



At the Worshipful Company of Pewterers, people are starting to concentrate on Pewter Live 2016. The entry date closure has passed and the judges are working on the preliminary judging. All very exciting! We will keep you up to date on progress; for those of you who want to visit the Hall to see the entries, we have produced a 'Where to stay, park and eat' guide. It is in its early stages and, while we will never compete with TripAdvisor, any comments would be very welcome! For your Diaries, please note that the Competition is open to view by the public on Wednesday, 25th May.

This month, in *The Pewterer*, we have a wide range of articles, to suit all tastes: we have the start of what is going to turn out to be a series of articles on pewter at Haddon Hall. It was at the instigation of *The Pewterer*, and by agreement with Lord and Lady Manners, that the Pewter Society starting cataloguing the pewter currently on public display; excitement at the castle mounted as more and more pieces were discovered hidden away on old, long-forgotten inventories in medieval towers - well, not quite like that, but it makes a good story!

Then more old pewter, that found (and lost and some re-acquired) at the National Trust's Cotehele, the once home (and collection) of the Edgcumbe family. We then have an article on the City church of St Katherine Cree - what has that to do with pewter? Well, you'll have to read the article to find out; and a number of others. All-in-all, some happy reading for the early springtime.

Also, two exciting pieces of news: not only have I managed to recover the 'lost' early issues of this ezine and re-presented them (<http://www.thepewterer.org.uk/home/the-pewterer-volume-3-4-1/the-pewterer-first-four-issues>), but I have also managed to tame the side bar and I hope you will like the better presentation of *The Pewterer*. The 'lost' articles include, amongst many others: a fascinating pewter *Glossary* by David Hall; one on the Decline, in the 18th century, of the Company's powers of search; and a discourse on Reproductions, Fakes & Forgeries - talking of which, also an article on the infamous Grainger Candlestick. These alone are worth, at the least, browsing through.

As always, we are very keen to hear from you with your comments and views - and ideas about articles on pewter that would interest you. The future? We have coming in the course of this year, articles on: a Kiwi in France; an Australian wine maker using pewter; a pub in the City; more pewter bar tops; a series called: 'Where are they now?', the results of research into some of the winners at Pewter Live over the years, and what they are up to now; interviews with several small English manufacturers and craftsmen. Also, further parts in the 'Pewter in Art' series; and an article about the Townends, a family of hatters and the rôle they played in the fortunes of the Company; a new, exciting, local, design for a Sri Lankan chess set; and so it goes on. The Appleford Hoard in the Ashmolean attracted much attention when the Company visited Oxford last summer; we have an article about that visit on the stocks.



Happy reading!

Alan Williams
February, 2016
Colombo

PS If you are receiving this Link through email, and you wish to unsubscribe, please click [here](#), and tell me; I will take your name off the list. Thanks.

The Pewterer, Volume 7, number 1. February 2016.

Editor: Alan Williams

Published by Alan Williams, 14 Dandridge House, 31 Lamb Street, Spitalfields, London E1 6ED and endorsed by the Worshipful Company of Pewterers, Pewterers' Hall, Oat Lane, London EC2V 7DE

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Series: Pewter owned by the Nation - the National Trust

Pewter at Cotehele

The estate at Cotehele was acquired by the Edgcumbe family, by marriage, in 1353. The current house incorporates parts of the fabric of the medieval house. The estate is now owned by the National Trust, acquired through the National Land Fund in 1947. Based on my visit there last summer, it is more than well worth a visit - it is a 'must see' if you are anywhere near Saltash.

But the prize is that it has a fascinating pewter collection, one that was catalogued by the Pewter Society in 2013. Steve Custons wrote about the collection in an interesting article published in the that Journal; and Rachel Hunt, the House and Collections Manager at Cotehele, has been enormously helpful in providing further information about the collection.

The family clearly owned - and treasured - a lot of pewter. When King George III and Queen Charlotte visited Cotehele in 1789, the Queen wrote of her visit: 'At Breakfast we Eat off the Old Family Pewter, & used Silver knives Forks & Spoons which have been Time immemorial in the Family & have always been kept at this place...'

Although the house and estate were transferred to the National Trust in 1947, the contents remained in the ownership of the Edgcumbe family until 1974. Hundreds of pieces of pewter were sold at Sotheby's in 1956, presumably to pay off death duties in connection with Mount Edgcumbe House, one of the family's other properties.

The two pewter chargers, right, were re-purchased by the National Trust at Bonhams, Chester in May 2009 for a total cost of £13,442. There was a third, smaller plate of the same set for which the NT bid, but sadly did not have enough money in the budget to secure the purchase.



The three chargers must have been used at Cotehele for hundreds of years. The larger ones measure 22½" each in diameter; each is engraved with the Edgcumbe coat of arms. They were made *circa* 1640, presumably for Colonel Piers Edgcumbe, who succeeded his father in 1639, by the Dolbeare family of Newton Abbot, so they are relatively local. It is highly likely that these pieces belong to the set that Queen Charlotte was describing.



Some experts believe the coat of arms, illustrated left, was added long after the plates were produced, providing further evidence of the Edgcumbes' antiquarian interests.

Although the Earls of Mount Edgcumbe (as they became) purchased pewterware from local West Country pewterers, they also purchased from London pewterers. Steve Custons' article contains a comprehensive list of the makers and their wares

(of sadware produced between ca1600 and ca 1800; it does not include the mugs and kitchenware made in the 19th century, and included in Cotehele's own inventory).

I have extracted photographs of a few examples of the Cotehele pewter, but I refer you to the Journal and, more particularly, to visit Cotehele itself where you can see the pewter on display there.



In the Great Hall, there is a pair of pewter 'trumpet-based' altar candlesticks from 1660; the foot of each is engraved with a coat of arms. See one example opposite.

There are also pewter mugs, 1800-40. On the left is a pint mug by Yates and Birch; on the right, a mug and jug by James Yates of Birmingham. See also the illustrations, below, of a pewter plate and a pewter flagon.



At the time Steve Custons wrote the article (late 2013), of the 270 items in the list, 49 are to be found back at Cotehele; 28 at Colonial Williamsburg; 11 in Pewter Society members' collections; and 2 owned by the Worshipful Company of Pewterers, leaving the whereabouts of 180 unknown.

One of the pewter plates c.1742, engraved with arms of Richard, 1st Baron Edgcumbe

Alan Williams

Notes

Cotehele House, St Dominick, near Saltash, Cornwall, PL12 6TA

National Trust website: How to get there: <http://www.nationaltrust.org.uk/cotehele>

The Edgcumbe Pewter at Cotehele House, by Steve Custons. Article first published in The Pewter Society Journal, Volume 12, Autumn 2014. (The Pewter Society: <http://www.pewtersociety.org/>)

Sadware: A term historically used to describe pewter pieces that today we would call flatware, that is saucers, plates, dishes, chargers and soup bowls, and the like.

Steve Custons is the database manager for the Pewter Society and an expert in old English pewter and its uses in historic context.

Photos: With thanks to Steve Custons and the National Trust



Pewter flagon with domed and hinged cover, and shell thumb piece

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Lankan Pewter

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I met Chris Masters while Lyn and I were in Sri Lanka over Christmas/winter of 2014/15. (See *The Pewterer*, Volume 6.1). Chris runs his small business, Lankan Pewter, from a town 80 kilometres (or some three hours' drive) or so south east of Colombo. Chris is innovative, always looking for new items to add to his range. Here are two new ideas, still under development.

Chris said: "I added a 16 mm carnelian bead, for the body, to my existing elephant, and put him on a bottle cap. We found suitable bottles to make Olive Oil and Vinegar dispensers. We added a spice rack with three jars and labelled: Cardamom, Chillies, Cinnamon. We think it looks nice. I have labels, also, for coffee, green tea, black tea for larger bottles. (Soy Sauce, Fish Sauce anyone?)."



"I think it will adapt for, say, salt, pepper and mustard in small jars. We will use pink/white 16 mm beads for the salt, and black 16 mm beads for the pepper. We are now making a mustard spoon with a 10 mm yellow bead, and an adaption of a failed elephant bell (the sound was not good) for a cap for the jar, tall enough to hold the spoon. There could also be labels 'Wasabi' and 'Tamarind Paste' for the same jar. We have not yet decided whether to sell them as sets; or to sell separate bottles and racks, and let people collect the sets. This is under development. I want to make products that are not easily copied and cloned in resin."

Alan Williams

PS It was while I was talking to Chris about his jars that he told me about his new designs for a Kandian chess set. Please see the separate article, intended to be published in the next issue, on that subject.

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Pewter at Haddon Hall, Bakewell, Derbyshire

Part One - What pewter you will see if you go round the Hall

Haddon Hall has been described as the finest example of a fortified medieval manor house in existence. It is described by Simon Jenkins in "1000 Best Houses" as "the most perfect house to survive from the middle ages". So it surprised my wife, Lyn, and me that after many years of visiting Sheffield, we had only now (2014) got to this wonderful Hall which, like Chatsworth, remains a family home.



Although the present-day Hall dates from the 12th Century to the early 17th Century, there has been a Hall here since William the Conqueror gave land to one of his illegitimate sons, Peveril. Very little remains of this early Hall apart from parts of the Eagle Tower and the Chapel. In 1153 the Hall passed to a tenant of Peveril's, William Avenal. It was later acquired, in 1170, by Richard Vernon, who had married Avenal's daughter and received Haddon as part of her dowry. The Vernons were responsible for most of the buildings at Haddon Hall, apart from the Eagle Tower and part of the Chapel. The Long Gallery is the only significant part to have been added in Elizabethan times.

In 1563 Dorothy Vernon married (or as local legend says - eloped with) John Manners and the Hall has been in the hands of the Manners family ever since.

The Manners family became the Earls, later Dukes, of Rutland and they moved their main seat to Belvoir Castle, using the Hall very little from 1700 until 1912. The result is that it has been almost unaltered since the end of the 17th century until the 9th Duke realised its importance and began restoration of the house and gardens after moving there in 1912 and making it habitable. The current Lord and Lady Edward Manners are continuing with this restoration.

The Hall was magnificently interesting and, it turned out, had quite an extensive public display of old pewter. It also had, in an inner room, a film showing the preparations for a medieval banquet to be held at the Hall, the star of which was the country's leading expert, Marc Meltonville, a Liveryman of the Company.

I thought that the pewter might be worth an article in this ezine but also wondered whether it would be interesting enough for the Pewter Society to catalogue. So I contacted Lord Manners and in due course put his office in touch with Steve Custons, who is not only the Pewter Society's Database Manager but also, and crucially, has an interest in old English pewter and in its uses in historic context. The

result is given a brief explanation by Steve in the following article, the first of at least two parts.

Steve intends to write a learned article on the subject of the Haddon Hall pewter in due course for the Journal of the Pewter Society.

Alan Williams

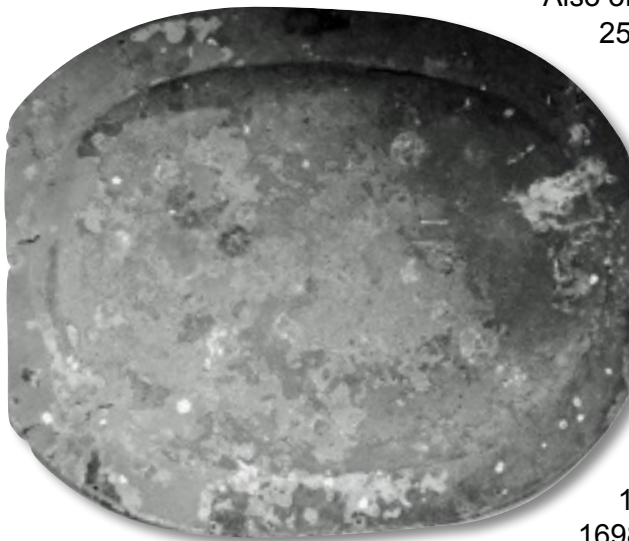
The Pewter at Haddon Hall

A total of 21 pieces of pewter, found within the current rooms open to the public, were examined by the cataloguing team. Six had marks on the reverse which indicated that they had appeared, at some time, on a house inventory. A number of the chargers and a dish, sometimes called a "Cardinal's Hat", were being used as plant stands protecting the beautiful oak furniture.

A majority of the sadware had been made by pewterers who were working from the mid-17th century. It would appear that, bearing in mind their condition, the wares attributed to George Smith, Henry Hartwell I and the oval dish may have stayed in Haddon Hall throughout the period when the house was unoccupied (1703-1920). They are the only wares with any indication of an inventory number.

A breakdown of the 21 wares shows that George Smith, 1651-1698, of London & Derby made four near identical 20 $\frac{1}{8}$ " chargers, and the so-called "Cardinal's Hat", which is 14" in diameter.

Two broad-rim chargers, 21 $\frac{5}{8}$ " and 23 $\frac{1}{4}$ " in diameter were made by Henry Hartwell I, 1633-1665 of London.



The late 17th c. oval dish. Photo by: Steve Custons

Also of great interest was an enormous, 31 $\frac{1}{2}$ " X 25 $\frac{11}{16}$ ", very fragile, oval dish, probably dating from the late 17th century, with incised reed edge. At some time, the dish had been cut down at each end and 15 holes had been drilled, presumably so the dish could be attached to a surface. Although there were hallmarks to the front rim and a maker's mark on the underside, they were not legible.

A total of 10 smaller plates were identified as having been made by Samuel Smith, 1727-1761, of London; William Cooke, 1795-1812, of Bristol and John Barlow, 1698-1744, of London. It is thought that these had either been acquired by the 9th Duke in the early 20th century or could have come from the family's main residence at Belvoir Castle.

There were a further two small plates, but these were 20th century reproductions.

We presented our initial catalogue to Lady Edward who was sufficiently enthused to search for and find an old inventory, dated 1917, which indicated that there were at least a further 68 items waiting to be discovered within the depths of the Hall. I hope that these will be the subject of a follow up article. The results of our work will in due course, we intend, be written up in detail for the Pewter Society Journal.

Steve Custons, February, 2016

Steve Custons is the database manager for the Pewter Society with an interest in old English pewter and in its uses in historic context.

Acknowledgements

A special thanks to Lady Edward and the staff of Haddon Hall for their enthusiasm and assistance in the gathering together of all the known pieces of pewter - and finding the lost 1917 inventory.

Also thanks to fellow Pewter Society members, Penny Custons and Malcolm and Sylvia Toothill, for their help in cataloguing.

Editor's Notes:

Photos: Steve Custons; and Haddon Hall

Haddon Hall: <http://www.haddonhall.co.uk/>

Jenkins Simon, *England's Thousand Best Houses* Published by Penguin (2009)

Whirlow Hall Farm: <http://www.whirlowhallfarm.org/>

The Pewter Society: www.pewtersociety.org/contact-us

Oval dishes: see the article on oval turning in *The Pewterer*, issue 3.2.: <http://www.thepewterer.org.uk/home/the-pewterer-volume-3-2>

Lyn and I were, until very recently, regular annual visitors to Whirlow Hall Farm, a trust set up by Sheffield pewterer, and Liveryman of the Worshipful Company of Pewterers, Alan Aikin. The Farm is on the outskirts of Sheffield and specialises in introducing inner city children to farm life. We used to help out at one of the two annual weekend trips to the Farm by St Jude & St Paul's junior school from Dalston (both financially assisted by the Company); and would always try to find time to visit the likes of Chatsworth or Hardwicke Hall. Two years ago it was, very happily, the turn of Haddon Hall. Alan Williams

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A Unique Pewter Tea Caddy

I was very excited to hear from Alex Neish the other day that he had acquired what he considers to be a very rare piece of pewter, one that, he says, will eventually join the Neish collection at the Smith Museum in Stirling.

“It is probably the earliest known English pewter tea caddy”, said Alex. “It stands 3 ins high and 3.25 ins. in diameter. The chain that holds the key to the lock on the rim of the container is attached to the knotted lid. Clearly, this dates from the time when tea was a rare commodity, familiar only to the very wealthy.”



It bears an engraving with the initials ‘IHG’ and what I interpret as the date ‘1785’, though Alex says it might be ‘1783’. The cartouche containing the initials and date is surrounded by engravings of flowers, what Alex calls: “Large daisies, very popular at the time”.

Alex Neish has been a major collector of pewter for many years. Please see earlier articles about him, his collection, and the Smith Museum in Stirling, in *The Pewterer*:

Issues 1.1 and 2.2 (<https://sites.google.com/a/thepewterer.org.uk/thepewterer/home/the-pewterer-volume-3-4-1/the-pewterer-first-four-issues>);

issue 4.1 (<http://www.thepewterer.org.uk/home/the-pewterer-volume-4-1>); and

issue 4.2 (<http://www.thepewterer.org.uk/home/the-pewterer-volume-4-2>).

“I bought the the caddy a few weeks back from an English dealer who shall be nameless”, said Alex. “I believe that it must be English, as the Scots favoured a stronger brew! There is no touch mark and the maker is unknown, as, unfortunately, is the person who bore the initials ‘IHG’.”

Tea caddy

Wikipedia defines a tea caddy as ‘a box, jar, canister, or other receptacle used to store tea.’

It says that the word is believed to be derived from 'catty', the Chinese pound, equal to about a pound and a third avoirdupois. The earliest examples that came to Europe were of Chinese porcelain, and approximated in shape to the ginger-jar. They had lids, or stoppers likewise of china, and were most frequently blue and white. Until about 1800 they were called tea canisters rather than caddies.



Wikipedia goes on to say that 'Earlier tea caddies were made of either porcelain or faience. Later designs had more variety in materials and designs. Wood, pewter, tortoiseshell, brass, copper and even silver were employed, but in the end the material most frequently used was wood, and there still survive vast numbers of Georgian box-shaped caddies in mahogany, rosewood, satin-wood and other timbers. These were often mounted in brass and delicately inlaid, with knobs of ivory, ebony or silver. Many examples were made in Holland, principally of the earthenware of Delft. There were also many English factories producing high quality goods.'

Tea

According to the UK Tea & Infusions Association:

'Tea first appeared in Europe thanks to Portuguese Jesuit, Father Jasper de Cruz, in 1560. By the mid 18th century, tea had replaced ale and gin as the drink of the masses to become Britain's most popular beverage.'

According to the website of the Bramah Tea Museum: 'Everybody knew that in order to make tea, the water had to be boiled, which made it a safe drink to enjoy. ... By the eighteenth century China tea and teaware were a feature of every aristocratic and middle-class English home.'

'Taxes were imposed on tea in Britain from 1689 to 1764, and also in the American colonies, but in 1773 the American merchants angrily rebelled against the charge they had to pay, throwing a shipment of tea into the sea. This act became known as the Boston Tea Party. In Britain itself the tax encouraged smuggling, which led to tea being brought in to Ireland, Scotland and other parts of Britain as well as by the legitimate trade through the port of London.'

'Tea was soon recognized as an invaluable drink for the workforces of the Industrial Revolution. It was cheap and non-alcoholic and, mixed with milk and sugar; it provided needed sustenance for people working long hours in factories.'

Wikipedia says: 'Tea was sold in a coffee house in London in 1657, Samuel Pepys tasted tea in 1660, and Catherine of Braganza [brought] the tea-drinking habit to the British court when she married Charles II in 1662. Tea, however, was not widely consumed [here] until the 18th century, and remained expensive until the latter part of that period.'

The Smith Museum

The Museum houses the Neish Collection of pewter. According to the Museum, it is "One of the most important collections of British Pewter". Formerly based in Spittal Street, Stirling, the Neish Pewter Collection has taken up permanent residence in Gallery 3 of the Stirling Smith - See more at:

<http://www.museumsgalleriesscotland.org.uk/about-us/news/news-article/511/neish-pewter-collection#sthash.EhhZVU9e.dpuf>

Alex Neish commented that: "For the pewter part, there has been strong support - notably from the Worshipful Company of Pewterers."

Alan Williams

Notes

The Smith Museum

The Smith Museum is involved in multiple fund-raising events in favour of the Restoration Appeal. Connect with the Museum at <http://www.smithartgalleryandmuseum.co.uk/>

Smith Art Gallery & Museum

Dumbarton Road

Stirling

FK8 2RQ

01786 471917

www.smithartgalleryandmuseum.co.uk

Opening Hours: Tues - Sat: 10:30 - 17:00. Sun: 14:00 - 17:00

The Bramah Tea & Coffee Museum

(It is not clear from the site whether the Museum is currently open or closed): <http://www.teaandcoffeemuseum.co.uk/index.html>

1785

A personal selection of events occurring in 1785

January 1	The first issue of the Daily Universal Register, later known as The Times, is published in London.
January 7	Frenchman Jean-Pierre Blanchard and American John Jeffries travel from Dover, England to Calais, France in a hydrogen gas balloon, becoming the first to cross the English Channel by air.
May 10	A hot air balloon crashes in Tullamore, Ireland, causing a fire that burns down about 100 houses, making it the world's first aviation disaster (by 36 days).
June 15	After several attempts, Jean-François Pilâtre de Rozier and his companion, Pierre Romain, set off in a balloon from Boulogne-sur-Mer, but the balloon suddenly deflates (without the envelope catching fire) and crashes near Wimereux in the Pas-de-Calais, killing both men, making it the first fatal aviation disaster.
July 6	The dollar is unanimously chosen as the money unit for the United States.
July 16	The Piper-Heidsieck Champagne house is founded by Florens-Louis Heidsieck in Reims, France.

Precise date in the year unknown:

Coal gas is first used for illumination.

Louis XVI of France signs to a law that a handkerchief must be square.

Napoleon Bonaparte becomes a lieutenant in the French artillery.

Music: Mozart's "Haydn" String Quartets are published.

Births

January 4	Jacob Grimm, German philologist, folklorist, and writer (d. 1863)
March 27	Louis XVII of France (d. 1795)
April 26	John James Audubon, French-American naturalist and illustrator (d. 1851)
April 29	Karl Drais, German inventor, created a precursor to the bicycle (d. 1851)
May 22	John Hindmarsh, English naval officer and the first Governor of South Australia (d. 1860)
July 6	William Jackson Hooker, English botanist (d. 1865)
July 20	Mahmud II, Ottoman sultan (d. 1839)
October 18	Thomas Love Peacock, English satirist (d. 1866)
November 18	David Wilkie, Scottish artist (d. 1841)
December 23	Christian Gobrecht, designer of the "Liberty Seated" coins (d. 1844).

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Photos: Grilled Cheese Studio

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What is: copper?

Copper is a chemical element with symbol Cu (from Latin: cuprum) and atomic number 29. It is a ductile metal with very high thermal and electrical conductivity.

A freshly exposed surface of pure copper has a reddish-orange colour. It is used as a conductor of heat and electricity, as a building material, and as a constituent of various metal alloys.

Copper is found as a pure metal in nature, and was the first metal to be used by humans, ca. 8,000 BC; it was the first metal to be smelted from its ore, ca. 5,000 BC; it was the first metal to be cast into a shape in a mould, ca. 4,000 BC; and it was the first metal to be purposefully alloyed with another metal, tin, to create bronze, ca. 3,500.

In Roman times, copper was principally mined on Cyprus. The origin of the metal's name is *aes cuprium* (metal of Cyprus), later corrupted to *cuprum*, from which the words copper (English), cuivre (French), Koper (Dutch) and Kupfer (German) are all derived.

Its compounds are commonly encountered as copper salts, which often impart blue or green colours to minerals such as azurite, malachite and turquoise; and have been widely used historically as pigments. Architectural structures built with copper corrode to give green verdigris (or patina). Decorative art prominently features copper, both by itself and in the form of pigments.

Copper is essential to all living organisms as a trace dietary mineral. The main areas where copper is found in humans are: liver, muscle and bone. Copper compounds are used as bacteriostatic substances, fungicides, and wood preservatives.

Symbol: Cu
Melting point: 1,085 °C
Formula: Cu
Electron configuration: [Ar] 3d¹⁰ 4s¹
Molar mass: 63.546 g/mol
Boiling point: 2,562 °C
Atomic mass: 63.546 ± 0.003 u

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With thanks to Wikipedia

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Places to stay near the Hall, parking and - eating

Link to [Pewterers' Hall](#) itself

Places to stay

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For places to stay, you could try the Internet. Here, on the left below, are five sites worth looking at. Alternatively, you could consider *The Pewterer's* own recommendations (below, right)

	Tune Hotels tunehotels.com
booking.com	Small, cheap, basic and clean
	Kings Cross
One Fine Stay	324 Gray's Inn Road, London WC1X 8BU
	Email: fd.kingscross.uk@tunehotels.com
hotels.com	
	Liverpool Street
trivago.co.uk	13-15 Folgate Street, London E1 6BX
	Email: fd.liverpoolstreet.uk@tunehotels.com
www.tripadvisor.com	FREEPHONE 24/7: 0800 014 8310
	Batty Langley's https://www.battylangleys.com
	12 Folgate Street, London E1 6BX

The Pewterer's recommendations are not necessarily based on personal experience; we would, anyway, like your feedback on your experience of *any* of these recommendations. Also any recommendations based on other hotels at which you have stayed!

Parking in the City

General information

Car Parks

There is also on-street meter parking around the Hall, the closest being in Staining Lane and Gresham Street, though they are often full; and meter parking is expensive!

Places to eat

Balls Bros, 5-6 Carey Lane: <http://www.ballsbrothers.co.uk/venues/carey-lane/> 020 7600 2720
Haz, 34, Foster Lane: www.hazrestaurant.co.uk/haz-st-pauls 020 7600 4172
Pizza Express, Alban gate, London Wall: www.pizzaexpress.com 020 7600 8880

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2016 International Tin Conference



ITRI is pleased to announce that the next International Tin Conference will take place in Lima, Peru between 25th - 28th April 2016. The event will be held at the Westin Lima Hotel and is expected to attract a large number of delegates.

The key issues facing the tin industry will be addressed formally in the conference sessions on April

26th and 27th 2016, and there will also be visits to local tin operations and plenty of opportunities for networking.

While new themes and topics for discussion may arise between now and next April, it is clear that subjects such as supply from Indonesia and Myanmar, the China market, impact of new EU regulations on conflict minerals, the move to an industry Code of Conduct, and price prospects will all feature.

Please make a note of the dates - more details including a provisional programme, call for papers, and registration information will be sent to you in due course.

We are very much looking forward to welcoming you to Lima next April.

Sue Butler & Chris Goodacre
Conference Organisers

conferencing@itri.co.uk

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The Pewterer, Volume 7, number 1. February 2016.

Editor: Alan Williams

Published by Alan Williams, 14 Dandridge House, 31 Lamb Street, Spitalfields, London E1 6ED and endorsed by the Worshipful Company of Pewterers, Pewterers' Hall, Oat Lane, London EC2V 7DE

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St Katharine Cree and the Pewterers

What's the connection?

Not long ago, William Grant, the Assistant Archivist of the Worshipful Company of Pewterers, gave me a copy extract from the Company's Orders & Entries and asked me whether I knew the City Church of St Katharine Cree. He said that the Company's arms were one of several portrayed in the church.

In February 1879, so the extract says, the church was undergoing restoration, and the Company received a request from the Vestry Clerk to join other Livery Companies, and pay the sum of £10 for the restoration of the Company's shield. The shield was one of sixteen Livery Company shields which were part of the ceiling decoration in the church. After



The North Aisle: from the far end: Mercers, Drapers, Skinners, and Salters; the Dyers and the Pewterers are out of sight



View from the southwest, showing the 16th century tower

debate, the extract continued, the Master, Wardens and the Court agreed to pay the money and the shield was duly 'emblazoned in the proper heraldic colours'.

So, in 2015, 136 years later, I went along to have a look; and there they were! Sixteen Companies' arms, joined by those of the City of London, brightly painted on ceiling bosses. Tradition in the church has it that these 17 City institutions used the church, one of very few untouched by the Great Fire, until their Halls and churches had been rebuilt.

There was damage caused during the Second War; initially thought to be too severe for repairs to be possible, in the end it was possible to restore the church

Founded by Queen Matilda (of Scotland, Henry I's first wife) in 1108, the Priory of The Holy

Trinity was, by all accounts, 'magnificent'. The Priory church had been named 'Christ's Church' by Matilda, then 'St Katharine Creechurch', now 'St Katharine Cree' (more understandable when you learn that 'Christ' was once pronounced 'Chreest'). St Catherine of Alexandria was the half niece of Constantine the Great.

The Priory was dissolved in 1531; and the current church building was erected between 1628 and 1630/31 under the influence of William Laud, then Bishop of London. The church survived the Great Fire intact.

The Companies whose arms are represented on the bosses are: Mercers, Drapers, Skinners, Dyers, Pewterers, the City of London itself, Fishmongers, Merchant Taylors, Ironmongers, Clothworkers, Leathersellers, Grocers, Goldsmiths, Haberdashers, Vintners and Brewers. These are all Companies who, according to the 'Brief History', and as mentioned above, used St Katharine Cree for a time after the Great Fire and until their own Halls and their Guild Churches had been rebuilt.



The Pewterers' arms

Interestingly, while the extract from the O&Es of 20th February 1879 recorded that it had been agreed to pay this sum, there is little mention elsewhere in the O&Es after the Great Fire of the Company's arrangements for rooms in which to meet, pending rebuilding of the Hall, whether for Dinner or otherwise; and none about the arrangements for the Company's religious needs.

Alan Williams

The City Church of St Katharine Cree
86, Leadenhall Street, London EC3A 3BP

With thanks to *A Brief History and Account of St Katherine Creechurch*, published by the Guild Church Council, from which this brief extract has been taken.

St Katharine Cree: www.sanctuaryinthecity.net

Queen Matilda is buried in Westminster Abbey and was fondly remembered by many of her subjects as "Matilda the Good Queen" and "Matilda of Blessed Memory". The death of her son, William Adelin, in the tragic disaster of the White Ship (November 1120) and Henry's failure to produce a legitimate son from his second marriage led to the succession crisis of The Anarchy. Matilda is thought to be the identity of the "Fair Lady" mentioned at the end of each verse in the nursery rhyme *London Bridge Is Falling Down*.

20th February 1879 Extract from O&Es

An application from the Vestry Clerk of St Catherine Cree was read whereby it appeared that the ancient Parish Church was being restored and that it had been discovered by the Architect that the original decorations of the ceiling of the nave and aisles comprised the shields of the sixteen Senior Livery Companies emblazoned in the proper heraldic colours and that the Rector and Churchwardens were very anxious to restore this somewhat unique decoration but in consequence of their funds being limited it was proposed to restore the above decorations at a cost of £10.10.0. to each Company desiring to have their shields emblazoned whereupon and on debate thereon Mr Alderman Staples moved that the sum of £10.10.0. be contributed for the restoration of the Company's arms in the Church of St Katharine Cree subject to the approval of the Master and Wardens as to the propriety of the expenditure and the same having been seconded and the question being put thereon by the Master was carried in the affirmative and is Ordered accordingly and that the said sum of £10.10.0. be paid out of the funds of the Company subject to the before mentioned approval.

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If you would like a link to your website to be added here, or wish to change a current entry, please let the [Editor](#) know.

The Worshipful Company of Pewterers

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

Find the Hall

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

Pewter Live 2016

http://www.pewterers.org.uk/pewter_live/pewterlive2016.html

Manufacturers' gallery

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>

European Pewter Union

<http://www.britishpewter.co.uk/european-pewter-union>

Antique Metalware Society:

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

ITRI

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

The Pewter Society

<http://www.pewtersociety.org>

Museums

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>

The Holburne Museum

www.holburne.org/

Pewterbank

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

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Galvins

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

Benchmark

<http://www.benchmarkfurniture.com>

The Prospect of Whitby

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>

The French Hospital

www.frenchhospital.org.uk/

Pook and Pook (Auctioneers)

<https://www.pookandpook.com/>

Pewter Manufacturers

AE Williams

www.pewtergiftware.com/

AR Wentworth

www.wentworth-pewter.com/

Glover & Smith

www.gloverandsmith.co.uk/

Edwin Blyde

www.edwinblyde.co.uk/

L'Orfevriere d'Anjou

www.oa1710.com/en/orfevriere.php

Designers in Pewter

Miranda Watkins

<https://www.google.com/search?q=miranda+watkins&biw=2513&bih=1202&tbm=isch&tbo=u&source=univ&sa=X&sqi=2&ved=0CEYQ7AlqFQoTCJCC2-bXrcgCFctbGgod--YAaw>

David Clarke

<https://misterclarke.wordpress.com/>

Partners in Pewter

www.partnersinpewter.co.uk/contact/

Gordon Robertson

www.gordonrobertson.com/etched-metal-surfaces-pewter.html

Fleur Grenier

www.fleurgrenier.co.uk/

Ella McIntosh

www.thisispewter.com/

Max Lamb

maxlamb.org/

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Lionheart Replicas
<https://www.lionheartreplicas.co.uk/>

Merchant Adventurers' Hall, York
www.theyorkcompany.co.uk/

The Giftware Association
www.ga-uk.org/

Freeman College
rmt.org/freeman/

A circular button with a light gray background and a subtle drop shadow, containing the text "Home" in a simple, sans-serif font.

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Welcome to issue 7.2 of *The Pewterer!*

Spring has at last arrived. As I type, I am surrounded by spring showers; and once you start looking, there is pewter everywhere, too!

In this issue, we go back onto the trail of pewter bar tops and look at a brand new one, to be found at *The Swan, Shakespeare's Globe* on Bankside; and we also look at an unusual piece of pewter from New Zealand - can anyone say what it is, or where it came from?

In fact we have a distinctly antipodean air, with an article on pewter wine labels, and wine, from Australia. We then look at Conflict Tin, courtesy of Jonathan Rickwood at ITRI; consider some interesting English porringers, courtesy of Michael Finlay; think about playing chess with an unusual pewter set from Sri Lanka (any chess players out there who would like to comment on the set?); and report on a visit to the Ashmolean Museum to see the Appleford Hoard. Also, do not forget to wonder at David Clarke's *50/50*, now acquired by Plymouth City Museum & Art Gallery!

With *Pewter Live* coming up at the end of May, we look at two of the prizes: the *Partners in Pewter* prize and the *ABPC Commercial* prize, both of which got underway last year - so what have the winners been up to?

Next month: well, we hope to look at yet more pewter bars; at more pewter in art (the Mansion House collection); the Seahorse pub in the City; St Dionis Putney (loosely related to the old St Dionis Backchurch that used to be found at the bottom of Lime Street and which was at one time the Worshipful Company's church); plus more on Tudric pewter; and one or two surprises!

But first, here is a trailer for *Pewter Live*, the design competition run by the Worshipful Company of Pewterers. The qualifying entries will be on display at Pewterers' Hall at the end of May. Open Day for the public is Wednesday, 25th May; winners will be announced, and prizes distributed, the following day (tickets needed for entry), Thursday 26th May. Please see the item 'Park, eat and sleep' in this issue of *The Pewterer* for some information on where to park, where to eat, and hotels in which to stay. This is the [Link](#) to the Worshipful Company's site.

Finally, the European Pewter Union AGM will take place in Sheffield over the weekend of the 10th and 11th June. For information, please contact [Cathy Steele](#).

As always, I would be very interested to hear from you with comments, and ideas for articles. Click here to [contact](#) me.

And if you wish to [Unsubscribe](#), please click the unsubscribe link.

In the meantime, happy reading!

Alan Williams
April, 2016

Pewter Wine Labels

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The front cover of the Australian Wine Business magazine featuring the Lisa McGuigan interview

In 2013, at a ceremony in London, McGuigan Wines was crowned "White Winemaker of the Year" for a remarkable third time in five years. The award was given at the International Wine Challenge, one of the world's most prestigious wine competitions. McGuigan Wines also received the "Champion White Wine of Show" award for its *Bin 9000 Hunter Valley Semillon*, 2005. The wine is currently available at around A\$65 per bottle.

Lisa McGuigan had been a marketing executive; she started in the wine business in 1996 when, with the backing of the Board of her father's wine-making business, she launched *Hermitage Road*, a label named after the street on which she and her family then lived.

In an interview for *Australian Wine Magazine* in 2008, she disclosed that her father, who was then in wine, had been reluctant to back her when she put forward her proposal for a new fine wine brand. She did eventually get backing. But *Hermitage Road* fell foul of the French authorities.

Lisa McGuigan says: "The pewter label has quite a history. I launched the brand that I used it on, *Tempus*

Two, in 1998 after *Hermitage Road* came to the unapproving attention of the French appellation body, which took issue with the use of the word 'Hermitage'. And so, *Tempus Two*, Latin for 'second time' was born."

It was the *Tempus Two* brand – with its pewter wine label – that interested me. Someone had given me a bottle of the *Pewter Chardonnay*; and I had had the double pleasure of enjoying not only the taste of a superb wine, but also the sight of what, on first view, appeared to be a pewter label. A search on the internet pulled up Ms McGuigan, and the whole story.

It was a pewter label!

Her experience in the marketing world had convinced her that she needed packaging that would make people say: "Wow, what is that?". It was during a visit to Europe that she found a cigar box with a pewter crest on the lid - and this gave her the idea of pewter wine labels. At first the embossed pewter labels were individually made by a craftsman in France, who then shipped them out by sea to Australia where they were applied to bottles individually, by hand.



The label that started it all!

Subsequently, she found someone who could supply pewter rolled to the same thickness as aluminium foil. Her distribution company developed and patented the process and now has special machinery to apply the labels mechanically.

She has heard of people who have melted down *Tempus Two* labels for jewellery - that's a case of a very long aftertaste - also of a man who had covered an outside dining table in labels (consuming 24 cases of the wine, over two years, in order to do it!).

LIMITED EDITIONS PEWTER SHIRAZ

This is a true Barossa Valley Shiraz with aromas of black olive, spice and chocolate and vanilla oak. The palate is rich in blackberries and olives with intergrated vanilla oak wrapped up and balanced with lovely, chewy, velvety tannins. The fruit for this wine was hand harvested at optimal ripeness and fermented for 7-10 days in open vats. After being matured in oak for 12 months individual parcels were then tasted and blended to make our example of the best that the Barossa Valley has to offer.

Lisa McGuigan subsequently left the *Tempus Two* label and started a new brand, one called Lisa McGuigan Wines. For her efforts, she was then awarded four Gold and three Silver medals across two wine shows, one in Spain and one in South Australia.

As her website says: *Lisa McGuigan Wines are handcrafted, hand sold and made to be shared with friends.*

You could do no better than by starting with a bottle or two of her Limited Editions, Pewter Shiraz (left, and below left) - but you would need to be Down Under to do it; I can find no stockist outside Australia.

For images, interviews or stockist information, please contact:

Simone Higginson - simone@lisamcguiganwines.com; or
Lisa McGuigan - lisa@lisamcguiganwines.com

Alan Williams

www.lisamcguiganwines.com ; or
www.facebook.com/lisamcguiganwines)

Australian Wine Business magazine: <http://wbmonline.com.au>

For more information about *Tempus Two*, no longer connected to Ms McGuigan, visit: www.tempustwo.com.au.



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'Shah Maat' or 'The King is Dead'

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(The story behind the creation of a new pewter chess set in Sri Lanka)

Long before chess was played in any recognizable form, Buddhist monks began, in 250 BC, to write down the history of the island known to Arab traders as Serendib. Serendib was later to be called Ceylon and is now Sri Lanka. The Mahavamsa was recorded in a now extinct language, Pali, by the monks, and kept safely in their temples. Written as an epic poem on Ola palm leaf, the Mahavamsa adopted older records, and starts with the arrival of King Vitaya in 543 BC.

Old Ceylon's system, one of absolute monarchy, endured for 2,350 years. This combined, unbroken, historical record is one of the world's longest.

Rulers were often deposed and killed. In some cases they were murdered by their own sons, who then often fought one another for the crown. One line of succession might come to an end when an outsider seized power and started his own dynasty.

There were several kingdoms in Ceylon, but the Kandyan one, a feudal society based in the central highlands, lasted from 1473 until 1815, through the reigns of 14 kings. (In the UK, this relates to monarchs from Edward IV - then recently readepthed king after his victory at the battle of Tewkesbury - through to George III at the time of Waterloo: 16 in total).



Esala Perehera festival, Kandy, around 1885. This annual grand festival is celebrated with elegant costumes and is held in July and August, and pays homage to the Sacred Tooth Relic of Lord Buddha, which is housed at the Sri Dalada Maligawa in Kandy.

In turn Portuguese (1505), Dutch (1655) and finally British (1796) invaders came by sea and colonised the coastal areas of Sri Lanka, but they were unable to occupy the hill country for long. There were no known roads for moving modern armies and the Singhalese fought guerrilla wars against all invaders.

Traders also came to the island from all over the known world, from Europe, from Persia, from Egypt, to trade for timber, gold, large pearls, ivory, precious gems, war elephants, cinnamon, pepper, peacocks and much else. But crops, such as coffee, rubber, and finally tea, were introduced by the Colonial powers.

Chess was first played in India or Afghanistan in the 6th or 7th century AD, and was originally called *Chaturanga*, or 'four parts' (the four parts of the army being: elephants, cavalry, chariots and infantry, plus the king and his minister). There were many variants. It would be nice to think that perhaps one variant was played in Kandy by the Royal Court. Whatever the truth, something like modern chess was popular in the Middle East at the time of the Crusades, and Crusaders probably brought the game to Europe from Palestine in the 12th and 13th centuries.

It was, apparently, to appease the powerful Roman Catholic Church, that the elephants adjacent to the king and his minister were rechristened 'bishops' and given mitred hats. At some time, the chariots were changed to castles or, as now more widely called, 'rooks'; and the cavalry became

represented by knights. The king was still there, but his minister, the most powerful piece on the board, became the queen.



Chess may not have been either training, or substitute, for war but, like a battle, it involves strategy and tactics; and each part of the army has its known capabilities, from pawn to king, from foot soldier to general. Just as medieval armies often agreed on the choice of battleground, so with the chess board.

Lankan Pewter, a small company based near Ratnapura, south east of Colombo, drew design inspiration for a new chess set from the Kandyan kingdom. .

Chris Masters, the owner of *Lankan Pewter*, said that he set his team of two designers to make something suitably exotic, out of pewter and semi-precious stones, in the old Kandyan style.

“We have tried to design exotic appeal into our chess pieces while making them still easily recognisable to modern-day players”, he said. “The King and Queen are just that, male and female Kandyan-style crowned heads; while the bishops are modelled on the Kandyan chief or noble (*Nilami*), whose four-corner hat and puffed costume are styled after the Portuguese *hidalgo* of four centuries ago.”

Chris continued: “The knight is a horse, but the rook is a war elephant, with a base and *howdah* reminiscent of a fortified tower.

“Serendib was famous for its war elephants; elephants were a royal monopoly. Their use in battle could be problematic, since an elephant provoked in battle could do lots of damage - to *both* sides! The Romans learned that elephants are readily spooked by squealing pigs!



Elephants are last recorded being used in Ceylon in the campaign of Danture in 1594, where the Portuguese army was soundly defeated, partly because their elephants had wandered off with most of the reserve ammunition!



“We have a choice of pawns”, explained Chris, “either little soldiers drawing their swords for the more exotic touch; or, in the alternative, a more standard-looking lotus blossom with round beads for those of a more conservative bent.”

The pieces are made of fine pewter. They are set with semi-precious carnelian and white beads. Pewter is an alloy of around 93% tin and a few percentage points of copper and antimony; modern pewter contains no lead.

“When we say ‘checkmate’ today,” said Chris, “we are echoing the Persian ‘Shah Maat’. And chess is now played to standardised pieces.” In 1849, the then very many variants were all standardised by Nathaniel Cook.

Lankan Pewter, while staying broadly true to that standardisation, has captured the essence of the Kandyan kingdom in this very fine set.

(For other articles on *Lankan Pewter*, please see Issues [6.1](#) and [7.1](#))

Alan Williams

Notes

Pali is a Prakrit language native to the Indian subcontinent. It is widely studied because it is the language of much of the earliest extant literature of Buddhism.

Serendib, an early name for Sri Lanka, is Arabic in origin, and was recorded in use at least as early as AD 361.

Carnelian (or cornelian) is a variety of the silica mineral chalcedony coloured by impurities of iron oxide. White agate comes from the same family. Sri Lanka is famous for its sapphires, rubies and semi-precious stones.

‘Rook’ is said to come from the Persian *rokh*, a chariot. The word ‘castle’ is old-fashioned, and not much used, except in the term ‘castling’.

Those of you who are chess players might want to comment on the foregoing. Send your comments, please, to the [Editor](#).

Lankan Pewter is not currently in the export business; and you cannot buy the set, unless you come to Sri Lanka. Were you to do so and wanted to buy a set in Sri Lanka, apply to Chris for further details and a price.
Enquiries to: Chris Masters (Tel: +94 71 9 555 111 Email: chris3masters@gmail.com).

With thanks to Wikipedia, Encyclopaedia Britannica and Chris Masters.

Lankan Pewter
c/o Beehive Industries
Industrial Estate, Paradise
Kuruwita, Sri Lanka
Tel: +94 45 22 626 94 Website: www.lankanpewter.com

Design policy

Lankan Pewter's design policy is to design and produce only original and artistic objects in pewter. “We have our own original designs which we sell stamped with our own logo. We will also design by request, for the customer's exclusive use. We do not wish to copy others' designs. As the effect we are trying for is that of antique pewter/silver, it may be hard to some extent to avoid copying a style or look.” For more information, please go to the website: www.lankanpewter.com.

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David Clarke and “50/50”

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(“The failed casting is my success”)

David Clarke told me towards the end of last year that he had had a meeting with The Contemporary Art Society and Plymouth Museum, and that “I hope to report some exciting news to you shortly”.

That news was that CAS and the Museum had agreed to purchase his teacups, titled “50/50”, for their collection. The cups are made out of pewter that is in fact 50% lead, 41% tin, 7.5% antimony and 1.5% copper.

David has now contacted me to say that he was pleased to report that the purchase had been completed and the piece was now on display in the Museum.

I asked David what “50/50” was, and how it fitted into his *oeuvre*.

David replied: “50/50, *even stephens*, a chance, a risk. A very strong piece coming from the series that opens discussion and conversation around death. We can use contemporary objects to open up and educate taboo subjects such as death.”



I asked Alison Cooper, Curator of Decorative Art at the Plymouth City Museum and Art Gallery why CAS were involved and how had they shared the purchase?

Alison said: “This acquisition was made as part of the Contemporary Art Society’s Omega Fund acquisition scheme. [Full info here: <http://www.contemporaryartsociety.org/museums/aquisitions/> Ed] . The CAS help museum collections to research and identify potential acquisitions and then purchase or part purchase the work for them. In this case, the CAS provided 90% of the purchase price.”

So, why were Plymouth interested in this piece?

Alison: “Plymouth has a large collection of historic metalwork, largely from the 17th and 18th centuries, when the region had a booming silversmithing trade. In recent years, Plymouth has worked to expand its contemporary holdings of craft to complement its historic collections. In particular, Plymouth wanted to develop its contemporary metalwork collection - to be able to showcase new and exciting work in the field. Through the Omega Scheme, David Clarke’s work was identified as being of interest to acquire for the collection.

“The addition of this work to the collection adds a contemporary twist on the historic with a nod to traditional materials and techniques. The very personal nature of this work to the artist also makes it a really special addition to our collection.”

In which Gallery is 50/50 displayed?

Alison: “50/50 is displayed in Plymouth’s Atrium Gallery (of Decorative Arts) alongside the collections of historic and other contemporary metalwork. In the longer term, Plymouth is embarking on a major £32m redevelopment of its site. 50/50 will find a home amongst the art galleries in this new building.

I asked David why he had gone for 50% lead.

David: "This is a cast of my mother's teacup, the last cup she drank from. The cup she used to take pills whilst suffering with cancer. There was a discussion about whether the pills were a poison or a cure. This has been translated into the piece where lead has been added to the pewter. Poisonous once again and connects to historical pewter that also contained lead."

Is this a unique piece (with the mould broken) or one of a numbered run - if so, how many in the run?

David: "The mould exists as it offers me many opportunities. Two 50/50's have been made; however, each is unique as the pours are different, and would be classed as failed castings. However the failing is my success."

Alan Williams

David Clarke misterclarke@hotmail.co.uk
[twitter.@mister_clarke](https://twitter.com/mister_clarke)

Plymouth Museum www.plymouth.gov.uk/museumpcmag.htm

CAS www.contemporaryartsociety.org

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QUICK LINKS to sites of pewter interest

If you would like a link to your website to be added here, or wish to change a current entry, please let the [Editor](#) know.

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The Worshipful Company of Pewterers
<http://www.pewterers.org.uk>

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

Pewter Live 2016
http://www.pewterers.org.uk/pewter_live/pewterlive2016.html

Manufacturers' gallery
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>

European Pewter Union
<http://www.britishpewter.co.uk/european-pewter-union>

Antique Metalware Society:
<http://www.antiquemetalwaresociety.org.uk/>

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

The Pewter Society
<http://www.pewtersociety.org>

Museums

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>

The Holburne Museum
www.holburne.org/

The Museum of London
<http://www.museumoflondon.org.uk/>

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The Ashmolean Museum
<http://britisharchaeology.ashmus.ox.ac.uk/roman-oxon/appleford.html>

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

Benchmark
<http://www.benchmarkfurniture.com>

Pubs/Restaurants with pewter bar tops

The Prospect of Whitby
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>

Galvins
<http://www.galvinrestaurants.com/>

The French Hospital
www.frenchhospital.org.uk/

Pook and Pook (Auctioneers)
<https://www.pookandpook.com/>

Pewter Manufacturers

AE Williams
www.pewtergiftware.com/

AR Wentworth
www.wentworth-pewter.com/

Glover & Smith
www.gloverandsmith.co.uk/

Edwin Blyde
www.edwinblyde.co.uk/

L'Orfeverrie d'Anjou
www.oa1710.com/en/orfeverrie.php

Designers in Pewter

Miranda Watkins
<https://www.google.com/search?q=miranda+watkins&biw=2513&bih=1202&tbm=isch&tbo=u&source=univ&sa=X&sqi=2&ved=0CEYQ7AlqFQoTCJCC2-bXrcgCFctbGgod--YAaw>

David Clarke
<https://misterclarke.wordpress.com/>

Partners in Pewter
www.partnersinpewter.co.uk/contact/

Gordon Robertson
www.gordonwrobertson.com/etched-metal-surfaces-pewter.html

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Fleur Grenier
www.fleurgrenier.co.uk/

Ella McIntosh
www.thisispewter.com/

Max Lamb
maxlamb.org/

Lionheart Replicas
<https://www.lionheartreplicas.co.uk/>

Merchant Adventurers' Hall, York
www.theyorkcompany.co.uk/

The Giftware Association
www.ga-uk.org/

Freeman College
rmt.org/freeman/

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St Katherine Cree

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Tin Conference, Peru

A circular button with a grey gradient and a subtle drop shadow, containing the text "Home" in a simple, sans-serif font.

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Strange places to find pewter

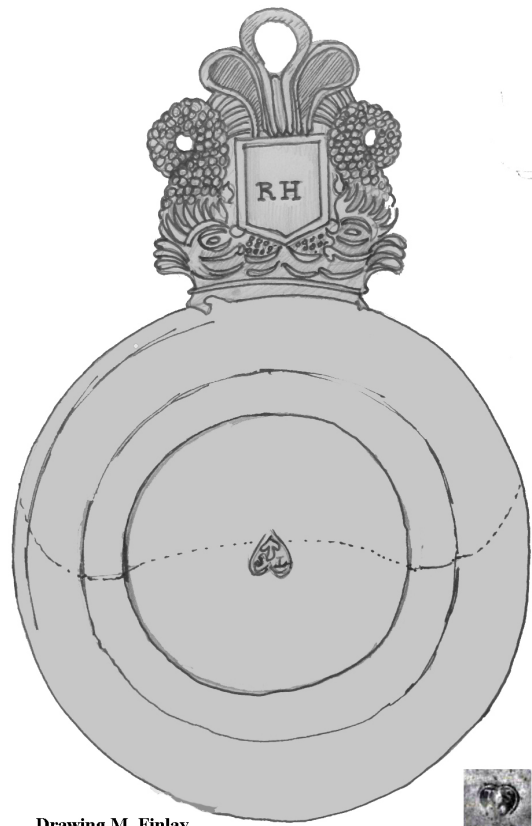
English pewter porringers from the grave

Michael Finlay has drawn my attention to an article by Ronald Michaelis, entitled 'Back from the Dead', (which appeared in Apollo Magazine in 1950). In that article, Mr Michaelis drew attention to two pewter porringers found in an Indian grave near Charlestown, Rhode Island. Both had 'double-dolphin' ornamental ears.

One of these porringers, now at the Park Museum, Providence, Rhode Island, bears a touch mark in the shape of a bell with the initials 'TB', a mark restruck on the London touch plate in c 1668. I assume that 'the London touchplate' refers to the touchplate at the Worshipful Company of Pewterers.

The other porringer (now at the Museum of the Rhode Island Historical Society, also at Providence) bears the touch of Joseph Collier of London.

The grave is believed to be that of a daughter (who died in about 1689 or 1690) of Ninigret, Paramount Chief of the Narragansetts.



Drawing M. Finlay



In the article, the author went on to identify two other similar porringers, one of which is at the Museum of London.



I asked Hazel Forsyth, Senior Curator, Medieval & Post-Medieval at the Museum of London, about this MoL porringer. She told me that the Museum in fact had two porringers. I have reproduced photos and information about them supplied to me by Hazel.

Mr Finlay reports on yet another porringer of similar design (illustrated here):

"This porringer, with a unique ear design, then unknown to Michaelis, is in the Bateman Collection in Sheffield Museum, Ref. J.93.1235. Its Bateman Collection Ref. is L1.127. It was apparently found in a bronze age cyst burial during an archaeological dig by Bateman, at Stanton, Derbyshire, in 1853. Its diameter is 4 3/8 in. Mark: Fleur de lis, flanked by T S, in heart. "

English porringers

The Museum of London's porringers



205 A porringer with a single ear in the form of an escutcheon flanked by 'dolphins' surmounted by a ropework suspension loop. The escutcheon is stamped with ownership initials 'M' and 'B'. The straight-sided, shallow bowl has a flat base (now damaged). There is a touch mark in a beaded circle underneath with the letters 'I' and 'K' with mullets above and below by John Kenton, London, OP2720. Kenton obtained his freedom in 1675 and died in 1722. Date: c 1675–1722.

Porringers with 'dolphin' ears have been recovered from the wreck of a late 17th century vessel off the coast of Quebec (Anse aux Bouleaux) and from excavations in Virginia (Davis, 2003 cat. 182). L max. 200, H 40, d 136mm, weight 243g. Provenance:

206 A porringer with a single ear in the form of an escutcheon flanked by dolphins, surmounted by a ropework suspension loop. The escutcheon is stamped with an ownership triad of 'L' over 'I' ? 'M' (possibly re-struck). The straight-sided, angular bowl has a flat base with a turned circle for decorative effect. The touch underneath of a heart pierced with arrows with the initials 'H' and 'S', is almost certainly a mark of Henry Sewdley of London (OP4193). He set up shop in 1709, was Master of the Worshipful Company [of Pewterers] in 1738 and died in 1747. Date: Early 18th century. There are visible linen marks inside the bowl which shows how the ear was attached.

L 188, H 40, d 128mm, weight 271g.
Provenance: *Found in London.*



English porringers

Michael Finlay is a distinguished academic figure with a number of published books to his name. One of his more recent books is a definitive work called *English Decorated Bronze Mortars and their Makers*. This was published in 2010. Many years ago he undertook a study of the pewterers of Penrith. Called *The Pewterers of Penrith*, it was published in 1985 in Transactions of the Cumberland and Westmoreland Archaeological and Antiquarian Society, by that Society.

Ronald Michaelis's main article on English Pewter Poringers was first published in Apollo magazine in four parts in 1949; and his article about the discovery of the porringers in America was published in the same magazine in 1950.

Apollo, the International Art Magazine - <http://www.apollo-magazine.com/>

With thanks to Hazel Forsyth and the Museum of London, David Hall and Wikipedia and, of course, Michael Finlay.

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The Appleford Hoard

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Appleford hoard displayed in the 'Rome' gallery at the Ashmolean Museum

When in Oxford, one should not miss the opportunity to visit the Ashmolean Museum. When the Livery & Freedom Committee of the Worshipful Company of Pewterers organised a weekend outing to Oxford last autumn, it followed this advice and arranged a private tour of the Museum. The curators at the Ashmolean went to a lot of trouble to identify items that they thought would interest the visitors.

One visitor reported that: "There were quite a few Roman pilgrims' badges and receptacles in 'lead alloy'; and of particular interest, the Appleford Hoard of Roman pewter. This had been found, in 1968, in a gravel pit, which was possibly, originally, in a well, now defunct, as there were bones and vegetable matter in the area.

"This had lain hidden since the fourth or fifth century AD. Roman coins and pottery had been found in the field at least since the nineteenth century.

"The hoard comprised: one jug, eight small bowls and fifteen plates of various sizes, the largest measuring 50cm in diameter. Most of the pieces are plain, having been polished but given no decoration apart from beading on some of the rims. Two exceptions are the small fluted bowl with a central rosette (all cast decoration) and the etched rosette inscribed between two interlocking squares in the centre of one of the largest plates."

Having seen the items of public display, the group was guided into a private room, offered white gloves, and then allowed to examine specially-selected precious artefacts, many elaborately decorated, including: a German pewter and a ceramic delftware plate with the Pewterers' coat of arms on it. This was, as the Company's coat of arms now still is, with the same motto, but in Latin 'Totame fiducia estinde'. At first sight, it seems as though it might have been part of a Company dinner service, in which case there should be evidence, order or invoice, in the archive, but would the Pewterers have accepted ceramic tableware at this time? Or was it a private commission, perhaps of commemorative pieces?

Or did someone want to demonstrate association with the Company, which he may or may not have had?

According to the Museum: *The hoard itself consisted of at least 24 pieces of pewter tableware, making it the third largest hoard of Roman pewter found in this country to date.*

I spoke to Dr Susan Walker, recently retired as Keeper of Antiquities at the Museum. She retains a strong interest in the Hoard and intends to undertake further research into it. She wrote: "My interest in the Appleford Hoard relates to the nature of the deposition. Your correspondent was right to question the nature of the "well" in which the hoard was found at Appleford. Other Roman wells excavated in the immediate vicinity are neatly boxed with timber and there was no sign of that here, though the site was wet, so timber would be expected to have survived.

"The pewter, along with various iron farming tools, was deposited at the turn of the fourth and fifth centuries AD, so very close to the end of the formal Roman occupation of Britain. It has always

been assumed to be a hoard, that is deposited at a time of stress with the intention of later recovery by the owners. It has been tentatively associated with a Roman villa at nearby Dropshort, but recent investigations by Time Team have shown that the villa in question was deliberately demolished much earlier, about AD 200, with no evidence of later occupation in the area surveyed and partially excavated.

“Indeed, my research suggests that the Appleford "hoard" is better identified as an offering: one of the largest serving dishes is inscribed on the underside in cursive Latin ‘Lovernianus gave what he had bought with his own money.’ From the damage caused to this platter by the bucket and drag-line of the gravel extractors, it is likely that this was the covering dish of the deposit and the inscription would thus have been legible in antiquity. In any case it is clear from the sense of the text that the hoard was actually an offering to an unnamed recipient, probably a local deity. By analogy with similar platters recently excavated at Steane (Northants), it is likely that the two largest serving platters held food that was shared within a group, the smaller bowls and plates representing vessels used by individual diners.

“The serving platters were then deposited above the individual plates and bowls, one platter covering the other to protect unconsumed food offered to an unnamed deity. Unfortunately we can't now recover any residue of the food as the Appleford vessels have been chemically cleaned. With the pewter was found a remarkable iron chain of complex design, certainly used for a cauldron (now lost), which was most likely used to cook the meal. The iron farm tools and the cauldron chain are also displayed in the Rome Gallery of the Ashmolean, on the other side of the case used to display the pewter.”

Dr Walker suggested that anyone interested in further reading on Roman pewter might wish to turn to the most recent work known to her, one by Richard Lee, *The Production, Use and Disposal of Romano-British Tableware*, BAR British Series 478, Oxford 2009.

For a fuller description of the Appleford Hoard itself, please refer to the Ashmolean Museum's relevant website page (see Link below).

Alan Williams, with thanks to Mary Kearney

Note: There was much more to the visit, but this article concentrates on the pewter element. Ed.

<http://britisharchaeology.ashmus.ox.ac.uk/roman-oxon/appleford.html>

Matthew Winterbottom, Curator of Nineteenth-Century Decorative Arts, answered my query about Mary Kearney's reference to a delftware plate from the Museum's collection. This was one of the non-pewter items shown to the party. He said that the delftware plate had been made at Lambeth and was dated 1750. “It is thought that it was probably made for the personal use of a member of the Pewterers' Company. His, and his wife's, initials (T over B M) are painted on the back over the date 1750”.

This reference intrigued me, and I referred the question to Hazel Forsyth, David Hall and William Grant. Hazel Forsyth, Senior Curator, Medieval & Post-Medieval, at the Museum of London, told me that it was usual for tin-glazed earthenware (delftware) to have a triad of initials: the apex letter representing the initial of the surname; the letter bottom left the initial of the husband and the letter on the right, those of the wife. Occasionally, she said, the two lower letters signified father/son or even more rarely; brother/brother – as a working partnership.

David Hall, Archivist at the Worshipful Company of Pewterers, said that, with pewter anyway, the initials were those of the owners; and when you got one letter above two other letters, the upper letter was usually the first name of the surname and the lower the first letter of the Christian names of husband and wife.



I asked William Grant, the Company's Assistant Archivist and he told me that he had looked at the Company's records for members of the Company with a surname beginning with a 'T' and with a forename starting with a 'B' - and had found three of them.


The first was Benjamin Tomkins who had become free of the Company on 17th December 1691.

The second was Benjamin Townsend who had become free of the Company on 21st June 1744.

The third was Benjamin Turner who had become free of the Company on 20th June 1765.

Bill said: "Benjamin Tomkins does not seem to have continued in the trade, but he did rent a property belonging to the Company in Fenchurch Street in around 1755/7".

He went on to explain that there were a lot of references to Benjamin Townsend in the records. He had stayed in the trade, striking his touch in 1754 and having a number of apprentices. "He did appear before the Court for 'poor metal'. However, he fell on hard times and received money from the Company's various benefactions., one of these being at the time of one of the Great Frosts."

Accession no.				
WA1963.136.39	Lambeth Plate, 1750 diameter: 22.3 cm	earthenware, tin-glazed (delftware), blue and white		The Pewterers' Coat of Arms and motto in blue, in the centre, slanting floral border on rim, inscribed T over B M above 1750 on base. Presented by Mrs Jean Dorothy Warren in memory of Robert Hall Warren, 1963.
Ray (2000) 24; Ray (1968) 39				

The third, Benjamin Turner, "served his apprenticeship but seems to have dropped out of the trade after that."

Bill then turned to initials on the plate. "The most likely candidate seems to me to be Benjamin Tomkins. Although he wasn't in the trade for long he was still alive in 1750 and was the tenant of a property owned by the Company.

"I think that Benjamin Townsend was too young in 1750 to have had such a plate made; and Benjamin Turner may well not have even been alive in 1750."

"So there you are," said Bill, "nothing for sure, but a possibility!"

Photos: © Ashmolean Museum, Oxford.

My thanks also to the curators at the Ashmolean, to Dr Susan Walker, to Hazel Forsyth, to William Grant and to David Hall.

Diana German, Liveryman of the Worshipful Company of Pewterers, and long-standing member of the Pewter Society, told me that she had written an article on a Delft Bottle; and that it had been published in the Pewter Society Journal in the Autumn of 2012, page 3.

(The Pewter Society - <http://www.pewtersociety.org/>)



Pewter bars again - part 6

“Pewter is the finest material for a bar top”

Shakespeare's Globe Theatre on Bankside has long been an established part of the London arts scene. The new artistic director, Emma Rice, will open her first season this month (April) with *A Midsummer Night's Dream* and there is a rumour that the Athenian wood will spill out onto Bankside itself! In an Arts & Crafts-inspired building alongside, Diccon Wright's restaurant, The Swan, Shakespeare's Globe, has become 'the place to eat' on the lively, regenerated area between Southwark Cathedral and Tate Modern.

The restaurant has recently undergone refurbishment and reopened in February to great acclaim. Into the restaurant has gone a pewter bartop. Diccon said: “I love pewter bars; they are so welcoming and tactile. Both bars at The Swan, Shakespeare's Globe have been built for us by Interbar, one of the leading bar designers in this country. Of course, they had input from us, particularly our interior designer. The design process for this new, pewter, bar was actually very inclusive, and we spent many hours with Billy Pither's designer working the logistics of the bar out to make sure that we got everything just so.”



Billy Pither is the owner of Interbar. He is also very passionate about pewter as you will be able to tell from our interview with him (below).

“We first started using pewter”, said Billy, “when, probably 20 years ago, we became involved with Hotel du Vin. They had had a few bar tops done, such as the one at Henley-on-Thames, by an artisan metal working craftsman called Sam Potts. When we started building bars for them, we sometimes used him to create the bar tops for us.

“At the time I did a lot of research into the subject and, in particular, its origins in France and the Pays Bas. What I found was that the traditional method in France involved melting pewter into moulds and then welding the pieces together. The ornate edge details they produced were made using plaster moulds of about a metre in length. The tops themselves were built onto plywood substrates and were as much as 5mm thick.

“In places the edge work was up to 20mm thick. By contrast, the tradition in the UK was to use thin sheets of material and to press and to hammer these into shapes over patterned timber moulds. Thus, when finished, the French tops are much more substantial than the UK-made ones. I found two main fabricators in France: Ateliers Nectoux and Etainiers Tourangeau.

“At the time we were designing a massive bar for Cameron House Hotel on the shores of Loch Lomond. This bar was boat-shaped and featured a pewter counter. It was also massive. Something like 25 linear metres. I approached Nectoux to see if they could help, but they were too busy. Fortunately Tourangeau had some time and I began a relationship with Gilles Cheramy which has

Swan, Shakespeare's Globe

lasted many years. I was intrigued to find out how their processes differed from the ones in the UK, so I flew and drove down to the Loire Valley and met up with Gilles and toured his factory.

"He had bought the business from, I think, old man Tourangeau, with whom he had begun as an apprentice. For Cameron House, we sent Gilles drawings and templates and he created the enormous bar top. It was delivered to Scotland in a 40ft lorry in five pieces, weighing a total of 2.5 tons. Each piece took 10 men to lift and carry and we had to transport them from the car park about 100 yards and up two flights of stairs.

"When we instal bar tops made by ET, we have them shipped to the UK, usually to our transport warehouse, and then delivered to our site, crated, at a specific time. We then uncrate them and position them on the bar. Pre-arranged, Gilles or some of his craftsmen come over from France armed with their ancient and wonderful tools and weld the joints and then file and polish them out. They heat their old tools up on a camping gas stove until they are red hot which causes some alarm on building sites with strict health and safety procedures!

"Gilles has made bar tops all over the world – Los Angeles, New York City, Dubai, Tokyo – and since that first one, has made several for us in UK. The counter in the Fox & Anchor in Smithfield (See *The Pewterer*, vol 4.1 - Ed) arrived in one piece and took an awful lot of people to carry into the building. Hotel du Vin in Poole, The Belfry (Sutton Coldfields) and Balthazar are all fine examples of their work. When we designed and built Balthazar in Covent Garden, I went to New York to study the original French counter there and make sure we made an exact replica.

Interbar has also worked with the UK manufacturers, Benchmark, Sam Potts (as Billy mentioned above) and more recently Rathbanna, from Northern Ireland. Although their work is fine, in my opinion it never quite has the old school style and beauty of the French counters - which is why we persuaded The Swan at the Globe to use the French guys."

Billy went on to say that there remained something of a mystery; why, he asked, have there been a number of zinc bars made in UK? "Zinc is a fairly nasty substance and, being an element, can't be welded; so it has to be soldered, often using lead. Zinc is not food safe, and the chemical reactions to zinc, particularly from lemons, tomatoes, soft drinks etc are radical and usually leave the counters grey, dull and unattractive.

"In comparison, pewter counters become more beautiful with age and take on a wonderful patina and sheen. Pewter is 100% food safe.

Also, it can be repaired and re-polished. My own theory is that pewter counters had the nickname "le zinc" in France. It was a kind of affectionate slang title but everyone knew that the material was, in fact l'etain – pewter. Hence Etainiers – Pewterers.

"This nickname travelled across the channel and, when people began to be attracted by the idea, they took the name literally and used zinc as a material. The



Swan, Shakespeare's Globe

first such bar counter we, as a company, came across was in a small café in Crouch End in the early 90's. The owner had approached a local roofing firm and asked them to wrap her bar counter in zinc. It was dangerous and unhealthy, but marvellously trendy.

"With 30 years of bar design and build to my name, I would say that pewter is the finest material for a bar top. Expensive, but beautiful, very long lasting and incredibly tactile."

Alan Williams

PS Dominic Dromgoole (who succeeded Mark Rylance ten years ago) retires this month as the Globe's second, and very successful, artistic director. Emma Rice was last year, amidst great excitement, appointed as the third.

For further information, please go to:

The Globe Theatre
21 New Globe Walk
Bankside
London SE1 9DT

www.shakespearesglobe.com

Swan, Shakespeare's Globe
21 New Globe Walk
London SE1 9DT
020 7928 9444

www.swanlondon.co.uk

Interbar Limited
Unit 2 Kings Park
Primrose Hill
Kings Langley
Hertfordshire WD4 8ST
0845 271 3216

www.interbar.co.uk

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What Am I?

Graeme Brady wrote to me from New Zealand to say that he was interested in the article on Alex Neish's tea caddy (*The Pewterer*, vol 7.1 <http://www.thepewterer.org.uk/the-pewterer-vol-7-1-february-2016>).

"Some years ago", he said, "I bought a 'job lot' including the caddy in the attached photograph. I have wondered what it was and whether it, too, might be a tea caddy. It is 6-sided with a screw-on top, 240mm high, 117mm diameter. Can someone enlighten me?"

Graeme is a retired Anglican Priest and an Associate Member of the Pewter Society. He had joined as an 'interested onlooker' while he was on an extended sabbatical in England from 1989 to 1995. "In those days I attended a few of the meetings and events but I was busy running a fundraising company that

specialized in raising money for the restoration of historic buildings, mainly cathedrals.



"Ken Bradshaw took me under his wing and nurtured my interest; but there has been little opportunity to extend that interest here in New Zealand."

Any comments to me, or to Graeme direct (gbrady@comptonfundraising.co.nz), please.

Alan Williams



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Pewter bars/7.2

Places with Pewter bars mentioned in earlier issues of *The Pewterer*

The Angel Hotel, Abergavenny (4.1)

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The Blue Anchor, Hammersmith (4.1)

Bond & Brook Restaurant, Bond Street (3.4)

Le Bouchon Breton (3.4)

Bustophers, Truro (4.2)

The Cross Keys, Harpenden (4.1)

Five Fleet Place (3.4)

The Fox & Anchor, Smithfield (4.1)

Galvin's La Chapelle, Spitalfields (3.2, 3.4 and 4.1)

The Grenadier, Hyde Park Corner (3.2)

The Lamplighter, St Helier (4.2)

Lutyens, Fleet Street (3.4)

my hotel, Brighton (3.4)

The Nag's Head, Bayswater (4.2)

The New Inn, St Owen's Cross, Ross-on-Wye (4.1)

The Prospect of Whitby, Wapping (3.2)

The Royal Exchange (3.4)

The Swan at the Globe (7.2)

The Wood Norton Hotel, Evesham (4.2)

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Places to stay near the Hall

You could try the Internet. Here are four sites worth looking at. Alternatively, you could consider *The Pewterer's* own recommendations (below)

booking.com

[One Fine Stay](#)

hotels.com

trivago.co.uk

The Pewterer's recommendations (not necessarily based on personal experience); we would like your feedback on your experience of *any* of the above recommendations.

[Batty Langleys](#) - Spitalfields/Shoreditch

[Tune Hotels](#)

Kings Cross
324 Gray's Inn Road
London WC1X 8BU
Email: fd.kingscross.uk@tunehotels.com

Liverpool Street
13-15 Folgate Street
London E1 6BX
FREEPHONE 24/7: 0800 014 8310

Pewterers' Hall

Places to eat

[Balls Bros](#) - Carey Lane

[Haz](#) - St Paul's (Foster Lane)

[Pizza Express](#) - Alban Gate, London Wall

Parking in the City

[General information](#)

[Car Parks](#)

There is also on-street meter parking around the Hall in Staining Lane and Gresham Street. These are expensive and for short-term parking only.

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Conflict tin

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Conflict tin? I'd heard of conflict diamonds, though never knowingly handled any. So what is conflict tin, who might be using it, and does my tankard contain any?

Conflict tin is tin which workers are forced to mine, usually by armed groups who then sell the tin for their profit. In the past, this tin would have found its way into the supply chain. It was to combat this illegal trade that the iTSCi was founded.



Do you know how many countries there are in the world which mine and export tin: five, ten, fifteen, twenty? (Answer below)

There are probably issues relating to tin mining in every country, but the principal sources of conflict tin are, or were, the Democratic Republic of Congo, Burundi and Rwanda. I asked Jonathan Rickwood of ITRI to tell me more.

“My organisation, the global tin industry association, became aware of conflict related issues in the Democratic Republic of Congo and a result was the formation, some five years ago, of the iTSCi Membership Programme. iTSCi: the ITRI Tin Supply Chain Initiative. This joint industry due diligence programme assists and encourages companies in the upstream supply chain which wish to purchase their 3T¹ minerals from the great lakes² region of Africa to do so whilst avoiding past mistakes, such as funding armed groups. iTSCi brings international companies (from large multinationals through to SME's³ and co-operatives) together to work constructively and efficiently throughout the supply chain.



“The iTSCi Programme is designed to enable governments and downstream companies across the great lakes region to show the process of traceability and due diligence required by OECD (The Organisation for Economic Co-operation and Development) guidance. iTSCi works with regional governments and authorities to train local agents in weighing and tagging at source, making the minerals traceable throughout

¹ Tungsten, tin and tantalum

² Democratic Republic of Congo, Rwanda and Burundi

³ Small to middling enterprises

transportation and the eventual supply to smelters and producers. Together with the continuous checks made by the international NGO Pact (International NGO and iTSCi partner on the ground in Africa), agents are then able to report suspicious activity and investigate anomalies and security concerns that may occur throughout the supply chain.

“The Dodd Frank Act, introduced in the USA in 2010, requires American companies to meet a number of regulations, including the requirement to display the origins of the minerals used in their products and to confirm that they are conflict-free. Hundreds of mines serving communities across the great lakes region were hit by *de facto* embargoes after Dodd Frank was enacted. This meant that families dependent upon the legitimate mining industry saw their income drop drastically. iTSCi has provided assistance to the region, enabling local companies to address the requirements of the Dodd Frank Act and OECD due diligence guidance, and so to secure the livelihoods of tens of thousands of miners and the hundreds of thousands of dependents who rely on their income.

“The iTSCi Programme has brought about powerful change in some of the most challenging regions of the world, allowing small mining co-operatives in remote areas the societal and financial benefits of free and responsible trading. Today, miners can see that the minerals they provide to the international market have a greater value as a result of due diligence and traceability whilst communities previously threatened by violence and poverty now enjoy the increased peace and stability that has come to the great lakes region.”

I asked Jonathan what the chances were of my tankard containing conflict tin. He said it was difficult to tell, but very low, and much less now than in the past. “This is all part of the bigger picture of knowing where the pewter sheet manufacturers buy their tin,” he said.

Jonathan found it difficult to estimate how many tons of conflict tin might have been smuggled into the supply chain - of its very nature the trade was very secretive - but no doubt many thousands before iTRSi got on top of the problem.

Answer: the number of countries mining and exporting tin: globally, around ten.

Alan Williams

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Puzzle no 2

Many readers will remember the puzzle I set (*The Pewterer*, volume 6.1) to identify the town in which the shop selling that little bird could be found. Well, I had one entry; and because of the initiative shown by that reader, I am awarding him, yes, it was a him, the prize: a bottle of passable claret. Set out below is Mark Beach's comment:

Alan,
I have no idea where the Bird in the Window was but a Google search reveals any number of outlets.... It seems pewter is suitable because you can bend the talons to fit the context of the model. You live and learn!
Mark

The shop was in the town of Chudleigh, in Devon. The photograph was taken many years ago, and the shop may not exist any more. But Mark gets the bottle for effort!

From birds to pewter inkstands



And now for the next puzzle.
This pewter inkstand is probably early 17th century. Where is it to be found?

Clues: there's a painting involved, and a palace, and a treaty. Bonus points for the naming of each, and for the year of signing of the treaty. A bottle of passable claret for the person who wins the most points in answering!

Image, © Stefano Baldini/the Bridgman Library

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PARTNERS IN PEWTER PRIZE

Partners in Pewter, founded and run by Adrian and Leslie Doble, is a small company that designs and makes a unique range of gifts in modern pewter. Their skills base allows them to produce tailor-made items for special occasions whether they are formal and prestigious or unconventional and contemporary. As a small company, they are flexible enough to make a single piece or limited runs of multiple units, in response to the clients' needs.



Two years ago they designed a prize for the annual Pewter Live competition run by the Worshipful Company of Pewterers. Pewter Live accepts two categories of entries: first, from any undergraduate studying at a British University or College holding a Student's Union Card; and secondly an open category that anyone may enter.



Phases of the Moon, by Alison Harris - "The moon's timeless journey through the night sky has provided the inspiration for my jewellery which depicts the waxing and waning moon. The pewter was formed, shaped, salt water etched, then combined with solar quartz for a vintage feel. The etched patterns were inspired from photographs of the moon's surface".

The prize was designed to help design students avoid the pitfalls that can hinder novices taking the first steps into the real world of earning a living from their artistic skills. "Too often", said Lesley, "beginners exhibit their work in painfully inadequate ways through honest ignorance. So we were determined to share our practical knowledge of what is involved when a studio-based potential star appears in public."

Adrian added: "We choose our prize-winners by looking for evidence of design ability and technical skill; to which you can add a determination to build a career as a craftsman. The first two qualities can be detected by looking at the exhibits at Pewter Live; but we rely on the college tutors for guidance about the attitude of the students."

The Prize is a day at the *Partners in Pewter* studio in Cookham Dean in Berkshire to introduce the winner to the world of success as a studio-based designer-maker. Here, Adrian and Lesley cover a range of topics

including the importance of looking for market niches that will use the artist's unique qualities in the context of their skills set and their environment.

"We discuss different aspects of promoting the products to the public via craft shows, galleries, printed media and digitally while moving from the "hobby" world to that of the "professional", said Lesley. "The administration side is also mentioned, and so is the importance of building a customer-base founded on a warm respect for every potential buyer."



Alison Harris and Adrian Doble in discussion

Last year, at Pewter Live 2015, Adrian and Lesley chose Alison Harris from Sussex Coast College. Her competition piece "New Moon" ticked every box on their check-list. "It was a pleasure to meet her again at our studio in February", said Lesley. "Alison has considerable talent and this was evident in the range of jewellery pieces incorporating pewter that she brought with her."

Adrian felt that she also had a tremendous enthusiasm to create new lines. "We like to think that she has now added some commercial context to those assets as a result of her visit," he added.

Alison is completing the final two and a half months of her degree course in Visual Arts at Brighton. She is currently creating a body of work for her degree show which takes its inspiration from the beach and the strand line and is based around texture and form.

Of her day's experience with Adrian and Lesley Doble of Partners in Pewter, she said: "I was delighted to have received this award as solid business advice is indispensable. It was really useful to discuss the realities of setting up a business as a pewterer." She is a mature student who had previously worked within the field of special education. Although as part of her degree course she had to complete a business module, learning about the Dobles' experience of how to get to market and the importance of identifying your unique selling point, along with a practical insight to the realities of commercial life, proved to be valuable.

Alison said that her aim was eventually to create one-off sculptural pieces of work aimed more at the fine art market and, although she may not be aiming at the same market as her sponsors, *Partners in Pewter*, she felt that the problems they each would face would be the same.

"I thoroughly enjoyed my day. I learnt a lot of valuable information about how to go about setting up a business as a pewterer. They also looked at the work that I had created as part of my business plan at university, and helped me to identify where my strengths lay; which they felt were in my metalworking skills and use of etching."

What are her current projects?

“I am teaching myself to raise pewter bowls from sheet metal, using traditional techniques. I am hoping to create a collection of bowls whose design will reflect the undulating waves. I have also cast a series of broken oyster shells in pewter that will form a contemporary neckpiece for my final degree show. I have been busy experimenting with reticulation, melting pewter onto copper sheet along with silver and tiny amounts of gold. Despite the problems that could arise from combining pewter with silver, I have actually achieved some exciting results!”

Adrian emphasised that the range of products for which a craftsperson becomes known is shaped by their innate creativity and the techniques that they use such as, in Alison’s case, etching, cutting and forming. But her day also included an introduction to the skills of *repoussé* and the practical side of casting. He said: “These techniques are so much more amenable when pewter is the medium, compared with copper, silver or gold, and they usually get little coverage in college jewellery courses.”



Lesley acknowledged that it was impossible to teach the lessons learnt over twenty years in eight hours. “But we hope that Alison is better equipped as a result of our non-stop

discussions and the five A4 sheets of summary that she left with. In reality, the learning has to be continuous and we stressed the importance of networking with other craftspeople as an essential part of this, a really valuable habit for artists who, typically, work in isolation. We like to think that we will see her exhibiting at Pewter Live one day, but we know that the new name to look out for will be “Alison Harris”.

Alan Williams

Partners in Pewter: www.partnersinpewter.co.uk

2 Dean Valley Cottages, Dean Lane, Cookham Dean, Berkshire, SL6 9AL

Tel: +44 (0) 1628 485 764; Fax: +44 (0) 1628 485 011

Alison Harris: 01323 896098; and harris.alison1@sky.com

Photos: Moon photos: - Diana Hitchin

In the studio - Partners in Pewter

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The Pewterer, Volume 7, number 2. April 2016.

Editor: Alan Williams

Published by Alan Williams, 14 Dandridge House, 31 Lamb Street, Spitalfields, London E1 6ED and endorsed by the Worshipful Company of Pewterers, Pewterers’ Hall, Oat Lane, London EC2V 7DE

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The quest for commerciality

Emily Gilham was the recipient last year of the ABPC's second Commercial Prize. This prize is now awarded annually at the *Pewter Live* Competition run by the Worshipful Company of Pewterers.



Emily, studying at Buckinghamshire New University, was thrilled to win the prize. This year she is into sketchbook work, experimentations, final pieces, her dissertation and a personal practice document which focuses on branding, costings, artist statements and the making of products.

She says: "For me, winning this prize was amazing. It was the last one to be awarded, and I thought I was not going to win anything. I was introduced to pewter because it was part of our project for *Pewter Live*. I loved working with the metal, and I had chosen the category 'jewellery' which had a commercial brief attached to it. So

winning the ABPC Commercial Prize was just wonderful!"

But having won the prize, she and her tutor asked: "What next?"

David Pinder and Dennis Trickett stepped into the breach and agreed to provide help to Emily in her quest to turn a prize-winning entry into a commercial item. "Very tough," commented David. "Commercial reality is cruel. What I was looking for was an interesting design that could be made easily, in quantity, for a price that could stand up against competition from other metals and from overseas."

With *Molten*, he thought he had found it. So, David visited the University to provide help and guidance; but there was no way the University could do anything itself; accordingly, David agreed that his company, Pinder Brothers, would cut a mould, introduce Emily to his box makers, and help her choose the 'tie' for the necklace. Pinder Brothers undertook the casting.

There was, next, the question of whether the pendants, when cast, could take an engraving and, if needed, a touch mark. David said: "Nowadays, this kind of item needs to be suitable for engraving." Then how to get the items to market; which would be the best and quickest route there?

"After careful thought, we considered that *Molten* was best sold over the internet, as this would quickly reach the kind of customer likely to buy *Molten*," said David.

Delays meant that they missed the Christmas market, so sales to date have been slow. But *Molten* is now available online through The Gift Experience (www.thegiftexperience.co.uk); and will be available at *Pewter Live* at the end of May.



Emily Gilham

Emily went up to Sheffield last November to see the process at the Pinder factory, and having gone through the experience, said: "It was both interesting and heartwarming to see things being handmade by people rather than using an automated process."

The Pewterer: 7.2

"I really have to thank David Pinder and Dennis Trickett for the interest they have taken and the help they have provided, without which I do not know that I could have coped."

And *Molten* itself? Emily explained: "The hole in the centre of the pewter piece is the main inspirational point and also the mechanism by which the pendant is hung. The range is called *Molten* because of the quality of pewter at melting point in a range of experimental processes. When designing for this range I was hugely inspired by organic surfaces and forms which were then conveyed when pouring the pewter and manipulating it with tools.

"I haven't progressed on any designs linked to the *Molten* range. However, for a part of my final year project, I started to explore East meets West. My work always seems to revert back to the basics of experimental ideas and mixed material combination, which is what I have been focusing on the past few months. My boyfriend's dad is Indian and his mum Pakistani; he is born and bred in east London, so it had a personal connection. I also have read plenty of articles on cultural appropriation as well which fuelled my interest greatly.

"I find mixed material combinations and the raw essence of materials and Wabi-Sabi visually stimulating. I let the idea of East meets West at the beginning help choose and define certain materials I experimented with, which then progressed to complete free range experimental processes, but will have slight design aspects of eastern jewellery in there as well.

Alan Williams

Photos of 'Molten' and of Emily Gilham: Enrico Garofal

Emily Gilham: emily120893@hotmail.co.uk;
The Gift Experience: www.thegiftexperience.co.uk ;
Pinder Brothers Ltd: sales@pinder.co.uk

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Editorial

After a summer of cricketing disappointment (for the English Test team, anyway - how will they fare against India this winter?) and a fortnight of medal success in Rio, let me turn, belatedly, to pewter. A data crash threw me into, temporary, confusion; but we managed to salvage some, and are now operating again.

Tin mining

In this issue, Laila Zollinger looks at tin mining, and the safer route that the tin now takes to the market. See the last issue (7.2) for an article by Jonathan Rickwood of ITRI on the subject of Conflict Tin.

The EPU

We have a report by Jayne Abdy on this year's European Pewter Union AGM, held - rather successfully it seems - in Sheffield. We welcome a new Chairman of EPU, Martijn van Zon, of *'t Oude Ambacht Tin*, in The Netherlands. Martijn takes over from Richard Abdy - and next year's meeting is already being planned.

Queen Elizabeth's Hunting Lodge

One comes across pewter in unexpected places. We found some in Queen Elizabeth's Hunting Lodge in Epping Forest. The Lodge, and the adjacent Visitor Centre, are well worth visiting.

Puzzle

Last month's puzzle was solved by two people, though one of them, Marc Meltonville, disqualified himself on the grounds 'insider knowledge'; therefore, the bottle of passable claret goes to Ralph German, along with congratulations for getting the right answer. A second bottle goes, however, to Marc for being first with the answer, even if prompted by insider knowledge!

The answer: The Treaty of London (also called the Somerset House Conference), 1604; Artist unknown. The Treaty was signed by Robert Cecil, Secretary of State to the New James I of England and sometime courtier to Elizabeth I, along with others. It ended a long war with Spain.

Pewter Live 2016

Finally, Pewter Live 2016 - another exciting competition, the last to be chaired by Richard Parsons. His post is taken over by Isabel Martinson. We hardly need to wish her luck - she has been handed a running, successful competition; she now needs to add her 'twist' to it and take it to new levels of excellence.

There are two competitions: the Student and the Open.

The Pewterer, volume 7.3, August, 2016

This year the brief for the Open competition asked entrants to produce a pewter item, or range of pewter items, that could be used by the Company in its day-to-day activities. For more information, and for access to the list of winners, please click [this link](#).

The winner of the Open Competition was Ella McIntosh, with her [Canapé Tray](#). Please click the link and scroll along to page 18.

Finally

The data crash has meant the postponement of a number of articles; but we will catch up over the coming months. In the meantime, do keep reading and letting me have your comments and ideas for articles. Thank you!

Alan Williams

PS I have agreed to support the Lord Mayor's Appeal this year by abseiling down the spire of St Lawrence Jewry-next-Guildhall. If you wish to support this unnerving exercise, please go to

<https://www.justgiving.com/fundraising/Alan-Williams18>

and donate as much as you feel able to two good causes: the Sea Cadets; and JDRF, Type 1 Diabetes.

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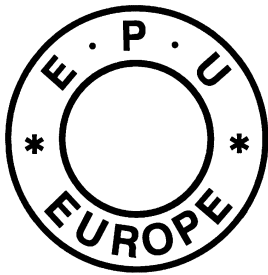
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European Pewter Union

Annual General Meeting, 2016

Held in Sheffield, United Kingdom - June 10th and 11th 2016. Report by Jayne Abdy of AR Wentworth.

The EPU meets on an annual basis to discuss issues concerning the European pewter trade. This year the most important of the issues to be discussed was the state of the regulations coming out of the European Commission on alloys and solders. Last year, the EPU met in the Netherlands; this year it was the turn of Sheffield.

The EPU weekend started on Friday afternoon when the assembled delegates from Italy and the

Netherlands were taken on a visit to the Sheffield Assay Office. The guided tour was led by Librarian, Emma Paragreen and Head and Analytical Services, Belen Morales. It included both the precious metal hallmarking and the analytical services divisions of the Office and a look at how they had worked on pewter issues for the ABPC.



Cutlers' Hall

On Friday evening delegates were invited to Dinner, organised by the Association of British Pewter Craftsmen, at Cutlers' Hall in Sheffield city centre. Chris Hudson, an ABPC Council member, first gave an informative and interesting tour of the Hall, including the main hall, and a look at the Norfolk Knife. Those who had never visited before were very impressed.

The Norfolk Knife, made by Joseph Rodgers in 1851 for The Great Exhibition of 1851, took two years to complete. It features 75 blades with etchings of Queen Victoria, Chatsworth House and The White House amongst others.

The tour was followed by Dinner in the Neal Room – a rare honour, as this room is generally only used for board meetings and dinners when the Master Cutler himself is present. However, Chris Hudson delivered apologies from the Master Cutler, who had been unable to attend due to commitments in Canada.

Richard Abdy led the Toast to HM The Queen on her 90th Birthday.

Each guest was presented with a pewter napkin ring made by Chimo Holdings and donated by Chris Hudson.

After the meal, the Stag pub was the venue to try some local Sheffield Ale, unfortunately not in pewter tankards. Delegates later retired to the magnificent



The Norfolk Knife

The Pewterer, volume 7.3, August 2016

Kenwood Hall Hotel, famous as the hotel that Dennis Taylor stayed in during his 1985 world championship snooker victory!

The EPU AGM took place at the Kenwood Hall Hotel at 10:15 am on Saturday morning. Delegates from Italy, the Netherlands and the UK attended; apologies were received from Portugal and Austria.

A new Chairman was appointed: Martijn van Zon from the Netherlands, taking over from Richard Abdy, who had been chair for the past few years.

After the formal business, there followed two talks, the first by Belen Morales from the Assay Office about the chemical analysis the Assay Office does for APBC members; and an interesting conversation followed regarding the breakdown of pewter material in a cocktail shaker taken for analysis by Wentworth Pewter. The discussion looked at how different manufacturing techniques such as spinning versus casting and hand polishing versus vibro polishing affected the release of tin into any liquid.

The second talk was by Jonathan Rickwood of ITRI. In the course of this talk, he tabled the ITRI's proposed new Code of Conduct, and concluded by asking all members to sign up to it (See the [ABPC Newsletter, volume 9.3](#)).

A slightly negative air was present when delegates moved on to talk about the State of Trade – the number of pewterers is down and orders are hard to find; companies are continuing to go out of business and everyone is generally finding it very tough at present. Not much hope was expressed that things would get any better in the future.

Richard Abdy told delegates that the EPU website would be updated alongside the ABPC one. It was noted that the EPU part of the site was very much out of date.



The 2016 EPU AGM in progress

Everyone was encouraged to invite new members to the meetings from any European countries, although it was noted that past attempts had not produced material results!

The proposal that EPU meetings should only be held every two years, instead of annually, was not accepted. The general consensus was that everyone benefited from meeting every year as European legislation was too important for members not to be constantly updated on progress. It was felt that longer times between meetings might mean that the EPU could start to disappear altogether and not exist in the future.

The EPU secretary, Cathy Steele, would ask Portugal and Austria if one of them would be willing to host the EPU next year – if not, then the Netherlands offered to do so instead.

It was agreed that Membership subs should remain at the same price as in previous years.

After the meeting a lovely leisurely lunch was held in the hotel restaurant. Later, Mr Michael Pinder and Mr Keith Tyssen led a quick trip to look at the Derbyshire hills on the outskirts of Sheffield before it was time for trains and planes to be caught for the journeys home. All agreed that the meeting had been a great success, and a vote of thanks was proposed for the organisers.

Jayne Abdy

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Association of British Pewter Craftsmen; and

the ABPC Commercial Prize

Three years ago, the [ABPC](#) set up a Commercial Prize for the [Pewter Live](#) competition run by the [Worshipful Company of Pewterers](#). The Commercial Prize, worth £250, has as its objectives:

to encourage entrants to think, in addition to their creative design, of the commercial reality of the marketplace; and

to encourage the design of a piece or pieces to which a pewter manufacturer wants to acquire the rights in order to make and sell it into the marketplace.



Molten, by Emily Gilham

Richard Abdy, Chairman of the ABPC, said: "The cash value is £250, but the follow-on value, if a manufacturer were actually to take the design to develop it commercially, could be much greater."

The winner of the first Commercial Prize was Claire O'Sullivan, with *Carnival Coffee*.

The second winner, in 2015, was Emily Graham with *Molten*. This was taken up by Pinder Bros and is now



Carnival Coffee

commercially available through The Gift Experience (www.thegiftexperience.co.uk);

The third winner, this year, was Karen Stott with *Pyrite Crystal Inspired Pendant and Earring Set*.

Richard Abdy commented: "We are very pleased with the way the Commercial Prize has developed and look forward to further commercial successes in the future."

Alan Williams

Photos: with thanks to the Worshipful Company of Pewterers

THE ABPC COMMERCIAL PRIZE

Karen Stott
Truro College
PYRITE CRYSTAL INSPIRED PENDANT
AND EARRING SET



Winner
catalogue page – 29

Queen Elizabeth's Hunting Lodge - and Pewter

We were with the Worshipful Company of Educators on a guided walk in Epping Forest. We've lived near the Forest for over thirty years but while we have driven through it on several occasions, we have never been there. We knew that it had been fought for, and then saved, by the City of London in the late nineteenth century and that it is now



maintained and preserved by them under The Epping Forest Act, 1878. Many of you will know that the City also acquired, and now maintains, many other 'lungs of London'.

But, for the sheer beauty of the beeches in the Forest, and the views over London from the obelisk and TE Lawrence memorial up at Pole Hill, we were wholly unprepared. It turns out that Lawrence had bought land up here, intending to build a retreat from which he could write.

Lunch was at Butler's Retreat, converted from a nineteenth century barn, adjacent to Queen Elizabeth's Hunting Lodge - a 16th century lodge built by Henry VIII and now beautifully restored.

They say that the architects of Shakespeare's Globe on Bankside came here to study the staircase and to incorporate the design into the Globe's own stair towers.

After the Superintendent, Paul Thomson, had given us a brief, but entertaining, 'hats I wear' talk about his hugely varied rôle managing the Forest, Sophie Lillington, Heritage and Interpretation Officer, finished the education part of the day by showing us the reconstituted kitchen - 'what the people would then have eaten'. It was just before our own lunch, so she had to be quick!

The replica food on display was on a number of tables, sitting on replica platters and chargers, many of which were pewter. It is always



interesting to come across unexpected collections of pewter - though pewter in a sixteenth century hunting lodge was, I suspect, to be expected!

It was difficult to look for pewter marks - that would have meant turning food-laden plates upside down, with, even with replica food, possibly disastrous results. But one of the plates was clearly stamped 'AEW' - AE Williams of Birmingham.

I hope our visit might inspire Ms Lillington to arrange for a catalogue of their pewter to be prepared.

Alan Williams

[Note: Some of the pewter was acquired quite recently from a company called Merchant Adventurers which may or may not be <http://www.merchantadventurers.com>
Others may have been acquired in the 1990s by Ms Lillington's predecessor.

How many pieces are there? Let's see how inspired Ms Lillington is! Ed]

Forest Focus: a free magazine about events in and around the Forest.

Epping Forest: www.cityoflondon.gov.uk/eppingforest

For a view of the Elizabethan fireplace at the Lodge: <http://www.cityoflondon.gov.uk/things-to-do/green-spaces/epping-forest/heritage/Pages/default.aspx>

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TE Lawrence and Pole Hill: Wikipedia reports: "He [Lawrence] purchased several small plots of land in Chingford, built a hut and swimming pool there, and visited frequently. The hut was removed in 1930 when the Chingford Urban District Council acquired the land and passed it to the City of London Corporation, which re-erected the hut in the grounds of The Warren, Loughton, where it remains (neglected) today. Lawrence's tenure of the Chingford land has now been commemorated by a plaque fixed on the sighting obelisk on [Pole Hill](#)."

Thanks to Sophie Lillington, Heritage and Interpretation Officer in the Open Spaces Department, for her help and advice in preparing this article. Of course, any remaining errors are entirely mine!

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From mine to market

- tin's safer journey from the earth to the consumer, *by Laila Zollinger*

Back in the days when the Worshipful Company of Pewterers first received its Charter (1474), the concept of 'responsible sourcing' was unknown. But it would have been relatively easy to track the source of the piece of tin or pewter you had just bought and to test its purity, even if you were not interested in how it had been dug out of the ground and smelted.

Until recently, it was far from easy to know where your tin came from and whether it was fully compliant with modern regulations. Well, I have news for you mining is a messy business.

Today, your purchase ideally needs to be REACH¹ compliant, conflict-free and from an environmentally-sustainable source. This article will examine some of the challenges facing the tin industry today (tin being, as you probably know, the main constituent of pewter).

In the United Kingdom, legislation ensures that child labour is outlawed, and that workers are paid and work free from the fear of human rights abuses.

This is not the case in other parts of the world, especially at the beginning of tin's supply chain, i.e. the mine. Just over 50% of the world's tin is mined by artisanal workers - from small family groups to government run co-operatives.

Small-scale mining is driven by poverty, when there is no other employment. The miners' first priority is to earn enough to feed their families. The work is hard, the pay is poor and there are fatalities. Child labour is not unknown. The land is destroyed and, in some parts of the world, militia groups terrorize workers.

So what can be done, I hear you asking, to ameliorate these conditions? A two-pronged approach seems to be bearing fruit - voluntary and legislative. In the Democratic Republic of Congo, for example, a scheme has been set up whereby any mine wishing to be certified 'conflict free' can apply to iTSCi (a scheme set up by ITRI² which is a UK based organization funded by responsible mining corporations and smelters around the globe.)

That mine will be inspected, its DNA analyzed and, if found to be conflict-free (i.e. mining is not undertaken in an area of armed conflict and traded illicitly to finance the fighting) miners will be given numbered tags. These tags, tied to every bundle of concentrate coming out of the mine, allow every stage of a bundle's journey to a smelter to be tracked and recorded. As a result armed militia groups, who used to intercept and either steal the bundles or pay a very low price for them, and then resell for a profit, have moved on to other pickings.

As a consumer you can ask questions before you buy. It is my opinion that we should all raise awareness and promote good practice across the supply chain.

Laila Zollinger

Director of Wildshaw Limited; and Liveryman, the Worshipful Company of Pewterers. Please refer to *The Pewterer*, Vol 7.2 for an article on *Conflict Tin* by Jonathan Rickwood of ITRI.

1. REACH: REACH ([EC 1907/2006](#)) aims to improve the protection of human health and the environment through the better and earlier identification of the intrinsic properties of chemical substances. This is done by the four processes of REACH, namely the registration, evaluation, authorisation and restriction of chemicals. REACH also aims to enhance innovation and competitiveness of the EU chemicals industry.

http://ec.europa.eu/environment/chemicals/reach/reach_en.htm

and [LINK](#) to ABPC Newsletter

2. ITRI: previously known as the International Tin Research Institute. The iTSCI: iTSCi is a joint industry programme of traceability and due diligence designed to address concerns over 'conflict minerals' such as cassiterite from central Africa.

<https://www.itri.co.uk/itsci/frontpage>

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The Pewterer. Volume 7.4. Editorial

We have already reported, in Volume 7.3 of *The Pewterer*, on [Pewter Live 2016](#), the annual design competition run by the Worshipful Company of Pewterers. It attracted a lot of interest, with 9 Colleges presenting and 49 entries across both the student and the open competitions (and a large number of visitors over the three days).

Sir Christopher Frayling, at the time the Chairman of the Design Council, said of *Pewter Live* some years ago: "*Pewter Live* is a great contemporary rôle for a Livery Company: encouraging a contemporary 'take' on the original craft of pewtersmithing."

It is the 'contemporary take' that I like; but it is also a fact that the existence of the Competition encourages students to explore the immense possibilities that pewter, as a metal, provides. So I make no excuse for looking at *Pewter Live* again in the context of the overall winner (Ella Macintosh) whose *Canapé Tray* also won 'Best in Show', and the winner of the ABPC Commercial Prize (Karen Stott).

We also look at the pewter collection held by Chichester Cathedral; at the old Pewterers' Hall door case that is now to be found on the UCL Campus; at Shakespeare's Restless World through sunken pewter; we start an identification parade; and we continue with the debate on pewter tea caddies. We complete this issue with little articles on what to drink your *Pimm's* out of next summer; at Miranda Watkins and her pewter art; the Pewter Society; and an upcoming Tin Conference, though you will have to go to Shanghai if you want to attend it!

In the next issue, I hope we will publish something about 'Pewterers Avenue', and at last, the Townends exposed.

Enjoy this issue and, as always, we are interested in your comments and ideas, to the [editor](#), please.

Alan Williams
Editor

PS As I write, it is too early to wish our readers a 'Merry Christmas and a Happy New Year' but by the time you read this, it may be right. So, wishes of the Season to you all!

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Winner, ABPC Commercial Prize, 2016

The winner of the fourth annual ABPC Commercial Prize was Karen Stott, from Truro College, with her Pyrite Crystal Pendant and Earring design. Karen's description of her piece was:

This pendant and earring set is inspired by pyrite crystals. Squares of angular wax were first pushed into a cuttlefish and a master was made which was then used to make the set. The pendant is hung on a five strand triple colour steel neck wire and the earrings have silver wires.

Contact:

Karen Stott kystott@hotmail.com

Truro College

The competition judge this year was Richard Abdy of AR Wentworth in Sheffield, with help from Ella McIntosh, the craft designer. Richard said: "We selected the winner on the basis that it was amongst the most "finished" designs in that it wouldn't take a lot to get it into production with low tooling costs etc. Having narrowed down that group, we went with the piece that we liked the best, appeared to be the most commercial and "on trend", whilst still being original and interesting in terms of design. We went through several options for the prize but in the end the winning piece was one that we both agreed on and caught our eye instantly."

Winner, Open Competition, 2016

The Winner of the 2016 Pewter Live Open Competition, with her Canapé Tray, was Ella McIntosh (This piece also won 'Best in Show'). Her work has featured in *The Pewterer*:

<http://www.thepewterer.org.uk/home/the-pewterer-volume-3-2>

Congratulations, Ella!

It's time she featured again, so watch this space!

In the meantime, her website:

<http://www.craftmaker.co.uk/ellamcintosh/>

Facebook: <https://www.facebook.com/ella.macintosh.7>

THE ABPC COMMERCIAL PRIZE

Karen Stott

Truro College

PYRITE CRYSTAL INSPIRED PENDANT
AND EARRING SET



Winner

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OPEN COMPETITION

Ella McIntosh

CANAPÉ TRAY



First Place

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The Pewterer, Volume 7, number 4. November 2016. Published by Alan Williams, 14 Dandridge House, 31 Lamb Street, Spitalfields, London E1 6ED and endorsed by the Worshipful Company of Pewterers, Pewterers' Hall, Oat Lane, London EC2V 7DE. Articles: copyright the several authors 2016. Get-up: copyright Alan Williams, 2016. No reproduction without permission. All enquiries to the Editor. Editor: Alan Williams

Identity Parade - who are they?

The cover of the Worshipful Company of Pewterers' Annual Review last year featured an extract from a photograph, found by Eleanor Mason-Brown in the Company's archives. It appears that the photograph was taken at a Company dinner in 1924. A copy of the whole photograph is reproduced on page 3 of this article.

Around 110 men feature in it (I have not tried to come to an exact total), so they were dining in a big Hall. Could it have been in the Company's old Lime Street Hall? Unlikely, as that would not have been big enough and, anyway, the Company had not used it as a Hall for many years. Could it have been at the Cutlers' in Warwick Lane (where the Company 'perched' for several years after ceasing to use the Lime Street Hall)?

I am on a hunt, a hunt to identify as many of these Pewterers as I can. Now, I have to be realistic; few are alive now who were alive when this dinner was held; so it is only going to be relatives, indeed close family members, who might be recognised from old memories or family photo albums.



Charles Hull, whose family has provided some 13 Masters of the Company, has started the ball rolling; and I am speaking to William Grant and to the Wildash family, with more to follow. The results of this initial research will appear in a future issue of *The Pewterer*. Well, a little bit of fun!

And the Hall? As I say, at first I wondered whether the Hall might be the Lime Street Hall. I thought this because of the coat of arms (see photo above right) at the back of the Hall; on close 'zoom' inspection, it was apparent that it was the Pewterers' coat of arms.

But then I looked at the Cutlers' website. Obviously theirs was the Hall - you can see that by comparing the Dinner photograph on the next page with the photograph of the Cutlers' Hall, taken from their website; and then a closer inspection of the zoom into the Dinner photo shows that the Pewterers' coat of arms has been placed there, presumably along with the chargers, for the duration of the Dinner. William Grant said he thought that the coat of arms behind the Master is probably not the Barge Banner but the embroidered one which now hangs down in Pewterers' Hall basement, near the coats. He said this had been made by a student at City and Guilds.

Alan Williams

Please see photographs on the next page.



A larger copy of the Dinner photograph, above, is available if you would like it. Can you identify anyone? If you can, [please let me know!](#)

The photograph (below) is of the Hall at Cutlers' Hall in Warwick Lane. It was taken from the Cutlers' website.



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Chichester Cathedral's Pewter

- and sepulchral chalices

I was in Chichester earlier this year and took the chance to visit the glorious Cathedral there.

This Cathedral was built to replace the Cathedral founded in 681 by St Wilfrid for the South Saxons at Selsey. The seat of the bishop was transferred in 1075. It was consecrated in 1108 under Bishop Ralph de Luffa. In 1187 a fire which burnt out the Cathedral and destroyed much of the town necessitated a substantial rebuilding, which included refacing the nave and replacing the destroyed wooden ceiling with the present stone vault, possibly by Walter of Coventry. The Cathedral was reconsecrated in 1199.

In its Treasury is a collection of silver churchware and also several interesting pieces of old church pewter. While there, I collected a copy of, and the following is extracted from, '*Notes on church pewter*' written by the late Canon GH Parks, founder of the Treasury, in around 1988.

I mentioned my visit to David Hall, fellow Liveryman of the Worshipful Company of Pewterers and its Hon. Archivist. He told me that he had also visited the Treasury some couple of years ago; and he has provided the photograph (of one of the sepulchral chalices - right); and also the commentary reproduced in blue italics.



Sepulchral Chalice

Canon Parks noted that it was customary to bury a chalice and paten with a priest. He went on: "In Chichester we have two silver chalices and one of pewter from coffins of bishops. They date from the late 12th or early 13th century." (Note: the coffins were removed and opened in 1829 during restoration work; the chalices, known as 'sepulchral chalices', came from there).

[The practice of burying chalices and patens with priests' bodies was, at this time, widespread in England and Wales and, in my understanding, elsewhere. I have seen an example in the National Museum of Ireland found in Western Ireland and I believe they are also found on the near Continent.]

The chalices and patens will normally, at least those used in the Mass, have been silver. Silver was a bullion metal and was scarcer in Medieval Europe than it is today. This was before the discovery of the New World with its huge silver mines. As a result there was a reluctance to bury the silver patens and chalices with the local priest, so pewter replacements were used. Bishops were more likely to be buried with silver examples.

The late Ron Homer found evidence for craftsmen, usually called chalisers or callisers, working in London as early as about 1190. He thought these were the earliest pewterers, so you know what, initially, they were making. (See the summary of Mr Homer's article on the subject in [The Pewterer, volume 6 no. 4 - "Medieval Pewterers of London" - http://www.thepewterer.org.uk/the-pewterer-issue-6-4-december-2015](http://www.thepewterer.org.uk/the-pewterer-issue-6-4-december-2015))]

Canon Parks continues: "In the 13th and 14th centuries pewter was of course in general domestic use and by the 15th century the Pewterers' Guild in London had been granted authority to control the craft throughout England."

[The first Royal Charter granted to the Pewterers was granted in 1474 - and extended to Wales as well.]

“The Tudor period was, of course, a time of great ecclesiastical change. Much church plate was plundered and destroyed ... During the reign of Elizabeth what little medieval plate survived was, as a national policy, redesigned.”

Numbers presenting themselves (at eucharist) increased as well as the quantity of wine consumed. A larger container was required, and this was to be the flagon.

[“As well as suffering from plunder, many vessels were confiscated or melted down to make Protestant vessels. One feature of the introduction of Protestantism was the idea that all confirmed members of the congregation took communion in both kinds, that is the wine and the bread. RC dogma restricted (and still does) the congregation to just the bread; the priest, as the man who stood between the people and God, was the only person who normally took the wine. Pre-Reformation chalices therefore had small bowls with a limited capacity. Elizabeth I’s government instructed, diocese by diocese, the replacement of the small capacity cups with much larger ones.

In time this seems to have resulted in many churches purchasing pewter flagons so the communion cup could be refilled. Few such flagons are known that date from very late in Elizabeth’s reign or the reign of James I. It is not that Elizabethan flagons are difficult to recognize, simply that very few exist. The Worshipful Company of Pewterers has one, I think from memory it came from Hitchin.

Some have argued that later flagons were also used to provide beer at Vestry meetings.]

“The accurate identification of specifically ecclesiastical Elizabethan flagons can be difficult. If this is true of silver, it certainly became so with pewter, the secular designs in current use being equally suitable and convenient for use in churches. Nevertheless, its use received encouragement and authority in the Canon 20 of 1603. There it directs that the churchwardens of every parish ‘Shall at the charge of the parish with the advice and direction of the Minister provide a clean and sweet standing pot or stoup of pewter if not of purer material’. There is a sense in which this heralded the heyday of church pewter.”

[Some people have argued this is not the correct interpretation of this Canon. If you read the whole thing... ¹]

“During the troubled 17th century many parishes followed the canonical direction and a number of surviving flagons are to be found to this day. Frequently unmarked, these straight sided vessels of varying dimensions have high craftsmanship and a touch of elegance. Many such pieces are to be found in Sussex. ... “.

[I think communion cups made of pewter are quite often not marked by the maker. Of course, silver ones had to be hallmarked. Flagons are usually marked by the makers, but earlier 17th century pewterers’ touch marks are often small and easily missed if you do not understand where to look for them]

“One other example of the use of church pewter was that of the Baptismal bowl. One Sussex example has come to light. It is known that sometimes Baptism took place in the home, also that in church the service sometimes took place, not in the font which was usually to the side of or behind the congregation, but from a bowl more conspicuously placed. Our example is of such simplicity that it could be domestic and date from any period from the middle ages onwards. In this case its purpose is established because an ancient inhabitant remembered its customary use. ... “.

[The extent to which baptismal bowls were used seems to have been variable. In my view there were not that many of them and some are quite late.]

¹ For those of you who want further reading on the Canons of 1603, here is a link to a website advertising a Chicago University publication on the subject. Ed.
http://chicagounbound.uchicago.edu/book_chapters/399/

“The Dean and Chapter of Chichester are grateful to the Worshipful Company of Pewterers, who not only maintain their craft, but have honoured their history by generously presenting the case in which to exhibit it.”

There are two funerary chalices on display. One is noted as dating from c1200; the other is said to be a “Lead funerary chalice and paten”; dated as 12th or 13th century. Both are said to have come from an episcopal coffin. Amongst the other exhibits, there are: a James I pewter flagon along with a Charles I bun-type lidded flagon; and two further 17th century flagons which had the distinction of once being stolen from St Mary Magdalen church, Cowden, in 1983, and then recovered. The first was recovered in 1987, the other in 2008, both recognised with the help of the Worshipful Company of Pewterers. They are on loan to the Collection from that church. The rest of the pewter in the Collection, other than the medieval pieces, is on from other parishes in the Diocese.

Alan Williams

The case in which the pewter is displayed was presented to the Cathedral by the Worshipful Company; and they (and the Goldsmiths, who donated the cabinets on which the Cathedral’s silver and gold is displayed) are mentioned in the annual Cathedral thanksgiving service.

Canon GH Parks played the main part in setting up the Treasury in the 1970s and building up the collections of silver, and later of pewter church plate.

My thanks to:

The Dean and Chapter of Chichester Cathedral for their permission to quote from Canon Parks’ Notes; David Hall for his generosity in finding the time to read my original article and then comment extensively on it. And also for the photograph of the sepulchral chalice; and The sub-Treasurer of Chichester Cathedral, Mr MJ Moriarty, for his help in correcting errors that had strayed into my text.

Any remaining errors are, of course, mine.

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Join the Pewter Society



... and get access to

- the Newsletter, published twice yearly, and full of information about events, meetings, pewter;
- the Journal, published twice yearly, containing learned articles on pewter;
- three meetings a year, spring, summer and autumn; and the AGM, currently held in January at Pewterers' Hall in the City;
- a database with the names and details, where known, of over 18,000 pewterers which is an invaluable source for researchers.
- advice and help from experts.

The Pewter Society is a thriving society of the membership of which is comprised of people with an interest in pewter. In addition to its AGM, it has three annual get-togethers on a pewter theme, the spring and autumn meetings usually with a pewter auction involved.

The Society's website: <http://www.pewtersociety.org>

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

The Pewter Society



The Pewter Society was founded in 1918 as the Society of Pewter Collectors and is the second oldest society devoted to collecting specialised antiques.

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Shipwrecked Pewter

The Worshipful Company of Pewterers recently bought some of the pewter recovered from the wreck of a Spanish galleon off the coast of Punta Cana in the Dominican Republic 450 years ago. This pewter is on display at the Company's Hall in the City. But that ship is not the only one to have gone down carrying pewter; and In Chapter 13 of his latest book, called: *Shakespeare's Restless World*, Neil MacGregor mentions, though just in passing, pewter.

In the course of talking of piracy in the Mediterranean, as Venetian, Turkish, Genoese and Moroccan fleets fought for supremacy, he mentions that in 1585, during the reign of Elizabeth I, the Barbary Company was established to facilitate trade between England and Morocco.

One ship from Morocco came to northern Europe carrying a hoard of 450 Moroccan gold coins. It appears to have sunk amongst strong currents in a treacherous part of Salcombe Bay and to have come to rest in a deep gully. It was found there in 1994 by the South-West Archeological Group.

The ship may have been owned by the Moroccan ruler, Ahmad al-Masur who, in 1591, had conquered gold-rich Timbuktu. In the hoard found in the wreck were large quantities of sixteenth century coins, gold ingots,



One of the gold Dinars, struck in Marrakech in the 1600's.
© South West Maritime Archaeological Group 2014

earrings, pendants - all from Morocco, “along with other artefacts and debris: lead weights, pewter tableware, ceramic fragments and decomposing iron”.

What was *pewter tableware* doing on a Moroccan ship? Was it cargo (in which case where was it made?). Was it part of the ship’s stock? Was it being traded? Had it been picked up in, say, Spain *en route* for England (coals to Newcastle?); or had the ship already traded in England, picked up the pewter ware here, and then had sunk on the way home?

Local Dorset award-winning author, Nigel Clarke’s recently-published new edition of the *Shipwreck Guide to Dorset and South Devon* shows that the coast of Dorset and South Devon has one of the greatest densities of shipwrecks in Europe. The age and variety of wrecks, he writes, encompass every period of our maritime history.

Alan Williams

Shakespeare’s Restless World (an unexpected history in twenty objects), by Neil MacGregor; Penguin Books, ISBN: 978-0-718-19570-0

British Museum: <https://blog.britishmuseum.org/2012/05/02/the-salcombe-bay-treasure/>

South West Maritime Archeological Group: <http://www.swmag.org/index.php/moroccan-gold-coins>

One of the gold Dinars, struck in Marrakech in the 1600’s. © South West Maritime Archaeological Group 2014

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Serve in Pewter Tankards ...

Summer might be over, but I spotted this piece in *The Spectator* and thought you might be interested in this extract.

There is one summer cocktail, however, with which you must take the opposite approach: *Pimm's*. Is it my imagination or does *Pimm's* get weaker every year? Certainly the way it's served in British pubs, with all that fruit and lemonade, means that it's only a notch above a shandy. I'd be happy serving it to children.

In order to turn it into a drink for adults it needs a little stiffening up. For each serving of *Pimm's*, add a shot of strong gin such a Tanqueray Ten — you really want to taste the juniper and feel the alcohol — then top it up not with lemonade but with ginger ale. Serve in pewter tankards with ice, mint and orange. That's how my Uncle Peter used to order it in Boodle's.

The Spectator, 22 June, 2013
Article by Henry Jefferys on cocktails

That's one for next summer, certainly!

Alan Williams

That NZ Pot

In volume 7.2 of *The Pewterer*, I published a query from Graeme Brody about his 'tea caddy'. I received two very differing responses to his plea for help in identifying his pot. I set them out below and leave those more wise than I am to resolve the differences!

Response 1

From: Philippe BOUCAUD, Expert spécialisé, Haute-Epoque – *Etains Ancien élève de l'Ecole du Louvre, Membre du Syndicat Français des Experts Professionnels en Œuvres d'Art*

"Dear Graeme,

I have seen several of these pewter containers ...

Unfortunately, they are not old, were manufactured in Germany mostly in the years 1950/60.

Sorry to bring bad news!

Best regards,

Php"

Response 2

From Jon Burge

"You probably already have multiple answers to this one.

The item is a continental prisemkanne. These were made in quantity in Switzerland, Germany, etc. The body is made of flat, rolled pewter sheet metal that is cut and folded into usually a hexagon or octagon, and soldered to a base (sometimes with cast foot) and cast top with fittings for a lid. The lid can have a solid or swing handle. There are several names for types of these depending on whether they have a spout and the form of the handle. They are usually made of high quality metal and lack deep corrosion pitting.

The mark is struck thrice which is a common indicator of quality in Germany etc. BLOCK ZINN with various spellings for Swiss, German, Dutch indicates that the item is made of new metal (not recycled) and lead free.

The large flat surfaces are compelling targets for decoration, and most will have some wrigglework on them.

The items were made to contain liquid or solid foodstuffs. They were often wedding etc. gifts with appropriate inscriptions. They were relatively expensive fancy items and more likely displayed on a hearth or some such, rather than being carried daily by a farmer to his fields containing lunch's porridge or wine.

The construction, shape, style etc. of Graeme's can are consistent with the engraved dates 1769/1772; however, the dates inscribed on continental pieces are often questionable. I think it is probably 18thC.



I find these to be quite attractive forms of pewter.

regards - Jon Burge

PS. You are free to publish my observations.

The two items to the left of my picture (right) are circa 1800. The one on the right is probably 17thC. I have several good prisemkane on hand - let me know if you are interested in better photos.”

Alan Williams

With thanks to Jon Burge and Philippe Boucaud for their contributions to this debate. Would anyone like to add to it?

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Miranda Watkins

The Pewterer first featured Miranda Watkins and her work in [Issue 5.1 \(Spring 2014\)](#). We thought then that her work was highly innovative and a good example of an established manufacturer, AR Wentworth of Sheffield, picking up the work of a young designer and bringing it to the market.

Since then, Miranda has developed her concepts and produced a new range for this Autumn.



The Gleam Collection

She launched new finishes for her Gleam Pewter Collection at Decorex International in September. Her work is handcrafted British pewter. The 'Colour Gleam' range (above) features a vibrant selection of colours in a matte finish. 'Grey Gleam' (left) features a gently brushed, subdued grey surface, "reminiscent of traditional pewter, with an air of classical elegance", and the stark contrast of gleaming polished interiors.

You have to see this finish to believe it. Both collections are available by special order.

Blackwork Pewter

Miranda Watkins also designs simple multi-purpose pewter vessels to carry Charlene Mullen's signature blackwork embroidery patterns. These intricate engravings are also handcrafted in Sheffield, by AR Wentworth, using a high-tech process. The vessels have a subtle matte grey outer surface and a hand-turned walnut or cork lid.

I suspect that we shall be seeing a lot more of Miranda in the future!

Alan Williams

Miranda Watkins: www.mirandawatkins.com
Charlene Mullen: www.charlenemullen.com
AR Wentworth:



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That Doorcase

The Pewterers' doorcase from their old Hall in Lime Street



What do Management Science and Innovation have to do with Life Sciences? And how does the Worshipful Company of Pewterers provide a link between the two? Read on!

I wrote an article back in 2008 about the doorcase from old Pewterers' Hall, the one that was pulled down in 1932 (see Newsletter, volume 4 edition 3). The record that inspired me to write that article was a fading album in the Worshipful Company's Library written in 1937 by Captain AV Sutherland-Graeme about the Company's two Halls in Lime Street. In that album was one line that suggested that following the dismantling of the second Hall in 1932, the doorcase was now to be found on the UCL campus, where it had been reconstructed.

I had intended to do further research and to find the doorcase, but only got round to it earlier this year.

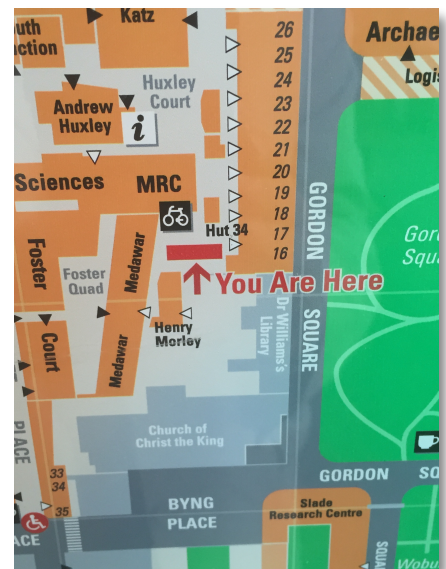
Lyn and I wandered around the campus but could find nothing, and the several door men knew nothing either.

William Grant, Past Master of the Company and its historian, gave me some clues. He had in his records a page from a magazine which suggested that the door case had been installed at UCL at the instigation of Sir Albert Richardson. "Look for the Medawar Building on the Bloomsbury campus", Bill said, "because I think that the doorcase is there". The Medawar Building houses the UCL Faculty of Life Sciences departments. It has no street access, so using Google's *Street View* does not help.

Well, on a second visit to the campus, I found the Medawar Building, sited to the east of Malet Place (through another building) and between Malet Place and Gordon Square (see map, right: the south end of Malet Place is just visible in the bottom left corner).



On an impulse I walked right through the Medawar Building, and out through a security door (hoping I could get back in!), along a narrow, dark, passage open to the air, and then through an archway. As I walked



through the arch, my spine began to tingle; I wondered - could it be?

I turned round and realised that I had found it; here was the doorcase! Yes, beyond doubt, as above it was a crest, and on the crest, a representation of our three strakes - and some roses - the Worshipful Company of Pewterers' Coat of Arms!

It stands there, providing an entrance and exit to the passage and an unnamed square, in fact a link to the Henry Morley Building. The Henry Morley Building houses the UCL Department of

Management Science and Innovation - and there is the connection questioned at the start of this article.



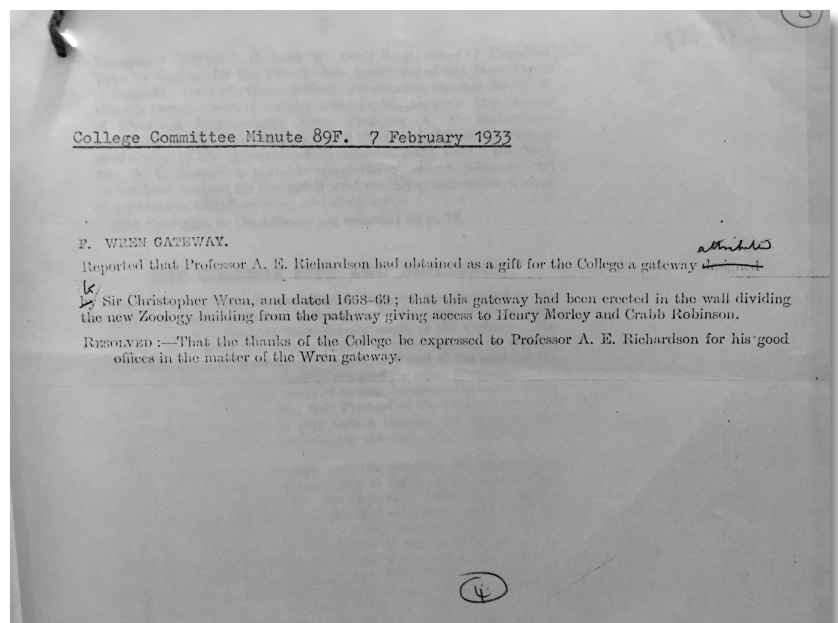
I suspect that I may have been the first member of the Company knowingly to have walked through the arch in many years; and I thought of the hundreds, perhaps thousands, of UCL students who traverse it every day - without knowing what it, or its provenance, is.

We do not need a plaque to commemorate the arch. No, the white stone beyond the arch commemorates the origin of the arch. Time and the elements have

begun to wear the lettering away, but it says: "THIS STONE GATEWAY WAS FORMERLY THE ENTRANCE TO PEWTERERS' HALL LIME ST EC, 1668 - 69, REBUILT IN THIS POSITION NOVEMBER 1932". The dates '1668-9' are puzzling; those are the dates during which the Hall, our second, was rebuilt after the Fire, but the gateway, surely, was there from then until it was taken down in 1932?

Legend connects Sir Christopher Wren with the design of the second Hall, the one that replaced the first Hall (lost in the great Fire) and was itself demolished in or around 1932. But as the extracts from the Company's Order & Entries make clear (see below), legend is in this case wrong!

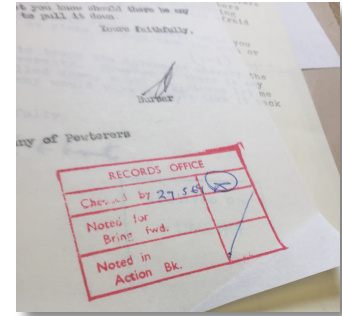
Does any reader have any more information about the arch or how or why it was given to UCL? William Grant, who has been transcribing the Orders and Entries (including from that time) says he has so far not found any reference to it. I have contacted the UCL buildings people, and they say they only know that it



was acquired by Sir Albert Richardson¹ from the Company and donated to UCL.

William Grant (see above) provided me with some extracts from the the Worshipful Company's Orders and Entries for 1933. They are reproduced below; and serve also to dismiss the Christopher Wren theory.

At one stage, the Company, concerned that UCL intended to demolish the Gateway, expressed an interest in getting it back. But it stands there still, a little out of the way and lonely, but no doubt, if stones could talk, with lots of memories! If you want to find the Gateway, look for the Medawar Building on the UCL Campus. The address is: The Medawar Building, Gower Street, London WC1E 6BT



Origin of the Wren myth.

22nd June 1933

Ordered that a copy of the Annual Report of the Library Committee of the Corporation of the City of London dated 3rd April 1933 containing information as to the Roman remains found during the demolition of the old Hall be placed with the Company's archives and the following extracts therefrom posted in this book: –

15 – 18, LIME STREET, including PEWTERERS' HALL -- During the months of October and November the Hall of the Pewterers Company was demolished. The building, erected soon after the Great Fire, was an interesting example of the architecture of the Wren period, though not the work of the great architect. Some of the interior decoration, including a fine ceiling, has been acquired by the London County Council, and is to be re-erected at the Geffrye Museum.

The Keystones of the Pewterers' Gate

20th October 1932

The Clerk reported that Messrs E. W. Winn & Co., the builders at Lime Street, had notified him that in pulling down they had preserved the keystones and the coat of arms and had removed these to their yard where they were prepared to keep them on behalf of the Company but would ask the Company to pay for the cartage. It was agreed that the Company should pay for the cartage.

28th September 1933

Mr Davies, Chairman of the Lime Street Special Committee, reported that E.D. Winn & Co. Ltd, the builders of the new Lime Street premises wished the Company to give instructions as to what they wanted done with the various stones taken from the Old Hall and stored at their yard and reported that the Committee were of opinion that the three keystones from the old court yard should be sent to Cutlers' Hall for preservation and that the other stones were not of sufficient importance to be preserved. The recommendations of the Committee were approved and the necessary action ordered to be taken.

24th September 1953

The Court was informed that the three keystones from the Old Hall were still stored at Cutlers' Hall and that the Cutlers' Company wished to dispose of them. It was resolved that arrangements be made for these stones to be removed by builders and cleaned and they then be inspected with a view to deciding whether they should be retained or destroyed.

22nd October 1953

Mr Slater made a verbal report as to the condition of the three keystones removed from the old Pewterers' Hall. He said that after cleaning it was found they were of a soft stone, one of them had already broken and they could not be made use of in a building except for decoration and probably would not be suitable for that purpose. They were of no intrinsic value. It was resolved that the stones be disposed of and the Master and Mr Fisher both having said that in those circumstances they would like a stone to incorporate in their garden and it was ordered that these gentlemen be at liberty to take the stones.

Alan Williams,
November 2015

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The 2008 article on the Worshipful Company's first two Halls, appeared in a Supplement to the Company's Winter Newsletter of that year.

Photos: Alan Williams

Map: to be found throughout the campus

Extract from College Minutes, and copy correspondence: courtesy of UCL Records

Extract from the Worshipful Company's O&Es: courtesy of the Worshipful Company.

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Editor: Alan Williams

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2016 Asia Tin Week

21 - 24 November 2016

Shanghai, China

Experts to review tin applications outlook at Asia Tin Summit

The programme for the fourth and final session of the ITRI Asia Tin Summit, which focusses on consumption and new tin applications, has now been finalised and features a mix of Chinese and international industry experts and leaders.

ITRI's latest big survey of tin users shows global refined tin use stable to slightly stronger in 2016, after a disappointing 3% decline in 2015. While solder demand has been especially weak in China until recently, the survey reports growth in usage coming mainly from the China battery sector and tin chemicals companies elsewhere in the world. The conference session will begin and end with presentations by ITRI analysts on the latest demand data and long-term threats and opportunities as a result of changes in technology.

Valentijn Van Velthoven of **Alent** will be speaking on changes in tin applications in the electronics industry, where threats from miniaturisation and solderless technologies may be offset by growing automotive and industrial uses.

Two of the leading companies in China will review the outlook for their respective sectors, with **Gong Ting of Hubei Bengxing Chemical Company** covering tin chemicals and **Chen Zhiping of Tianneng Batteries Group** covering the rapidly changing lead-acid battery business, where the e-bikes market may be saturated but new opportunities in other new energy areas are emerging. Looking further into the future, **Prof. Wang Xiang of Nanchang University** will be considering the role of tin catalysts in environmental protection and green energy production.

For further information and to register please [click here](#) to visit the event website.

Sue Butler & Chris Goodacre
ITRI Conferencing
conferencing@itri.co.uk

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