with the Crown to 'plant' County Londonderry. This involved the building of two towns, Londonderry and Coleraine, and the providing of a certain number of English and Scots settlers who were to be given holdings and would bring in labourers from Britain. Each of the twelve main Companies were associated with a group of other Companies who between them had to raise the necessary funds to make this plantation possible in return for which effort they would be granted ownership of the land involved.

A part of this contribution was raised by the Company demanding individual contributions from its Livery, and smaller individual contributions from its Yeomanry. Doubtless, other similar demands followed from time to time.

In 1635, at the behest of Thomas Wentworth, 1st Earl of Strafford, the City of London's plantations were declared forfeit by the Court of Star Chamber and a fine of £70,000 imposed (some idea of the size of this sum can be gained when it is realised that in 1645 Parliament paid its best infantry 8 pence – and these were old pence - a day!). The forfeiture and fine were hardly likely to find favour with the many Pewterers or, for that matter other Citizens, who had invested their bit in the project! (Eventually, after the Civil Wars, the London estates were returned to the owners - and the Company was still receiving income from its Irish lands in the 20<sup>th</sup> century.)

(Wentworth was at this time the Lord Deputy in Ireland. He was also a leading supporter and minister of Charles's! He was attainted by Parliament in 1641; and Charles signed his death warrant, not an action that endeared Charles to friend or enemy. Wentworth was executed).

Even though the King eventually settled for a sum far less than £70,000 from the City, it was a wholly profitable activity as far as he was concerned. But the City, collectively, had invested a lot of money in Londonderry and County Londonderry; and the Crown got hold of improved estates etc. for nothing. The case was brought on grounds of breach of contract but while the City had undoubtedly done its best, it was not difficult for the Crown's lawyers to find apparent breaches, even if many were minor. The Crown was both prosecutor and judge.

Another entry in Welch, for 1636/7, records the payment of £8.8s in Ship Money. This was an old tax revived by Charles's government without Parliamentary consent. It was bitterly resented by many and was to become increasingly difficult to collect. Ironically, the ships the King built with the proceeds mostly sided with Parliament.

Perhaps the most interesting example of the pressure brought on the Pewterers by the King during the period of his personal rule occurred the same year. To quote from Welch *'The Company was informed on 16<sup>th</sup> March that the King had been asked to grant to Sir Selwyn Parker and others the right of searching for "false & deceitfull pewter" especially in the country. Sir Selwyn invited the Company's concurrence, and they undertook to suggest means for they remedying the bad practices complained of.'* Welch goes on to indicate that £5.7s.7d. was spent in dealing with this proposal and adds the comment: *'Sir Selwyn's project seems to have been killed by courtesy and diplomacy.'*



Edward IV's Charter of 1473

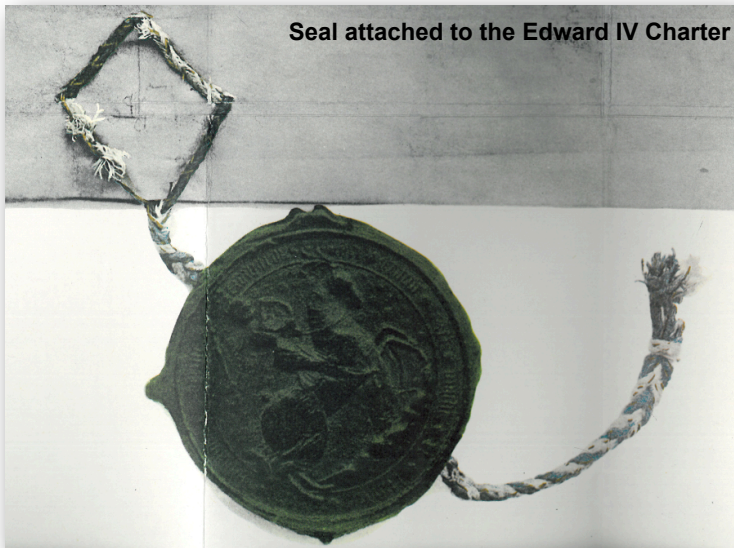
There is a problem between the Old Calendar and the new. Parker appears on the 16<sup>th</sup> March; under the old calendar this was the 16<sup>th</sup> March 1636, but under the new calendar adopted in the 1750s, we would see this as 16<sup>th</sup> March 1637 (Welch Volume 2 page 9).

This conclusion represents a misunderstanding of what I believe was going on. Welch lacked some of the background information which might have made him realise this was a serious and threatening initiative. First, Sir Selwyn Parker was not some shady entrepreneur; he was a Courtier of King Charles'. He was a Gentleman Pensioner and also held other sinecure offices; as a servant of the royal household at Court he stood guard outside the Monarch's Privy Chamber. However, he was often used by the King to conduct royal business in the localities and abroad. Government was not organized then as it is now.

His appearance with his proposal at the Company represents, therefore, both implied criticism of the Company by the King, and pressure coming from the King. It was not some kind of speculative project. He was, in reality, threatening the Company's Charters and their practices and policies going back to the 15<sup>th</sup> century.

Although the Court Books do not indicate what had been going on it would appear the Company feared some criticism about the conduct of their searches. This would have been unfair, for they had been hyper-active. Unfair or not, Parker's approach appears to have been 'politically-inspired', a way of raising revenue. Politicians do not appear to have changed their spots over the intervening centuries! During the months preceding Sir Selwyn's appearance in March 1637 there had been a series of intensive provincial searches. In summer 1636 there appear to have been two searches west of London taking in Bristol and an extensive search covering the East, North and West Midlands.

Unusually there was a further, third, search to Bristol and back during the winter of 1636/7. These searches may have been undertaken to try to head off any criticism that the Company had not been exercising its rights of search and to pre-empt the anticipated/feared approach by Sir Selwyn. During 1637 there was another extensive search west of



London, extending on this occasion to Cornwall. This may have been extended as a result of Sir Selwyn's approach.

Sir Selwyn's approach, as far as the King was concerned, had two motives. First, to make clear the extent of Royal power and the Company's dependence on it; and secondly, to raise money. The Crown received a part, not only of all the fines levied by the Company's searchers, but also of the product of the sale of confiscated metal. More searches, more fines, more Royal income.

Sir Selwyn's other objective must have been to encourage the Company to renew, or confirm, its Charter, which in

fact it did in 1639. Charters were usually only renewed at the beginning of reigns and any renewals, or confirmations, involved both a payment to the Crown and a payment of various fees. At the same time, the City also had to renew its Charter (which it did on the 8<sup>th</sup> November 1637); and the Company was asked to provide £56 towards the cost of the new City Corporation Charter!

This is probably what the unrecorded negotiations were about. It may have suited the Company to confirm its own Charter at this time, as the frequent provincial searches had provoked legal challenges, particularly in Bristol.

All the above snippets will help towards understanding why, in my view, the City was, largely, on Parliament's side. Royal Government, not limited by Parliament and the law, presented threats to men's consciences and, perhaps as significantly, to men's property and money. The senior members of the Company cannot have been very happy tramping the poor roads of the time in the winter, neglecting their own businesses and their families. In 1636/7, £14.12s was spent on buying two horses for the use of those undertaking country searches.

These are pointers to what was going on, but indicate virtually nothing about the Company and its members' reactions. At such difficult times, I suspect that it was wiser not to put certain things on paper. It is clear, however, that the Company, like other City institutions, was under pressure from the King for money, the kind of pressure that would win few friends. It seems our Company records provide not just information about the pewter trade, but clues to important events in our national history.

**David Hall**, Liveryman and Company Archivist  
© David Hall, January 2013

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Note: The Archivist and the Historian are currently researching the Company's Charters. Ed.

For interesting background reading, try Geoffrey Robertson: *The Tyrannicide Brief* (The Story of the Man who sent Charles I to the Scaffold). ISBN: 9780099459194.

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Association of British Pewter Craftsmen

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Contact Cathy Steel

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Antique Metalware Society:

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ITRI

<http://www.itri.co.uk>

The Pewter Society

<http://www.pewtersociety.org>

The Smith Museum, Stirling

<http://www.smithartgallery.demon.co.uk>

The Alex Neish Collection

<http://www.smithartgalleryandmuseum.co.uk/collections/british-pewter>

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# ENGLISH COMMEMORATIVE PORRINGERS

David Moulson and Peter Hayward

A number of commemorative porringers survive from the late 17<sup>th</sup> and early 18<sup>th</sup> century. These splendid and very decorative pieces all have two ears, a cast medallion in the base of the bowl, and a lid or cover with finely-detailed cast decoration.

They have attracted the attention of a number of previous authors, but the last attempt at a full survey was over 50 years ago, by R F Michaelis in 1958. [Michaelis, Ronald F. Royal Portraits and Pewter Porringers, Apollo January 1958]. We felt the time was ripe for another look at them.

## The evolution of decoration on English pewter

Decoration on Continental pewter had been common from the 16<sup>th</sup> century onwards, with relief cast pewter being produced by superbly skilled practitioners such as Briot, Enderlein and Koch. England did not wholly miss out on this, because there are some comparable English examples from the first half of the 17<sup>th</sup> century but the majority of English pewter was relatively plain.

That changed during the latter part of the 17<sup>th</sup> and early 18<sup>th</sup> centuries, the period when these porringers were made. Suddenly cast, wriggled and other decoration on the major surfaces became a common feature of English pewter.

There were probably a number of stimuli behind this change. First, the return of Charles II and his court from France, followed by William and Mary's accession, generated an enthusiasm for Continental fashions. Secondly, the restoration coincided with a marked increase in the importation of highly decorated Chinese pottery and porcelain into Western Europe.

This stimulated the demand for decorated wares, reflected in the production of Dutch Delft pottery featuring flowers, animals etc, with English potters not far behind. It is quite easy to see how the designs on such pottery were the inspiration for the naïve wriggle work decoration found on pewter chargers, tankards and plates of the period from around 1660-c1730 in both England and Holland.

Thirdly, many of the French Huguenot and Walloon protestant refugees escaping persecution throughout the seventeenth century were craftsmen such as weavers and silversmiths. They brought with them to England their own skills and fashions which would have appealed to a populace eager to adopt Continental styles.



The flow of refugees increased dramatically following the revocation of the Edict of Nantes in 1685 by Louis 14<sup>th</sup>, and by the end of the 17<sup>th</sup> century around 50,000 Huguenots and Walloons had fled to this country. They included pewterers, most notably Jacques Taudin who had to obtain support from Oliver Cromwell and then Charles II to thwart attempts by the Pewterers' Company to stop him trading.



### The porringers

Michaelis was aware of 13 examples in 1958, though he had tracked down two more by 1960. We are now aware of 25 examples including three bowls without a lid and one lid without a bowl. They are larger than the general run of English porringers, and most of the bowls are either around 6" (152mm) or 5¼" (133mm) in diameter.

The Company own four of these important pieces including one with William and Mary on the lid and in the bowl (S5/501/32), a now lidless one with William III in the bowl (S5/501/31), another lidless example with William and Mary in the bowl (S5/501/2) and a lidded one commemorating the Treaty of Ryswick (S5/501/1).

Because of the decoration, the moulds for casting these porringers must have been significantly more expensive than normal porringer moulds. Not only that, whereas most porringers just require two moulds (bowl and ear), these require four as they need lid and knob moulds too.

Given the high cost of a set of these four moulds, one might have expected only one or two sets to have been made, but surprisingly that was not the case. Close examination of photographs of the surviving porringers shows that there were 12 different bowl moulds and 12 different lid moulds. Clearly these commemorative porringers weren't just the speciality of one or two pewterers.

### The makers

Eight porringers bear no marks, but the other 16 have, between them, the marks of six identified London pewterers and one unidentified pewterer: John Waite, John Quick, Samuel Lawrence, Henry Smith, John Smith, John Langford and 'AW'.

If AW is a London pewterer like the other six, it is probably either Anthony Waters who set up shop in 1698, or Abraham Wiggin who set up shop in March 1707/8. Allen Walley is the only other possibility, but he is probably too early, as he was free {of the Company?} in 1668, although he was still active in 1680.

If the surviving examples are a fair representation of what they sold, none of the pewterers offered a choice of subject for the bowls or the lids, but John Waite and Samuel Lawrence both offered porringers in two different sizes.

### Dating

Previous authors have automatically assumed that porringers depicting William and Mary were made between 1689, when they came to the throne, and 1694, when Mary died; and that porringers depicting William alone were made between 1694 and William's death in March 1701/2. There is plenty of evidence that this simplistic assumption is wrong. In particular:

1. It may be reasonable to assume that William III bowls postdate Mary's death, but they all come with William & Mary lids. This means William & Mary were still being celebrated as a



couple after she had died. Consequently it is not safe to assume William & Mary bowls predate her death.

2. A John Quick porringer provides specific confirmation of this, because it has a William & Mary bowl and lid but John Quick didn't set up shop until November 1701. Indeed, he set up shop only 4 months before William died. It would be surprising for a newly-established pewterer to be selling prestigious items like this less than 4 months after setting up shop, so this porringer suggests William & Mary commemorative items continued to be sold after William's death too.

3. This is reinforced even more strongly by a porringer with John Smith's mark. It has a William III bowl and William & Mary lid, but John Smith didn't strike his touch until 1703, 13 months after Queen Anne had succeeded William III.

4. Two Ryswick porringers have lids featuring Queen Anne and Prince George, so a crucial event in one monarch's reign was still being celebrated during the following monarch's reign.

5. Another Ryswick porringer with a crowned WR on the lid takes this even further. It has John Langford's mark, but he didn't set up shop until March 1719/20, 22 years after the Treaty had been signed and 18 years after William III had died.

We shouldn't really be surprised by the fact that there was a still market for commemoratives long after the event or person commemorated. Mugs commemorating the wedding of Prince Charles and Princess Diana are still on sale over 30 years after the event, despite the fact that Diana has died and Charles has re-married.

Moreover, in Northern Ireland there is still a significant market amongst members of the Orange Order for William III commemoratives over 300 year after he died! Thus we must put away our preconceptions and recognise that these commemorative porringers do not necessarily date to the reign of the monarch or monarchs in question.

Commemorative porringers cannot pre-date 1689, as none of them depict an earlier monarch or event. It is difficult to say when they fell out of fashion, but two porringers by John Langford and Henry Smith suggest they continued into the second quarter of the 18<sup>th</sup> century, somewhat later than has previously been believed. Even that was not the end of them, because in the second half of the 20<sup>th</sup> century the Sheffield firm of Travis Wilson & Co Ltd made twin-eared pewter porringers with the bust of Queen Elizabeth II in the bowl. Fashion is always re-inventing itself!

## Origin of the style

We have discussed the evolution of decoration on English pewter, but even allowing for that, these commemorative porringers were not a natural evolution of English porringer styles because by 1689 English porringers were smaller, invariably had one ear, not two, and were unlidded. Moreover, although the ears were decoratively pierced, the bowls were always plain.

The atypical features of commemorative porringers must be the result of influence from the Continent, where twin ears were standard, dolphin ears were popular and larger bowls were common. Curiously these features did not spill over on to non-commemorative porringers, although that may be because the market for ordinary porringers was in decline.



The commemorative porringers are not, though, a simple import into England of something that was already popular on the Continent. Whilst there are plenty of lidded and heavily-decorated Continental porringers, most do not predate 1689. Further, there was no Continental tradition of commemorative porringers depicting monarchs or statesmen, or of porringers with cast-decorated bosses.



There is, though, one recorded exception. This has a cast bust of Prince William of Orange surrounded by an inscription in Dutch, so it is likely to pre-date his accession to the throne of England. One example is not much to go on, but it may suggest the concept originated in the Netherlands and was one of the ideas that came across to England with William III. The idea could well have caught on quickly because, by that time, the concept of commemorative wares was well established in England, particularly in pottery but to a limited extent also in pewter.

Some authors have suggested that English commemorative porringers were made on the Continent and simply imported by the London pewterers whose marks appear on them. That seems unlikely, and not just because of the lack of evidence of any strong Continental tradition of commemorative porringers.

Whilst the Taudins had successfully challenged the Worshipful Company's absolute control over who could practice as a pewterer, the Company still had control over its own members and there is no evidence they suddenly weakened and allowed them to import pewter. It has, alternatively, been suggested that just the moulds for the porringers were imported.

That is possible for William and Mary porringers, but less likely for those depicting Queen Anne, George I and John Churchill. Given the last, the presence of mould makers amongst the refugees is a more likely explanation. Equally, bearing in mind the cast-decorated wares produced by English pewterers earlier in the century, it is entirely possible the mould making skills existed in England anyway.

Cast pictorial decoration on pewter disappeared off the market in England in the 18<sup>th</sup> century just as suddenly as it had appeared in the late 17<sup>th</sup> century. That can only be down to fashion. English pewterers had amply demonstrated that they could supply such pewter, and if they stopped doing so, it can only be because there was no longer any market demand for it.

© Peter Hayward and David Moulson

This article was first published in much longer form in the Pewter Society Journal, Spring 2013, Volume 37.

**For those interested in following up on the Huguenots, note that there will be a Huguenot Festival in Spitalfields next month (April).** This year, 2013, marks the 250th anniversary of the death of Anna Maria Garthwaite (1690 -1763), the outstanding English textile designer, who lived in Spitalfields.

<http://www.spitalfieldscommunity.org/event/huguenots-festival/>

For further information on Briot, Enderlein and Koch, and an article on James Taudin, please watch this space!

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# The Tudor Child - at the Smith Museum

Those of you who have been following the journey of the Neish Pewter Collection, will know that Alex Neish originally made the Collection available to the Shakespeare Birthday Trust, for display at Harvard House in Stratford-upon-Avon.

When the SBS decided that they wished to sell Harvard House and had no room for the Collection, Alex Neish moved quickly to look for an alternative home. He found one, and was delighted to donate the Collection to the Smith Museum in Stirling.

There, it was given an enthusiastic, but temporary, home in one of the Museum's annexes; but now the happy news is that it has found a permanent home in the main Museum building in Dumbarton Road. The Curator, Elspeth King, has recently announced that the cases are now safely installed in Dumbarton Road, and that the displays have been re-instated.

*The Stirling Observer* has recently published a story about the move, and an extract from the article appears above.

The item illustrated is a baby's rattle, a "plaything, a practical item for a baby to chew, and a status symbol. It has a wolf's tooth teething piece, bells and a whistle in the pewter handle." It is dated c1558-1603, and comes from the Neish Collection at the Smith Museum. This illustration is taken from *The Tudor Child*, a book published by The Fat Goose Press, which provides "a social history of babies and children from the late fifteenth century to the Jacobean era ... offering fascinating insights into the conventions of children's dress, including swaddling infants, boys in skirts and stiffened bodices for young girls."  
ISBN: 978-0-9562674-2-9

Smith Museum: <http://www.smithartgalleryandmuseum.co.uk/>



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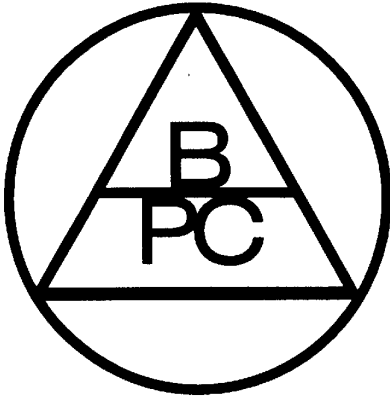
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The **Association of British Pewter Craftsmen** has a revamped website (at [www.britishpewter.co.uk](http://www.britishpewter.co.uk)). Copies of the regular Newsletters are available on the site along with much information about the Association and its work

Its next Council Meeting will be held in Sheffield on 17th April. For information, or if you want to attend, please contact [Ms Cathy Steele](#).

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The **European Pewter Union's** Annual General Meeting will also be held in Sheffield this year. It is being hosted by the ABPC over the weekend of 10/12th May. The ABPC have arranged an interesting programme for visitors in addition to the AGM itself.

The programme includes:

- Manufacturer visits on Friday afternoon;
- Dinner on Friday night, at the Kelham Island Industrial Museum;
- The official EPU AGM on Saturday morning, which will include contributions on the current price of tin and the current regulation and legislation position for the pewter trade;
- Lunch and a further Saturday afternoon/evening event should delegates wish it.

The visit to the Museum will include a private tour and the chance to see the world's largest steam engine in action:  
<http://www.simt.co.uk/kelham-island-museum/about>



For further details particularly if you are involved in pewter manufacture and want to join the weekend, please contact Cathy Steele, as above.

# PEWTER LIVE 2013

*Pewter Live, 2013*, kicks off on the 5th June with the Open Viewing Day at Pewterers' Hall. Displays and lectures are open to the public. The Chairman of *Pewter Live*, Richard Parsons, said:

“June 2013 will be an exciting time for *Pewter Live*. The Competition will be open to the public on Wednesday 5<sup>th</sup> June between 10 a.m. and 5 p.m. and there will be plenty to see, with lecture tours available during the day. Some 18 entries will be displayed at the Open Competition and 12 Universities and Colleges will submit entries in the Student Competition, all of which will be displayed in the Livery Hall.

There will also be a shop consisting of 10 independent pewter makers, where it will be possible to purchase some of the finest pewter made in the United Kingdom, at very reasonable prices.

Her Royal Highness the Countess of Wessex will present the prizes, which will be on the following day, Thursday 6<sup>th</sup> June, attendance being by invitation only. If you would like further information please visit the Worshipful Company of Pewterers' website: <http://www.pewterers.org.uk>.”

We trailed the Competition in the last issue of this e-zine., *The Pewterer*, volume 3.4

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# THE GREAT FIRE AND ITS EFFECT ON LONDON AND ITS PEWTERERS

by Diana German

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*Part 1 of an occasional series about early members of the Worshipful Company of Pewterers (the Company). This article looks at the effect of the Great Fire on the life, family and work of Anthony Mayor, Liveryman and, in 1667, Renter Warden of the Company. But first, a little background.*

Much has been written about the Great Fire and its aftermath, in particular the part Sir Christopher Wren played in rebuilding its churches and St Paul's Cathedral, but the Fire's direct effect on its citizens perhaps has not been quite so easy to document.

Some claim a total of between five to nine deaths due directly to the Fire. I think that in reality that figure is likely to have been much higher. It was perhaps easier to record the death through plague in the previous year of one's neighbour rather than the fate of your neighbour whose house, as was your own, was now a smouldering mass.

Who was there left in the burnt out City to record the "disappearance" or whereabouts of the ordinary man, or of those living in huddled conditions in the poorer areas? The parish clerks were kept busy during the plague year keeping records of those struck down, but this situation was altogether different.

This time those parish clerks had their own concerns; with their own properties destroyed, where were they to go and how could they hold on to their own possessions? It was a time for every man to look out for himself. The records of those in the Company's Livery were meticulously maintained, but this cannot be said of the records for the Yeomanry.

In 1664/5, the Members' Lists name a total of 75 people in the Livery and 223 in the Yeomanry; in 1666, the total of those named in the Livery is 58 but only 3 of the Yeomanry are actually listed. In 1667, 57 people are named and recorded in the Livery and 34 in the Yeomanry. There are no records for the year 1668. In 1669 there are a total of 117 people listed in the Livery but none in the Yeomanry.

The Company Members' List for the year 1670 is prefaced with the words

*"The Names of ye Yeomandry Rectified & Examined by a Court of Assistance & a Generall Court And Perfected the 10<sup>th</sup> of May 1670".*

So we can now presume life was returning to something like before.



The Fire Court Judges had begun their task of settling land and property disputes between landlords and tenants with the aim of rebuilding as quickly as possible. The first entry is dated 27<sup>th</sup> February 1666/7.

Leases of houses in London at the time of the Fire commonly contained a covenant binding the lessee at all times needful during the term

*“To well and sufficiently sustain, maintain, uphold, repair and amend the premises and every part thereof (with oak and elm and not with fir or deal), cause the pavements to be repaired and the privies to be cleansed, and at the end of the term to yield up the premises sufficiently sustained, maintained, upholden, repaired, paved and cleansed together with all fixtures belonging to the landlord.”*

Under such a clause, the lessee would be legally liable to rebuild in case of fire and his covenant to pay rent would be binding on him although the premises were in ruins. He would have no insurance to soften the blow, since the first insurance company was not set up until 1667.

London began slowly to rise from the ashes. The Livery Halls were the first of the larger buildings of the City to be restored, most of them being in occupation before the public structures were complete or a single one of the demolished churches had been rebuilt. The Pewterers set to rebuilding their Hall in Lime Street immediately.

Members' subscriptions had made this possible, together with the repayment of a loan (with interest) previously made to the king. The Hall was completed in 1669. In the spring of 1668, the Rev. Samuel Rolle estimated that there were 800 houses rebuilt in the flame-swept area and wrote



*“Methinks it is an ill prospect, and a ghastly sight, for those that look from the balconies or tops of their stately new houses, to see ashes and ruinous heaps on every side of them – to see ten private houses (besides churches and public halls) in the dust for one that is raised again.*

*“Where a village stands upon a great highway, most of the houses seen are inns, and so”, he observes, “the major part of the houses built upon the ruins of London are let to alehouse keepers and victuallers, to entertain workmen employed about the City. In Cheapside and other centres of*

*commerce merchants had built dwellings, but refrained from going into them till the neighbourhood be increased, fearing thieves as well as unprofitable trade..”*

The City was slowly rebuilt, but by 1672 whole streets of houses still remained uninhabited. A return to the Guildhall in February 1673 gave the number of uninhabited houses in the City as 3,423 and of those unbuilt 961. This combined figure represents nearly one sixth of the total in the City and Liberties. Many City traders had moved and settled in the out parishes and, finding the burdens there lighter, would not return.

Perhaps this was the case with Anthony Mayor (PS6303). Born in Childs Wickham, Gloucestershire he was apprenticed to his uncle Ralph Mayor between 1641 and 1647 and, on his uncle's death, was 'turned over' to the widow of John Lymon to serve out the remaining few months of his apprenticeship.

On the death of his uncle he inherited his business. He set up shop in 1649. He married Elizabeth Ben(d)bow whose father was a Leatherseller and Trunkmaker. They had three children, two of whom died in infancy. Through his wife he held the lease of an inn in Foster Lane called the King's Arms, (close to the present day Pewterers' Hall). He also held property in Eastcheap (close to the original Pewterers' Hall), a substantial house in Fleet Street and a shop with living quarters in St. Paul's Churchyard. Therefore it is evident that life had been good to him.



**Views of alleyways off Foster Lane, which cannot have changed much since Mayor's time**  
Photos: Diana German

All this however was to change.

His property in Eastcheap was burned in the Great Fire, as also was the inn in Foster Lane, his house in Fleet Street and the property in St Paul's Churchyard. We are fortunate to have details of this last property. It consisted of a shop, cellar and six rooms, parcel of the messuage which Mayor, as an undertenant, had leased from 5<sup>th</sup> April 1666 for 8 years at £14 per annum.

*"Major utterly declined to build although the petitioners offered him additional ground so that the walls might be built upright."* On the 15<sup>th</sup> January 1667/8 the Fire Court judges decreed that he should pay two months' rent up

to the time of the Fire and surrender his leases and be discharged of all covenants.

Following the Fire he had, it seems, with his wife and daughter Susanne (still a minor), moved to a house in Rotherhithe which he leased from one Mr Gabriel Browning. His in-laws, William and Elizabeth Ben(d)bow had also followed to Rotherhithe. His father-in-law is recorded as being buried at St. Mary's Church, Rotherhithe on September 20<sup>th</sup> 1666, therefore barely two weeks after the Fire. A Margery Ben(d)bow (family relationship unknown) is recorded being buried in the same church on 21<sup>st</sup> October 1666. In December 1666 the burial of Anthony's own wife Elizabeth is recorded there, as is, later in April 1668, the burial of his mother-in-law.

What had caused these deaths in such quick succession? Unfortunately cause of death has not been entered in the church register and it is unlikely we will ever discover it. However we can speculate. Were the two earlier deaths due to delayed effects from the Fire? In the case of his father-in-law, was his death perhaps due to a heart attack? Or were they the delayed effects of smoke inhalation?

From Anthony Mayor's inventory (of 1669) we can see that he had resumed work as a pewterer and was in the process of having a substantial house rebuilt in Fleet Street. In 1667 he had climbed to the rank of Renter Warden in the Company but declined the position of Upper Warden in the following year (1668) and had been duly fined.



In the shop we find numerous itemised tools of the trade and substantial quantities of pewter, trifling metal, old lay metal, old lead, lay pewter, sadware and “rought” ware. The full version of this incredibly detailed inventory can be found in the *Journal of the Pewter Society*, Autumn 2006 . This clearly shows a man who once had lived a very comfortable existence. Did he look across the stretch of the River Thames from Rotherhithe to the old burnt out City and wonder why had it all gone wrong?

Three years after his death, the legal wrangling of his estate still had not been concluded. We do not know what happened to his daughter, Susanne. Did her aunt and uncle Saxby take her into their care? There seemed no one else left in the world to do so. One wonders whether Anthony Mayor’s story was similar to many others whose stories we shall never know.

© Diana German 2013

This revised article was first published in the *Journal of the Pewter Society* in the Autumn of 2006.

The Museum of London confirm that they do not know how many people died in the fire because the weekly Bills of Mortality (compiled by the parish clerks for each parish in the city) for the two weeks commencing 29th August 1666 do not seem to have been compiled. The Parish Clerks did publish figures for the week commencing 25th September and these show that 266 people died from a variety of causes that week. There is no surviving record of the burials during the Fire period and the General Bill for Mortality for the whole year does not have a specific category for death caused by the Fire, though it does mention 43 killed through various accidents, and 10 found dead in the streets and fields. All that can be said is that some people died in the Fire, but the figure cannot have been large, or it would have been recorded in some way. The 1,998 people who died of the Plague in 1666 were all counted as were the 68,596 who suffered the same fate the previous year.

It is likely that a number of the homeless and destitute camping out in the fields surrounding the city died during the winter months and perhaps, also, during the following year. The poorest parishes (those to the north east) were not affected by the Fire and people had ample time to make good their escape. Ed

Rolle

Rolle was the author of four books including 'London's resurrection, or the rebuilding of London' (1668). Rolle's book 'The burning of London in the year 1666', published in 1667, contains fascinating eye witness material including the plight of homeless Londoners forced to camp in tents at Moorfields, and those, such as carters and landlords, who profited from the catastrophe. He also describes the dangerous nature of the ruins, whose tottering walls threatened to collapse onto unwary passers-by. Ed.

Photos: unless as otherwise indicated, courtesy of Wikipedia.



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Delivering the  
Future of Tin

## Tin In The News

Some indications of trends in demand for tin are provided in the stories on Alent's results and China's imports. We also cover the revival of another Australian tin project and have two pieces relating to Central African supply.

For further details, please refer to [ITRI](#)

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## History

# Tin - Internal Trade

Problems rarely change, they often just take a different form. Today it is the high price of tin that causes problems to the trade. In the 15th century, the trade had different problems with securing a supply of tin and an affordable price.

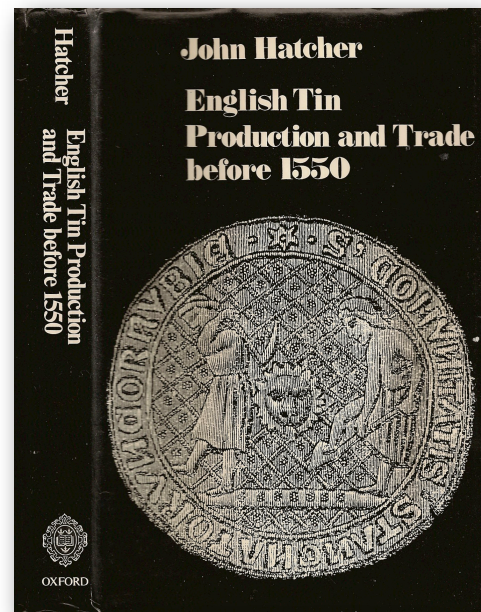
In the last issue of *The Pewterer* ([link](#)), I looked at the Worshipful Company of Pewterers' connections both with St Dionys but also the 15th century trade in tin through the port of Southampton; and in that context, I mentioned pp136-146 of Professor John Hatcher's book: *English Tin Production and Trade before 1550* (Oxford, 1973, ISBN 0 19 828263 X)

Professor Hatcher notes (p131) a "growing concern in England with the threat of pewter imports and of pewterers '*quitting the realm or imparting their mystery to foreign apprentices*'. (see Welch)"

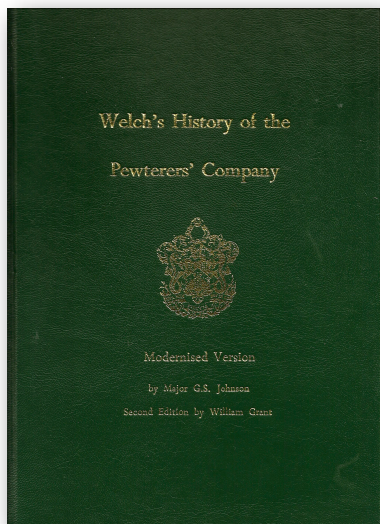
Hatcher noted that "*Nevertheless, pewter remained the second most valuable manufactured commodity exported from England, although the trade was a relatively minor one when compared with that of cloth.*"

Southampton was the important port for the tin trade. The tin that wasn't sent to Bristol or exported direct from western ports came, in the main, round the coast from Cornwall either direct to London or to Southampton, whence the greater majority was straightaway carted overland to London. It wasn't until the end of the 15th century that tin began to be sent in material quantities from the mines by road direct to London.

Whichever way the tin got there, London received massive quantities each year. London was clearly of great importance to the tin trade as far back as



'Lead Tinnners' seal', probably of late medieval date, found near Bath - tinnners are depicted, one working with a spade, the other with a pick.



Welch: the Modernised Version by Major GS Johnson, edited by William Grant

1196 (and no doubt centuries before that) when records show that £379.0s.8d was extracted in fines and tithes from merchants that year.

The local Cornish and Devon merchants appear to have shared equally in the trade. The London merchants were not necessarily pewterers, and the Company itself did not get involved in brokerage. However, Welch records that a number of pewterers were involved in the trade, including: Peter Bishop, John Paris, John Kendale and Robert Chamberlain, all of whom were at some time Masters of the Company.

But Thomas Downton, Mercer and Pewterer, seems to have stood head and shoulders above the rest in the quantity of the metal in which he traded. In 1456/7, he employed seven journeymen, and eleven apprentices in his pewter workshops, the highest workforce of any London Pewterer at the time.

The tin trade was peculiarly susceptible to monopolistic practices owing to the concentration of sales at infrequent 'coinages' which enabled a small group of merchants to buy up most of the available tin each year. Accordingly, in order to protect their livelihood, pewterers were obliged to involve themselves in the purchasing of tin in Cornwall, rather than relying on the tin markets in London or Southampton.

As early as 1360, Hatcher notes, a London Pewterer, Nicholas Le Peudrer, probably acting for a syndicate, was offering to buy a great part of the tin and to pay cash for it!

In 1441, an association of seven leading tin dealers was accused of attempting to buy up all the tin coming to the capital, no doubt to force up the price. This appears to have resulted in the promulgation of an ordinance in the City in 1444, reserving to the Pewterers' Company, at the prevailing market price, a quarter of all the tin brought to London.

The London pewterers hedged their bets; they admitted to the Freedom the leading Cornish tin merchant (John Dogowe) in 1451 and, after his death, established a special relationship with Thomas Butsyd, another leading

Cornish tin merchant. The Orders & Entries show that they even provided for the cost of ale for the Cornishmen on one visit to the Hall.

In the first half of the fifteenth century, it was not uncommon for pewterers to buy their tin from dealers outside the Company.

This notwithstanding, Hatcher was unable to find any evidence that the Company engaged in the collective purchase of raw materials on a significant scale - until 1560/1 that is, when it was agreed that four members of the Company should track down bargains in tin, buy them on behalf of the Company, bring the tin to the Hall and make it available, with no member of the Company permitted to buy any other tin until the first supply had been exhausted.

Later, in Elizabeth's reign, when the tin trade fell into the hands of monopolists, the Company was forced to adopt more positive attitudes to ensure an adequate supply of tin for its members. But that is another story for a later article.

Professor Hatcher makes many cross-references to Welch and others. I have not attempted in this article to do the same, but a study of the relevant Chapter in the book, and of Welch, would give greater depth to an understanding of what was going on!

Alan Williams  
March, 2013

Note: This article is derived from Professor Hatcher's book, with the kind permission of Professor Hatcher; and by permission of the publishers, Oxford University Press ([www.oup.com](http://www.oup.com)). Nevertheless, the very limited selection is mine, for which I take full responsibility. For the full story, please refer to the book (English Tin Production & Trade before 1550 by Hatcher (1973 - from pp.131-132). (Professor Hatcher also co-wrote: *A History of British Pewter*, Longman, ISBN: 0582 50122-9.) Ed.



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# Editorial

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Welcome to *The Pewterer*, Issue 4.2!

We have ten articles which we hope will be of great interest to you, from: the fourth part of the article, [Pewter Bar Tops](#), featuring yet more pubs and restaurants; another article in the [Pewterer Family](#) series; a look at the work of David Clarke, said to be one of Britain's 'most highly innovative metalworkers'; part 2 of the article on branding; and more. We now have 'hit technology installed, so will be able to track visits and learn what interests you, the readers, most. Don't let that stop you giving us your comments! ([Alan Williams](#))



The Worshipful Company of Pewterers has just celebrated the successful conclusion of yet another *Pewter Live*. Outstanding designs were amongst the prize-winning items. The prizes were presented with great charm by HRH the Countess of Wessex.

Gordon Robertson won the Open Competition (with his timepiece, *Il Sole E La Luna*), and also walked off (for the same item) with the Neish prize, both for the second year in a row. A full report of the event will no doubt appear in the Company's *Annual Review*, but we take a sneak preview here of two of the exciting entries (and winners) in the Open Competition this year, and you can anyway go into the Company's website ([http://www.pewterers.org.uk/pewter\\_live/pewterlive2013.html](http://www.pewterers.org.uk/pewter_live/pewterlive2013.html)) to see there an illustrated list of prizewinners. Please do click through this link, just to admire the attractiveness of the winning designs.

ABPC member, Roma Vincent, was commended for her highly original and attractive design, *Time Past and Present*.

The ABPC has redesigned its website. Please go to <http://www.britishpewter.co.uk> and, if you are interested, consider applying for membership. It does not cost a lot and you should find plenty of benefits. Please contact the ABPC Secretary, [Cathy Steele](#), for any details not clear on the website.

The European Pewter Union held its AGM in Sheffield in May; and the Association of British Pewter Craftsmen (ABPC) has created a new website which we encourage you to visit ([www.britishpewter.co.uk](http://www.britishpewter.co.uk)).



As always, your views on all matters metal, and specifically pewter, would be very welcome.

**Alan Williams**  
Editor

# David Clarke

David Clarke is often cited as one of Britain's most highly innovative metalworkers. He has produced a wealth of covetable objects that have proven pivotal in the renaissance of contemporary British metalwork, and he has a well-earned reputation for producing engaging, intelligent and challenging objects.

His work is collected by many private collectors and can now be found in: the Victoria and Albert Museum; Röhsska Museum, Göteborg, Sweden; Birmingham City Museum and Art Gallery; The Marzee Collection, the Netherlands; and The Worshipful Company of Goldsmiths.



David Clarke

## **Where did you learn about how to use pewter?**

At the Camberwell College of Arts, on my BA course.



## **When did you start making pewter items, what and why?**

The first piece I made was a very deep pressing, it was a kit that was two bowls and two dishes that clipped together using stainless steel. This began my fascination with the table as a landscape to introduce new ideas and thinking. Food and the rituals that are so evident at the table have become a continual fascination and source of great inspiration.

## **What methods do you use?**

Anything goes, I am happy to leave as much making evident in the work, challenge the notion of finishing and what is 'finished.' I wish pieces to be accessible and functional however this is also a continuous discussion, at what point does something work when does it malfunction.

## **What inspires your designs? Where do the ideas for your work come from?**

I am very interested in giving an experience to the audience, the exhibition *Spare Parts* allows the viewer to participate, I allow the viewer to construct their own pieces from a

multitude of parts that are on offer. I am passionate about pushing ideas and boundaries. Handling is seen as a precious activity, yet we do it all the time, within the exhibition I wish and provide a greater experience than merely viewing the work.

### **How does the price of tin affect you?**

It has no effect on me whatsoever. I have come from a mixed metals background. I am best known for my silverware. In the current climate pewter allows me to bring in the notion of play, experimentation and retaining a scale. My pieces are exhibited and sold through international design fairs and galleries, so the price of tin is only a small part of a much greater equation of what the price becomes, as the work are one-off's.



### **What is your market?**

The market is global; this year I will exhibit in Dubai, London, Geneva, Beijing, Miami, New York, Chile and South America. Last year included Sweden, Belgium and Korea.

### **How do you reach that market?**

The blog is an essential tool; social media such as twitter and facebook also assist the promotion of work. In addition, I work closely with monthly publications. *Crafts Magazine* have shown my work on the front cover of their April/May 2013 issue with a large focus article inside. *Australian Vogue* also ran 2 articles recently. I also liaise with broader arts/ design/ product blogs.

### **What are your current work and exhibition plans?**

See above. As I say, my plans include: Dubai, London, Geneva, Beijing, Miami, New York, Chile and South America. There is also in the diary a very exciting project in the USA where I will be working with limited editions and production, which I have always wanted to do.

My teaching also allows me to take work with me and my return to China for six weeks will be a curious time as I will have an exhibition in Beijing and possibly Shanghai. To break into new markets and introduce work to new clients is very important. Working globally, as I do, allows me to get my work to move across boundaries and into new emerging markets; this is where it needs to be!

### **What took you on your journey to Spare Parts?**

I wanted to respond and react to the experience of what we get from an exhibition; normally it is purely visual. I wanted to introduce objects that the audience could construct themselves. The Exhibition evolves and changes. It is actually no longer mine. I have lost some of the authorship and yes you can handle, create, change and deconstruct the pieces. The pieces become odd; I find pieces I would never have made present in the



exhibition. At the private view, the audience started listening to the pieces; I would never have thought of this! They handled and talked, swapped and built together. It was an amazing experience to witness.

It needed to be playful and this took time to work out, from surface finish of the objects, scale, proportion weight and also what the works were shown on and the lighting. I very much wanted the feeling I get when I go into an old builders' merchants, intrigued, not sure what goes with what, but you instinctively put things together, like lego.

### How have you found the transition from silver to pewter?

For me it feels very natural. I am not a purist so, even when I was working in silver, I would corrupt it with lead or salt. For the last five years, pewter has crept more and more into my works with second-hand objects. It was a challenge to say, "OK, one material. Strip it right back and not throw any other materials at it." I also enlisted AE Wentworth to produce some elements for me and that was a fantastic partnership, which I hope to continue.

### And is it a transition, or a detour?

I am now at a point of reflection, a rare thing indeed. However, at times it is very important for me to stop making. I need to consider where I am and what the *Spare Parts* project has that I want to take from it. It has been a big project which has thrown up new thinking and developed ideas. I am on a journey to challenge and to push the boundaries of contemporary metalwork, so if I had to choose one ... transition it is! Everything is up for grabs and if pewter remains relevant within the discussion in my work, then it stays, simple as that.

David Clarke: [www.misterclarke.wordpress.com](http://www.misterclarke.wordpress.com)

David Clarke's Exhibition, *Spare Parts*, is on at the Gallery SO, 92 Brick Lane, Spitalfields, London E1 6RL until 26th May. [info@galleryso.com](mailto:info@galleryso.com)

See the March/April issue of *Crafts, the Magazine for Contemporary Craft* for the article, *Experiments in Speculative Violence*, on David Clarke and his journey to *Part Works*. Pages 44 to 49. [www.craftsmagazine.org.uk](http://www.craftsmagazine.org.uk)

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Front cover of the March/April issue of *Crafts Magazine*

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<http://www.pewterers.org.uk>

Find the Hall

<http://www.pewterers.org.uk/home/location.html>

Pewter Live 2103

[http://www.pewterers.org.uk/pewter\\_live/pewterlive2013.html](http://www.pewterers.org.uk/pewter_live/pewterlive2013.html)

Manufacturers gallery

[http://www.pewterers.org.uk/pewter/manuf\\_gallery.html](http://www.pewterers.org.uk/pewter/manuf_gallery.html)

Association of British Pewter Craftsmen

<http://www.britishpewter.co.uk>

ABPC Newsletters

<http://www.britishpewter.co.uk/newsletters>

Contact Cathy Steel

<http://cathy.steele@btconnect.com>

Antique Metalware Society:

<http://www.oldcopper.org.uk/ams.htm>

ITRI

<http://www.itri.co.uk>

The Pewter Society

<http://www.pewtersociety.org>

The Smith Museum, Stirling

<http://www.smithartgallery.demon.co.uk>

The Alex Neish Collection

<http://www.smithartgalleryandmuseum.co.uk/collections/british-pewter>

The V&A Museum

<http://www.vam.ac.uk>

Pewterbank

<http://www.pewterbank.com/>

Galvins

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Benchmark

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The Prospect of Whitby

[www.taylor-walker.co.uk/pub/prospect-of-whitby-wapping/c8166](http://www.taylor-walker.co.uk/pub/prospect-of-whitby-wapping/c8166)

The Haunch of Venison

<http://www.thegoodpubguide.co.uk/pub/view/Haunch-of-Venison-SP1-1TB>

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A circular button with a grey gradient and a subtle shadow, containing the word "Home" in blue text.

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## Our approach to linking

How links are chosen for The Pewterer

You will find in this e-zine links to a number of websites. We select links that we believe are relevant to the subject of pewter or to the articles that we are publishing, whether for further relevant, or practical, information or other key source material or for background information or otherwise.

We usually seek permission for each link. While links are selected and reviewed when the page is published, we are not responsible for the content of the websites, which may change and which are, in any event, beyond our control. Some of our links may be to websites which also offer commercial services, such as online purchases. The inclusion of a link to a website should not be understood to be an endorsement of that website or the site's owners (or their products/ services).

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There are apparently no current deposit arrangements (at the British Library) for publications such as this. We are watching the regulations, and once it becomes possible, will deposit copies appropriately.

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## Letter to the Editor

Dear Alan

Thank you very much for *The Pewterer*. As always, a really fabulous read.

I found this volume particularly interesting with the 'customer is always right' feature on marketing, a great input. Also, I was struck by the feature and evaluation of the large trade shows. This particularly caught my attention as further down the scale a similar parallel can be found in the smaller more 'craft based' trade shows which I myself, and other individual independent makers, attend.

The regular small scale trade shows I have been a part of before and/or visited seem to see a diminishing presence of both Pewter and Silver, with more emphasis on other medias; so it was particularly interesting to see the same scenario across the sector as a whole.

I myself am not attending a trade show this year, unlike previous years when they were the main event in my calendar. Instead, I am opting to do most of my business via the internet and telephone (so far, so good). A sign of the times!

I just thought I'd give you this feedback as I particularly enjoyed this volume and think it is rather interesting that the entire scope of the Pewter industry is experiencing similar issues that we can all relate to.

**Ella McIntosh**

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# South Crofty Mine

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Progress towards tin mining at the South Crofty Mine continues to be fraught with difficulties.

Cornish Minerals Limited ('CML'), the parent company of South Crofty Mine operator, Western United Mines ('WUM'), issued a press release at the beginning of June explaining what has been happening at the mine.

It seems that Canada-based Celeste Mining Corporation has been served a notice of default in respect of what CML says is continued failure on the part of Celeste to fund expenditures relating to the South Crofty project.



Western United Mines has now taken back management of the South Crofty project.

Amongst the obstacles the project has faced were: agreeing the route of the access road; and acquiring the land necessary for mining operations, and for ventilation shafts (all now achieved). While the most significant permits needed for current operations have now been obtained, UNESCO's highly publicised concerns over surface mine operations within Cornwall's World Heritage Site remain to be overcome.

Alan Shoesmith, CEO of Western United Mines, says that the Mine remains an attractive investment and that he wants to see the project through to fruition. In the press release he said:

*"During the past year, both the economic potential and development methodology for Dolcoath and South Crofty have been more closely defined. Analysis of historical sampling data has identified exploration targets of between 8 and 16 million tonnes of ore at depth at grades between 1.2 and 1.8% tin, in addition to substantial polymetallic resources closer to surface. A strategic plan to sequentially dewater Dolcoath and eventually South Crofty has been developed and positively reviewed by an international mining consultancy."*

Alternative funding for the project is actively being sourced.

Media enquiries: Sue Bradbury PR Tel: 01872 863863 E: [sue@suebradburypr.com](mailto:sue@suebradburypr.com)

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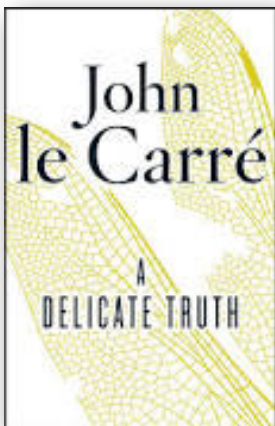
# Branding (part 2 of an article about Branding)

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*In issue 3.3 of The Pewterer, we started talking about 'branding' and promised more on the subject. Here, let me develop the theme of what a brand is, and a bit about the technicalities involved in registering a trade mark.*

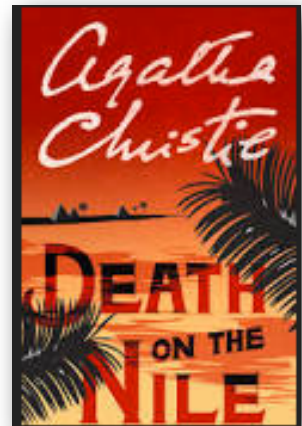
'Brand' used to be a dirty word. But the world has changed. Branding is now a powerful tool.

Take publishing. Do you buy a book because it is branded as, for example, a *Penguin*



book? Probably not. Or because you like the cover? *Possibly*. But more likely, you buy it because you like the author (say, Agatha Christie, John Le Carré). You know what you are going to get. The author here is the brand.

Look at the book covers here - what are you buying - a Penguin book, or stories by Le Carré and Agatha Christie? Of course, if you look hard on the spines and back covers, you will see the publishers' names and logos.



Mills & Boon may be an exception: you know the kind of story you are going to find within the covers, which is not necessarily true of other publishers.

Branding is a promise, an idea, a set of principles or a level of quality. It creates something that is tangible and communicates that to the public. *Pret a Manger* and *Costa* trade on the basis of their goodwill. You know from the name of the shop you enter what you are going to find inside, and how it should taste! At least that is what they all hope!

Branding started rather humbly. In times past, how did you tell two cows apart? You branded them! Nowadays, how do you tell two products apart? You brand them!

Branding identifies your product and communicates your set of values to the public; it builds identity for the future; it is a mark of authority; it identifies a set of skills; consistency of quality, of delivery, and of style. It delivers recognition.

Those of you with children may have heard of *Charley Bear*; certainly of *Paddington Bear*. Now there are lots of bears on the market. How do you distinguish them? Brand essence – is the heart of what the bear is – otherwise called 'goodwill'.

What is the brand? What is the purpose of the brand?





The larger the business, the more difficult it is to brand a product. *Penguin* is fairly meaningless to the consumer, and may be more valuable as a B2B tool; *Ladybird Books*, however, may be more B2C, particularly if it says something more to you, the consumer, and you recognize that *Ladybird Books* means children's books.



'Disney' is an example of the contrary; you might well go to see a *Disney* film because you believe you know the genre of film that you will see. But would you go to see a Fox, a Universal or a Columbia film, just based on these companies' names alone? They are more likely to be B2B brands.

By the way, a trade mark can be a word or words; or an image or a shape.

How does this apply to working pewterers? If you are a craftsman or woman trading under your own name, there may be less of a case to register because there is probably less of a risk that a third party will try to pass their work off as yours. But the larger your business, and the greater number of product lines you produce, the greater the need to consider registration.

Interestingly, I could find no registrations for '*John Le Carré*'; but there were several for '*Agatha Christie*' across a number of Classes.



However, spending money on sales, in this case on branding, can only be justified if it is to protect the income stream. Only if it makes a meaningful difference is it worth doing.

So, you have to start by identifying where the audience is; and what it wants. Once you have decided what you want to say about your product, and designed your brand, then is the time to consider the matter of protection, and whether you should register your mark.

As I said last time, brands can be protected as goodwill (that is the reputation in the marketplace) and defended by a passing off action. They do not have to be *registered* marks. It is more expensive, initially, to register a mark, but then you do obtain much better protection. Without a registered mark, and in the face of some third party trying to 'ride in' on your goodwill, perhaps you might be likened to being on an ice-flow in the tropics!

Registration: you can, and probably should, go to a trade mark agent to register your mark. There are many reasons for this, such as early advice on registrability, on which Classes you should register the mark for; and whether it would be sensible to broaden the territory of registration beyond the UK. But if you want to do it yourself, the online administrative process is reasonably straightforward and, all things considered, not expensive.

A trade mark must contain a list of the goods and/or services it is going to be used on. This is done using a classification system that is made up of 45 categories, called classes. 'Goods' can be found in classes 1 to 35 and 'Services' in 36 to 45.

Log into the Intellectual Property Office site <http://www.ipo.gov.uk/tm.htm> , trying on your way to avoid the plethora of commercial sites offering trade mark services (unless you

want to take that route) for additional guidance on what trade marks are; the IPO's take on the benefits of registration; then how to apply.

For instance, pewter figurines, come under class 6; pewter jewellery, class 14; pewter goblets and tankards, class 21. Registration fees are charged for each class. As you will see from the IPO site, fees start at £170, with another £50 per additional Class. UK registration protects you in the UK; but gives you a window of opportunity subsequently to apply for registration throughout Europe (more fees) and then more internationally.

The IPO site is user-friendly; well, I found it so. And I am going to put my money where my mouth is, and between now and the next issue of *The Pewterer*, apply to register this e-zine's name as a trade mark. Then I can report back to you in future issues on the process!

Happy registering!

## Alan Williams

*Penguin, Costa, Pret a Manger and Agatha Christie* are registered trade marks.

From the IPO website:

**Class 6:** Common metals and their alloys; metal building materials; transportable buildings of metal; materials of metal for railway tracks; non-electric cables and wires of common metal; ironmongery, small items of metal hardware; pipes and tubes of metal; safes; goods of common metal not included in other classes; ores; unwrought and partly wrought common metals; metallic windows and doors; metallic framed conservatories.

**Class 14:** Precious metals and their alloys; jewellery, costume jewellery, precious stones; horological and chronometric instruments, clocks and watches.

**Class 21:** Household or kitchen utensils and containers; combs and sponges; brushes; brush-making materials; articles for cleaning purposes; steel wool; articles made of ceramics, glass, porcelain or earthenware which are not included in other classes; electric and non-electric toothbrushes.



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# Mrs Marjorie Finney

100 on 2nd May, 2013

On May 4th 2013, by kind permission of the Master, Marjorie Finney, Past Master's Lady and Honorary Liveryman, celebrated her 100th birthday at Pewterers' Hall with a luncheon for family and friends. Her husband, Alfred Douglass Finney, served the Company for two years as Master, following the service as Master of several generations of his family [Please see the article on the Finney Family in this issue. Ed]. The staff did a wonderful job of making this a lovely, memorable occasion, with an age range of 100 down to 3 years old.

Born in Glasgow in 1913, Marjorie Bell spent her early years in India, where she was to return many times on luxury liners, and on one occasion sharing a cargo boat with animals destined for a zoo! On one of these visits, she met her husband, Alfred Finney, a partner in her father's firm. Her father was the managing director of Mackinnon Mackenzie, a thriving shipping company, and a member of the Government of India.



Marjorie Finney, in her ?age?

She returned to Scotland to go to school, living with an aunt, as her parents were still in India. By the time she left school, her father had relocated to London. In the manner of the day, she went to finishing school in Paris and was presented at Court as a debutante. She also learnt how to cook and travelled widely with her globe-trotting parents.

As the prospect of War approached, she joined FANY, known affectionately as The Fannies. This organization became part of the Army, so she found herself "called up" as a private soldier and it became difficult to leave so that she could be married and depart to Rangoon, where Alfred was working at the time. Her daughter, Mary, was about a year old, when Marjorie Finney became a wartime refugee.

She recalls: "It was a very frightening time. I had to leave all my belongings at very short notice and the ship I was travelling on was almost submerged by the number of stowaways, who had to be removed before the ship could even leave the harbour. I did not know when my family would be reunited."

Her elder son, John, was born shortly after she arrived in Calcutta, and it was a few months before her husband was able to join his family, by that time in Kotagiri with the other refugees. They left India for good in 1950 after several years of living in Bombay, where her younger son, Douglas, was born.

After he retired to Windlesham, Alfred Finney, as well as taking an active role in the Worshipful Company of Pewterers, pursued his interest in politics and local government becoming a Rural District Councillor and then a Surrey County Councillor. When he died in 1968, he had been an Alderman for some years.

Marjorie joined Sunningdale Ladies Golf Club, which has remained an important part of her life right up to the present and dedicated herself to her family, 3 children and subsequently 6 grandchildren and 6 great-grand children and to the support of her husband's career in local government. To this end she was very involved in community organizations, such as the British Legion and the Women's Institute. She managed the weekly library and became a Windlesham Parish Councillor, elected Chairman in 1969.



She found herself, living in Chobham, in the same indispensable rôle when her daughter became a Rural District Councillor in 1971, a Surrey Heath Borough Councillor after 1974 and Mayor of the Borough in 1983. Both her husband and her daughter would say that they could not have done it without her.

She has looked after herself very happily in Sunningdale for most of the past 10 years. She regretted having to give up golf in her nineties. One of her highlights in her 80s was a demonstration drive from a tee in the presence of Her Majesty Queen Elizabeth the Queen Mother at the club's Centenary celebration.

She played bridge regularly until very recently and continues to maintain a keen interest in everything that goes on around her. When asked for the secret of her long active life she said: "I put it down to the love and support of my family and perhaps my evening "chota peg" - a wee dram of good Scots whisky!"

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# Pewterer Families

## 1. The Finney Family



Eleanor Kearney teapot.  
(Illustration taken from the V&A)

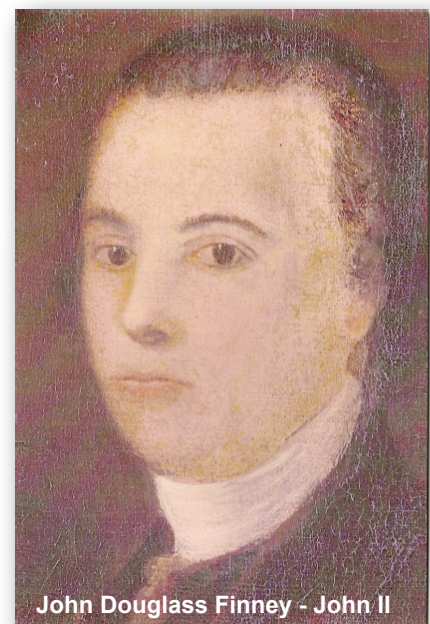
**Eleanor Jones Kearney** obtained a first class degree from Camberwell College of Art in 3D Metal design in 1992. She was for many years a pewter designer, and she ran Eleanor Kearney Pewter Design, a successful metal design business for some years before the pressures of family commitments forced her to stop. One of her pieces, a teapot, is in the permanent collection of the Victoria and Albert Museum (see illustration); and her working drawings are kept in the Printing Department. Her flask, with its distinctive off-centre opening and round ball stopper can be seen in an opening sequence in one of the Star Wars films!

Eleanor is a member of the sixth generation of Finney members of the Worshipful Company of Pewterers. The first definite Finney family connection with the Company can be traced to 1850, when **John Douglas Finney** ('John III') became a Freeman of the Company by redemption. However, the Finney family records start, effectively, with **William Finney**. Little is known of him except that he was born in 1706, and died in Knutsford in 1752. Despite its northern origin, the family Bible indicates a London family with references to Kensington, St. Marylebone and Old Charlton.

Not much is known about William's son, John (1738-1814) - 'John I', either, other than that he married Mary Prince in 1779, lived in Frith Street, Soho, may have been a turner by trade; and that he died intestate.

His sister Hannah Finney (1735-1812) married John Barwick, a name which re-appears later on in this history. He seems to have been a successful Treasury employee and, also, a member (along with John I) of the Somerset Place Volunteers, an early form of Home Guard, set up in response to fears of a French invasion at the end of the 18<sup>th</sup> century. The Barwicks did not have a family, or one that survived them, and their estates passed to John I.

John I's son was another **John Finney** ('John II'). Born in 1780, he married one Eliza Douglass. His is the first known family connection to the City. He was bound apprentice to John Rider, Stationer, on 7<sup>th</sup> October, 1794, becoming a Freeman in 1802. He lived in Frith Street at



John Douglass Finney - John II



Alfred Finney

the time, but also had addresses in Charlotte Street, Portland Place and 76 Welbeck Street.

He was a merchant trader and 'chapman', the term current at the time for a trader or dealer; but elsewhere he is described as Secretary of a Savings bank. Whatever, he went bankrupt in 1831. He appears not to have applied himself to working hard in early life; but it also seems that he later devoted considerable time to public duties. He was 5'10", with grey hair, hazel eyes, with a soldierly bearing and excellent sight, hearing and mental powers, but a hasty temper.

His favourite pursuit was shooting, though as a young man he was a great oarsman, with above average bodily

strength. He died in 1844

We now arrive at the first definite family connection with the Company with John II's son, **John Douglass Finney** (1813 to 1881 – 'John III'). He married Charlotte Chisholm in 1839, was a lawyer in Furnivals Inn, and became a Freeman of the Worshipful Company of Pewterers by redemption in 1850. He is described as being "short sighted, blind of left eye, acute of hearing with very good mental powers". Shooting was his favourite sport. He became the family's first Master Pewterer, in 1872.

He was the brother-in-law of another Pewterer, Richard Arden, who had been Master in 1852. By his first wife, Fanny, Richard Arden had a daughter, Emily Arden, who

married into the Peacock family. But when Fanny died, Richard married John III's sister, Mary Finney.

Their daughter (Emily's half-sister) Caroline, married into another Pewterer family, the Camms.

The Ardens and the Camms had strong Company connections and it is likely that one of them proposed John III for the Freedom. In terms of service to the Company as Master, the Ardens have had 5 years, including Richard's brother Joseph; the Peacocks 7 years; the Finneys 6 years, and the Camms 1 year.

John III was the defendant in what was thought to be the longest civil action before the infamous Tichborne case. A Mr Hills accused him of giving negligent advice. The



John Douglass, Alfred's grandfather



Sir Stephen Finney, Alfred's father

jury cleared him but, apparently having sympathy for the youth of the plaintiff, only awarded one farthing damages, leaving John III with a legal bill of £3,000, a huge sum in those days.

One of John III's two sons, **John Douglass Finney** (1842 to 1881 – 'John IV') married Alice Hodge. Having been apprenticed to Richard Arden, as his father was not free of the Company when he was born, he was admitted to the Freedom and the Livery in 1863, He became apprentice master to John Barwick Hodge in 1880, who is likely to have been a nephew by marriage, and John Barwick Hodge in turn became apprentice master to William Douglass Scott in 1907. It seems unlikely that apprentices with the names of 'Barwick' and 'Douglass' were not relatives, and part of the family history in the Company, but we have no precise record of them. It would also be quite a coincidence if John Barwick Hodge were not related to the John Barwick referred to earlier on in this history.



Mary Kearney, née Finney

The other son of John III was **Stephen Finney** (1851-1925). He married Constance Pilcher in 1890. He was a very fine rugby player, an early member of the first club, Blackheath, and played for England in the Calcutta Cup in 1873. He is mentioned in books and features in the team photograph in the Twickenham Museum. His career was in North West India and he was knighted for his work in management on the Indian railways. He was elected Master in 1917 and again in 1923.

Sir Stephen Finney's son, **Alfred Douglass Finney** (1894–1968) was also admitted by patrimony; he married Marjorie Bell in 1939. He was elected Master twice, once in 1959 and then again in 1962. He had been a very early member of the Royal Flying Corp, serving as a reconnaissance pilot in Gallipoli. After the War, he joined Mackinnon Mackenzie, a shipping business, in India. When he retired, he was elected as a District Councillor and then as a Surrey County Councillor and was also an Alderman of Surrey.



Kevin Kearney

Alfred Douglass Finney had one daughter, **Mary Kearney**, Freeman 1961, Liveryman 1996, Steward in 2002, and two sons, **John Finney** ('John V'), Freeman and Liveryman in 1963 and Steward; and **Douglas Finney** Freeman and Liveryman in 1965.

John V was a lawyer in government service. Douglas was a financier, living and working in France. Mary followed her father into public service,

as a magistrate for 33 years and a Borough Councillor for 16 years.

She was Mayor of the Borough of Surrey Heath in 1983/84.

The Master Pewterer (2002/3) of the 5<sup>th</sup> generation of Finney Pewterers was Mary's husband, **Kevin Kearney**. Kevin, was admitted to the Freedom and Livery in 1964 and elected to the Court in 1988. He was a European Patent Attorney in private practice. He also served as Sheriff of the City of London in 2005/6, the first sheriff in the Company for 125 years. A window pane in the Court Room celebrates his year in office.

The 6<sup>th</sup> generation, **Nick Kearney** (admitted 1986) and his sisters, Eleanor Jones (see opening paragraphs of this article, admitted 1987) and **Harriet Trill** (admitted 1972) are all Freeman. Nick has lived and worked in education in Spain since leaving university in 1987. Harriet worked in human resources in a City bank.

None of Douglas Finney's daughters, **Dr Constance Wasmuth**, **Dr Olivia Dibley** and **Agathe Finney** are Freeman. The 7<sup>th</sup> generation are all aged under 18.

© **Mary Kearney**, Liveryman  
May, 2013.

To follow in this series: the Ardens, the Camms and the Peacocks, not forgetting the Chambers, the Grants, the Neals and the Hulls!

See also: Marjorie Finney, 100th birthday celebrations.

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# Alex Neish at the Smith Museum

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In the last issue (4.1) we reported on the move of the Neish Collection into the main building of the Smith Museum. We now have a photograph from Alex showing the new display.

From the Smith Museum website:

"The purpose of the Smith is to be a centre for the arts and a museum to record, collect, preserve, conserve and interpret the material culture of the Stirling district for the cultural benefit of the people who live here, and for the added stimulation of visitors to the district, and also to contribute to the museums and galleries movement in Scotland"

<http://www.stirling.co.uk/arts/smith.htm>

## British Pewter

**Pewter Products:** Before the introduction of mass produced pottery in the 18 century, pewter (an alloy of tin, lead and copper) was the most common substance used for the making of household utensils. Plates, drinking vessels, pots, lamps, candlesticks, snuffers, inkstands and toys were all made of pewter. Pilgrim badges in the Middle Ages were made of pewter, and pewter jewellery making still continues today. After the Scottish Reformation of 1560 churches ordered communion plate, flagons and tokens from pewterers, a practice which continued into the 19th century.



Pewterers in Scotland belonged to the Hammermen Craft, the trade guild which regulated all who wielded the hammer. These included gold, silver and blacksmiths as well as clockmakers, saddlers, loriners and pewterers. Their motto was 'By hammer in hand, all arts do stand' and their patron saint was St Eloi, who in ancient times had made a golden throne for King Clovis. Most Scottish churches in the towns or burghs had an altar to St Eloi. In civic life, pewter was often used in the production of weights and measures. The new British measures introduced into Scotland by the Act of Union, 1707, were also made of pewter, like the Stirling standard grain measure of 1707.

<http://www.smithartgalleryandmuseum.co.uk/collections/british-pewter>

**The Neish Collection:** Pewter is immensely popular with collectors world-wide and today the once-common domestic, civic and church artefacts made of pewter are hard to find. For nearly fifty years Alex Neish has sought to keep the best of British pewter in the United Kingdom by buying it in the sale rooms. A graduate of the University of Edinburgh, he has identified the Stirling Smith Art Gallery and Museum as the ideal home for his collection. It includes many exquisite, rare pieces, such as a rosewater dish, made by Richard Weir of Edinburgh for King James VI's Palace of Holyrood c1600.

The Neish Collection formerly shown at 23 Spittal Street, is now being re-displayed in the Stirling Smith Museum and Art Gallery on Dumbarton Road.

Download the special [leaflet](#)

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# Pewter Bar Tops, part 4

Still on pubs ...

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In the last issue (4.1) I looked at more pubs. There are still more!

Trevor Moore, a member of the Pewter Society, has supplied the following:

*“The Nag’s Head in Bayswater has what is just possible to identify as a John Warne beer engine. It is only recently I learned the trick of looking inside the base of the handpump as it is drawn back. Other beer engines can be found at the Ship, Porlock (Somerset), the Red Lion, Snargate (Kent), and the New Inn, Ross-on-Wye (Herefordshire).”*



Photos: Peter Moore



Thanks to Trevor Petch, a member of CAMRA, I am including some pictures of the bar counter at the Lamplighter in St Helier, which a local CAMRA member kindly took for him. The pub is more famous for its bizarre exterior decoration.

Trevor comments: *“The bar counter doesn't look very old to me, although it has apparently been there for the proverbial "as long as anyone can remember", and it also looks rather ornate for an English bar counter.”*



The bar counter at the Lamplighter

Photos: Trevor Petch



The Lamplighter, St Helier

## The Wood Norton Hotel, Evesham



The bar at the Wood Norton Hotel.  
Photo: Robert Chambers

Robert Chambers reported on a pewter bar top which had been installed at the Wood Norton Hotel, Nr Evesham. See also [www.thewoodnorton.com](http://www.thewoodnorton.com).

He said: *“I think the new owner of the Hotel commissioned his interior decorator to fit the bar, but I do not know to whom the work was contracted. Possibly Benchmark? In the entrance hall of the Hotel there is also a pewter*

*reception desk (see photo below), which is also rather striking.”*

David Moulson was passing by the Hotel the other day and took a photograph of the reception desk. He said: *“These were installed, about 30 years ago the staff thought, after a fire had damaged the interior of the hotel. They had no knowledge of who provided them unfortunately.”*

Peter Hayward reported that whilst in Truro last week, he went into a restaurant called

*Bustophers* and found what looked like a pewter bar. However, the staff insisted it was zinc and said it had been installed about 6 years ago by a small company trading as Zinc Counters. Peter said: *"I was surprised that zinc was suitable for a bar surface, but sure enough, the company's website confirms they have installed a number of them. However, they also instal pewter bars."* Zinc Counters' web page



The reception desk at the Wood Norton Hotel  
Photo: David Moulson



**Bustophers Bar Bistro, with the pewter/zinc bar top just visible.  
Photo grabbed from the website**

[http://  
www.zinccounters.co.uk/  
html/projects/  
counters.htm](http://www.zinccounters.co.uk/html/projects/counters.htm)

lists eight they have installed, but this is clearly not a complete list as this web page does not mention the Truro bar.

There must be many more pubs with pewter bar tops. The ones I have, with help, found over this current series of articles, are listed below. Please let me have details of any others you come across, preferably with a photo or two, and the name and contact details of the publican. Many thanks! Good hunting!

Bar counters already featured in this series of articles:

The Angel Hotel, Abergavenny (4.1)	The Lamplighter, St Helier (4.2)
Bond & Brook Restaurant, Bond Street (3.4)	Lutyens, Fleet Street (3.4)
Bustophers, Truro (4.2)	my hotel, Brighton (3.4)
The Blue Anchor, Hammersmith (4.1)	The Nag's Head, Bayswater (4.2)
Le Bouchon Breton (3.4)	The New Inn, St Owen's Cross, Ross-on-Wye (4.1)
The Cross Keys, Harpenden (4.1)	The Prospect of Whitby, Wapping (3.2)
Five Fleet Place (3.4)	The Royal Exchange (3.4)
Galvin's La Chapelle, Spitalfields (3.2, 3.4 and 4.1)	The Wood Norton Hotel, Evesham (4.2)
The Grenadier, Hyde Park Corner (3.2)	

Next series: we'll take a brief look at Zinc Counters and zinc counters, by way of comparison with pewter ones!

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# Selling Pewter

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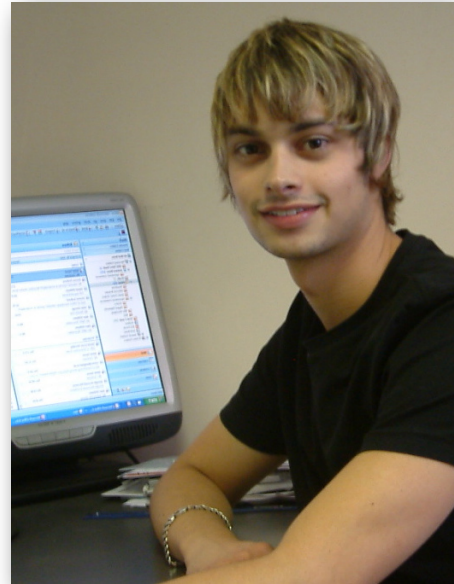
Sam Williams, of AE Williams of Birmingham, reports on two Shows he has recently attended:

## Ireland Show Secaucus, New Jersey

We decided to exhibit at the Ireland Show Secaucus, 2013 in New Jersey in April. We had previously exhibited, successfully, at its sister show in Lombard, Illinois.

The Ireland Show Secaucus has some of the finest range of Irish, Scottish and Welsh gifts available from the UK. You can find anything, from t-shirts and novelty apparel right the way through to whisky and shortbread!

The one other pewter company exhibiting at this particular show was Mullingar Pewter, of County Westmeath, Ireland. Small niche as the Show was, there was just enough footfall and area space for both of us to be present without stepping on each other's toes!



The Show gave us a very good idea both of the demand for high quality pewter products in North America and also the typical buying trends of the customers. These latter seem to differ from the English market. For example, we noticed that, on average, the starting orders seemed to be slightly larger than what you would expect with a similar customer in this country. Now, this could be a coincidence, or it could be a good representation of the giftware economy in North America.

We also noticed that customers would not shy away from asking for a discount to help with the increasing shipment costs that we have when sending abroad; and that they were very focused on exactly the type of item they wanted for their shop, knowing which products would sell and which would not.

I am sure we shall be back next year!

## The Worshipful Company of Pewterers' Competition, *Pewter Live 2013*, at Pewterers' Hall

I think that *Pewter Live* is not only getting bigger, but more successful each year. This year I was delighted at what seemed like an even larger turn out of people on the Tuesday and Wednesday evenings.

Although our actual sales on the event nights this year were not as great as last year, the contracts we picked up were very good and made the journey worthwhile.

What a lovely addition the printed *Pewter Live* gift bags made, the perfect final touch! And the marquee this year worked fantastically well, particularly on the Thursday; after the Prize Giving, it was lovely to be able to enjoy a light lunch and *Pimm's* with the beautiful weather outside.

The hard work of all of the staff and organisers definitely showed once again, and I am already looking forward to coming back next year!



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# Editorial

Welcome to the third *The Pewterer* of 2013!

We continue, in this issue, with the series (included here you will find the fifth article) on bar tops - more keep coming out of the woodwork; and we take a look at the rigours of a Search undertaken by the Worshipful Company of Pewterers in 1702, and wonder what modern-day Clerks would make of it. Part 1 is published here; and part II in the next issue.

James Yates was a name with which to conjure in Birmingham in the late 18th century, and in the 19th century, too - find out more, in the article by David Hall.

The subject of branding is an interesting one; *The Daily Telegraph* are holding a Festival of Business on 12th November in London - on successful businesses. Log in to the Telegraph site for more details - or, use the link in our article: "Brands and branding".

Pewter Live 2013 captured the imagination of many, and not only because of the fascinating entries for the Open Competition. We have a short review here.

And much more.

Plans for forthcoming issues include:

we will mark the passing of Tom Neal, whom Keith Tyssen called "one of the last craftsmen working with traditional hand skills". Tom died on the 21st of September, and a memorial Reception was held for him in Pewterers' Hall on the 4th October;

we will start looking at pewter in art;

we publish part II of the article on that search in 1702; and

Diana German will write about the Pewterers' searches generally;

As always, if you have any comments, please let us know ([Editor](#)). In the meantime, enjoy this issue of *The Pewterer*!

**Alan Williams**

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# Searching - pewter searches in the 18th Century

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The good old days - how the Company kept standards up in the search of 1702  
Part 1, the searching

This article, written by the late Ronald F. Homer and first published in Issue 04 of Pewter Review, has been adapted for publication in *The Pewterer*. For the full article, please refer to the relevant issue (back copies available in the Library at the Hall) of Pewter Review). Here, in part 1, Ron Homer takes us through the rigours of a search party in 1702 (part 2, in the next issue, will look at the accounts, and at the food ordered for Masters' Dinners in those times). Ron Homer wrote:



The late Ron Homer

TO have been an officer of the Pewterers' Company in the 17th century not only imposed the obligations of attendance at Court meetings and numerous other functions, but also required a willingness and an ability to participate in countrywide searches for substandard pewterware made in the provinces.

From time to time, and sometimes more than once a year, parties comprising the Master, the Wardens and the Clerk, together with other senior liverymen, set out on horseback from London on expeditions which sometimes lasted a whole month. The distances covered, on no doubt appalling roads, indicate a stamina and determination which would be difficult to match today.

The formal records of some of these searches have long been known from the surviving Search Books, now deposited at Guildhall Library together with the Company's other archives. It is only within the last few years that the revealing informal notebooks and expense accounts for a few of these searches have been discovered among long-forgotten documents at Pewterers' Hall.

Appended to the note book which William Tarlton, the Clerk, made of the search of 1702 is an itinerary which starkly discloses what was involved for those concerned - the Master, the Wardens, five liverymen and the Clerk:

13 July *Dined at Colbrook and lay at Redding*

14 July *Dined at Newberry and lay at Marlborow.*



- 15 July *Dined at Sandy Lane, bated at Chippenham and lay at Marshfield in Gloucestershire.*
- 16 July *Got to Bristol about 12 at noon and dined at 3. Lay there all night.*
- 17 July *Made search at Bristol and ended that night and lay there all night.*
- 18 July *Breakfasted with ye Bristol pewterers at ye Bull Tavern in High Street and set out half past 11 'clock. Mr Templeman, Mr. Dunn and Self dined at Newport 15 miles from Bristol. Mr. Templeman, Dunn and Self lay at Cambridge in Glou'rshire and ye rest lay at Tedbury.*
- 19 July *Being Sunday we stayed all day at Cambridge. After evening sermon we rode with Mr. Harvey our landlord over ye Water Common and saw ye Severn but ye tide out and about 7 at night drank sider and ale at a house on ye commaon.*
- 20 July *We all got well to Tewksbury before 9 in ye morning, bated, and then went search and afterwards soon to Worcester. Searched and lay there all night.*
- 21 July *The Master and Upper Warden and Raper and self went to Bewdley and searched and dined there. The rest of the Company went to Droitwich and Bromsgrove. After our search there we went to Kidderminster and from there to Stowerbridge and lay there all night.*
- 23 July *We searched at Stowerbridge at 7 in ye morning and from there went to Bermingham where we stayed all night first making a search.*
- 24 July *We got to Warwick, searched and stayed all night.*
- 25 July *Searched at Stratford on Avon and went thence to Shipston on Stour.*
- 26 July *Lay there.*
- 27 July *Fletcher, Templeman, Dunn, Frith and self went to Chipping Norton and searched and thence to Burford and lay there all night.*
- 28 July *We searched at Witney and then went to Oxford. The rest of ye Company went on ye 27th to Banbury, Bistur and Woodstock and came to Oxford ye 28th and we all searched and lay there all night.*

- 29 July *We searched and dined at Thame and then went to Ailsbury and searched and lay there all night.*
- 30 July *Searched at Tring and went to Dunstable and searched and lay there all night.*
- 31 July *Searched at St. Albans between 10 and 11 in ye morning and then went to Watford and searched and lay there all night.*

If this was typical of a country search it is no wonder that the Clerk was constrained to add, at the end of his notes of an earlier search, 'Came we all safe to Pewterers' Hall'!

Photo of Ron Homer courtesy of the Librarian at the Pewter Society.  
Ron Homer was President of the Society in 1975-77

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# Pewter Live, 2013

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The Worshipful Company of Pewterers' annual competition, *Pewter Live*, was held at the Hall between 4th and 6th June.

The general consensus was that this year's Competition was one of the best yet - the competitions seem to get better and better. The judges were led by Sebastian Conran who said that this year there had been a "particularly high standard of entry ... which has made the Competition a joy to judge."

There are two competitions: the Student and the Open. The Student competition has three categories, each with a brief: Decorative Arts, Interior, Architectural & Furniture and Fashion - the Total Look.



Gordon Robertson shows off his work to the Duchess

The theme of this year's Open Competition was: '*Time passes but Pewter is timeless*'. The challenge was to design and make a timepiece for the wall, floor, ceiling, mantelpiece, bedside, outside, outer space, underwater or anywhere else that the entrant might consider appropriate.

Richard Parsons, Chairman of *Pewter Live*, said: "*This year's Pewter Live displayed the skill, versatility and imagination of contemporary pewter workers. Objects were submitted that moved the mind beyond the traditional concept of pewter work. The winning entry, in the Open Competition by Gordon Robertson, is an example that sets a high standard for the future. All competitors and organisers should be equally congratulated on achieving an exceptional event.*"



Il Sole e La Luna.  
Photo: Gordon Robertson

The prizes were graciously presented by HRH the Duchess of Wessex.

For further information about Pewter Live 2013, please see: [http://www.pewterers.org.uk/pewter\\_live/pewterlive2013.html](http://www.pewterers.org.uk/pewter_live/pewterlive2013.html)

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# Brands and branding/3

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In issues 3.3 and 4.2, we looked started to look at branding.

On Friday August 16th, the *Daily Telegraph*, ran an article advertising its [Festival of Business](http://www.telegraph.co.uk/finance/festival-of-business/), (taking place in London on 12th November this year - free to attend for the owners and directors of ambitious companies: <http://www.telegraph.co.uk/finance/festival-of-business/>).

The article, published on page 8 of the Business Section, was on the subject of "How To successfully launch a new product". Here, we pick up a few quotes from that article, referring you to the Business Section for the full article.

In the context of the relationship between 'innovation' and 'invention' one executive prefers 'better over new'. "Everyone has got hooked on the new," he says. "We'd all be much happier if we lost our attachment to novelty."

He believes that the most common reason for the failure of a product launch is a "lack of thoroughness and a haste to get the product out there." When testing new ideas, the company asks its frontline sales staff and customers for guidance, particularly on price.

A Sheffield-based engineering business has a dedicated 'ideas and innovation' department to help it to come up with new products; but, they say, inspiration is just as likely to come from their salesforce. "Our philosophy is, find out what the customer's problem is and find a solution."

The company has set a rolling target that a quarter of sales should come from products launched in the past four years. The employee-owned company also insists that 5% of sales is spent on product development each year. The founder of the company warns that even great ideas can end up being a waste of time. "There are a lot of good ideas around, but will people pay for it, is there a benefit they will understand? He says that they have to make sure there is a market before they invest."

Perseverance is key. "We could have given up. Innovation is about open-mindedness, creativity and persistence."

Two other entrepreneurs commented on the difficulty of getting customers to accept things new. "Now, we always say to ourselves, bananas came with instructions when they first arrived! In the past we have underestimated how much education can be needed to change a consumer's mind.

"We see so many small entrepreneurs who say: 'My friends love it' and they are surprised when it needs an awful lot more than that to make it work. The more innovative you are with a product, the harder you have to work to explain what it is." They say you shouldn't bother asking friends and family what they think of your prototypes. "Only ask the opinions of people who will be honest."

Next issue: How to apply for a Trade mark! We work through the process, step by step, (having first cautioned you that it is often better to engage an expert to do it for you).



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# Yates, a formidable pewter family

From the fourteenth century until the eighteenth London pewterers dominated the pewter trade of England and Wales. By the end of the 18<sup>th</sup> century, the business had begun to contract and

## Britannia Metal

The alloy used to make Britannia metal would have been familiar to the London pewterers of the 18<sup>th</sup> century, as hard metal. It consisted of tin, some antimony and a little copper. Over the years the amount of antimony used tended to increase, from between one and two per cent to between six and eight per cent. Sheffield in the 18<sup>th</sup> century saw the development of Sheffield plate made by rolling bars of silver covered copper into sheet. Having developed Sheffield plate some Sheffield craftsmen discovered you could also roll hard metal to make sheet. They cleverly marketed their new products under the trade name Britannia metal, echoing the high grade silver of the Britannia standard and also appealing to the patriotism of contemporary citizens.

At the start the new products made from Britannia metal were produced using presses, in the 19<sup>th</sup> century the producing of such goods by spinning on a lathe was introduced, as was silver plating by electrolysis. In Birmingham the initial experimentation with such new techniques resulted in the marketing of an alloy called Tutania, named after the original experimenter, William Tutin. Later the Sheffield name Britannia metal was adopted. Sheffield remained throughout the 19<sup>th</sup> century the prime centre for making Britannia goods with Birmingham a respectable second; London never seems to have entered the business except as retailers of others products. By the late 19<sup>th</sup> century hardly a middle or respectable working class home would have been without a silver plated Britannia metal teapot. London pewterers, not having entered into new expanding business of Britannia metal were left to make the best of what remained of the traditional market for cast pewter.

London was faced with competition from the provinces of a type that had not been seen before. This came, in a large part, from the development of the manufacture of Britannia metal, first in Sheffield and then in Birmingham.

During the 19<sup>th</sup> century, what remained of the market for plates, dishes and chargers largely disappeared, and much of the trade was concentrated on providing for the needs of publicans. Although other things were made, the core of the traditional pewterers' trade was to be found in the manufacture of pub pots, in various sizes, sets of



Figure 1

bellied measures, funnels and jugs. Even in this area, however, the London pewterers found themselves challenged. While the challenge came particularly from Birmingham, one family was at the heart of it - the Yates.

Some of the earliest references found to the Yates of Birmingham are in the Trade Directories for 1781 and 1805, when a James Yates is listed as a 'brass founder and a casting mould maker'.

## Trade Directories

Researching the history of Birmingham presents problems, as it was not given corporate status as a town until 1838 although it had been an important centre for metalworking since the 17<sup>th</sup> century. As a result, a researcher is far more dependent on 'Trade Directories' than he is elsewhere.

Later tradition suggested that James was the first pewterer in the family, setting up in this additional business in 1797. Although this has been challenged, the teaspoon shown above might offer some confirmation. This fiddle pattern teaspoon was made by "I.YATES" but it bears the Crowned Harp, the official device of the Kingdom of Ireland - and this device ceased to exist, with the Act of Union, in 1801.

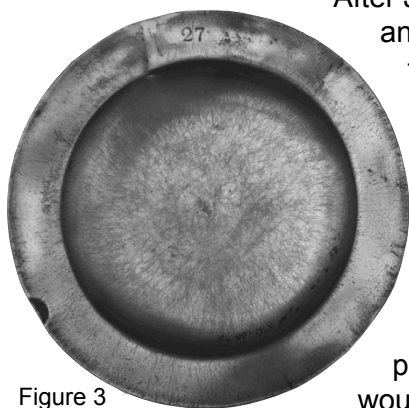


Figure 3

After James, we have what have been presumed to be two brothers: John and Thomas. John is clearly identified as a maker of pewter products from the point he is mentioned in 1815, Thomas was initially a mould maker. Both were, at times, located in adjacent properties in Coleshill Street. John was, from our point of view, the more important of the two as he set up the business, with partners, which became the powerhouse of traditional pewter-making in Birmingham. The Trade Directories show that by 1829 he was in a partnership with a Thomas Birch and a Lucas Spooner to which, at some stage, his son James was added. It is noticeable that the partnership was "Yates, Birch and Spooner", not as alphabetic order would have required, 'Birch, Spooner and Yates'.

Amongst other things this business in Coleshill Street was described as 'pewterers and manufacturers of Britannia metal wares'. Again local tradition comes into play suggesting this partnership was originally set up in 1826. Birch and Spooner both had pewter making backgrounds. In 1838 the partners are believed to have bought out what remained of John Caruthers Crane's Bewdley pewter making business including moulds going back to the very early 18<sup>th</sup> century. In 1839 Spooner withdrew from the partnership and, in 1840, so did John Yates leaving in the business only his son, James, and the Birch interest. This partnership continued to grow the enterprise until 1860, when the Birches withdrew, leaving James Yates on his own.

It is, judging from the surviving pieces, in the time of James Yates that the Yates's enterprises reached their zenith. There were three different family business occupying eight adjacent premises in Coleshill Street, those of 'Thomas Yates' a Britannia metal maker



Figure 2



specialising in spoons; of James; and of 'Yates Brothers', electro platers and gilders.

There was another part of the family manufacturing enterprise, nearby in Pritchett Street, making spoons and other Britannia metal products. James Yates was more than a traditional pewterer in that, like some other Birmingham pewterers of the time, he offered the pub trade a comprehensive service, including beer pulls or machines (in our terms beer pumps) and a range of other fittings and plumbing. In a world of expanding population and growing industrialisation, the pub trade was also expanding, and the Yates honed in on the opportunities that such expansion presented. They were also enterprising in other ways and, for example, James developed an export trade stretching as far as Australia.

In 1881, James Yates died and the business was taken over by his brother, Thomas, who himself died in 1882. The business was then sold to two Greenway brothers, and they ran it under the name of 'James Yates' until close to 1900.

It was not until around 1899 that it actually traded as Yates & Greenways. In 1902 there was an amalgamation with a Birmingham business known as Gaskell & Chambers who also took over other Birmingham pewterers.

Gaskell & Chambers continued the pewter aspect of their enterprise until the early 1970s when they sold that element of their activities to James Smellie whose premises were located at 155 Warstone Lane, Birmingham. Gaskell & Chambers had other aspects to their business, including making beer pumps which, I believe, they continued (our village pub stills has a pair of pumps made by Gaskell & Chambers).

With the pewter business Smellie inherited a considerable quantity of bronze and cast iron moulds some going back to about 1700. In 1983 James Smellie went out of business and the moulds were sold off, most of them eventually arriving at the A.E. Williams' business in Birmingham. For traditional London pewterers, the kind of enterprise that Yates operated in the second half of the 19<sup>th</sup> century represented formidable competition. While traditional pewter making had seen few technical innovations, the development of Britannia metal had seen many, and even in the traditional area there had been considerable changes in the market.

The Yates showed a willingness to change their ways of doing business to meet the changed market conditions. It is difficult to be certain whether they became the largest remaining producer of traditional cast pewter, as the Yates business records were destroyed when the premises of their successors, Gaskell and Chambers, were bombed in the Second World War. However, if survival of pieces is anything to go by, there is considerable evidence to suggest they had, by 1881/2, become the market leader.

David Hall

© David Hall, 2013

Editor's notes

We are not aware that anyone has yet produced an easily understood genealogy of the Yates family. However, David Hall has produced a table listing details of Birmingham's Britannia metal producers from 19<sup>th</sup> century trade directories. It was published in the Journal of The Pewter Society, Spring 2009 issue, pp42-52, under the title "19<sup>th</sup> century Birmingham Revisited"

The basis of this article comes from, and for more information on this subject, please refer to,:

*Provincial Pewterers*, written by the late Ron Homer and David Hall. ISBN 0 85033 572 8. Published by Phillimore & Co

**Illustrations:**

Figure 1. An example of a Yates made teaspoon bearing the Crowned Harp symbol of the Kingdom of Ireland and the makers' mark "I YATES". 'I' at this time often stood for 'J'.

Figure 2. A half-pint cup shaped mug made by Yates, Birch and Spooner.

Figure 3. A rare 7½ inch diameter plate made by James Yates. The size of this plate, the number stamped on the rim and the many knife marks, showing heavy use, all contribute to the idea it was made for institutional use, possibly for a workhouse.

**Photographs:** David Hall

A Gaskell & Chambers history will follow in a future issue.



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# The Merchant Adventurers of York

The Merchant Adventurers were formed in York in 1357, as a religious fraternity (the Fraternity and Guild of Our Lord Jesus Christ and the Blessed Virgin Mary). The members of the fraternity immediately started to build themselves a Hall. By 1430, most members were mercers and, alongside the fraternity, they set up a trading association or guild. They used the Hall to transact their business affairs, to meet together socially, to look after the poor and to pray to God.



The Merchant Adventurers' Hall, York

Today the Guild (or Company as it is now called) is no longer a trading association. It holds the Hall in trust, administers charities, operates the Hall as a museum and plays an important role in the civic and business life of the City of York. The Company uses its Hall for meetings and events and holds services in its chapel.

In 2007 the Company celebrated the 650th anniversary of its founding and the start of work on building the Hall. The archive of the Company is still held at the Hall and contains documents dating from the early 1200s.

The Company owns some fine collections of paintings, furniture and banners. It also owns seven magnificent pewter chargers or rose water bowls, made in August 1996 by AR Wentworth of Sheffield. It appears that the Governor at that time had felt it was something that the Merchants should have for large dinners, like their counterparts in London.

It was decided that no more than six or seven would be purchased and six members agreed to pay for one each and then have their names engraved on them. They are: Lindsay Mackinlay; John M Raylor, Governor 1995-96; H Christopher S Hall, Governor 1996-97; John L C Pratt, Governor 1994-95; Colin S Shepherd, and Ashley Burgess. The Worshipful Company of Pewterers presented the seventh.





Each pewter dish is engraved with the name of the donor and the year they were in office along with the Coat of Arms of the Company. The Pewterers have their Coat of Arms engraved on the centre boss.



The Merchant Adventurers' Hall, York

The dishes are used as part of the Rosewater Dish ceremony at Michaelmas every year.

Owing to their size and the use of the Hall as a museum open to the public, the dishes are not on permanent public display but are put out on special occasions.

William Grant, the Historian of the Worshipful Company of Pewterers, said: "We have one (of these Rosewater Bowls) in our Hall. I have had a look at my hard copies of O&Es and I see the first reference appears to have been in 1991."

#### **April 1991**

*The Master drew attention to the 3 presentation plates which were to be presented to Sheffield and Guildford Cathedrals together with one to be retained in the Hall. The plates were on display in the Court Room.*

*The Master asked Assistants to note that the presentation would take place in Sheffield Cathedral on 7 July at 6.30 pm. during evensong. He hoped there would be a good representation of the Company present. "*



Five years later, we find the following entries:

#### **23<sup>rd</sup> May 1996**

*The Master stated that he had received a request from the Company of Merchant Adventurers of York asking the Company to sponsor 2 of the 7 pewter rosewater bowls they had ordered at a cost of £350 each. A brochure on the Merchant Adventurers was available for members of the Court to read, and they would be interested to note that the Pewterers' Company banner was displayed in the*

*Merchant Adventurers' Hall. He proposed postponing a decision on this matter until the next Court. Mr C J M Hull undertook to approach the makers, Wentworths, to see if he could obtain a discounted price.*

### **11<sup>th</sup> July 1996**

*The Master reported that Mr C J M Hull had ascertained that a pewter rosewater bowl made by Wentworths would cost approximately £300. The Merchant Adventurers of York had decided to obtain 7 such bowls, each similar to the one presented by the Fazan family and, in view of the number of people that visited their Hall, Mr Hull considered that the presentation of one bowl by the Pewterers' Company was a worthy cause. The Master sought approval from the Court to donate a pewter rosewater bowl to the Merchant Adventurers of York and this was unanimously agreed.*

If there is anyone who can add detail to this narrative, or has a photographic record of any of the three presentations, please let me know. Many thanks.

Alan Williams

Photos: The Company of Merchant  
Adventurers of the City of York.

Information: the Company's website:  
<http://www.theyorkcompany.co.uk>;  
and Hall Manager, Lauren Marshall



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# Pewter Bar Tops (and more) - Pt 5

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Rick Stein in Padstow - pewter bar.

Founded by Rick Stein and Jill Stein in 1975, *The Seafood Restaurant* is famous for establishing an international reputation for imaginative cooking of the very freshest fish and shellfish. But the interest for us is the pewter bar counter!



Two views of the pewter bar counter at Rick Stein's Seafood Restaurant

---

## Brown's in Islington

Our man in Islington says that the Brown's there has a pewter bar - "But, he says, hedging his bets, "it may be zinc." Who is going to get along there and report back?

Go to:

9 Islington Green  
London N1

Telephone: 020 7226 2555

<http://www.browns-restaurants.co.uk/locations/islington/>

---

## Bustophers in Truro



- 62 Lemon Street  
Truro  
Cornwall TR1 2PN
- t. 01872 279029
- f. 01872 271940
- e. [info@bustophersbarbistro.com](mailto:info@bustophersbarbistro.com)

Peter Hayward, a member of the

Pewter Society - indeed, currently the President - tipped me off that *Bustophers's* in Truro had a pewter bar top. "But the staff insist that it is made of zinc, and was installed six years ago by a company called Zinc Counters. That set me off in search of the people who installed it.

"Zinc Counters?," I hear you say. What have zinc counters to do with pewter? Well, first, the company is a member of the Association of British Pewter Craftsmen. Secondly, well, I find zinc equally as fascinating (but not, of course, as satisfying) as pewter

Pewter is said to be a lot more flexible than zinc. You can take pewter sheet and bash it about; use aircraft technology to create compound curves, corners and fancy decoration; and do invisible joins.

But the welding of zinc always leaves a mark. Zinc has its attractions: it is harder than pewter and patinates with hard use. But, a lot of bars described as 'zinc' are really pewter.

Invariably, cast pewter is very heavy - and now rather expensive.

Zinc bars are very popular in France. For the French, any bar is a 'zing' (pronounced 'zangue'). Also, Zinc is the standard roofing material in France.

Duncan Grimond, Zinc Counters' founder, told me that his company does "What no one else wants to do". They are specialist, non-ferrous, art-metalwork manufacturers of traditional bistro counters and decorative roofing components. Zinc Counters moved into its present premises, a redundant farm building in Markington village, in 1997.

"Since then," he said, "we have clad bars for dozens of clients from Academy to Zizzi. Pewter is also used as a bar surface and among several private clients (including one shipped complete to Los Angeles) we have clad bars for Chez Gerard in London and Manchester.

## Zinc Counters

The screenshot shows the Zinc Counters website. At the top, there is a navigation menu with links for Home, Background, Counters, Roofing, Technical, Links, and Email. Below the navigation is a section titled "Counters projects" with a sub-header "Select a project by clicking on the highlighted text links or the project's thumbnail image." The main content is a grid of 20 project thumbnails, each with a small image and a text description. The projects listed are:

- Alderley Bar and Grill - Zinc bar counter with integral sink. Circular drinks shelves ... more.
- Beckenham Health Club - Horseshoe shaped bar with island back fitting ... more.
- Biltmore - Zinc bar ... more.
- Browns Restaurants - Sculpted and moulded Egg and Dart fascia in pewter, pewter table tops .... more.
- Café Rouge - New branding project with emphasis on Parisian style. Features integral sink ... more.
- Chez Gerard - Sculpted pewter bar ... more.
- Dawnvale Hotel - Zinc curved double bull nose bar with integral curved champagne cooler sinks ... more.
- Dickens Bar and Restaurant - Pewter cladding to dentile mouldings ... more.
- George Hotel, Buckden - Deep bull nose bar in pewter ... more.
- Loch Fyne ... more.
- Marlow Bar & Grill - Deep sectioned zinc bar with integral sink ... more.
- Mussel & Crab Restaurant - Sculpted front zinc bar ... more.
- Old Bull's Head - Bull nose bar with two 3/4 roundels ... more.
- Piccolino Restaurant - Manchester - deep section pewter bar and matching pewter nosing ... more.
- Piccolino Restaurant - Leeds - curved bull nose bar with deep fascia and rolled edge ... more.
- Prince of Wales Theatre - Compound curve zinc trim to scrolls in stalls, Stalls Bar, American Bar ... more.
- Work in progress - Twin sink island unit for private client ... more.
- Union Street Bar - Sculpted front bar in zinc ... more.
- Victoria Hotel - Pewter bar with curved profile and downstand ... more.
- Vintner Restaurant - Sculpted fascia bar in pewter ... more.
- Zero Degrees Micro Brewery - Horseshoe shaped bar with bull-nose ... more.
- 19th Hole Bar - Pewter bar with bull nose and step detail ... more.
- bluedot - Sculpted fascia bar in zinc ... more.
- Work in progress - ... more.



“Zinc Counters offers a range of standard bar profiles, all of which can be supplied in zinc, copper or pewter.”

For an idea of the number and range of bar tops, click through this link (above) and into their website.

- Zinc Counters, High Street, Markington, North Yorkshire, HG3 3NR, UK
  - tel: **+44 (0)1765 677808**
  - email: [sales@zinccounters.co.uk](mailto:sales@zinccounters.co.uk)
- 

## Biltmore Restaurant in York

Found in Swinegate, they say: “*Our ethos is to make sure everyone feels welcome and relaxed, whether you're having a meal in our fabulous Vintage restaurant, a quick Burger in the Grill or an expertly made cocktail at the Bar. We have one of the most impressive collections of spirits and champagnes in the country.*”

The counter is described by Zinc Counters as: “Deep fronted, zinc topped, bar with sculpted and moulded fascia.” But it is made of zinc!



Biltmore Bar & Grill

Swinegate

York

Yorkshire

Tel: 01904 6100 75 / 76

<http://thebiltmorebarandgrill.com/>

---

Zinc Counters were not my only discovery: ADG Metalworkers of Edinburgh describe themselves as “high quality metalworkers.”

David Cooney said that ADG were architectural metalworkers; that they used to work with copper and brass, then stainless steel, but that the fashion had moved on from there and had now moved to pewter. They had experimented, enjoyed working with it and now, while it is not a major part of the business, they do a number of pewter bars. Recently, in

addition to the one at Galvin's in Edinburgh (see Issue [3.4](#)), they had just installed a pewter bar at the Westbury Hotel in Dublin (Grafton Street, Dublin, 2 Ireland; 020 3564 5819). <http://www.hotels.com/ho114430/the-westbury-hotel-dublin-ireland/>

“The material is expensive,” he said, “but it provides a warm and friendly finish and is very suitable for a bar: it doesn't stain and, though it is soft, it is capable of taking quite heavy knocks and still looking good.”



The bar at the Westbury

But a lot of it is fashion. “Sometimes, I go back to a place into which we had installed a beautiful pewter bar only a few years before - and it's gone, ripped out just like that!”

David told me that they had also done a few zinc bars; but while zinc tarnishes, pewter just tones down. “We tell people to

clean the pewter just by washing the bar down with soap and water, and polishing it a soft cloth!” he said!

[www.adgmetalworkersltd.co.uk](http://www.adgmetalworkersltd.co.uk)

Port Edgar Marina, South Queensferry, Edinburgh , EH30 9SQ

Tel: 0131 331 1791, Fax: 0131 331 4603

E-mail: [adgmetalworkersltd@btconnect.com](mailto:adgmetalworkersltd@btconnect.com)

---

## Brown's Restaurant, Windsor



And finally, for this issue anyway, thanks to Diana German for this one Brown's at Windsor. Zinc or pewter? A bottle of passable claret for the first person to get the. right answer to me! (Ed's decision final)

The Promenade  
Barry Avenue  
Windsor SL4 1QX  
**Phone:** 01753 831976

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# Spinning and Casting ...

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With the help of David Hall ...

It is not surprising to find that in Victorian times Sheffield and Birmingham, great industrial centres as they were, should also have been 'players' in the 20th century in the world of pewter.

Many major 19<sup>th</sup> century industrial cities lost what pewter-making tradition they had had. Sheffield was then the major centre for Britannia pewter production; the only other city where any significant production of Britannia wares took place was Birmingham.



However, nowadays, Sheffield is known for its spinning and Birmingham for its casting. But why, in the 21st century, should this be?

It has not always been so. In the 19<sup>th</sup> century, Birmingham and Sheffield both made Britannia wares (much of it by spinning after about 1830). That does not mean that those making spun wares did not also cast; often smaller parts, like feet and knobs, and sometimes even spouts and handles, were cast. When we visited Pinder Brothers in Sheffield recently, one of the most interesting activities we saw was somebody slush casting handles for beer mugs. There was only a limited amount of spinning taking place.

There was, however, no particular tradition in Sheffield, of making pewter pieces in the wholly traditional manner based on casting and turning, as there was in Birmingham.

Britannia production in Birmingham seems to have died out in the early decades of the 20<sup>th</sup> century, whereas the traditional pewter-making is maintained, or even given a slight boost, by the popularity of reproduction pewter in the 1920s and 30s.

Is it just chance? Not really. What can be found in Sheffield is the remnants of what once was a major industrial activity in the city; and what remains in Birmingham is the remnants of a tradition of pewtering that goes back between three and four hundred years.

Editor's note:

What do we mean by these terms, *spinning* and *casting*?

## Spinning Pewter

Pewter sheets of varying sizes and thicknesses are spun against a metal or plastic form (in the 19th century, the former would have been wooden) on a lathe giving the finished product a perfect round shape. Tankard

bodies are the most frequently spun items together with their bases. Goblets and circular flasks are also good examples of spun pewter.

#### Gravity Casting Pewter

The metal mould has molten pewter poured into it and, once the metal has cooled, the mould is opened and the object removed, cleaned up and polished. If the mould is for a hollow object, say a tankard handle, the molten pewter is poured out of the mould again after a few moments, and before it has had enough time to set solid; thus, as it is only at the edge of the mould where the pewter has set, giving a hollow handle. The moulds are, of course, re-usable.

#### Centrifugal casting of pewter

This is a method of utilizing centrifugal force to produce castings from a rubber mould. Typically, a disc-shaped mould is spun along its central axis at a set speed. The molten pewter is then poured in through an opening at the top-centre of the mould. The filled mould continues to spin as the metal solidifies. The mould is opened, the item removed for cleaning and polishing, and the mould is ready to go again.



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## South Crofty PRESS RELEASE

### ADMINISTRATORS APPOINTED WHILST INVESTMENT CONTINUES TO BE SOUGHT

**Following Celeste Mining Corporations' failure to fund expenditures in accordance with their contractual obligations, Western United Mines (WUM), owner of South Crofty Mine, has placed the company in administration whilst continuing to seek alternative investment.**

Canada-based Celeste entered into an earn-in agreement with WUM in May 2011 but was served with a default notice on 5 June. Despite that notice, no further payments have been received and, to safeguard South Crofty's assets, the mine's owners have had to take the preservation step of appointing David Tann, John Kirkpatrick and Keith Stevens of Wilkins Kennedy LLP as administrators.

“Celeste's failure to meet its financial responsibilities has been a major blow for us in terms of being able to continue with the exploration and development work that has been yielding such hugely positive results,” said Alan Shoesmith, WUM's Chief Executive Officer. “We have faced endless challenges since buying the mine in 2001 – the most recent being UNESCO's highly publicised objections to mining operations taking place within Cornwall's World Heritage Site. Each of the battles we have fought has had a considerable impact on our financial resources and on our attractiveness as an investment opportunity but, through it all, we have remained confident and optimistic about the huge potential that South Crofty has to offer.

“That optimism and confidence has not been diminished. We have appointed an administrator to protect the mine whilst we stop to take breath and consolidate our position. A number of employees will be made redundant whilst we move to a care and maintenance basis, however we still have production and economic revival firmly in our sights.

“Our aim is to reform and obtain new finance to replace what we have lost from Celeste and, judging by the interest being shown, we are very hopeful that we can ultimately finish the job started twelve years ago and get the mine back into production.

“In the last year analysis of historical sampling data has identified exploration targets of between 8 and 16 million tonnes of ore at depth at grades between 1.2 and 1.8% tin, in addition to substantial polymetallic resources closer to surface. We are now reassessing the data and will shortly be restating the project’s resource base. An independent international mining consultancy has also positively reviewed our strategic plans to sequentially dewater Dolcoath and eventually South Crofty. Given the substantial resource and that South Crofty is fully permitted for both development and operations we fully anticipate achieving the investment to unlock the Mine’s potential.”

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# Letter to the Editor

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Hello Alan

Attached are some photos of the two pieces entered for Pewter Live. Plus a pic of me standing directly behind Her Royal Highness, looking very happy with myself. Also of me wielding my torch in my workshop.

I have been greatly inspired after receiving the Commendation and spurred on to create more of my larger designs of RAV-Morph and Pewter. I really appreciated the recognition for my designs. I thought that Gordon's work was absolutely brilliant and well deserving of first prize and if I am able to enter the Pewter Live competition again, I am determined to give more attention to creating a more finished product.

It was the competition brief that particularly appealed to me this year so I await next year's subject choice with interest.

Kind regards  
Roma Vincent

Dear Alan

Silversmith David Clark in his own words sets out to "blur the lines between maker curator and audience." He was featured in Alan Williams' *The Pewterer*, has won design awards in Britain and exhibited in the New York Designer Fair.

Now he has entered the pewter field and is very much a name to watch at the next WCOP *Pewter Live* competition.

Dear Alan

Thank you for all the information. I have started to read some of the articles. Am fascinated by the history of pewter and the different ways of using it.

Will save and read rest later.

Sandy Litchfield

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*The Pewterer*, Volume 4, number 3. September, 2013.

Editor: Alan Williams

Published by Alan Williams, 21 Elder Street, Spitalfields, London E1 6BT and endorsed by the Worshipful Company of Pewterers, Pewterers' Hall, Oat Lane, London EC2V 7DE

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**Book reviews**, a section devoted to looking at interesting books on pewter, old and new. We look first at:

## An Introduction to British Pewter

by

David Moulson and Alex Neish

ISBN: 1 85858 102 8

This is a classic booklet, first published in 1997 by Brewin Books,  
© The Shakespeare Birthday Trust.

Both authors are now Liverymen of the Worshipful Company of Pewterers. In the Introduction, they comment that:

*“The origins of pewter are lost in antiquity. The earliest known example of the metal to have survived is the flask-shaped, two-handled, lidded container found in an Egyptian grave at Abydos. Dated to between 1580 and 1350 BC, its alloy comprises 93% tin, 6% lead and 1% copper. Tin is always the major constituent of pewter. On its own the metal is relatively soft and difficult to cast, but the addition of small percentages of hardening agents like copper, lead, bismuth or antimony, overcomes this problem and adds durability.”*

This little, lavishly-illustrated, booklet will take you through the ages of the metal, from *Romano-British Pewter*, through the *Eighteenth and Nineteenth Centuries to Further Reading*.

The WCoP has some spare copies to sell (apply to the [Clerk](#)), otherwise look on e-Bay or Amazon.

David Moulson (<mailto:dmoulson@hotmail.com>) is a collector and dealer in pewter, and an active member of The Pewter Society.

Alex Neish (<mailto:neishpew@gmail.com>) put together the Neish Collection, a renowned collection of British pewter, once displayed by The Shakespeare Birthday Trust at Harvard House in Stratford-upon-Avon, but now happily housed at The Smith Museum (<http://www.smithartgalleryandmuseum.co.uk/>) in Stirling.

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# Editorial

In this, the last volume of *The Pewterer* for 2013, we have a wide-ranging series of articles of general interest.

The sale in Doncaster, in November, of a number of lots of 16th century pewter recovered from the Punta Cana wreck raised enormous interest amongst the pewter fraternity. We hope that, in the first number of this e-zine in 2014, we will have a couple of articles on the subject, one about the recovery itself, and the other about the acquisition, by the Worshipful Company of Pewterers, of some of the lots.

In the meantime, we have the second, and last, part of the late Ron Homer's article on seventeenth century searches and - in this article - about the food our predecessors consumed. With that is a short report of a talk given by Marc Meltonville on the table manners of the 17th century Pewterers.

An article by Diana German on the Worshipful Company of Pewterer's searches of 1675, in London, contrasts with the story of the earlier searches carried out by the Company, and reported on by Ron Homer in the first part of his article (see above).

We take a look at the Cheapside Hoard, now on display at the Museum of London; and then there are:

- a report on the Pewter Society's stand at the Antiques Fair at the NEC in October;
- an obituary of pewterer, Tom Neal, a late (but highly respected) entrant to the mystery of this craft;
  - a preview of a forthcoming book on Scottish Pewter;
  - a look at the Association of British Pewter Craftsmen, and why you might want to join it; and also at the Pewter Society, what it is, and why you might want to join that organisation.



In the next volume, No 1 of 2014, you should find, amongst other articles:

- a fascinating insight into the treasures lifted from the Punta Cana wreck; and how the Worshipful Company acquired a number of the lots at the auction in Doncaster;
- the story of some pewter bosses found on the Chapter Door in Rochester Cathedral - at least, we *think* they are pewter;
- the story of the Marriage Plates;
- on the French Hospital in Rochester and why it has a pewter collection;
- pewter for dolls' houses; and
- the start of a series on Pewter in Art.



The Pewter Society

Happy reading!

Finally, we wish our readers a very happy Christmas and a successful and healthy New Year!

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**Alan Williams**

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# The Pewter Society stand at the NEC

Birmingham  
31st October, 2013

What do you do when you want a seminal display of pewter at your Fair? The organisers of the Antiques Fair at the National Exhibition Centre in Birmingham knew the answer: accept the offer of the Pewter Society to run one for you!

There is a five-minute walk to the entrance to the NEC from the railway station; it is strange for those of us who occasionally visit the Spring Fair to find the place empty and echoing.



The Pewter Society stand at the Antiques Fair at the NEC

Just one of the vast Halls is in use, number 18 and it's a fifteen-minute walk from the NEC entrance to this Hall. It's still quite early on the first morning of the Antiques Fair, so although there are people around, it is very comfortably welcoming and I spend time looking at furniture and paintings.

There is also some pewter, mainly Art Deco, TUDRIC pewter - a brand name for pewterware made by Liberty & Co, their chief designer being Archibald Knox.

There is David Moulson's Stand, displaying fine chargers and a tankard. One has been sold already, and it's not yet midday on the first morning! David Moulson is an antique-pewter specialist who is also a Liveryman of the Worshipful Company of Pewterers. Today he is being assisted by his daughter, Rachel, a photographer.

Round the corner is the Pewter Society Stand - the Fair organisers donated the space and the stands - ten glass and chrome display cases and a tall, central column. It looks very impressive, and the pewter gleams invitingly. The Pewter Society (today represented at the Fair by Peter and Trish Hayward, Tony Chapman, David Moulson, and Diana German - well, they were the ones I spotted; and other members, about a dozen more, came to help on the succeeding days of the Fair), founded in 1918, is the second oldest society devoted to collecting specialised antiques, and is thriving.



The dish displayed here, lent by Tony Chapman (Past President of the Society), has an enameled boss bearing the arms of Charles I and is dated to around 1630.

Pewter Society members were persuaded to lend their prized pieces, and the volunteers got them to the Fair, and displayed and labelled them, brought copies of the Journal, plus Pewter Society brochures, and manned the stand. With three more days of the Fair in contemplation (and then with the task of reversing the process on Sunday) this was going to be a long haul!

The display was presented in ten different groups:

**Decoration**, including wriggle work, a plate with engine turning and some Romano-British bowls.

**Scottish**, including a fine example of the tappit hen.

## Flagons and Ale Jugs from 1610 to 1800

### Church, Britannia Metal and Irish

**Tankards, Mugs and Measures.** OK, so who is going to tell me the difference between a tankard, a flagon, an ale jug and a tappit hen?

**Dining,** Romano-British bowls apart, the oldest piece I saw in the display was the crowned ostrich feather plate in this cabinet, dating from c1500.

**Kitchen,** including some fine Ice cream moulds and warming dishes.

**Provincial,** and it is here, for the first time today, that the name of Wigan appears. Any of the items here not made in Wigan were made in Bristol. In the 17th century, these were two of the major competitors to London, and at one time Wigan was the second largest manufacturer of pewterware in England.

**Lighting and Writing,** candlesticks and inkwells.

**Art Nouveau,** lots more TUDRIC items.

If the intention was to bring pewter to the attention of the antique-collecting public, well, this must have succeeded beyond everyone's dreams. The crowds round the stand were swamping it! Pewter Society Journals and brochures were flying off the table. And this was still just 1.30 on the first day.

Those who should know were saying that it was one of the best invited displays at the Antiques Fair in living memory. And the organisers had this to say about the pewter exhibits and the display: "We were thrilled with the exhibition and it certainly enhanced the fair and would like to thank you and the Pewter Society for all the hard work you put into it to make it such a success."

### Alan Williams

See the separate article about the Pewter Society in this issue.  
Or visit [The Pewter Society](#) website (or both!)



The central display on David Moulson's stand was impressive, the oak chest setting off the pewter beautifully.

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# Obituary

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## Tom Neal, pewter craftsman (1924 - 2013)

In this series looking at pewter craftsmen, we continue with the late Tom Neal, a first-generation craftsman who turned to pewter later in life. As a result, he was able to look at the process with new eyes, and thus to approach his subject in an innovative way.

This article is based on a recorded interview with Tom made a few years before he died, and with thanks to Val Scatchard and Roger Neal for their help in completing it.

Tom Neal was born in 1924 in Leamington. His parents moved to Daventry when he was 5 months old and set up a bakery business with a bake-house and shop. From primary school he won a scholarship to the local grammar school.



In 1942, Tom left school, and joined the army. This was not a happy time. Soon after he had joined up, a head injury sustained while playing rugby at school was compounded when someone dropped a rifle on his head. He was declared unfit for active service and was drafted into the Pay Corps, a job Tom found very boring. The medics recommended his discharge and, after a stint at technical college in Leeds, he won a place at Exeter College, Oxford, reading Chemistry.

Oxford University life suited Tom well. After achieving an MA in Chemistry, he stayed on for a further year assisting the head of department. He then got news that the National Physical Laboratory (NPL) in Teddington was looking for someone who could work on radio isotopes. As these had been one of his degree subjects, he applied, and accepted the eventual offer. His career in the Civil Service had been launched.

*With its ease of working, relatively low price and the very small amount of waste, pewter was the medium he wanted to work with.*

In 1948, Tom married Audrey with whom he had two daughters. Audrey sadly passed away, not long after giving birth to their second daughter. Tom met Trudi, his second wife, at work at the NPL in 1954. She not only became his rock, she also became Mother to the girls (Val, born 1949, Jenny, born April 1953), and provided him with a son (Roger, born 1957).

Tom moved from the NPL to the Ministry of Housing and then, in 1956, to the Ministry of Agriculture. There, as head of the Atomic Energy department, he was responsible for running an Inspectorate charged with ensuring radiological safety. He was also responsible for researching into the effects of nuclear warfare on the food and agricultural industries, specifically the effect of a nuclear attack! Of course, he had had to sign the Official Secrets Act, so he declined to say more about this work.



These years in the civil service were mostly enjoyable and involved lots of travel, both round the UK and overseas to Europe, the USA, Canada and Russia. In this job, he represented the UK government on international bodies such as the World Health Organisation (WHO) and the Food and Agriculture Organisation (FAO).

By 1970, Tom felt he had reached his personal ceiling. All avenues for promotion were blocked by colleagues only a few years older, and so he decided to have a complete change of direction. He experimented with the development of a new product: wood impregnated with plastic composite using irradiation.

IPLwood, as it was known, had the 'finish' right the way though the wood, so no upkeep was necessary and it would not rot. One of the early and most exciting applications was to have been for window frames used in local authority housing. Unfortunately, this breakthrough coincided with the oil crisis of 1973; the price of raw

materials soared, the financial backers pulled out - and the project was dropped.

For a while he followed his father into the confectionery business, supplying home-made fudge to local shops and department stores in the north-east; but a car accident, in which he broke his hip socket, made it difficult for him to manage this and he had to wind up 'Uncle Tom's Fudge'.

It was during this time that he resurrected an interest in metals. In the course of his research into the properties of various metals, he decided that, with its ease of working, relatively low price (compared with gold and silver) and the very small amount of waste, pewter (an alloy of tin, copper and antimony) was the medium he wished to work with. As he said: "*After all, most scrap can be melted down and re-used!*"

It took several months to find the right supplier of pewter alloy, but then there was no stopping him. He started by using a lathe that he had bought in order to turn the IPLwood. On that lathe, he now crafted all sorts of spun pewter objects, such as candlesticks and vases. Using the remelted scrap from the spinning, he also taught himself casting, and so greatly widened his repertoire. He found that most of the pewter-working techniques available at that time were those used in industry, so he developed several techniques and finishes which he thought were much more appropriate to the small craft workshop. By now, he had converted some outbuildings into a workshop and was trading as *Tom Neal's Pewter Studio*.

*"After all, most scrap can be melted down and re-used!"*

He initially sold his products through craft fairs and by word-of-mouth, but gradually his work was directed more and more towards commissioned work. As a local craftsman, he soon realised the need for a craftsman's organisation in the north east and he was involved with Northern Arts in setting up *The Society of Northumbrian Craftsmen*. This grew to about 150 members and Tom was founder chairman and later secretary and president. The society ran craft fairs and exhibitions, and eventually set up a Craftsmen's Cooperative to run a Gallery in Central Newcastle.

One of his clients drew his work to the attention of the Worshipful Company of Pewterers, and he was invited to join as a Freeman by Charles Hull. In 1984, he moved to London and worked with Ken Targett's company, *Buckingham Pewter*, in Twickenham. He was recruited to work out how to use a number (actually 3½ tons) of old brass and steel moulds that the business had acquired from the old firm of James Yates. Ken remembers Tom as "a great raconteur, a most enjoyable





Presentation of the bowl to HM The Queen

After a year he went back to working on his own at home in Hampton, Middlesex.

*He developed several techniques and finishes which he thought were much*

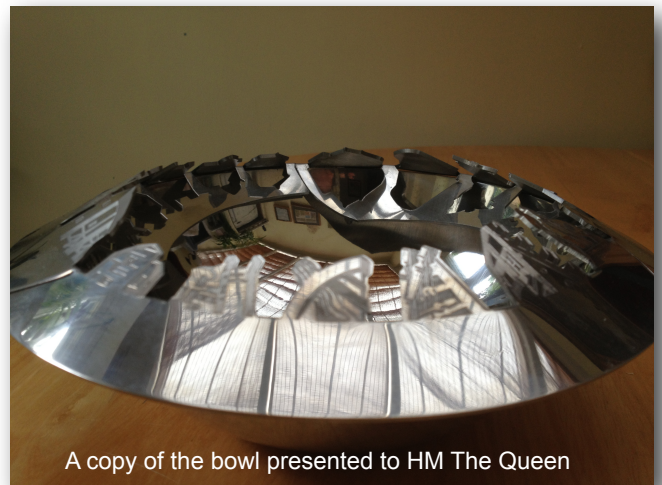
In 1986 he moved to Wantage, just outside Oxford, where he continued to work on his own (still as Tom Neal's Pewter Studio) executing, mostly, commissioned work. In 1996 he was joined by a young apprentice, Philip Wakeham, forming the partnership known as *Tom Neal Pewter* one year later. Philip learned fast and developed his own techniques with Tom's help.

Eventually, this partnership was dissolved and Philip went on to start his own workshop. He is now in Cornwall.

In 1993 Tom was admitted to the Livery of the Company, and he also became a member of the Association of British Pewter Craftsmen (ABPC).

In 1996 Tom worked with Jessica Ng on her winning entry for *Pewter Live*, the Worshipful Company of Pewterers' annual design competition. This was a pewter bowl incorporating twin city landmarks. The next year Shakespeare's Globe Theatre on Bankside asked him to approach Jessica with a view to designing a similar piece, but based on elements of the Globe Theatre, for presentation to HM The Queen when she and HRH The Prince Philip attended the opening ceremony of the Globe Theatre.

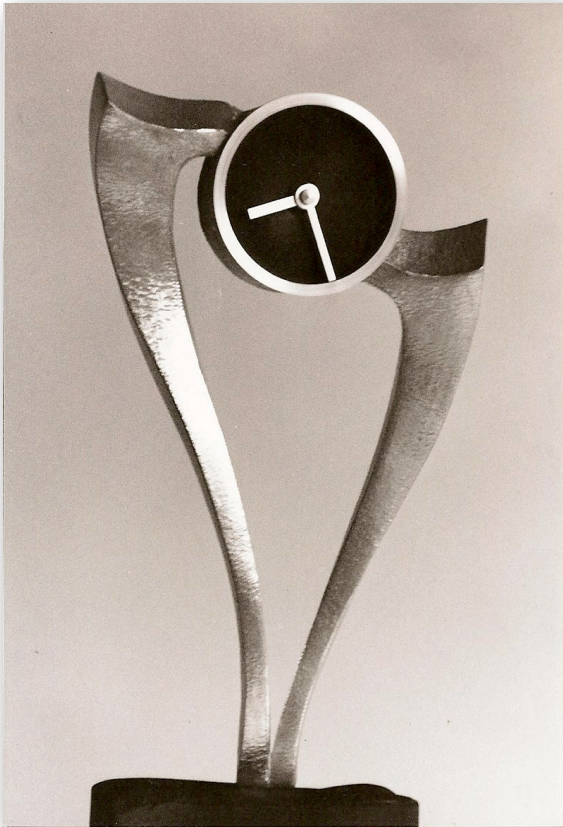
Throughout his career, Tom was always looking for new techniques and he loved experimenting! His first breakthrough was in a new method of casting. Traditional casting had always been in very heavy, big brass moulds; these were often too heavy for one person to manage. He used his own turned IPLwood to make moulds which he dipped into the molten pewter and pulled out after the required time for a given thickness. The temperature of the molten pewter, and the timing, were critical to this process. The two halves of the mould were separated when the pewter was cold and the removal of any blemishes and final polishing were done on a lathe. This enabled larger and lighter-weight objects to be created than by using traditional casting methods.



A copy of the bowl presented to HM The Queen

To celebrate its association with the Worshipful Company of Pewterers and an Islington Church of England Primary School, St Jude & St Paul's, the Company presented to the School a pewter cross made by Tom Neal, which is displayed in the school's main entrance hall.

Another of Tom's "inventions" was a method of colouring pewter. He achieved this after finding a material that oxidised the surface of the pewter but wasn't grey; the International Tin Research Institute (ITRI) had told Tom: "*You can have any colour you like so long as it's grey!*" After trying a variety of chemicals, he eventually found that common soda, used at the right strength and temperature, could be used to colour the surface of the pewter - producing beautiful rainbow colours.



The clock - is the same finish as the tea set (see opposite). Also made from 1/8" sheet in ten pieces and soldered. The clock face and mechanism was commercially purchased and set in a pewter rim. It was sold at a craft fair.

silversmith and, now, pewtersmith, thinks of Tom as "one of the last craftsman working with traditional handskills."

Tom enjoyed the challenge of working with craftsmen from other disciplines to produce some interesting and attractive pieces such as this attractive ornamental circle of stained glass, set in a pewter frame and stand (see next page).

Never one to resist a challenge, Tom accepted an invitation to join the *Time Team* on BBC TV, where he was one of a small team trying, and largely succeeding, to demonstrate the techniques that would have been used in Roman times, to make pewter vessels for everyday use, such as tankards and plates.

Tom initially thought about patenting this technique, but the expense was prohibitive, so he never completed the application. His colorisation of pewter, and his 'dip-casting' process started a decade of experimentation in pewter 'manufacture'. That, and his quiet undemonstrative nature, have inspired a new generation of craftsmen and women. He wrote or contributed to a number of pamphlets and articles, many of which have appeared in pewter publications or in *Pewter Review*.



Tom's Cross for St Jude & St Paul's Church of England Primary School, in Dalston

Tom did not have his own pewter mix, choosing to work with the standard one: 92 parts tin, 6 parts copper and 2 parts antimony, an alloy that he could always get hold of. Keith Tyssen, a renowned



Tea set - Made from 1/8" sheet pewter; cut, shaped and soldered, with IPLwood handles and rotary file burr finish. (The inside colour is just how the photograph came out, the pewter was not coloured!) It was sold to a private buyer.

*"Tom helped the Company get closer to the trade and, by his contributions, re-stated to us the value of having members of the trade as Liverymen."*

After suffering a series of strokes, which made the physical work of pewtersmithing impossible, Tom eventually hung up his lathe when he was just over 80 years old - however willing the spirit, the flesh was no longer capable! He and Trudi lived quietly in their retirement apartment in Wantage, surrounded by some of his work and reminders of his many achievements.

Tom died on 21st September, 2013. He did not want a religious ceremony. A Memorial Reception was held at Pewterers' Hall on 4th October.

Let me leave the last word to Charles Hull, Past Master of the Company, and pewterer himself: "Tom helped the Company get closer to the trade and, by his contributions, re-stated to us the value of having members of the trade as Liverymen."

### **Alan Williams**

Photos: Val Scatchard and Alan Williams.

This Obituary has been adapted from a Eulogy given by Alan Williams at the Hall on the 4th October.



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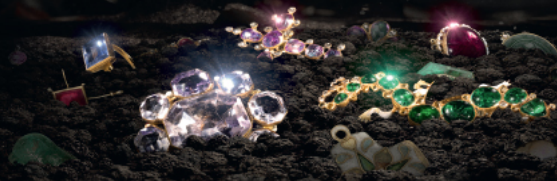
# THE CHEAPSIDE HOARD LONDON'S LOST JEWELS

11 October 2013 – 27 April 2014

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## So How Much Pewter Was there in the Cheapside Hoard?



The Cheapside Hoard was discovered not more than a four iron shot from Pewterers' Hall. It was buried underneath the floor of a cellar in Goldsmiths' Row, at the south west end of Cheapside - broadly where the new development now is.

It was discovered a hundred years ago.

It is a hoard of jewellery from the late 16th and early 17th centuries, discovered in 1912 by workmen using a pickaxe to excavate in a cellar near

Cheapside in London. They found a buried wooden box containing more than 400 pieces of Elizabethan and Jacobean jewellery, including rings, brooches and chains, with bright-coloured gemstones and enamelled settings, together with toadstones, cameos, scent bottles, fan holders, crystal tankards and a salt cellar.



The big mystery is not just who buried it but why they never reclaimed it. But for us the benefit is the survival of an unrivalled collection of Elizabethan jewellery - and you can see it all, beautifully displayed, at the Museum of London's special exhibition. The Exhibition is curated by Hazel Forsyth, a Liveryman of the Worshipful Company of Pewterers and a Freeman of the Goldsmiths' Company.

Hazel has also written the sumptuously illustrated book of the Hoard: *The Cheapside Hoard: London's Lost Jewels*, 2013 pp 248 published by Philip Wilson ISBN: 978 178130 0206 - available from the Museum of London shop and online.

The Exhibition opened in early November and timed entry tickets are still available. Go to the online box office Link below.





Emerald, diamond and enamel Salamander brooch



Did you know the origins of the expressions: *Acid test*, and *Up to scratch*? The Exhibition will tell you!

Medieval jewellers, or at least the Goldsmiths' Company, were very keen on maintaining standards.



Gold and enamel pendant set with two sapphires and an irregular polished spinel

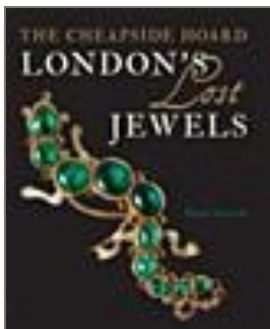
One method of assessing the purity or fineness of gold alloys was the touchstone test. The gold article was rubbed against a black Lydian stone to produce a thin streak. Another streak was made alongside with a touch-needle. The two marks were compared for a colour match and this is where the term coming up to scratch originates.

In the 15<sup>th</sup> century a dilute solution of acid was used to dissolve the alloying metals. Because gold resists all but the strongest acids, the carat purity can be assessed by comparing the two marks and this is the origin of the phrase – the acid test.

The gemstones demonstrate the international trade of luxury goods in the period, with emerald from Colombia, topaz and amazonite from Brazil, spinel, iolite, and chrysoberyl from Sri Lanka, ruby from India, Afghan lapis lazuli, Persian turquoise, peridot from the Red Sea, as well as Bohemian and Hungarian opal, garnet, and amethyst, and pearls from Bahrain.

Large stones were frequently set in box-bezels on enamelled rings. Most of the gemstones are cabochon cut, but there are a few with more modern faceted cuts, including rose cut and star cut.

A particularly large Columbian emerald, originally the size of an apple, had been hollowed out to accommodate a Swiss watch movement dated to around 1600. There are also a Byzantine gemstone cameo, a cameo of Queen Elizabeth I, an emerald parrot, and some fake gemstones made of carved and dyed quartz. A small red intaglio stone seal bears the arms of William Howard, 1st Viscount Stafford, dating the burial of the hoard between his ennoblement in November 1640 and the Great Fire of London in September 1666.



Gold and enamel pendant with pearls

And the pewter? There *is* one reference to pewter early on in the Exhibition, as they set the scene:

'Poorer Londoners bought cheap copper rings and pewter brooches, but

those with more to spend, sought out the latest fashions to reflect their wealth and status. Even the Queen tried every trick in the book to enhance her charms, *'imagining'* as Francis Bacon rather unkindly put it *'that the people who are much influenced by externals, would be diverted by the glitter of her jewels from noticing the decay of her personal attractions.'*

How much pewter was found in the Hoard? The answer to the question posed at the start of this piece is: none! But the Hoard is fascinating, and is displayed magnificently. It is not just well worth a visit, it is a 'must'. You have until the 27th April next year.

And there is, in the Cheapside Hoard Replicas range, a range of jewellery and also other merchandise - useful for Christmas presents! Click here to see samples at the [online store](#):

## Alan Williams

Thanks to the Museum of London for permission to reproduce the photographs and the quoted text.

*Online store:*

<http://www.museumoflondonshop.co.uk/store/>

*Cheapside Hoard Box Office:*

<http://www.museumoflondon.org.uk/london-wall/whats-on/exhibitions-displays/cheapside-hoard-londons-lost-jewels/>



Cabochon emerald ring



Gild brass verge watch

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# THE SEARCH NOTEBOOK FOR 1675

Amongst the Worshipful Company of Pewterers' records, at the Guildhall in the City of London, is a small notebook (MS 7125). In it was found the report of an early search by the Company of working London pewterers for the year 1675. It appears that this was the first search in London following the Great Fire. Country searches had been carried out in 1669-83 and the late Ron Homer transcribed and recorded the later London searches of 1689, 1690, 1691 and 1692 (*Journal of the Pewter Society*, Spring 2001).

On 27<sup>th</sup> April 1675, the Company searchers, consisting of the Master, Robert Martin, and two Wardens, John Bennett and William Pettiver, had visited the premises of 30 pewterers. Then, on 9<sup>th</sup> June, another search was made and followed, on 3<sup>rd</sup> December, by a search of another 10 premises. In total 41 London pewterers' premises were searched that year.

Interestingly, while at first glance I had assumed that all those given the courtesy title of 'Mr' were members of the Livery, this was not the case here. However, it is the case in the Members' Lists. But there is no consistency in this notebook; perhaps the hasty jottings were notes to be copied out properly, at a later date, into the Accounts or Court Orders & Entries (Minute Books).

The first name to appear is that of a Mr Winkworth (also sometimes referred to as Wentworth). He was Moses Winkworth, of the parish of St Martin in the Fields. His children's baptisms are registered there, as also is his own burial, in 1693. He was a maker of spoons. He never became a member of the Livery, so perhaps this was a courtesy title.

The second name to appear is one Mr Britton. This was interesting because there is no 'Mr Britton' on the Database for London. (The Database of the Pewter Society, which is only available to members, was created by bringing together information that has been published in numerous sources over the last 100 years. It is now being expanded as a cooperative effort, with new marks and information coming in constantly from members and the public. It currently has around 7,000 marks and details of 18,000 pewterers. Where known, it includes their marks, hallmarks, dates, locations, wares, family trees, published sources and other information.)



The search Notebook

Nor does his name appear in the book *Pewterers of London 1600 – 1900* by Carl Ricketts et al. (Published by the Pewter Society, January 2001. ISBN 0-9538887-0-3)

His name, however, is clearly written on the Members' Lists and is listed in the Livery every year from 1670 to 1681 where, by the side of his name, there is annotated the word 'mort'. It seems that he jumped from obscurity into the Livery, but the turbulent years 1665 and 1666 had intervened and the Members' Lists for a few years are decidedly sketchy.

(Sometimes referred to as the Beadle's Call Book, these lists date from 1570 and (usually) recorded annually the names of those in the Yeomanry or Livery of the Company in order of precedence. The record each year started with the names of all the Livery. After this came the section which contained the names of those in the Yeomanry. The newest members in each section appeared at the end of each of the lists.)

Cliff Webb's wonderful book *London Livery Company Apprenticeship Registers Vol. 40 Pewterers' Company 1611 to 1800* records a Henry Brittell or Bittell, who must surely be the same man as ours? I have seldom found an error in this book but differences may sometimes arise when transcribing from different sources in different hands. Referring back to *Pewterers of London*, this same person is recorded as Brettell. His stock is listed as 'stick heads' and 'plates in the rough'. His parish is yet to be traced.

Whilst 'stick' heads is clearly written, this is probably in error for 'still' heads, i.e. the upper part of a still, into which the vapour rises. The vapour may condense in the head or it may be conveyed from the head into a separate condenser. The heads of stills were often made of pewter. 'Plates in the rough' would be unfinished plates, probably just at the cast stage.

The third entry is a Mr Witter (Samuel) about whom quite a lot is known (see *Journal of the Pewter Society Spring 2010 pp. 22-30*). From St Sepulchre's Parish, he died in 1688. He attained the Livery in 1676. His stock consisted of chamber pots of his own making; also spoons by Goodman and spoons by Wentworth/Winkworth (the one who was first to be searched), porringers by Waites, Masters's Wine Quarterns (who is later searched) and Richarson's (sic), (Christian name, Charles) half pints and his chamber pots. Clearly Mr Witter saw the benefit of variety in his stock.

The fourth to be searched, appears to have been one Daniel Barton I, also of St. Sepulchre's. His stock consisted of his spoons, Freeman's chamber pots, Masters's half quarterns and his wine quarterns. Barton was not to attain the Livery until 1678, so at this time he was not eligible to use the title 'Mr'. (A quartern was a term equivalent to a gill or quarter pint.)

The fifth entry is Mr Jon (sic) Johnson. His stock comprised of his own spoons. His death is recorded in the same year as the search (1675) and, if the records are correct, he would have been approximately 85 years old when he died. He was a Liveryman and perhaps his advanced years guaranteed him his appropriate title. Interestingly, his apprentices had been Edward Goodman and Moses Winkworth, both of whom appear in this search; and both became spoonmakers in their own right.

The sixth search is at Mr Browne's. This was probably Ralph Browne, who made pot bottoms. His parish is unknown and he is still in the Yeomanry List in 1677, so the title



'Mr' is an enigma as he never appears to have attained the Livery.

The seventh entry "At Marsh" would appear to refer to Ralph Marsh II. From St Sepulchre's Parish, he joined the Livery in 1669, but again he has not been given his correct title. His stock lists 'double measures without touch'.

The eighth entry is a Mr Ralph Hulls. He was on the Livery and was to become Master in 1682. The items on his premises were Peter Parks's Wine Quarts, his still kirb (*a still kirb, or circubit, is the lowest part of the still which sits in the fire and contains the substance to be distilled*) and Charles Richarson's potts (another term for mugs) and his wine pints.

Mr William Ditch was the ninth to be searched. His lay was found to be 'at ½ gr.' (that is ½ grain heavier than the acceptable standard - an indication that lead might be present).

He joined the Livery in 1669 and is on the Members' List until 1675, when his name has been lightly crossed out. He must have died around then, for his will was proved in 1676. He, too, came from St Sepulchre's. This church was severely damaged in the Great Fire and was rebuilt within four years. It was a large church and, even today, it is the largest of the city churches.

The tenth premises to be searched were those of Mr Richard Masters. His parish is unknown. His Wine Quarterns were at 'ye say' and his fine glass cups were at 2 gr. At 'ye say' meant that the item met the correct standard. 'At 2 gr.' meant it was heavier than the accepted level - again, evidence of the presence of lead.

Because of the number of premises searched, and to prevent this article becoming too lengthy, the remaining searches will be detailed at a later date.

Working between the Search Book, the Database and the Members' List is both rewarding and revelatory. The Book is also an insight into business relationships and what the individual pewterers traded and made and sold.

Perhaps, mention should be made here about the notebook itself. This rather small, and seemingly ramshackle, notebook measures approximately 3" x 7 ¼". The cover is of vellum and, where with age, it is peeling away, layers of paper are revealed, resembling pasteboard. It has two brass clasps. Inside, the words "Robert Tarlton, Pewterers Hall, Lyme Street" is written in black ink.

Mr Tarlton's book appears to follow no particular order. Pasted inside are 46 pages of '*Riders 1675 British Merlin with notes of Husbandry, Physick, Fairs & Marts, Directions and Tables to all Necessary Uses*'. The entry for 27<sup>th</sup> April 1675 appears towards the back of the book. Before this entry there are many pages left blank and prior to these blank pages is an entry dated 10<sup>th</sup> April 10<sup>th</sup> 1676.

These rough notebooks were primarily for recording wares which were to be fined or confiscated due to poor quality of metal or inferior standard (or both), but interspersed amongst these notes are a few presentments of apprentices, again noting payment to be made to the Company. At the back of the book, upside down, are written various notes, including expenses, monies received and even mileage from London.

But within its covers is a wealth of information. The fines imposed or subsequent action taken can be found in the Court Orders & Entries and Audit Books of the Company. The wares listed were those items which were deficient, not the full stock.

It is interesting to note that this is the first recorded search in the nine years that had elapsed since the devastation of the City by the Fire. One wonders what the City and its pewter trade was like. The premises which are recorded fall into the geographical area which had not been seriously affected by the Fire; but change was to come and the area towards Westminster was soon to become increasingly attractive. Why the move west? Peter Thorold provides an answer:

"Up to 1666. the withdrawal of the nobility and gentry from the City and its immediate neighbourhood had been steady rather than precipitate. Now it was made urgent by the crowds of homeless flooding westwards, fleeing the ruinous heap, or that Chaos which we now call London. The Fire with its destruction of so much of London's housing, acted as detonator for a demographic explosion, a massive migration which was anyway inevitable. It was a flight by the rich, but hardly a reluctant one, for they were happy to go, to take their money and abandon to speculators and builders the massive, often obsolete buildings descended to them from other, different times. ... As the rich moved west they were followed by the trades which depended on them and on which of course they in their turn depended."

(Peter Thorold: *The London Rich – The Creation of a Great City from 1666 to the Present*, pp29-30. Viking, published by Penguin Books Ltd. London 1999.)

© **Diana German**, 2013

Diana is a member of the Pewter Society, and its Publicity Officer; and also a Freeman of the Worshipful Company of Pewterers.

This article has been adapted from one previously published in the *Journal of the Pewter Society*, Spring 2012 pp27-30.

[LINK to the Pewter Society](#)

In the last issue: The first of two parts of an article by Ron Homer, adapted, and reprinted from Issue 04 of *Pewter Review*, detailing the problems, costs and so on of a search outside London in 1702.

In this issue: The second of the two parts of Ron Homer's article, this one detailing the food consumed!

RICKETTS, Carl

Pewterers of London 1600-1900. [S.I.]: Pewter Society, 2001. 238p.  
No.1 of a limited edition of 200.  
E RIC

WEBB, Cliff

Pewterers' Company 1611-1800 / abstracted and indexed by Cliff Webb. London: Society of Genealogists Enterprises, 2003. vi, 148p. (London Livery Company apprenticeship registers; v.40)



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# Pewterers - what the Company ate in the 17th Century!

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The good old days - how the Company kept standards up at its table, and the cost

Part 2, the accounts and the food



The late Ron Homer

In the first part of this article (published in *The Pewterer*, issue 4.3, as [The Good old days, Part 1](#)) Ron Homer took us through the itinerary of a search party. Here, in part 2, he looks at some of the accounts, and takes a sideways look at some of the food ordered for Masters' Dinners! The original, full, article (adapted for publication here) was published in [Pewter Review, issue 04](#), back copies of which are available in the Library at the Hall. Ron Homer wrote:

The expenses for the search of July 4-28 1677, which covered some of the same ground plus an excursion into Wales, make fascinating reading. The total cost was £86-14s-10½d; and the receipts from fines levied on makers of defective ware amounted to £95-13s-10d, a profit of only £8-18s-11 ½d. One wonders whether the exercise was worthwhile, even allowing for a multiplier of perhaps 200 to convert to present-day money. The accounts are too long to reproduce in total but a few selective extracts give the flavour of the whole.

Kidderminster, 2 nights and a day £2-06-10;  
Shrewsbury, a night and near two days £2-06-06;  
Tewksbury and on the road ... £1-08-10;  
For hire of six horses for 24 days ... £18-00-00;  
Spent with the Master at Worcester. .. £00-08-08;  
Paid the barber. .. £00-12-06;  
Paid to four persons for wear on apparell. .. £04-00-00.

The party consisted of six men and their horses - those in high places in the Company today little realise what their predecessors were called upon to do in the call of duty!

Not only must we admire the pewterers of 300 years ago for their stamina, we have to envy their capacity for food. Among the other miscellaneous documents which have recently come to light at the Hall is a 'kitchen book' setting out the menus for meals consumed in the years 1637-42.

After Court meetings a fairly standard meal was consumed and a typical one comprised the following:

For 4 stones of roasting beefe at 2s-6d ye stone 10s-0d;  
For 2 legges of Muttonn ... 7s-0d;  
For 4 rabites 3s-0d;  
For 2lb of butter .. 1s-2d;  
For one side of venisonn ... 2s-6d;  
For 3 lb of rufe sewett. .. 1st-6d;

For 3 lb of butter. .. 1s-6d; For 3 lb of butter. .. 1s-6d; For spices ... 6d; For baking of the pastey ... 1s-0d; For bread and beere .. .4s-2d; For wine ... 8s-2d; For 1 lb of lofe suger. .. 1s-8d; For vinegar and peper. .. 3d; For washing the lening (linen) ... 3s-0d; For dressing the meat. .. 6s-0d.

At a 'Quarter Dinner' in 1639 the courses offered comprised 'boyled capon, rost beefe, rost goose, minced pies and (presumably separately!) custard' Sometimes one finds variety in essentially vegetarian meals. Thus on August 14 1639, a 'blanket' was held for which the following were purchased:

A chese waying 6 lbs at 3d the lb ... 1s-6d;  
A 100 of payeres (pears) 1s-2d;  
A 100 of white ploumes 4d;  
For 50 of codlines 1s-4d;  
A 100 of spare plomes 6d;  
For 50 of Winsere pares ... 9d;  
A hundred of musell plumes ... 6d;  
For 1 1/2 lb of hard suger. .. 2s-6d;  
For halfe a pinte of rosewater. .. 6d;  
For half a pecke of damsons ... 6d;  
For bread and beere ... 1s-6d;  
For 4 quartes of Canary and 4 quartes of Claret. .. 7s-0d.

Pride of place for importance must, however, go to the meal at the Mitre Tavern on 31st October, 1638 when some of the company entertained 'The King and Queenes most excellent Majesties and her Majesties most Royal mother, the Queen Mother of France'. This comprised:

Two joyntes of veale ... 7s-0d;  
Three joyntes of muttonn 10s-6d;  
For a porter. .. 6d;  
Five capons 16s-8d;  
Five couples of rabbites ... 6s-8d;  
Bread and beere ... 8s-0d;  
Wine ... £1-14s-4d;  
The dresing of the meat and washing the lening ... 16s-0d;  
Oringes and cowcomberes. . .1s-0d.

For quantities, the Masters' dinners exceed any others. For one in 1639 there was purchased no less than 32 stones of beef, a whole sheep, 11 geese and 12 capons, 66 pigeons, 16 quarts of cream and 300 eggs, to select only a few items!

Indeed they were trenchermen as well as makers of trenchers!

Part 1 of this Article can be found in *The Pewterer*, volume 4.3; and please see the report in this volume of Marc Meltonville's talk medieval dining.

Photo courtesy of the Librarian at the Pewter Society.  
Ron Homer was President of the Society in 1975-77



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# Dining in our first Hall

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Marc Meltonville, the Hampton Court Historic Kitchens Co-ordinator, and a Liveryman of the Worshipful Company of Pewterers, was asked to speak, at a recent Meeting at Pewterers' Hall, about the style of dining that Pewterers would have enjoyed in their first hall, the one built in Lime Street in 1470 and rebuilt in 1668 after the Great Fire.

We thought it would be interesting to run this article, adapted from that talk, alongside Part II of the late Ron Homer's article on the food that was eaten at the time

"Our forebears were real people; people who lived and worked in the city, cared for their families and only wanted live a good and comfortable life. Nothing much has changed! Many things we do today would be familiar, at least in part, to those gone before; and much of what they did is understandable to us.

True, we don't have to ask the Master for permission to leave the City anymore!

They did though. On finishing building the first hall in 1495, a wonderful set of buildings in Lime Street in the City, have immediately to look for others to hire the hall for meetings, feasts and weddings, to try and get some of the funds back. They also realised that good men ate from good pewter, and rented 'garnishes' of pewter out to other Companies so that they could dine in style.

So what then, of a feast in the first hall?

The diners would sit at long tables, with a top table containing the Master, higher ranking members and guests. The diners would most probably go bare-headed; but the Master would have been in his cap. If it were cold and the Master mindful of the diners' comfort, he might have suggested that they covered their heads, but not before Grace had been said.

The table would have been laid with many fine pewter dishes, platters, chargers, plates and saucers (for sauce), goblets, salts and trenchers. The trenchers were the oddity. Small, normally about 7" across, they were the plate for each diner. Their small size would have made it look, to the modern diner, that he or she was not going to get much for supper, but it was not so.

The very essence of fine dining in the past, in fact up to the early 19<sup>th</sup> century, was choice. How dare a chef tell you, the diner, what to eat! Even the Master, as host, should not give you just a plate of food; he should offer you a choice. The diners chose the meal they wanted, not the meal they were given. This was luxury.

Thus all meals served in the first hall would have been in the form of a buffet. Not the stand up and walk to the end of the hall affair we might use today, but a small selection of dishes placed in front of four diners. These four people made up one 'mess'; the table contained many messes. Each mess might have the same dishes, but more likely there would have been a hierarchy. The best and largest selection on the top table and the least choice at the lower end of the hall.

Once you had sat down to dine and made your choice from the dishes in front of you, then good manners came into play. We eat when we are hungry; dining is all about show and

knowing how to behave. The manners of the first hall were, or at least I hope were, also quite refined.

We have many surviving manners books from the 16<sup>th</sup> century and they all pretty much agree that we, mankind, are not animals, and should not behave as such.

We eat slowly and politely, we do not grab, we do not gnaw on bones like an animal, but cut meat from the bone onto our trencher and there, add a little sauce before eating it. We break bread and use it to clean our fingers, spoons and knives. We do not put our elbows onto the table, nor do we pick our teeth with our knife.

Gentlemen are reminded that it might be best to loosen their belts before sitting down to dine; and all are told not to take a drink before eating anything, "lest you seem too eager for the wine"!

All these manners seem sensible us; not to take food from across a bowl, but take the morsel nearest you, or take salt only with the tip of you knife, not dip the food in it.

The odd ones just seem odd; Men were asked not to hook their leg over the leg of the gentleman next to them (why you might have wanted to escapes me!).

All in all a thoroughly decent meal, enjoyed by polite diners.

Toasts were made and wine taken with each other, and unlike today, no-one would have thought of leaving the table without hearing another Grace."

© Marc Meltonville, 2013

See also, in this Volume, part II of the article (*The Good Old Days*, about what they ate in those

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days) adapted from the late Ron Homer's research into the [Search of 1702](#),

# The Pewter Society

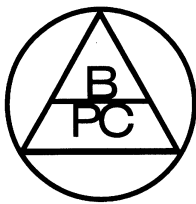
The Pewter Society is a vibrant society of collectors which can offer help and guidance to the novice collector and assistance with identifying makers' marks through its online database.

"Why collect British pewter?", asks the Society; and immediately answers that question as follows:

- It has a subtle beauty, is very tactile and comes in a wide variety of shapes and sizes. It often has a soft, lustrous sheen but the colour can alter depending on the conditions it has been kept in over the years making for a more interesting display.
- As it was used throughout society, from royal households to the very poorest people, it gives a real link with the past and a sense of continuity with previous owners over many centuries.
- With such a wide time span and variety of goods, items can be found to suit every pocket.
- Like silver, it is often stamped with maker's marks and engraved with owner's marks which can be satisfying to identify.
- It is low maintenance, being a very stable alloy, and an occasional rub with a soft cloth or a wash in warm, soapy water is usually sufficient to keep it looking attractive.



For further information on the Society, please see [www.pewtersociety.org/](http://www.pewtersociety.org/)  
Or contact the Publicity Officer, Diana German: [dianasgerman@yahoo.com](mailto:dianasgerman@yahoo.com)



## The Association of British Pewter Craftsmen (ABPC)

If you are a manufacturer, designer or craftsman working in pewter, you should join the Association of British Pewter Craftsmen.

Their website is at: [www.britishpewter.co.uk](http://www.britishpewter.co.uk) where you will find lots of useful information and, recently, much about the latest rules promulgated by Brussels to cover any metal product in contact with food or drink.

Back copies of the ABPC's Newsletters can also be found on the site, though only members are entitled to access, through the website, the most recent issues.

For more information about the ABPC, please contact the Secretary, [Mrs Cathy Steele](#).

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# Letter to the Editor

Hi Alan

Thanks again.

The piece on spinning and casting is interesting, it's what I've been doing at Wentworth as part of my scholarship. I spent a couple of days with Fleur last week learning how to gravity cast; and using 3D printed models, I did some interesting pieces. I will be compiling PDFs of the projects so will forward them when they're done.

Cheers

Gordon Robertson



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# Scottish Pewter

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Peter Spencer Davies

Six years of travel across the length and breadth of Scotland, and Peter Spencer Davies is nearing completion of a new book entitled 'Scottish Pewter 1600-1850'.

Peter, a Past-President of The Pewter Society, realised the need for such a book some 40 years ago, but it was only after his retirement from the University of Glasgow that he managed to find the time to complete what he says has "turned out to be a mammoth project".

The only previous work on the subject was Ingleby Wood's book 'Scottish Pewter-wares and Pewterers' published in 1904, and surprisingly little had been published in the intervening years.

The research for the book involved the author visiting museums, heritage centres and churches to unearth and identify pewter that had often lain in storage, un-catalogued or unrecognised for generations. It also involved setting up his portable photographic studio in some of the most unlikely places, in order to take the images which illustrate the book.

To his delight, he says, he discovered an incredibly rich resource of original manuscript records in the archives of the major towns and country houses. Information from these provides a backdrop to the history of the manufacture and use of pewter across the land.

The book has illustrations of all known types of Scottish pewter, including a large number of examples of hitherto unknown seventeenth century pieces, together with the names and dates of all traceable makers and their marks.

Rather ambitiously, it aims to be of interest to a broad spectrum of readers including collectors, historians, museum curators and anyone interested in Scotland's material heritage. It is being published by John Donald, the academic imprint of Edinburgh publishers Birlinn Ltd, and will hopefully be launched around Easter of 2014.

*Author of "Scottish Pewter": Peter Spencer Davies: <mailto:psd@dmgovan.com>  
Scottish Pewterwares and Pewterers by Ingleby Wood, published by Morton (Edinburgh) in 1904*

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