

Editorial

This issue contains articles on antique pewter, a report of the goings on at the Pewter Society (well, their AGM and an interesting talk on the place of Guilds in mediaeval London); and a report on the pewter presence at the NEC Spring Fair at the beginning of February.

That's just the start.

It is also the start of a new year and we are into the 8th volume of this ezine, so it might be a good time to take stock on what we have achieved over the past seven years, and what the goals for the future should be.

And what a good time to thank the many contributors who have helped us on our journey.

Where will the trade be in 50 years' time, let alone next year? The NEC in Birmingham has just closed its doors on another Spring Gift Fair. The Gift Fair sees a number of pewterers attending to display their wares; I went up on the first day, the Sunday, to test the temperature; and I am happy to say that everyone seemed very positive, though the shadow of the 20% increase in the price of tin caused by the recent devaluation of the pound was exercising those who are looking to sell in the UK.



See the following article for:

Pewter at The NEC at Birmingham

What does the Spring Fair say about itself?

“Spring Fair is the UK’s No.1 trade show for gift and home, welcoming more than 60,000 visitors through the doors of Birmingham NEC over five days.

Connecting wonderful people and products (across 14 curated show sectors) for more than 40 years, it’s an explosion of newness, trend-led design, expert-led seminars, industry insights and more.

It attracts a purchasing power of £2.4 billion, making it a must-do event for 2,500+ exhibitors a must-see for buyers across independents, multiples, e-Commerce and department stores.”

“Yes, great start to the day.” I was at the first day of the Spring Fair (5th February), having travelled up from London for the afternoon.

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And: Pewter at The NEC at Birmingham

It is a short, covered, walk, turning right from the railway station to the Fair. If you turn the other way, you get to the airport. A very efficient check in (at the Fair, yes I turned right!) and it's all bright and air conditioned. The Fair Directory gave me the co-ordinates of the stands I wanted to visit.



<http://www.pewtergiftware.com/fairy-and-tree-tooth-fairy-box-1356-p.asp>

Most of the exhibitors have already been here for a couple of days putting up their stands. They will be taking the rest of the week off from manufacturing, in order to man the stands, pace the aisles, see what the competition's up to and meet customers, old and new.

Today, the first day of this year's Fair, the pewterers I talked to, all were happy about the start to the week. But then I would expect optimism on the first morning. Anything else, and how could you face the rest of the week? Five whole days living out of a suitcase and being on your best, customer, behaviour.

Of course, the stands will have to be dismantled and taken home at the end of the week, or straight on to the next Fair - the Frankfurt one is coming up shortly.

While the pewterers' stands were bursting with shiny displays of pewter that included lots of tankards and hip flasks, there was also much, much more. The inventiveness of the pewter manufacturers and designers is breathtaking. Pendants, tie pins, key rings, and napkin rings jostle for space with lapel badges, bookmarks, tooth fairy boxes, and letter openers (amongst a host of other designs).

One stand displayed, amongst the latest ranges, some rather attractive 'shot' glasses supported by pewter stands. The glasses simply slip out of the pewter support for washing.

One exhibitor was very gratified that as a result of a late cancellation, the Fair Administration had offered him a free corner stand, across the aisle from his own. "More space to fill with displays", he chuckled. But some were very open about the effect that the current state of the pound has had on trade. "The price of tin went up 20% overnight with the fall in the pound." This will, they fear, inevitably have an effect on business in the UK.

More than one said how well the day had started. "We've had five serious customer meetings already; and Sunday is usually not good for business; it is the day the retailers come, and our main trade is with distributors," said another.

The Fair Guide said that I would find Royal Thai Pewter at stand 4D93, but there was another company there, not a sign of Royal Thai. And where's the Royal Selangor stand? Hiding under the 'Star Wars - Selangor' at stand 4G87 (Key to understanding this code: 4 is the number of the Hall; 'B' is the row in that Hall; and 87 the stand position). It has been a number of years since I last found Royal Selangor at the NEC, but they are certainly back now. David Mills, the General Manager, was warmly welcoming. He told me that Royal Selangor have a new shop in the King's Road.

I found different opinions amongst the pewterers present as to whether in 50 years' time, the trade will have changed shape dramatically or not. There are some who argue that, with the difficulty of finding people willing to take on this dirty job and to spend years training, the big manufacturers will morph into a collection of artisan craftsmen sharing overheads; and there are those who say that there will always be room for the larger manufacturer.



Selangor: Tooth box

But whatever the position over that, I found a trade humming with enthusiasm (well, it was only the first day of five) and looking forward to the challenges ahead. A trade that used to rely almost

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And: Pewter at The NEC at Birmingham

exclusively on tankards and hip flasks still makes a lot of them, though whereas a trade customer a few years ago could easily order 20 - 30 tankards in one go, nowadays they are selling two a day. And behind the tankards and hip flask marches innovation and creative flair, as exciting designs flourish: key rings, napkin rings, picture frames, bottle stoppers, bottle openers.

It was only a few years ago that everyone was saying that the trade was finished, and the Fair was getting less and less worth attending. Now I detect that there is a fresh breath of life and enthusiasm.

AE Williams: <http://www.pewtergiftware.com/about-us-1-w.asp>

[Home](#)

English Pewter: <https://www.englishpewter.co.uk>

Pinder Bros: <http://www.pinder.co.uk>

William Sturt: <http://www.williamsturt.com>

Westair: <http://www.westair.co.uk>

Royal Selangor: http://uk.royalselangor.com/?__from_store=0&__store=uk

Royal Thai Pewter: <http://www.royalthaipewter.com/CONTACT%20US>

The Pewterer, Volume 8, number 1. February 2017.

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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Bristol is a fine city with great trading traditions. Soon to be just an hour and a bit from London down Brunel's Great Western Railway, it boasts the superb 800 year-old parish church of St Mary Redcliffe, once described by Queen Elizabeth I as "the fairest, goodliest, and most famous parish church in England". This wonderful church, in some people's opinion, overshadows the Cathedral, formally the Cathedral Church of the Holy and Undivided Trinity. But for pewter-lovers, Bristol Museum has some hidden treasures. In this article, Alyson Marsden uncovers a couple of them.

PEWTER in BRISTOL MUSEUM

Bristol Museum has many pieces of pewter in four separate Bristol sites but (sadly - Ed.) few pieces of their pewter are on display.

The Museum has seven Romano-British pewter flagons which were discovered in 1899 in a Roman well in the Bristol suburb of Brislington. Several of the flagons were crushed but some were in very good condition.

The photographs below show one of the flagons with an unusual handle decoration.



Roman Flagon
F1264



One of the most interesting pewter archaeological finds in Bristol is an octagonal flagon. This medieval pewter flagon was discovered in the 1920s buried in the cellar of a house in Abbots

Leigh, near Bristol. This was the retreat house for the monks of St. Augustine's Priory in Bristol during the reign of Henry VII¹.

It is believed that flagons of this style date from the middle of the 14th century because two examples were found in the ruins of the Castle of Homburg, in the Canton of Aargau in Switzerland. The Castle was destroyed by an earthquake in 1356.

Within the Worshipful Company of Pewterers' ordinances of 1348, there is mention of *squared pots* which some believe relates to these flagons. The only other octagonal flagon of this design found in England was recovered from the River Medway. The Medway flagon, while it is in good condition, is only 19cm high to the lip whereas the Bristol one is 25 cm high.

The Medway flagon differs in construction slightly from the Bristol example because the base is enclosed, whereas the Bristol flagon has an inset base. On close examination of the bodies of these two flagons it is evident that they were identically constructed. The body appears to have been cast in two pieces and joined with a vertical seam either side.



Bristol Octagonal Flagon

The Bristol flagon has suffered damage during its centuries of burial. The lid is missing, the body is bent and there are the marks of a spade through one side. Nevertheless, this flagon is extremely important in the history of medieval pewter manufacture in England. Until its discovery, along with the Medway flagon, it was hypothesised that these flagons were made over the Channel. Now with two finds in England the debate is wide open. The Bristol flagon can be viewed in Bristol's M Shed museum.

© Alyson Marsden, 2017.

Liveryman of the Worshipful Company of Pewterers, and immediate Past President of the Pewter Society.

¹ St. Augustine's Priory - later to become Bristol Cathedral - was established in c 1140 by Robert Lord Berkeley.

Photos: the author

Henk van Wijk gave a talk on, 'Octagonal Pewter Flagons of the 14th and 15th Century', for the Pewter Society, held in Pewterers' Hall in London, on Saturday 25 January, 2014. It was published in the Journal of the Pewter Society, No. 39, Spring 2014, pp. 2-17.

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

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

Bristol Museum: Queens Road, Bristol, BS8 1RL (0117 922 3571)
http://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/https://uk.local.yahoo.com/info-2055169441-bristol-city-museum-art-gallery-bristol:_ylt=A7x9Uktzy4xYO0MAs5R3Bwx.?p=museum

Try the Georgian House, too: 7 Great George St, Bristol, BS1 5RR (0117 921 1362)

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Butcher, Baker, Candlestick maker.

Surviving the Great Fire of London
By Hazel Forsyth

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Hazel Forsyth is a Liveryman of the Worshipful Companies of Pewterers and Goldsmiths.

She is also Senior Curator of the Medieval and Post-Medieval Collections at the Museum of London; and amongst other things, a Fellow of the Society of Antiquaries and a Fellow of the Royal Society of Arts.

She has written a companion book (*Butcher, Baker, Candlestick maker - Surviving the Great Fire of London*) to the Museum of London's Great Fire Exhibition - *Fire, Fire*. Sumptuously illustrated, it looks at the Fire from the perspective of the trades represented by 31 of the City's Livery Companies. The Worshipful Company of Pewterers is one of those Companies.

The Pewterers appear on pp 62 and 162-6

Page 62: Hazel writes:

"The fire certainly did force people to reconsider, to question their ideas, aspirations and beliefs: even to ponder the very meaning of charity. When the Pewterers' Company wardens met in temporary accommodation in the Blackamoors' Head on Pye Corner a few months after the fire, they concluded that because the Company had suffered such great losses and the '*generalitie of ye poor sort of people hath been in some measure gainers*' nothing should be given to the poor at that time. It was harsh pragmatism. And the Pewterers were not alone. Many of the City institutions felt that they simply did not have enough resources to help everyone as they would have liked, and there was so much need that it was difficult to know who to help and how to do it."

Pages 162-6:

The main reference to the Company's trade comes at pages 162-6 with examples of how the trade tried to cope and what effect the Fire had on some individual, working pewterers. Hazel includes an extract from the Brewers Company records, dated 2 May 1667:

This day the Court took into Consideracon that they had bought some pewter before the fire, And by reason of the destruction & unsettledness of the tymes, they had not yet fully satisfied the pewterer, And therefore have this day ordered yt what shalbe due to him, shall forthwith be paid him.

Hiring pewter for dinners and special events was big business. The livery companies hired in plate even though members sometimes grumbled about the cost for feasts

Fire, Fire - the exhibition, at the Museum of London on London Wall, is on until 17th April. It is a fascinating stroll through the City as the Fire blazed out of control.

<http://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/fire-fire>

And once you have been to the Exhibition, buy the book; or just buy the book!

Butcher, Baker, Candlestick maker - Surviving the Great Fire of London
by Hazel Forsyth. Published by IB Tauris & Co. Ltd, in association with the Museum of London.
ISBN: 978 1 78453 748 7

Extracts from the book reproduced here with kind permission of the Museum of London

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The Pewter Society, AGM, Journal and Medal

The Pewter Society's 2017 AGM was held in January at the Hall of the Worshipful Company of Pewterers in the City.

At the AGM, after the usual reports (which indicated that the society was in good health), the President was pleased to award the Society's Medal to HH Cotterell. His book *Old Pewter, Its Makers & Marks in England, Scotland and Ireland* (published by Batsford) remains the standard. For more details of the Award, and the wording of the citation, please refer to the Society's website (see below).



The Company was pleased to host the lunch afterwards, at which the Master Pewterer gave the speech of welcome.

After the AGM and lunch, members were addressed by Professor Ian Gadd, son of the late Jan Gadd, on the interesting subject of 'Do Guilds Matter?'

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

For further information, please go to:

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 Pewterer: [The Pewterer, vol. 7.4](#)

For a copy of the Contents page of the Pewter Society Journal, Autumn 2016, see below. The Spring issue is scheduled to be out shortly.

Next page: a copy of the contents page of the Autumn 2016 issue of the Pewter Society Journal.

Journal of the Pewter Society

Founded 1918



Autumn 2016

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Keith Hockin

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Antique dealer, pewter lover, Stow-on-the-Wold



Stow-on-the-Wold is, at 800 feet, the highest of the local market towns and, with Moreton in Marsh, probably the best known of them.

It stands at the junction of seven major roads, including the Roman Fosse Way. At the height of the Cotswold wool industry, the town was famous for its huge annual fairs where as many as 20,000 sheep were sold at one time.



Keith Hockin, holding an 18th century Scottish flagon

The market square is vast, testifying to the town's former importance. At one end stands the ancient cross, and at the other the town stocks. Around the square the visitor is faced with a spread of Cotswold town houses and shops. Tucked away in the far corner, is an antique shop. Unfortunately, perhaps fortunately, when we were there, it was closed. It was a Wednesday afternoon.

'Keith Hockin' said the sign above the window; and peering through that window we could see - /ots of gleaming antique pewter. When, after we had got home, I made contact with Keith, he sent me this photo (below, right) of a display case in his shop, full of pewter, some of which, he told me, he had just bought.

"The flagon on the top shelf at the front on the right is what is called a 'beafeater' and dates from 1650-1700" he said.

"Next to it is a quart bud, then a pint bud, both 18th century.

"Fourth along from the right is an 18th century drinking tankard. Bottom right, with the wooden handle is an 18th century Dutch coffee pot; and the central display is a large, rare, 8-sided pewter dagrooned platter by John Townsend and Thomas Griffin (1777-1801).

"Pewter has been my, and my wife Pat's, love for many years", he told me. "I first got interested 50 years ago, when I was introduced to Bill



Keith Hockin. The Pewterer. Vol 8.1. February 2017

Cooper in Nottingham. He was the Pewter Society President in 1965/7.”

Keith was once on the Pewter Society Committee himself; now he remains a member and acts as the auctioneer at the Society’s meetings. We talked about the state of the trade. He said: “Business is slow at the moment [this was early December], though trades when they do take place, can be at high prices for quality items in good condition and no repairs.”

The link to his website is: <http://www.keithhockin.com/> .
The site says:

‘Keith Hockin Antiques has specialist stock of 16th to 18th century oak furniture, together with early wood carvings, early pewter, early brass, copper and ironwork; offered for sale in a Cotswold building, dating from the 16th century.’

On the site again: ‘In 1968 I became interested in old pewter and in 1970 with my wife opened our first shop at 76 Derby Road in Nottingham. ... We moved to Stow in 1976; now in 2017 we are still here happily offering quality antiques to customers old and new.’



I wondered out loud how many other shops one might find around the country specialising in old pewter. Keith thinks he might be one of the few people trading in pewter from a retail shop. If anyone reading this knows of anyone else, please tell me.

Oh, and the book in the case: *Pewter of the Channel Islands*. Written by Stanley C Woolmer and Charles H Arkwright, it was first published by John Bartholomew & Son Limited in 1973 (ISBN: 085152933X). I did not know that pewter had been made in the Channel Islands, so some research follows, though Keith suggested I would do better to look in Southampton!

Alan Williams

Photo of pewter: Keith Hockin.

Photo of Keith Hockin and the line drawing of the shop: Keith’s website. The tankard he is holding

Information about Stow: the Stow-on-the-Wold Information Office: <http://www.cotswolds.info/places/stow-on-the-wold.shtml>

Hockin Antiques: <http://www.keithhockin.com/> .

Telephone: 01451 831058

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The cover photo of that Dinner in 1924 ...

In the last issue of *The Pewterer*, ([Volume 7.4](#)) we featured a photograph of a Pewterers' Dinner, held in Cutlers' Hall in 1924. We are hoping that we might be able, even at this late stage, to identify some of the diners. It will be difficult, since few people alive today were even born in 1924. Probably, it can only be family descendants who recognise grandfathers or great grandfathers.

Charles Hull says he thinks that the gentleman third along on the far side of this end of the middle sprig, is his father, John Hull (10th of the Hull Master Pewterers, the first having been Thomas Hull, in 1682); that the gentleman to the right could be his uncle, Alexander Hull (11th Master Pewterer); with the gentleman on this side of this end of the sprig possibly being Stanley Wildash, Renter Warden in 1924 (but then, isn't he sitting in the wrong place?); and the gentleman sitting at the head of the middle sprig could possibly be Stanley Grant with, on his right, Charles Sawbridge. He wonders whether the gentleman five along on this side of the far sprig, might be Ralph Englefield.



William Grant agrees with the identification of his father. He suggested that I should compare faces in the photograph with the photo album of Past Masters kept in the Worshipful Company of Pewterers' Hall (which I shall do). He went on: "However, had Charles Sawbridge been present, it would have been Charles Walton Sawbridge, the son of Charles Sawbridge, the previous Clerk. CWS was the Clerk until my father [Charles Grant] took over in 1930.

"My father had been articled to CWS. CWS was ill for a very long time, for example in 1919 he was given 3 months' leave of absence because of ill health, this was followed by a further 3 months and then a further 3 months in 1923. While he was not able to do the job my father filled in for him.

"The position of my father in the photograph is where the Clerk would have sat, so that he could see what was going on and give instructions to the staff to attend to anything that needed attention. CWS would have been sitting there had he been present."

Peter Wildash told me that there have, so far, been eight Wildash Masters of the Worshipful Company of Pewterers. The first was Edwin Wildash in 1920 (the latest, Paul Wildash in 2006).

He says that his grandfather and great grandfather, both Georges, were not members of the Company, but rather members of the Barber-Surgeons, both becoming Masters there. It is unlikely that they would have been present; but Edwin Wildash, 64; Stanley Wildash, 58, (Master of the Pewterers in 1926); and Augustus Wildash, 56, (nominated Steward in 1924, elected Master in 1930) were likely to have been present, along with Charles Thomas Potter, 46, (son of Cora Jane, sister to Edwin, Stanley and Augustus), who was nominated to the office of Steward on 25th September, 1924.

Also present could have been: Thomas Milner Wildash, 44, (son of John Henry Wildash who was brother to Edwin, Stanley and Augustus).

Richard Stanley Wildash, 23, son of Stanley had only just been admitted as a Freeman and is unlikely to have been present.

Cover photo, part 2. The Pewterer. vol 8.1. February, 2017

As to identification, the Wildashes have few family photographs from this time, so it is difficult to identify anyone. So, we have accounted, I suspect as far as we ever shall do, for the Hull family, the Grants and the Wildashes.

Does anyone have more to contribute? Another copy of the photo appears below (on page 2). A larger copy is available on request.

Alan Williams



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An Introduction to British Pewter

by David Moulson and Alex Neish. ISBN: 1 85858 102 8

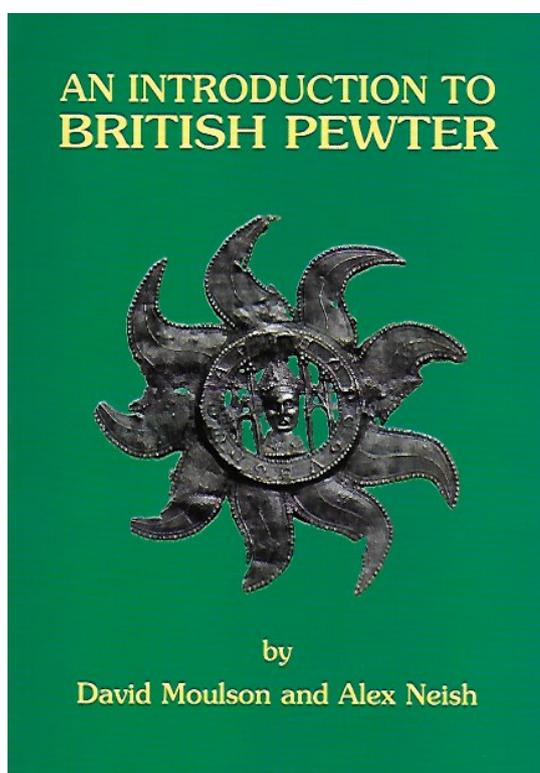
This is classic booklet (© The Shakespeare Birthday Trust) was first published in 1997 by Brewin Books. David and Alex are both now Liverymen of the Worshipful Company of Pewterers. In the Introduction, the authors comment that:

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

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

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

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



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Marks on pewter

No, not an article on how to clean pewter. For an articles on cleaning pewter - one with a health warning - see *The Pewterer* Issue 6.1, 2015: <https://sites.google.com/a/thepewterer.org.uk/thepewterer/the-pewterer-volume-6-1> .

The best way, in my view, is still warm soapy water! (See: Volume 3.4.1: [Warm, soapy water](#))

I was, actually, looking for Keyser silver; Keyser were a German firm, based in Leipzig (more of that, possibly, later). The site took us to 'Keyserzinn' and a fascinating troll through silver-plated pewter. 'Zinn' is German for pewter. <https://www.etsy.com/uk/market/zinn>

I had always understood that silver and pewter did not go well together - on the workbench they can 'fight' each other like crazy. I had started to doubt that that was necessarily so when first Keith Tyssen and then Gordon Robertson showed their work with pewter and silver. But that is by-the-by.

And then I found the Canadian site (see below for the url) showing a publication in 1987 by the Environment Parks Canada Service, comprising a comprehensive list of marks; and reference to the Worshipful Company of Pewterers. The work of reference was complete up to about 1900. A quick scroll through produced the marks of a number of Blydes, including Edwin, and John. (See the article about Edwin Blyde in *The Pewterer* Issue 5.3, published in 2014: <https://sites.google.com/a/thepewterer.org.uk/thepewterer/volume-5-3> .)

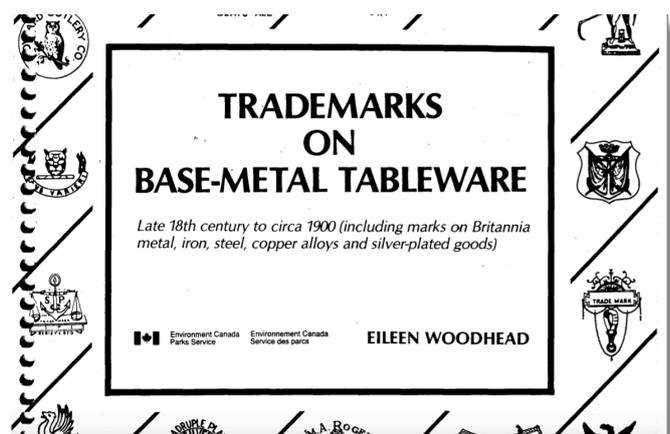
I will leave you to have a happy time hunting through the site, but the introduction, at least, is worth a read, with its reference, already mentioned, to the Company.

TRADEMARKS ON BASE-METAL TABLEWARE

Late 18th century to circa 1900 (including marks on Britannia metal, iron, steel, copper alloys and silver-plated goods) by EILEEN WOODHEAD

Environment Canada Parks Service
©Minister of Supply and Services Canada
1991.

"For a number of years the Metal Unit of the Material Culture Section, Archaeology Research Division, Canadian Parks Service, has maintained a reference file identifying marks found on metal artifacts. This book is a selection of marks on file that relate primarily to tableware items, from the late 18th century to about 1900. These marks were used on tableware and other small hardware goods made in base metals in Great Britain, Germany, France and the United States."



"The base metals used in the manufacture of domestic goods included the ferrous metals, iron and steel, tin alloys (including pewter), and copper alloys such as the brasses and nickel-silver. Tin and silver were used as plating materials. Sheffield and Birmingham were among the large metal

Marks on Pewter. *The Pewterer*, Volume 8.1. February, 2017

manufacturing centres in England that had local registries of marks kept by trade organizations: the Cutlers' Company of Sheffield or the Worshipful Company of Pewterers. These compendiums only include marks used by manufacturers.”

The site is at: https://sha.org/documents/research/Parks_Canada_Resources/Trademarks%20on%20Base-Metal%20Tableware.pdf

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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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Surf the Internet?

- it's amazing what you come up with

Well, now, what's the surprise in that? In this issue, here are three sites that you simply have to dip into. Do enjoy them - and if you come across others that you think would interest our readers, please do tell [me](#)! Thank you.

What does the future hold for the British Pewter Industry?

This article by Sue Pryke ... with mentions of Richard Abdy and AR Wentworth of Sheffield

<http://makeitbritish.co.uk/uk-manufacturing-2/the-future-british-pewter-industry/>

Mr Pepys' small change ...

Edward Fish was ... actually a citizen of London and a member of one of the city's more ancient Livery Companies, the Worshipful Company of Pewterers.

A whole article on Mr Fish and pewter:

<https://c17thlondontokens.com/tag/pewter/>

Pewterbank

One of the more interesting sites about pewter has been created by John Bank. Indeed, his site is in my view essential reading for anyone interested in old pewter.

<http://pewterbank.com>

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

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Dear Reader

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Welcome to the May edition of *The Pewterer!*

I write this from the sticky heat and humidity of Colombo, Sri Lanka, where we are spending three months, but that's another story.

Have laptop, will travel, they say; and in this edition we have a range of articles to suit not only any traveller, but also those who have stayed at home.

In no particular order: the month of May is dominated, at the Worshipful Company of Pewterers, by their annual design competition, Pewter Live. Our article looks at the competition, with comments from its new Chairman, Laila Zollinger;

We have also: a visit to the 16th century Anne of Cleves House, in Lewes, East Sussex, with its interesting, mixed, collection of pewter; the third instalment of the series, Pewter in Art (this one, at the Bristol Museum); a trip to Bishops Stortford (nothing to do with the metal, pewter) to see a housing estate named after the City livery trades; Marc Meltonville, back from Chicago with the story of an amazing, loving repair; John Bly, in an old article I have dredged up from the newspapers, looking at pewter spoons; another one from the BBC Magazine about what the world owes dull, old, grey, tin; and a peek at a Trafalgar Medal from the Holburne Museum, Bath.

Enough of something to interest everybody, I hope. As always, your comments are welcome. Happy reading!

Alan Williams

Editor, The Pewterer
Colombo, May 2107

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Pewter in Sussex

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Anne of Cleves House



Anne of Cleves House is a 15th-century timber-framed Wealden hall house on Southover High Street in Lewes, East Sussex. The house takes its name from Henry VIII's fourth wife as the building, along with other properties and land, formed part of their marriage annulment settlement

The house has a medieval cellar over which was built the substantial Wealden hall house in the 15th century. The property saw grander additions in the 16th century but by the early 20th century it had become run down and subdivided into a number of dwellings.

In 1923 Frank Verrall, the then owner, gifted the house to the [Sussex Archaeological Society](#) (Sussex Past) on the provision that the existing tenancies were not disturbed. Gradually over the next few years, as tenants left, separate portions of the building were opened for 'inspection'; and the last tenant left in 1934.

A programme of repairs was undertaken and overseen by the architect Walter Godfrey and it was finally possible to open the entire property as museum and historic house.



This oval dish is not likely to be earlier than the mid. 18th century. It could well be of English, even of London manufacture; but without closer examination in the hand or photographs of any marks I cannot be sure.



This flagon is of a Continental type similar to flagons made in Belgium and France; it shows no signs of age or use, so may well be a reproduction.

The house is still owned and operated as a museum by Sussex Past, and is home to wide-ranging collections of furniture and artefacts of Sussex interest.

These include one of the best exhibitions on the Wealden iron industry, including large machinery such as a hammer from Etchingam Forge and cannon boring apparatus together with a collection of iron fire backs.

The bedroom and kitchen are furnished as they may have been in the 16th and 17th centuries. But of particular interest to me was the collection of pewter on display.

Pewter collection

There is a 17th century lidded tankard, dated 1685, a large platter, some sand casters and other pieces (not illustrated), including a dish and a bowl. While the collection has been photographed, the photos have not yet been digitised, so my

own photos (taken with permission) will have to suffice.



This footed bowl is not a style of piece that looks English. It is probably Continental and is likely to date from around 1800; that is later 18th century possibly early 19th.

A description of the John Every Collection by Major T Sutton reports that: "The gleaming silver colour of the pewter on the dresser helped to enhance this (illusion of a living room from which an active housewife had just departed) effect. ... Above the panelling on a protruding ledge were various objects of household use: pewter plates, spice jars, candlesticks, rushlight holders, and adjustable candlesticks. The pewter gathered throughout the Museum was a typical kitchen collection of the seventeenth and eighteenth centuries. Large dishes grooved or with wells, pepper pots, mustard pots, jugs, salts, spoons and cooking pots".

The Society's Museums Officer, Emma O'Connor, tells me that the bulk of the pewter collection at the House was acquired through the donation of two private collections/museums; one being that belonging to R Garraway-Rice; and the second to John Every. Both were large collections amassed in the rather classic late Victorian manner and bequeathed to the Sussex Archaeological Society in 1933 and 1944 respectively.

An early description of Every's private museum by Major T Sutton recorded: "The gleaming silver colour of the pewter on the dresser helped to enhance this (illusion of a living room from which an active housewife had just departed) effect. ... Above the panelling on a protruding ledge were various objects of household use: pewter plates, spice jars, candlesticks, rush light holders, and adjustable candlesticks. The pewter gathered throughout the



Museum was a typical kitchen collection of the seventeenth and eighteenth centuries. Large dishes, grooved or with wells, pepper pots, mustard pots, jugs, salts, spoons and cooking pots".



This quite deep bowl with single reed rim of somewhere around 14 inches in diameter. Bowls of this size and depth are not usual in the English practice. It is likely to be of later 18th or 19th century manufacture.

Whilst the pewter collection has been catalogued there has been no comprehensive article on the pieces within the collection. This is no surprise given the volume of the Society's wider collections and indeed that the Society has been augmenting these collections over the last 170 years.

Anne of Cleves House is well worth a visit, and if you like pewter, there is a lot of it to see

Alan Williams

Anne of Cleves House: <https://sussexpast.co.uk/properties-to-discover/anne-of-cleves-house>

The house is open to the public and plays host to functions throughout the year, including parties, weddings and small informal concerts.

Anne of Cleves House. The Pewterer, vol. 8.2

The museum building was acquired in 1923, and contains notable collections of domestic bygones assembled by private individuals – Starkie-Gardiner, Russell Davies, Alban Head et al. Many of these formed the basis of J Seymour-Lindsay's 'Iron and Brass Implements of the English House' 1916, which is still a principal reference work.

The most significant of these collections was the bequest of the private museum of the Lewes ironfounder J Every. In addition to the furniture and material of Lewes interest, this collection has a very strong emphasis on domestic ironwork, especially firebacks from Sussex and other sources.

Photos: the author



The bedroom floor

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John Bly's

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'Perfect Pewter'

- The Collector

The Bly family have been dealers in Tring, Hertfordshire, since the beginning of the 19th century. An ancient letterhead proclaimed 'John Bly Antique Dealers since the reign of William IV'. The grandfather of the present John Bly first established his own business in the centre of Tring in 1891.

The present John Bly worked for four years at Sotheby's before joining the family firm. He has been resident furniture expert on BBC Television's Antiques Roadshow' since it started in 1978, and has his own ITV programme 'Heirloom'. John Bly lectures in Britain, Europe and North America and writes for a variety of specialist magazines.



He has written and edited 14 books related to antiques including *Discovering English Furniture*, *Discovering Hallmarks on English Silver*, *Is It Genuine?* and *Miller's Silver and Sheffield Plate Marks*. His most recent is also for Miller's and is entitled *John Bly's Antiques Masterclass*.

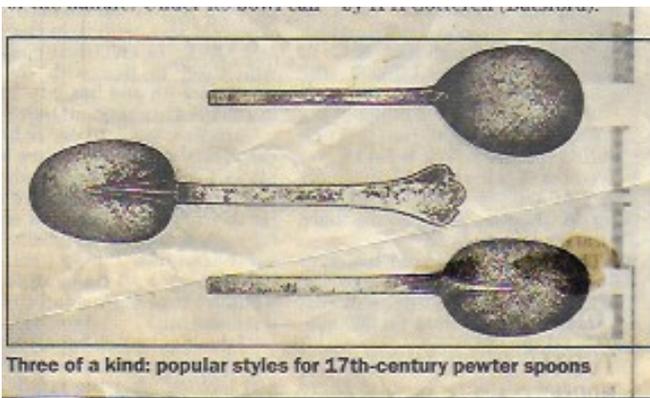
John Bly clearly at one time had a weekly column in the *Weekend Telegraph*. But this comes from a clipping; and there is no date apparent, though John says it must have been in the 1970s. In his email confirming that I could reproduce the clipping, he added:

In the context of utility items taking on greater significance, I think the spoon ranks highly. The traditional gift to a child from the Godfather was a spoon - if sufficiently wealthy, a silver one with a figure of an Apostle cast as the finial. As the early word for spoon was 'spone' the patron was known as the 'sponsor'.

“

MORE THAN a thousand years ago the Chinese were proficient in making pewter, an alloy of tin. They were slightly ahead of the Romans who introduced its manufacture to Great Britain. Our earliest official records of control over production are the first Ordinances of the London Guild or Company which were made in 1348. In these the Guild is referred to as the 'Craft of the Pewterers', and from then until the 1500s pewter was used to make utensils for the homes of the wealthy and ecclesiastical artefacts for the Church.

During the 16th century it became used at every level of society and its great age of production lasted from circa 1550 to the third quarter of the 1700s.



Three of a kind: popular styles for 17th-century pewter spoons

After 1800 it was mainly used for making tavern drinking vessels and as beer consumption rose during the late Georgian and Victorian periods, tankards and mugs were turned out in huge quantities.

But the collector of old pewter has to look for that made prior to the 1780s to provide him with an interesting variety of objects.

Dismissed as lower class in the Victorian period, it is intriguing to note the esteem accorded to pewter in earlier times when even the most humble item might have the finest decoration lavished upon it. For example, look at the spoons illustrated this week, especially the

John Bly's Perfect Pewter. The Pewterer. Vol 8.2

one at the bottom. No ordinary spoons these, not now anyway, but not exceptional when they were made in the mid to late 17th century. The one in the centre is a good example of a 'trifid' spoon, from the triform shape at the end of the handle. Under its bowl can be seen a moulded 'rat-tail', a strengthening bracket as well as decoration, popular well into the 1700s.

At the top is a slightly earlier 'slip-top' or 'slipped-in-the-stem' type, the end of the handle being cut at an angle as one would prune a rose.

The most interesting of the three is the bottom one. Its handle being plain flat and rectangular in section, was of a type popular during the Commonwealth period, 1649-1660 and is called the 'Puritan' handle. However the raised scrollwork on the back of the bowl lifts it from such moral strictures.

BUYERS GUIDE

Are there fakes?

Yes, both old and new.

'Antique' pewter as well as Arts and Crafts style pieces became popular in the 1920s, a large amount being made on the Continent, particularly in Belgium. Much of this was struck with pseudo marks to imitate those of the London pewterers and was also chemically 'aged'. After 60 or 70 years, these are hard to spot. Do not clean your pewter until you have had advice.

”

Recommended reading: *Old Pewter, Its Makers & Marks in England, Scotland and Ireland* by HH Cotterell (Batsford).

John Bly

Photo of John Bly: from his website

Antiques Roadshow, John Bly: <http://www.bbc.co.uk/programmes/profiles/1CDqLQsGVHbVRZXGS9HWIBb/john-bly>

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Pewter in Art - paintings in the Bristol Museum of Art

This is part 3 of Pewter in Art. The first part looked at two paintings in the Holburne Museum in Bath; the second part looked at pewter in two of my own paintings described as being 'in the style of Hogarth'.

This article looks at four of the paintings, two Dutch, one French, and one English, displayed at the Bristol Museum of Art. But first some pewter.

The Museum may not have a wide-ranging pewter collection on display. Pewter was an everyday material, cheaper than silver but very important until ceramics and glass took over. At one stage, pewter was polished with great energy, the result often looking a bit like silver.

The Museum's displays include this:

"Imitating silver: pewter"

Pewter is an alloy of tin and copper and if polished can look like silver. In the past, lead was often added to make it cheaper. This gives it a dull, grey colour and can contaminate food or drink that is served in it.

Silver: Copies & Imitations

Silverware was expensive and was therefore bought by the rich who wanted to display their wealth to others. It was usually in the latest fashion and for much of the 18th Century influenced the design of other decorative arts, such as ceramics. The middle classes, too, wanted a fashionable dinner or tea table and because they could not afford real silver, various cheaper-looking wares were developed, some of which are still made today."

For a reference to, and illustrations of, pewter-plated silver:

http://www.ebay.co.uk/itm/like/292036866703?clk_rvr_id=1174148441019&vectorid=229508&lgeo=1&item=292036866703&rmvSB=true

The Museum has some remarkable examples of 16th-18th century Dutch art representing pewter objects. Here, we reproduce four paintings, or rather parts of four paintings; the intention is to show parts of the whole artwork, and to concentrate on the pewter depicted in them. The descriptions come from the Museum and from Wikipedia.

Pieter Claesz

Pieter Claesz 1597/98 - 1660/61

Still-life about 1640

Claesz painted with subdued, virtually monochromatic palettes, the subtle handling of light and texture being the prime means of expression. He generally chose objects of a homely kind, although his later work became more colourful and decorative. Claesz's still lifes often suggest allegorical purpose, with skulls serving as reminders of human mortality.



His masterful depiction of foods and everyday objects arranged on a table is a perfect example of Dutch still-life painting. In this painting, the single light source is somewhere beyond the upper left corner of the composition,

atmospherically highlighting the differing textures and materials.

There are many pieces of pewter on this table, including platters and a long spouted jug. I think that the pewter goblet, shown close-up in the detail, is so sumptuous and has such solidity, as to be tangible, and certainly I would like to have it in my collection.



Jan Steen

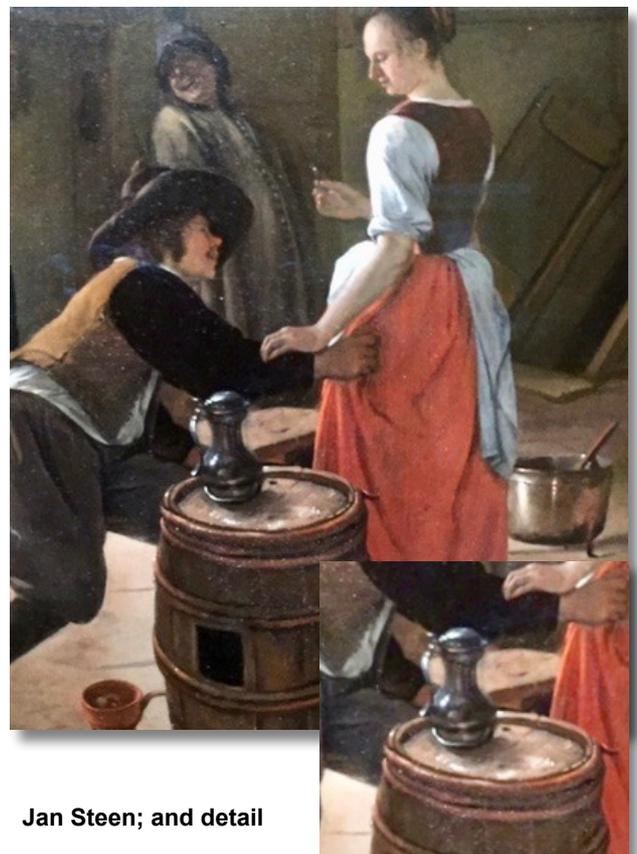
Jan Steen, 1626 - 1679

Kitchen Interior

Jan Steen was a Dutch genre painter of the 17th century (also known as the Golden Age, roughly spanning the 17th century).

Although this painting has been called a kitchen interior, it is more likely to be an outer room of a tavern where a hunter, who has been out wild fowling, is taking refreshment. He makes a lewd gesture towards the serving maid and the man in the shadows behind laughs.

The hunter seems just to have put down the lidded pewter pot, probably empty.



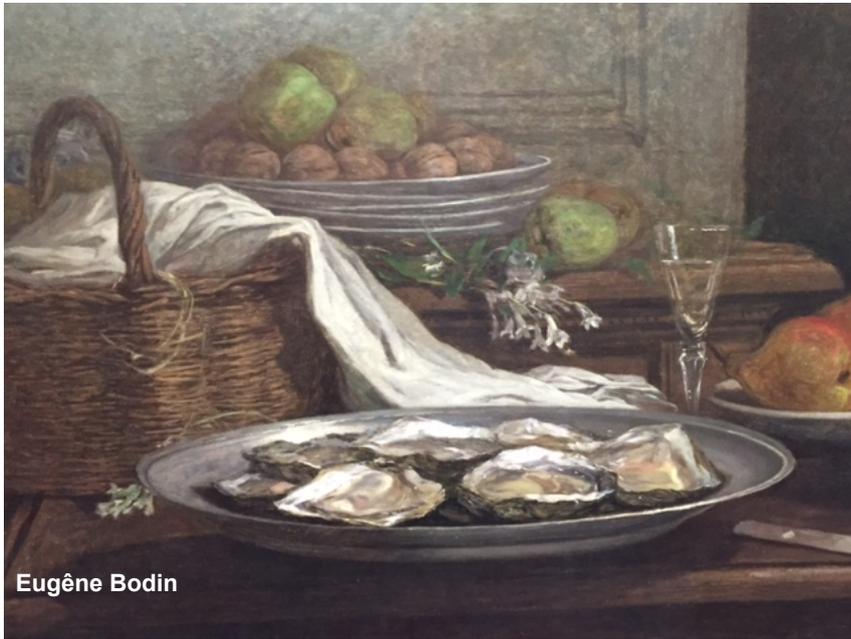
Jan Steen; and detail

Eugene Boudin

Eugene Boudin 1824 - 1898

Still Life with Oysters about 1850

Boudin was one of the first French landscape painters to paint outdoors. He was a marine painter, and expert in the rendering of all that goes upon the sea and along its shores. But he also painted still-lives; in this one the colours in this accomplished still life are muted but relieved by the sharp



Eugène Bodin

notes of the lemons in the right foreground and the warmth of the pears behind. It is the oysters on the left which dominate the composition. Their succulent cream and white flesh and freshly-opened shells are painted with a panâche that Boudin was later to use in his more familiar seaside scenes.

Eugene Boudin probably painted this still life just a few years before he gave up his stationery business and went to Paris to train as an artist. The composition and subject-matter - a table laden with fruit, nuts, glassware and oysters on a platter - demonstrate

Boudin's study of seventeenth century Dutch still-life paintings. On the other hand, his relatively free handling of the paint shows his stylistic affinity with the contemporary Barbizon School painters.



Fred Elwell

According to Wikipedia, In 1857/58 Boudin befriended the young Claude Monet, then only 18, and persuaded him to give up his teenage caricature drawings and to become a landscape painter, helping to instil in him a love of bright hues and the play of light on water later evident in Monet's Impressionist paintings.

Fred Elwell

Fred Elwell 1870 - 1958

My neighbour's House 1929

Fred Elwell lived in Beverley, Yorkshire and painted its people, places and customs throughout his long life. He exhibited at the Paris Salon and the Royal Academy, where he became a member in 1938, and painted a portrait of King George V in 1932.

Pewter in Art/3 Bristol Museum. The Pewterer, volume 8.2

'My Neighbour's House' has been identified as the view through the front door of a Beverley House. The succession of rooms and various light sources (not visible in this small part of the painting) make a complex composition, meticulously painted, and the viewer's eye is drawn through the house to where sunlight pours into the lounge. The artist's choice of frame, which imitates 17th century Dutch frames, suggests he was paying homage to Dutch Masters of the interior, such as de Touch and Vermeer.

Alan Williams

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The Pewterer, Volume 8, number 2. May 2017.

Editor: Alan Williams

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Pewter Live 2017



New Pewter Live Chairman, Laila Zollinger

There will be eight Universities and Colleges with students entering; and a constantly expanding 'open competition' with 24 entries this year.



The new Chairman of Pewter Live, Laila Zollinger, said: "The challenge we have set this year is to produce an object, or range of objects, that would compliment a contemporary lifestyle, made of mixed materials, with at least 50% being constructed of pewter."

She expects that other media might include glass, wood, plastic, horn, leather, fabric, another metal, stone or perhaps, paper,. "The object could be for a domestic or office environment, it could be for personal adornment, either as a fashion accessory or jewellery, possibly a piece of furniture. The use might be for marine, architectural, horticultural or even agricultural applications.

"The criteria for judging include the quality, originality, suitability for purpose and marketability of each piece. That magical unquantifiable extra that catches the imagination is likely to sway the judges too."

This year, for the first time, other Livery Companies are welcome to enter the open competition.

The Association of British Pewter Craftsmen are, for the fourth year, putting up £250 for a 'Commercial' Prize. The objective of this prize is, each year, to reward the entrant with - in the judge's view - the most commercial reality.

Richard Abdy, Chairman of ABPC, said: We have been very impressed, over the first three years of our Prize, at the initiative and inventiveness of the entries. Some of them have gone into production, and that is, after all, our main goal - to encourage students to think commercially alongside their creativeness. We think that there will be exciting possibilities this year to expand on previous success given that the ABPC prize is now firmly established as part of Pewter Live."

Laila Zollinger again: "Pewter Live also provides members of the ABPC with the opportunity to work closely with participating colleges, universities and professional designers by arranging for them to visit pewter manufacturers to learn about the traditional processes and techniques involved in working with pewter. Over the past few years well over 30 new pewter products have been brought to the market as a direct result of the competition."

The Pewterer. Pewter Live 2017. Vol 8.2. May 2017

Alex and Patricia Neish, Partners in Pewter and the City & Guilds all make an award too.

Laila is of course looking forward to her first Pewter Live. She wanted a last word: “Each Pewter Live event has an incubation period of a year and is made possible by a platoon of staff, volunteers and sponsors. The military precision with which the three days are run are all due to Eleanor Mason Brown. Thank you Eleanor.”

Alan Williams

Pewter Live takes place at Pewterers' Hall in Oat Lane in the City in May. The public open day is Wednesday 24th May between 10.00 and 12.00 and 14.30 and 17.30.

http://www.pewterers.org.uk/pewter_live/pewterlive2017.html

<http://britishpewter.com/component/content/article/2-uncategorised/21-abpc-commercial-prize>

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For the love of Pot

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The Diego Rivera hall of the DIA. image copyright Detroit Institute of Art.

As Alan Williams will tell you, I owe him an article on a pewter platter we have at Hampton Court Palace. But this is proving very difficult to write more than 50 words on. By way of compensation, I give you this little story.

Last November I was invited to the Detroit Arts Institute to give a lecture on the King's Chocolate kitchen at Hampton Court, (best you do not ask, or I will tell all about it).

Since its economic collapse, during the financial crisis, Detroit has had rather a bad name. A deserted city, filled with unemployment and surrounded by empty factories. Now this story is true, but things have moved on and the Downtown area of Detroit is lively, filled with new

businesses, clubs and restaurants. If that is not a good reason to drop by one day, then the Art Museum is.

It is truly world class, with an arts collection to rival any of the major collections. It is beautifully housed in an eclectic blend of new and old, (Some of the old being parts of European mediaeval buildings inserted into the new building.) Name a great painter and they have their work.

Now I have to digress a little, but I cannot stress how odd it is to go to a Museum in a city you have never visited before and have all the staff know who you are.

Fame gone before me? No, more that they were already sick of my voice!

I was invited over to give my lecture because this winter's temporary exhibition was 'Bitter Sweet' the story of tea, coffee and chocolate. We at the Historic Royal Palaces had helped the exhibition with some photos and video from our own collection. One video was of me telling you how to make an historic hot chocolate.

Now I thought this was to go on some small screen in a corner of the exhibition. When I arrive I am shown a room where I am playing continuously on a twelve foot screen. In the month that they had been putting up the exhibition everyone, and I mean from curators to security guards, had heard me tell them how to make hot chocolate a hundred times!

So what does all this have to do with pewter, other than one of our number having a jolly across the world?

So, whilst touring the exhibition I came across an interesting piece of ceramics. Some of you may know that my training is in Ceramic history and so when I meet a little



DIA 2002.60 image copyright Detroit Institute of Art.

For the love of Pot. The Pewterer, volume 8.2 . May 2017

piece of pottery with a pewter lid I get very happy.

But this was unlike anything I had seen before. Not for the pot. It is a fairly common piece of 17th century salt-glazed ceramic in the form of a jug. Possibly made in England, or as likely what is now Germany. These jugs were used for anything and everything. The pewter lid made it a more expensive version and you had a way of keeping dust out of your drink.

It was the handle that was different. Look at the handle; it became broken and the owners had a pewtersmith make a new lid that extended down to fill and repair the handle.

Now half the handle is in pewter. This is not some 'garden shed' mend, it has been done with great skill and care to stop any further breakage and make the jug usable once more. (See the second image, below left, from another painting in the Museum, that shows a jug *without* a broken handle. Ed)



DIA 2002.60 image copyright Detroit Institute of Art.



From: **Preparations for a meal.** Van Beyeren, 1664; Detroit Institute of Art.

The owners of this pot cared so much about it they probably spent more in its repair than the original value. I wonder what its story is? Most likely a family heirloom, brought from the old country to the new world. A last contact with the old land or family left behind. Whatever, it was given a new lease of life and over three hundred years later it still stands out from the crowd.

If any of you have seen anything similar it would be great to know.

Marc Meltonville

The Detroit Institute of Art has one of the largest and most significant art collections in the United States. A beacon of culture for the Detroit area for well over a century, the Institute "creates experiences that help each visitor find personal meaning in art".



<http://www.dia.org/>

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Marc Meltonville tells you how to make historic Hot Chocolate with port.

https://www.youtube.com/watch?v=fTq_nbKjhU8

Photos courtesy of the Detroit Institute of Art

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Holburne's Trafalgar Medal

In *The Pewterer*, volume 6.1 (2015) we started what will become a whole series of articles about pewter in art. The first article took, with permission, a small part of a larger painting (attributed to Cornelius de Bryer.) and the whole of a Still Life, Circle of Jan van Kessel, both on display at the Holburne Museum in Bath. The paintings are magnificent, but I concentrated on the representation of pewter ([See volume 6.1](#)).

Recently, Catrin Jones, Curator of Decorative Arts at the Museum, told me that there was one actual pewter object on display at the Museum - Sir William Holburne's Trafalgar Medal.

The Museum's website says: *William seemed destined for a naval career but, following the death of his elder brother, Francis, he inherited the family title and a modest fortune. He left the navy and embarked on an eighteen-month Grand Tour of Europe, visiting Italy, the Alps and the Netherlands.*



This sparked a life-long interest in art and his enthusiasm for collecting. He particularly loved bronze sculptures, silver, porcelain and Dutch landscapes.

Sir William (1793-1874) created his fine collection, but it was actually his sister, Mary Ann Barbara, who left it to the City of Bath, and this was the start of the Museum which carries his name.

But the medal? This dates from the time of William Holburne's naval career. The Museum website again: *William was proud to have fought at the Battle of Trafalgar on board HMS Orion. His Trafalgar medal is one of 17,264 medals made independently by the pioneering industrialist Matthew Boulton for distribution to the veterans of Trafalgar as a mark of gratitude.*

Boulton seems to have produced a number of medals (all apparently to a design by Conrad Heinrich Kuchler) using different metals: bronze, silver, white metal and 'tin'. The Holburne Museum's copy is, Catrin Jones says, catalogued as pewter!

The British Museum's Trafalgar Medal is described on their site as being made of silver.

The National Maritime Museum's copy of the medal is described on their site as being made of 'tin'.

The Fitzwilliam Museum says of the medals: *After Nelson's victory at Trafalgar in 1805 the prominent Birmingham industrialist Matthew Boulton distributed about 15,000 Trafalgar Medals at his own expense to participants in the battle. These medals were all in white metal, but subsequent years saw a number of presentation issues in other metals.*

The Trafalgar Medal. The Pewterer, volume 8.2. May 2017

'White metal'?

David Hall, the Archivist at the Worshipful Company of Pewterers, and a member of the Pewter Society, has commented (generally, not in response to this article):

"The term white metal means different things to different people. Historically you find people recorded, described as 'white smiths' rather than 'black smiths'. There have been arguments about what a white smith did but I prefer Ron Homer's West Midland definition – somebody who worked a cold iron rather than hot iron. A saw maker or a file maker who did not forge his products but cut, filed and ground them.

"Another use of white metal is by auctioneers to describe what is believed to be silver but is not hallmarked, for example Continental silver. People buying at auction essentially understand white metal in this sense."

There is also a definition in Wikipedia, but it is specifically qualified as one not citing sources:
https://en.wikipedia.org/wiki/White_metal

Does anyone else have a Trafalgar Medal; and if so, of which metal is it made?

The description of this medal:

Front: image of ships in the Battle of Trafalgar, above the inscription "T.W. Holburne Mid. H.M.S. Orion", inscribed at the base "TRAFALGAR OCT 21 1805" and around the upper edge "ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY"

Reverse: cast profile head of Nelson in uniform, around the edge "HORATIO VISCOUNT NELSON K.B. DUKE OF BRONTE"

Around the edge is inscribed "TO THE HEROES OF TRAFALGAR FROM M. BOULTON"

Matthew Boulton (1728-1809), a Birmingham man and successful industrialist, became a business partner of James Watt and that partnership produced the Boulton & Watt steam engines. Boulton later became interested in improving the poor state of Britain's coinage, and in 1797 won the contract to strike the large copper penny which stayed in circulation until 1971 and decimalisation. His image appears with that of James Watt on the Bank of England's new £50 note!

Alan Williams

Photos of the medals: courtesy of the Holburne Museum
Photo of Mathew Boulton: Wikipedia

Thanks to Catrin Jones for providing the information that started this article, and for her contribution to it. Any remaining errors in the article are, of course, mine and mine alone.

The Holburne Museum: <http://www.holburne.org>
Link to the Collections Online website: (<http://collections.holburne.org/object-j106>).

The British Museum: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=948533&partId=1

The National Maritime Museum: <http://collections.rmg.co.uk/collections/objects/203904.html#GxguIVX24YSIXGhM.99>

The Fitzwilliam Museum: <http://www.fitzmuseum.cam.ac.uk/coins/collection/watson/page49.html>



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(This time, the BBC News Magazine, February 2014)

Extracted from BBC News Magazine, 1st February, 2014 . For the full article, please go to:

<http://www.bbc.co.uk/news/magazine-25977432>

Tin: What the world owes this dull grey metal

By Justin Rowlatt Presenter, Business Daily, BBC World Service



Tin wouldn't come anywhere near the top of most people's list of the most important elements, yet the history of our species is very closely entwined with this dull grey metal.

Tin was the basis of man's first great technological revolution. Thanks to its low melting point, this relatively abundant metal was one of the first to be smelted - by placing a rock into a fire.

Metallurgists, working more than 5,000 years ago, discovered that

mixing tin and copper would make a much harder and more durable metal than either metal alone, one you could fashion into blades which would - crucially - keep their edge.

They had discovered the world's first alloy. Mankind began to throw away its stone weapons and tools - the Bronze Age had begun.

Even as we moved from bronze to iron and on into the industrial age, tin remained at the centre of human culture, as I discovered in the impressive surroundings of London's Pewterers' Hall.

The building is modern, but this is the home of one of the most ancient of all the ancient Guilds of London, the Worshipful Company of Pewterers. The first reference to the company is in 1348 and, as its names suggests, it is dedicated to producers and workers of pewter, another tin alloy, made this time by combining it with small amounts of copper, antimony, bismuth or sometimes lead¹.

¹ In 1348 undoubtedly there was likely to be lead in the pewter alloy. Nowadays, there is none. Ed.

This Dull Grey Metal. May 2017. The Pewterer, volume 8.2

Pewter provided a cheaper alternative to gold and silver, explains Andrea Sella, a professor of chemistry at University College London, as we look at the huge ornate pewter plates, tankards

Tin in periodic table

Tin - key facts

Symbol: Sn (from Latin stannum)

Atomic number: 50

Melts at 232C (450F)

In the carbon group (group 14) of the periodic table, next to Germanium and Lead

Obtained from the mineral, cassiterite (SnO₂)

More than half of the world's tin comes from South-east Asia

and trophies on display. But the popularity of pewter - and therefore tin - declined rapidly, as mass production made cheap porcelain tableware available in the 18th Century.

Continue reading the main story in the Magazine: <http://www.bbc.co.uk/news/magazine-25977432>

Alan Williams

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QUICKLINKS

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.

The Worshipful Company of Pewterers	http://www.pewterers.org.u
Find the Hall	http://www.pewterers.org.uk/home/location.html
Pewter Live 2016	http://www.pewterers.org.uk/pewter_live/pewterlive2016.html

Association of British Pewter Craftsmen (Contact Lou Mott)	http://www.britishpewter.co.uk louise@britishpewter.co.uk
ABPC Newsletters	http://www.britishpewter.co.uk/newsletters
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 collections/british-pewter	http://www.smithartgalleryandmuseum.co.uk/
The V&A Museum	http://www.vam.ac.uk
The Holburne Museum	www.holburne.org/
The Museum of London	http://www.museumoflondon.org.uk/
The Ashmolean Museum appleford.html	http://britisharchaeology.ashmus.ox.ac.uk/roman-oxon/
The Bristol Museum and Art Gallery	https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/
The Hampton Court shop kitchen/goblets-and-tankards/kings-and-queens-pewter-tankard-hampton-court-palace.html	http://www.historicroyalpalaces.com/home-and-garden/kitchen/goblets-and-tankards/kings-and-queens-pewter-tankard-hampton-court-palace.html
Pewterbank	http://www.pewterbank.com/

QuickLinks. The Pewterer, volume 8.2, May, 2017

Pubs/Restaurants with pewter bar tops

The Prospect of Whitby c8166	www.taylor-walker.co.uk/pub/prospect-of-whitby-wapping/c8166
The Haunch of Venison Venison-SP1-1TB	http://www.thegoodpubguide.co.uk/pub/view/Haunch-of-Venison-SP1-1TB
Galvins	http://www.galvinrestaurants.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'Orfevrerie d'Anjou	www.aa1710.com/en/orfevrerie.php
Benchmark	http://www.benchmarkfurniture.com
Lionheart Replicas	https://www.lionheartreplicas.co.uk/

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&sqj=2&ved=0CEYQ7AlqFQoTCJCC2-bXrcgCFctbGgod--YAaw
David Clarke	https://misterclarke.wordpress.com/
Partners in Pewter	www.partnersinpewter.co.uk/contact/
Gordon Robertson pewter.html	www.gordonwrobertson.com/etched-metal-surfaces-pewter.html
Fleur Grenier	www.fleurgrenier.co.uk/
Ella McIntosh	www.thisispewter.com/
Max Lamb	maxlamb.org/

General

Merchant Adventurers' Hall, York	www.theyorkcompany.co.uk/
The Giftware Association	www.ga-uk.org/

QuickLinks. The Pewterer, volume 8.2, May, 2017

Freeman College	rmt.org/freeman/
The French Hospital	www.frenchhospital.org.uk/
Pook and Pook (Auctioneers)	https://www.pookandpook.com/
Manufacturers' gallery	http://www.pewterers.org.uk/pewter/manuf_gallery.html

Editor: Alan Williams <https://sites.google.com/a/thepewterer.org.uk/thepewterer/the-pewterer-vol-8-2-april>

Errors and Omissions Excepted! We apologise in advance for any errors that may have crept into this list. If you spot any, please do tell us!
Almost as important: if you spot any omissions, please say!

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The Pewterer, Volume 8, number 2. May 2017.

Editor: Alan Williams

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Pewterers Avenue, Bishops Stortford



If you go down to Bishop's Stortford today, you'll be in for a big surprise. No, not every teddy bear that ever there was, but rather a street called 'Pewterers Avenue'. Well, I never! And then another one called 'Mercers Avenue' - so at least they are in good company!

Why?, I wondered. I cannot now remember what first drew my attention to *Pewterers Avenue*, but my initial attempts at researching the reasons for the name have come up against a lack of records; or records that could not be found after all this time.

However, I thought the responses from three very helpful local authority officers would be of interest, if only to show how helpful people can be even when asked silly questions!

“Thank you for your letter enquiring as to the reasons behind the use of the street names 'PEWTERERS AVENUE' and 'MERCERS AVENUE' in Bishop's Stortford.

These are part of a large housing development on the outskirts of Bishop's Stortford, which was constructed approximately 10 - 12 years ago, and every road on the site is named after an old 'trade', for example we also have 'THE SHEARERS', 'SADDLERS CLOSE', 'MILLINERS WAY' and 'WHEELWRIGHTS CLOSE' among many others. “

My first letter went to the Bishops Stortford Town Council; they forwarded the letter to East Herts District Council. Adele Pooley, Land Charges Manager at East Herts Council, replied:

She went on to write that although the District Council had overall responsibility for the Street Naming and Numbering function, the actual street names themselves were usually suggested by the local Town or Parish Council. That meant that the naming decisions would have been made by Bishop's Stortford Town Council.

Ms Pooley assumed that “like us, they don't have the original records on site to enable them to check back as to why these particular names were chosen”.

So I wrote back to the Town Council. An officer at Bishop's Stortford Town Council, took up the baton and replied that it seemed no one had the records, but that if there were any “they would probably be held at Hertfordshire County Records Office, at Wallfields, Pegs Lane, Hertford, SG13 8EQ.”

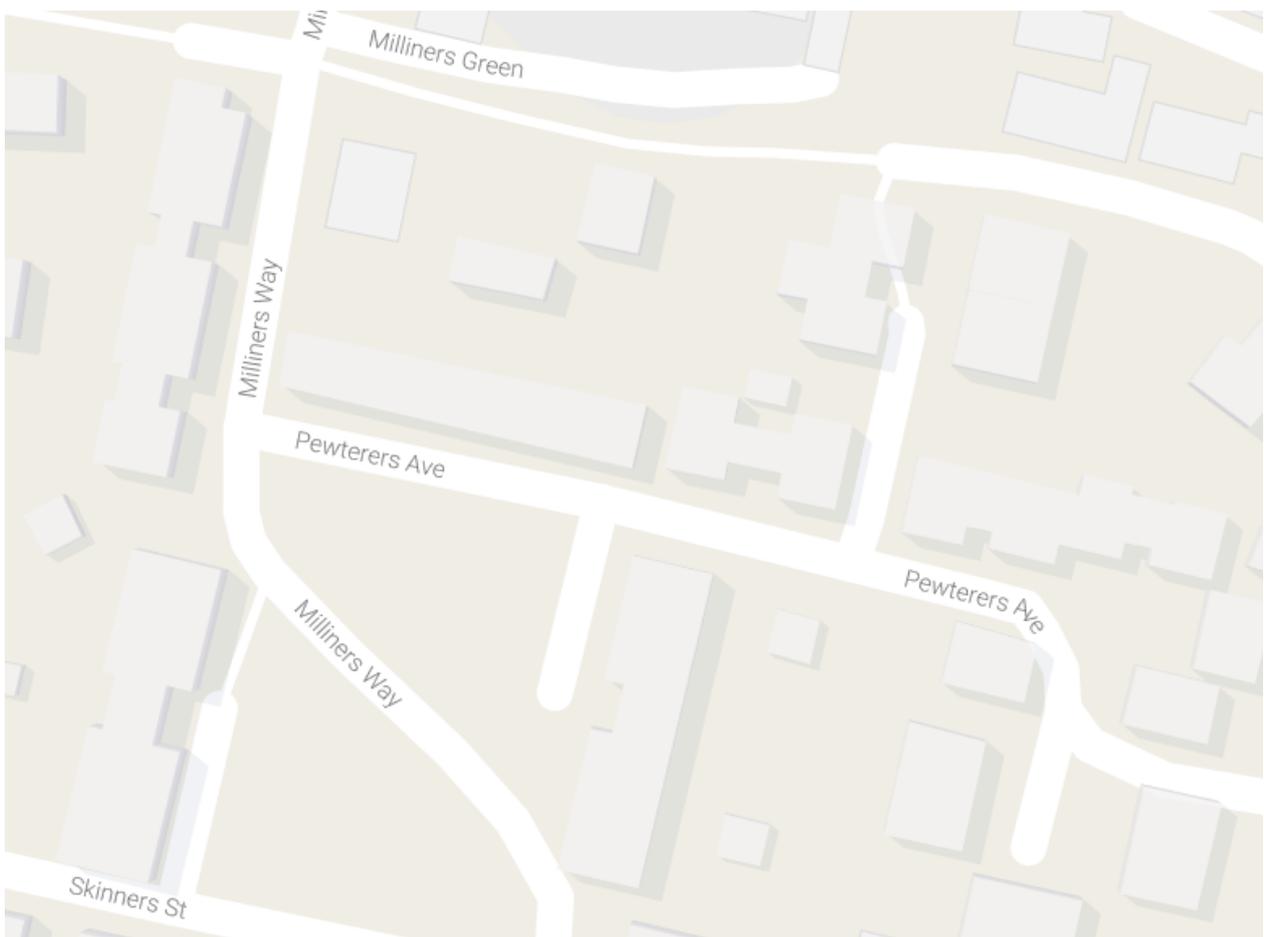
Following that suggestion, I tried the Hertfordshire County Council Records Office. They looked into their records and wrote to say that:

“The 6 inch Ordnance Survey map of Bishops Stortford dated 1983 (sheet TL41 NE) shows only open land on the site of where Pewterers Avenue and the other “trade name” streets were yet to be built. Pewterers Avenue first appears in the East Herts electoral register in 2000. The whole estate may have been built over a few years but it seems likely that they were built in the 1990s.”

and that they did not have any relevant Minutes or other records.

There are a couple of postscripts to this saga, bringing us right up to date. Adele Pooley emailed me later to report that the old Kalamazoo files were currently in the office. “I still don't have any further information as to why those particular names were chosen, but I can at least now verify that the official Street Naming and Numbering case for Pewterers Avenue was completed on 20th April 1998 for numbers 1 - 15 (odds) and numbers 2 - 6 (evens). The remainder of the street was registered on 28th July 1999, comprising house numbers 17 - 57 (odds). It's longer ago than I thought, but then time does fly by, doesn't it!”

Ms Pooley suggested that Councillor Woodward might have some input; and indeed he did when I sent him an early draft of this article.



“Very interesting to read. Thank you. I have lived in Bishop's Stortford since 1982 (and was a regular visitor from 1977). The St Michael's Mead development, (at times referred to rather tongue in cheek as 'the village', perhaps alluding to the relatively high priced houses with 'trade' street names), did not exist then.

“So, the latter development date mentioned in your article seems about right. As previously mentioned, it was named after the wrong parish as its sits in St James the Great and not St Michael's. In terms of local government, part falls into the rural parish of Thorley, but most is in Bishop's Stortford. A good source about roads and the area in general is the Paul Ailey site [www.stortfordhistory](http://www.stortfordhistory.com), (site now run by his son Chris, I think).

“I think BS Town Council had rather less input than the District Officer suggests as the normal process is actually: developer thinks of a name, (often highly non local heritage specific eg 'flowers', 'birds', something to do with 'bishops or ecclesiastical (Crozier Ave for example) or, as in this case 'trades'); then puts these to the District who 'consult' the BS Town Council. Sometimes the Town Council responds, (agreeing or offering an alternative), sometimes it doesn't. Either way, the matter should be in the BSTC Minutes.

“(Definition of suburbia - "where developers cut down all the trees and then name the roads after them e.g. 'Oak St', 'Elm Rd' “)

“One more 'lead' may be the developers themselves and I think that their name is still on the entrance plate to 'the village'. I will try to pop over there and have a look tomorrow and let you know.

Colin Woodward
Twitter: CllrCWoodward”

Note: Councillor Woodward did pop over to have a look, but found no information of relevance. So there we are, my enquiries plough into open land! Not quite a mystery wrapped up in an enigma, but one day, when I get back to Bishops Stortford, I shall try to take my enquiries further, but in the meantime if any reader has any information, or if you were the developer or live in *Pewterers Avenue*, for instance, and are reading this - please let me know.

Alan Williams

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Notes:

I am very grateful to all whom I approached over this quest, for their unstinting help.

Pewterers Avenue, Thorley, Bishop's Stortford, CM23 4GR. Pewters 'Avenue' appears to be a *cul de sac*. Very blurred photo of the street sign; and extract from a street map (Google maps)

For more information about Bishops Stortford and Thorley: <http://www.stortfordhistory.co.uk/> - a truly informative site, well worth the visit.

The Pewterer, Volume 8, number 2. May 2017.

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How links are chosen for *The Pewterer*

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

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

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Editorial

Here we are, at long last, with volume 8.3! The more observant of you may have noticed the long gap between the last issue of *The Pewterer* and this one. Many causes have contributed to the delay, including a long stay in Sri Lanka (I have been there before, and there are articles on Sri Lankan pewter to be found in vols 6 and 7 of *The Pewterer* - see links below). A grandchild wanting to visit the Jungfrauoch to see snow was another cause. And then, Lyn and I went to Russia on the most amazing visit to St Petersburg, Moscow and a number of places in between. I looked out for pewter, Russian or otherwise, but with no success.

None of this excuses, but may explain, the delay. I hope the wait will have been worth it. Church pewter again, with Jo and Ann Buxton's 'discovery', in the course of their 'church crawl', of what was probably a pewter chalice - it was certainly pewter.

Then John Bank reports on the award of a Fellowship to Alex Neish by the Smith Sterling Museum.

What's still to be found under London? Two items recovered in the course of excavations for Crossrail are reviewed. You can see them, 'in the metal,' in the Exhibition, 'Tunnels', presented by The Museum of London, Docklands.

The Pewter Society's Catalogue of the Museum of London's pewter has now been published, as announced by the Pewter Society's President, Dr Jamie Ferguson. The [pewter catalogue](#) is available now for purchase.

This was the fourth year of the Association of British Pewter Craftsmen's 'Commercial Prize', awarded at the Worshipful Company of Pewterers' annual Pewter Live award ceremony. We take a peek at the winner's entry.

Coming up: What connection does the Seahorse pub, at the bottom of Friday and Bread Streets in the City, have to do with the Company? Who was Harry Carr Gibbs? A revitalised South Crofty? Charles Welch. And Lords Mayor and pewter, plus many others!

Happy reading! Oh, and your comments are always welcome!

Alan Williams

Links to articles in *The Pewterer* on Sri Lankan pewter:

Issue 6.1. 2015 <https://sites.google.com/a/thepewterer.org.uk/thepewterer/the-pewterer->

Issue 7.1. 2016 <http://www.thepewterer.org.uk/the-pewterer-vol-7-1-february-2016>

Issue 7.2. 2016 <http://www.thepewterer.org.uk/the-pewterer-vol-7-2-april-2016>

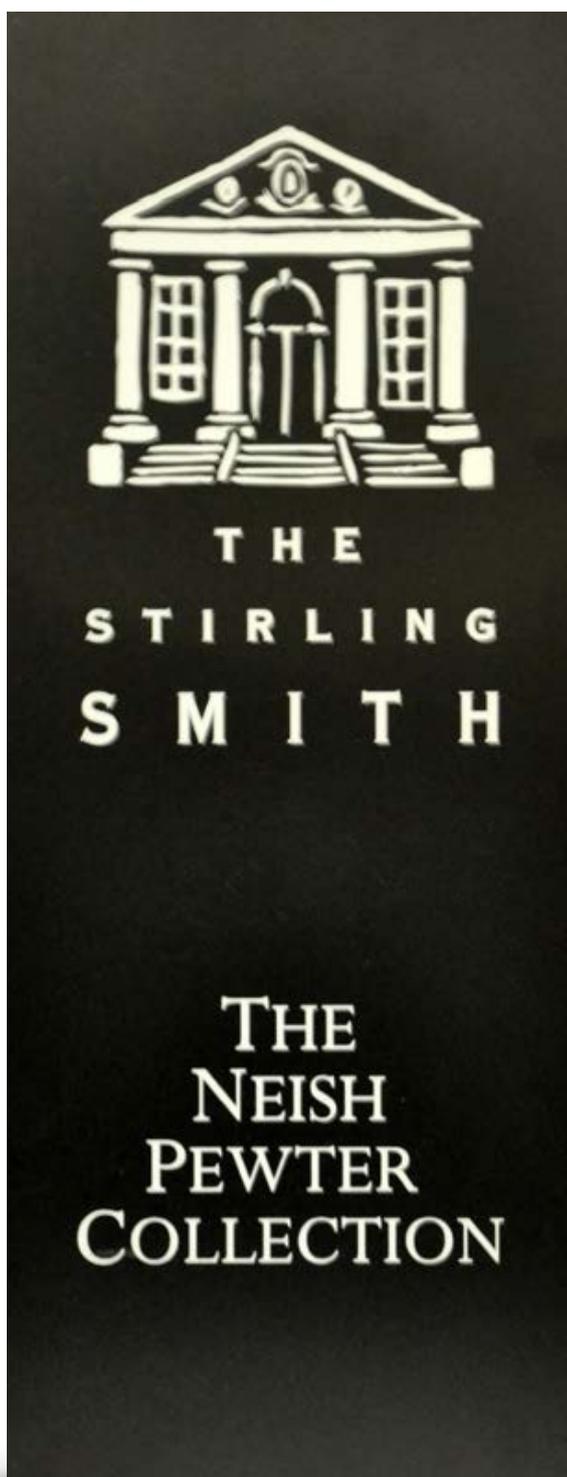
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THE STERLING SMITH ART GALLERY AND MUSEUM AWARDS A FELLOWSHIP TO ALEX NEISH



At 12.30pm on Friday, 25th August, guests on arrival were welcomed by Colin O'Brien, Chairman of The Stirling Smith Art Gallery and Museum, and by Alex and Patricia Neish and their son, Sean.



Colin O'Brien, Chairman of the Smith

A light lunch of soup and sandwiches was available from 12.30-1.30 followed by tours of the renowned old pewter collection on display. The event was well attended and note was made of five Stirling Councillors being present (an unprecedented number it was said), several representatives: from the Hammermen of Edinburgh; the Provost of Stirling, Councillor Christine Simpson; Keith Brown, the MSP for Clackmannanshire and Dunblane; Bruce Crawford, MSP for Stirling; the Stirling Poet in Residence, John Coutts; Elspeth King, Curator; Michael McGinnes, assistant Curator; and Kathie Costello of the Friends of the Smith and leader of the volunteer Gallery Guides.

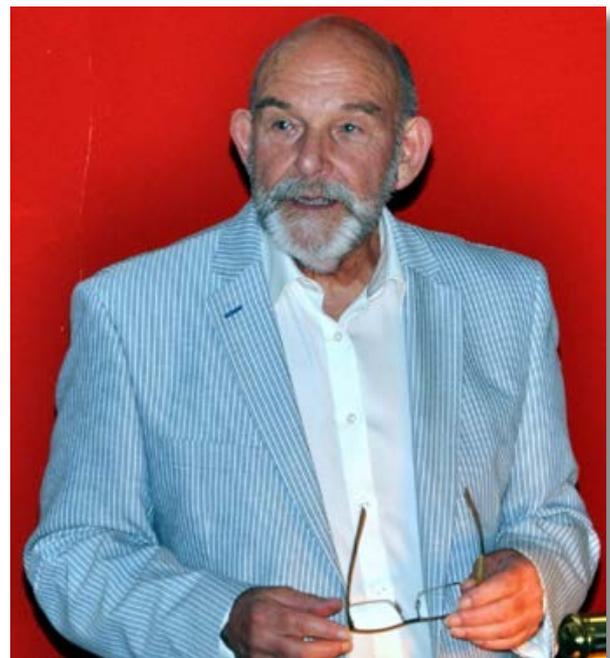
Also present were: Graham Smith, from Dunblane, who made the Silver Medal presented and shown at the end of this article; Dr Jamie Ferguson, President of the Pewter Society; Jonathan Walters, treasurer of the PS; Carl Ricketts, past president of the PS; and

John Bank, Acting Librarian. Special note was also made of a South American Scottish colleague of Alex's, Tony Mackenzie, a friend of 50 years; and a former primary school colleague, Sandy Tosh, who had read of the collection and contacted Alex again after 70 years. Fortunately, wives, partners and well-wishers increased the attractiveness of the audience.

At 1.30pm all guests assembled in the Lecture Theatre. The room was made even more interesting by a small display of key pieces from the collection, and on the walls by carved wooden roundels that decorate the ceiling of the banqueting hall in Stirling Castle.

Colin O'Brien, Chairman of the Smith, welcomed everyone and named a few. He spoke briefly about how wonderful it was that such a fine collection had been given to the Smith (with ongoing support) and mentioned that in 143 years this medal was now to be awarded for only the *sixth* time. (The medal itself is shown in close up at the end of this article).

He was followed by Past President of the Pewter Society, Carl Ricketts, a noted author, authority and himself a collector of Old British Pewter. Carl had set out a small display table



Carl Ricketts, a Past President of the Pewter Society



Some fine examples including: a Scottish Bossed Pewter Dish made in Edinburgh and perhaps used at Holyrood by James VI of Scotland around 1600; 6 superb, slim, Baluster measures from the early 17th century; a very fine and detailed Roman ewer stand or large charger; four William and Mary wriggleworked, flat lid, English Tankards; and a very fine Baluster measure, similar in detail to one rescued from the Mary Rose (which sank in 1545).

with fine examples including: a Scottish Bossed Pewter Dish made in Edinburgh and perhaps used at Holyrood by James VI of Scotland around 1600; 6 superb, slim, Baluster measures from the early 17th century; a very fine and detailed Roman ewer stand or large charger; four William and Mary wriggleworked, flat lid, English Tankards; and a very fine Baluster measure, similar in detail to one rescued from the Mary Rose (which sank in 1545).

Carl spoke about the importance, and uniqueness, of the Neish collection; how it was of World Class with many of the rarest pieces known. He also mentioned the remarkable circumstances in which it had been assembled, paying due tribute to the collector. He also spoke about the pieces on show, and the importance of Old Pewter. Afterwards, cotton gloves were available for those who would examine such rare pieces.

Provost Christine Simpson (a charming lady whom this writer had the pleasure of her company at lunchtime) spoke after Carl, thanking Alex and welcoming the collection to the Smith Stirling.



Provost Christine Simpson



Bruce Crawford, MSP

Keith Brown MSP (Cabinet Secretary for The Economy, Jobs and Fair Work) proved that politicians are human and gave a warm and humorous tribute to Alex and to the Smith. He was later followed by Bruce Crawford, MSP for Stirling, who also spoke and this writer was delighted that neither made any derogatory reference to the English present! Despite all these politicians, this was not in any part a political event.



Keith Brown, MSP

In between the two above, Kathie Costello, unaccompanied by musicians or other singers, sang two songs quite delightfully, the second of which was a humorous song by Tom Lehrer called

Rickety Tickety Tin – being the only reference she could find that was close to Pewter. The song deals with a fictional familicide whose female lead could

not in the last verse tell lies, as that was a sin! An unusual and very accomplished performance.



Kathie Costello

Following Bruce Crawford was John Coutts, the Stirling Smith Poet in Residence (an honorary role such as is known well to PS members present). He is a performer,



Alex and Patricia



John Coutts, the Stirling Smith Poet in Residence



Elspeth King, Curator

translator and broadcaster. He wore an enlargement of a 'Dysart Poor' beggar's badge. John's title was "Honest Pewter" and he made clear how the products outlast the makers and users, including in his poem mention of various pieces in the collection.

This was in poetic form a tribute to the collection and welcoming those present to inspect the pieces Carl had had put out and were on show within the Museum.

After John, Colin O'Brien presented the Medal and Award of Fellowship of the Smith to Alex.

Alex responded with a few words explaining in small part how he had begun to collect. Clearly, it was an emotional time for him. Alex also told of his fine Jewish collection in the Old Synagogue of Barcelona - given, as the notice there clearly says, by a Scottish Protestant!

After Alex, Elspeth King, Curator, spoke to thank Alex and all present, and then directed us to the afternoon tea of excellent homemade cakes and sandwiches provided by the volunteers in the Museum itself.



The Fellowship Medal; only six have been awarded in the last 143 years!

The Pewterer. Vol 8.3. October 2017

It was a splendid occasion, with a variety of short speakers - all very cheerful. The singing and poetry was a delightful addition, giving touches of humour, whilst skilfully presented.

Alex Neish can be very proud and pleased that his collection has found such a fine and permanent home now in 2017, among people who really care.

John Bank

Photos courtesy of Sean Neish

Text: © John Bank

Photos: © Sean Neish

Link to the Stirling Smith Art Gallery & Museum website: <http://www.smithartgalleryandmuseum.co.uk/>

Youtube links, for those interested, to the songs and the poems follow as videoed –

Kathie Costello 1
https://youtu.be/sio_6PVMTrs

Kathie Costello 2
<https://youtu.be/rAsTFMi9sl0>

John Coutts
<https://youtu.be/PYGqgK6p6es>

(copy and paste into email address bar if necessary).

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The Pewterer, Volume 8, number 3. October 2017.

Editor: Alan Williams

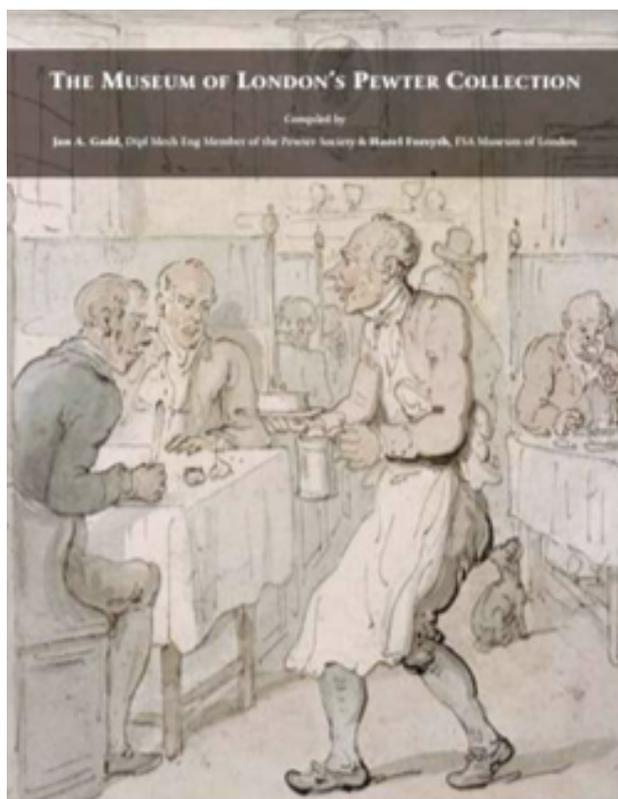
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The catalogue of The Museum of London's pewter collection



“It is with great pleasure and delight that I am able to announce the publication of the catalogue of The Museum of London’s pewter collection”. It was in this manner that Jamie Ferguson, President of the Pewter Society, announced the forthcoming publication of this catalogue.

Covering 237 pages, the catalogue both illustrates and describes all of the near 400 items currently on display at the museum - as well as those held in reserve (excluding the vast collection of spoons!). Many members of the Pewter Society have had the opportunity to handle a number of these pieces during recent summer meetings.

The catalogue is available through the Pewter Society at the price of £20, plus p&p. For more information, please contact the Secretary, Robert Lindsay, at ril48@hotmail.com.

The Museum of London’s pewter collection is extensive and, of course, many of the items in the Museum’s collection are not on display.

Alan Williams

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The Introduction to the Catalogue, set out below, has been supplied by the joint author of the catalogue, Hazel Forsyth, who is the Senior Curator of Medieval and Post-Medieval Collections at the Museum of London,. She emphasised that the Catalogue does **NOT** include any spoons (it was felt that the Museum had too many and that the book was large enough as it was!)

The Pewter Society was founded in 1918 and its objectives are, inter alia, to encourage research into the history, manufacture and social context of pewter, and to disseminate information through publications and other appropriate activities; hence their participation in this project.

*This Catalogue is not the first piece of cooperation between the Museum of London and the Pewter Society. In 1983 the Society published, in collaboration with the Museum, *Pewter – A Handbook of Tudor and Stuart Pieces*, and in 1989 the Society played a part in the staging of, and the preparation of a catalogue for, the temporary exhibition entitled ‘*Pewter, a Celebration of the Craft*’.*

The Museum’s pewter collection has long been thought of considerable importance, not just because it was comprehensive or it contained many superb pieces but also because so many of the items had age and provenance. As can be seen from this Catalogue, many pieces have been found, essentially by members of the public, in London, either recovered from the ground or water courses; a considerable part of the rest have been donated by their (London) owners.

This gives the collection an integrity for comparative and research purposes that other collections do not always have. The collection contains many early pieces dating from the late medieval and early modern periods, far more than most other museum or private collections. Some were made in the fifteenth and sixteenth centuries and in certain cases perhaps even earlier. Whereas the history of pewtering in London from the midseventeenth century has been extensively written up, much less is known about the pre-1660 period and in particular the period before 1551 when the earliest surviving Court Book of the Worshipful Company of Pewterers commences.

Dating such early pewter items can be notoriously difficult unless they were recovered from a dated archaeological context which unfortunately is not the case for items described in this catalogue.

The research that underlies the Catalogue began in 2004. Following a request to the Society, a four-man team—Jan Gadd, David Hall, John Richardson and Malcolm Toothill—visited the Museum in February 2004. They spent two days in the Museum store photographing and recording some 213 pieces. At the time this was understood to be the extent of the material with which cataloguing help was needed, except for some thirty pieces that were on display.

Jan Gadd and David Hall returned a few months later to record and photograph the 30 displayed items. However, a series of follow-up visits over the next few years produced further groups of items, and by the end of their last joint visit in April 2008, the total had reached almost 400 items. Jan Gadd, who had taken all the photographs, then compiled the catalogue, working primarily with Hazel Forsyth as joint author and with input from other members of the Pewter Society.

There was then a hiatus of several years as Jan Gadd became seriously ill; he died in July 2015. However, with the assistance of his son, Ian, and the financial support of his estate, the publication process was resumed. A further team from the Pewter Society, headed by Jamie Ferguson, completed the work of collating and correcting.

Views expressed in the body of the Catalogue are those of the authors.

Museum of London: <https://www.museumoflondon.org.uk/museum-london>

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

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Pewter Hire

Reading my *Ricardian* (the magazine of the Richard III Society) the other day, I came across an article about “The medieval housewife - Part 3 - Luxury Goods”. In it was this reference:

“So the dining table would look at its best, the Celys also hired 16 sets of pewter dishes for the occasion.”

The footnote gave the source for that reference as BA Hensch, “The Medieval Cook” Boydell & Brewer, 2009, p 96. I wonder whether they hired the pewter from the Company, or from a manufacturer? Would the latter hold so much stock? Or could there have been a professional hire service. I suspect it was from the Company, but further research may tell a different story!

The Cely family were wool merchants based in London, and the article concentrated on the arrangements for a commemoration feast for old Richard Cely, who died in 1482.

Alan Williams

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Pewter spoons, and a Measuring Jug

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The Museum of London in Docklands 'Tunnel' exhibition displays a large number of the artefacts discovered during one of the biggest archaeological digs in London's history that has been going on right under our feet for over a decade. As part of the Crossrail project, archaeologists have excavated from Reading to Woolwich, racing to uncover the city's past as the new Elizabeth Line was dug.

Finds from the Moorfields marsh

The area known as Moorfields, adjacent to the city of London, was waterlogged throughout the Middle Ages. Reclaimed in the 16th century, the area has now been excavated by Crossrail as tunnels for the new Elizabeth Line were driven through the ground underneath.

Many of the items recovered from the marshy ground, in particular from the Deep Ditch (the river Walbrook had been re-named the 'Deep Ditch'), dated from the 15th and 16th centuries. In particular, the deep ditch yielded these pewter spoons.

Finds included evidence of Roman settlement up to the construction of the wall in the 3rd century, and evidence of the medieval use of the area for leisure activities, including ice-skating and for dumping waste



Finds from the excavation of the Pudding Mill Lane portal.

One of the finds that came to light as the result of the Crossrail excavations was this pewter measure (dating to between 1850 and 1880). It holds a quart (a quarter of a gallon or 1.1 litres) and was made between 1850 and 1880. It is inscribed 'G. Kent / Albion / Old Ford', referring to the Albion public house on Old Ford Road. Its spout is missing.

A measure was used in public houses to ensure that accurate volumes were sold.

Links (photos from the relevant sites):

<https://www.museumoflondon.org.uk/museum-london-docklands>

<https://www.museumoflondon.org.uk/discover/tunnel-developmental-archaeology-crossrail-docklands>

<https://archaeology.crossrail.co.uk/exhibits/pewter-jug/>

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Editor: Alan Williams

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ABPC Commercial Prize (Pewter Live 2017)

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Pewter Live is held annually at the Worshipful Company of Pewterers' Hall in the City. It started out as a second year college students' design competition, but has evolved and some years ago it added an open competition, attracting entries from many designers and workers in pewter.

While Pewter Live was first and foremost a design competition, the Association of British Pewter Craftsmen proposed the institution of a Commercial Prize. The objectives of the ABPC's prize, now in its fourth year, are:



- 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 that a pewter manufacturer wants to acquire the rights to in order to make and sell it into the marketplace.

Items can, at one end, be aimed at the luxury market; and at the other at the mass market. Different considerations of 'commerciality' would apply, and 'commercial' means different things to different people. Basically, 'commercial' to

me means 'intended to make a profit'; and probably 'intended for the mass market, or a wide, popular market.

Sam Williams, of AE Williams, Birmingham, is a member of the ABPC Council, and also on the panel of Pewter Live judges. He was asked by the ABPC Council to judge the entries for the ABPC's 'Commercial Prize'. We asked him about his views on this year's standard of entries, the innovation shown and the winner chosen by him. Sam said: "I was impressed by the range and quality of the entries. The task of choosing a winner was not easy, but I thought Sarah's designs had that extra 'commercial' something and, importantly, would not be difficult to put into production."

The Commercial Prize winner (getting a cheque for £250) was Sarah Shelton-Palmer from Truro College, whose 'Iridescent' (see photo above) also won Third Prize in the 'Jewellery and Fashion' category of the student competition. She also gained a 'Commended' for another of her entries - *Succulents in Pewter* in the same category.

Pewter Live 2017: http://www.pewterers.org.uk/pewter_live/pewterlive2017.html

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The Lullington Chalice

Thirteenth century pewter chalices do not turn up often. [See two articles in *The Pewterer*, 'Pewter Chalice' and 'Chichester'. Links below. Ed]

So there must have been great excitement at the Church of All Saints in Lullington, Somerset, when, during restoration work in 1860 they found one under the church porch. Admittedly, it was found in two pieces; but it has been joined together in recent years.

The Church itself dates from the 12th century, the south aisle from around 1280, and the chancel, tower and south porch circa 1450. The church was restored in 1862 by Thomas Henry Wyatt. It is now a Grade I listed building.



The Church of All Saints in Lullington, Somerset

And the chalice? Hazel Forsyth FSA, Senior Curator, Medieval & Post-Medieval, at the Museum of London, said of it:

"A very interesting, rare, survival. I am not entirely convinced by the date; the foot is perhaps a later addition. There are broadly similar examples from Scarborough Castle (English Heritage); and Dorstone, Herefordshire.



The Chalice

In terms of overall style and general proportions, it is quite like the 13th century silver chalice from Chichester Cathedral which was recovered from a bishop's tomb (see the second link below. Ed.). Most of the extant examples have been recovered from graves and are generally known as sepulchral chalices – see for instance a French example in the V&A collection (Inv. no. 72-1904) which has been dated to c.1300-1350.

The associated text is as follows: "Traditionally, priests, abbots and bishops were buried with symbols of their office to identify them at the Last Judgement. Crosiers, chalices, mitres and rings have been found in ecclesiastical graves. It was common practice from at least the 11th century for out-of-date silver chalices or substitutes in base metals, generally pewter, to be used as grave goods.

A note (now lost), formerly attached to the foot of this chalice and copied to the Museum acquisition register translates as: "pewter chalice found in 1832 at Verdun in the tomb of Etienne Bourgeois, Abbot of St. Vanne, who died 24th March 1452."

It was probably old when buried, and from its style may be perhaps 100 years earlier.

In 1229 the Bishop of Worcester declared that all churches should own two chalices, one in silver for use during the celebration of the Mass, and the other in tin, to be buried with the priest. Eight out of nine 13th-century graves searched in Lincoln Cathedral in 1955, (in a vain attempt to find the body of Hugh of Avalon, Bishop of Lincoln from 1181-1200) contained pewter chalices and patens.

*Burial chalices were possibly simple representations of the priest's holy office. However, they may also have had a more literal symbolism. A manuscript, the *Mitral* by Sicardus Bishop of Cremona (died 1215), records that the "chalice [signifies] the body, because wine is in the chalice, blood is in the body".*

The use of pewter in a church context has been debated since early medieval times. Was it appropriate to use a non-precious metal for sacred purposes? The Council of Reims in 803 was the first recorded body to sanction its use but only for churches that could not afford silver or gold. The Synod of Rouen, in 1074, reinforced this option when expressly forbidding the use of wooden vessels.

The Council of Westminster in 1175, however, instructed that only vessels of silver or gold should be consecrated. For many churches, precious metals were simply too expensive, and so pewter was substituted.

Until about 1400 churches provided the principal market for pewter, although sepulchral chalices are still rare survivors of the medieval pewterer's craft and, as they are usually untouched, are often have details in reasonable condition."



The stem joined to the bowl

We asked Albert Bartram, a respected designer and maker of pewter objects, for his views. He replied:

"The style is certainly that of a Sepulchral Chalice, but I do have reservations with respect as to whether it is a Sepulchral Chalice and whether it really remained in a grave, steeped in body fluids, for part of some six hundred years. The Sepulchral Chalices that I have examined have all oxidised to such an extent that there remains very little metal.

Pewter can survive for many hundreds of years provided that it is encased in clay or entirely in water (for instance, the Punta Cana pewter). However, once it is exposed to the air, it will gradually oxidise. It was reported that the Chalice was found under the church porch. Clerics were sometimes buried under the West Door. If this is correct then it does give some weight to the possibility that it was a Sepulchral Chalice. But where was the Cleric's Grave? Or, more importantly, his remains? Volume 15, Spring 2001 of the Pewter Society Journal contains a very interesting article, well worth reading".

Alan Williams

(With grateful thanks to Ann and Joe Buxton who, while out on a church crawl earlier this year, came across Lullington Church and its marvellous example of old pewter. Ann Buxton has just been crowned as the first Lady Master of the Worshipful Company of Pewterers.)

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Photo of Lullington Church: Wikipedia
Photos of the chalice: Joe Buxton

Links to *The Pewterer* articles:

<http://www.thepewterer.org.uk/the-pewterer-volume-6-3> (article: 'A Pewter Chalice')

<http://www.thepewterer.org.uk/the-pewterer-vol-7-3-june-2016/the-pewterer-vol-7-4-oct-2016> (article: 'Sepulchral Pewter in Chichester Cathedral')

Albert Bartram: <https://docs.google.com/a/thepewterer.org.uk/viewer?a=v&pid=sites&srcid=dGhlcGV3dGVyZXIub3JnLnVrfHRoZXBlc3RlcGVyGd4OjRjNGI1M2Y5YTczYTRhYWJl> (article: 'Albert Bartram')

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

The Museum of London: <https://www.museumoflondon.org.uk/museum-london>

If you enjoyed the above, please note that there is an interesting article on 'Diocesan Pewter at Hereford Cathedral' by David Battersby on pp 42-47 of the latest *Journal of the Pewter Society*, vol 46, Autumn 2017. For the Pewter Society, see the link above.

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

Christmas is approaching but I still, just, have time to squeeze in the fourth 2017 issue of this ezine before everything closes down.



If you buy or are given a piece of pewter this Christmas, please look to see what marks have been stamped on it. Then, if there is a mark like the ones on this page, you will know that the piece has been made, to a certain minimum standard and quality, by a member of the Association of British Pewter Craftsmen. The use of the Seahorse mark is restricted to items of particular quality. The ABPC has renewed its campaign to supervise the use of the marks. We run an article on the subject in this issue.



Trish Woods has been leading the venture to create, and tour round the country, an exhibition of contemporary pewter by young designers, many of whom have been winners in the Worshipful Company of Pewterers' annual design competition, *Pewter Live*. The story of *Pewter Now*, Trish's exhibition, is told in this issue.

The Seahorse Pub in the City stands (approximately) on the site of land previously owned by the Company at the junction of Bread and Friday Streets with what is now Queen Victoria Street. My search for the to *why* the pub is called 'The Seahorse' is told, or at least the tale is started, in this issue of the ezine. My search was inspired by a few comments made by William Grant, Past Master of the Worshipful Company. The quest is ongoing.

Talking of William Grant, we run an article on Charles Welch, the historian who, *inter alia*, transcribed the Worshipful Company's early Orders & Entries. This history of the Worshipful Company was originally in two volumes; in 1972, Past Master, Major GS Johnson, produced a modernised version; then in 2003 William Grant produced a second modernised version further revising the text. Who was Charles Welch? We take a look at him through his Obituary!

South Crofty should be a name many of you remember; it is the name of the Cornish tin mine in which a Canadian company intended to re-start production of the mining of tin, a venture that did not succeed, partly because of the fall in the value of tin. With the recent rise in that value, however, the concession has been acquired by another Canadian company, Strongbow Exploration Inc; they intend to invest sufficient money to re-open the mine; for more information, please see the article in this issue.

Want to hire some pewter for a dinner party? Our article in the last issue mentioned the subject, and Mike Marsden has provided an actual story of the hire pewter for a Royal visit to Bristol in 1738.

And there's more.

Once again, happy reading - and, as always, all comments very welcome!
Best wishes for a Merry Christmas and, dare one say it, a Happy, Healthy and Prosperous New Year!

Alan Williams

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ITRI Tin Use Survey

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The following PR release from ITRI announces the results of their annual Tin Use Survey. The Survey shows robust growth of 3.3% in 2016 and ITRI expects continued, though more modest, growth through 2017. Summaries of trends in each major use sector are given, with additional data on recycling and stocks.

The pie chart graphic showing ITRI estimates of tin use market shares is available on request. Please access the attached hyperlink for our electronic email disclaimer: <https://www.itri.co.uk/disclaimer>

ITRI Survey shows robust growth in tin use

ITRI's thirteenth annual survey of tin users gathered data from tin users worldwide between June and August 2017, showing robust growth of 3.3% in 2016. 136 companies took part; accounting for some 46% of estimated global refined tin use.

ITRI also expects continued though more modest growth in 2017. ITRI analyst Tom Mulqueen commented: "Latest reports for the latter half of 2017 suggest tin usage in chemicals and tinplate in China has been stronger than the 1.3% indicated by our survey results. If this is sustained then it is possible we could see global refined tin consumption growth of around 2% in 2017"

Key headline findings from this report are as follows:

- ITRI's latest estimate of refined tin use in 2016 is 348,900 t, based on data from the 2017 survey. The figure is just 1,200 t lower than the preliminary 2016 estimate made following last year's survey. Refined tin demand reported by survey participants increased by 3.3% in 2016 with more modest growth anticipated in 2017.
- Solder still accounts for the largest global share of tin use, recovering into growth from a long-term low in 2015. China powder and paste producers were particularly positive. The automotive sector is likely to be a key driver, as well as new markets such as solar solders, although miniaturisation is still a threat and many respondents expected future solder sales to be static or in decline.
- Tin use in chemicals grew by 5.5% in 2016 and is expected to increase outside China in 2017. The sector in China was temporarily impacted this year by government environmental inspections. Tin price and competition are still significant issues but threats from regulation may have receded as PVC and other polymer markets have grown strongly. Traditional markets for inorganic products remain static or in decline.
- Tinplate use continues to remain static or in decline, although some growth is projected outside China for 2017. China production is still challenged by industry issues including poor profitability, with higher tin prices and impending national regulation on quality. Alternative packaging is gaining ground in China and there is some concern over new tinplate passivation grades.
- Tin use in lead-acid batteries continued to grow strongly as use markets in automotive, motive, telecoms and now utility grid storage expand. The trend towards higher performance products such as new stop-start hybrid vehicles will benefit tin in the medium-term, although threats from lithium-ion batteries are already apparent and the important China e-bikes market will decline sharply.
- Provisional estimates of total global tin use including refined and unrefined forms totalled 422,900 tonnes in 2016, up 1.7% from 2015. The Recycling Input Rate (RIR) was calculated as 30.7% in 2016, down from 31.4% in 2015.
- Pipeline refined tin stocks held by surveyed companies at the end 2016 amounted to the equivalent of 3.39 weeks' supply. If this ratio is extrapolated based on global consumption it would imply that world consumer stock holdings were around 23,000 tonnes. (Cont. on page 2)

ITRI has specialist knowledge of tin use in all the major sectors as well as groups responsible for technology, statistical and market information, regulatory affairs and sustainability. It provides links to the main tin consuming sectors through a substantial network of industry contacts. The organisation hosts seminars, conferences and industry-specific group meetings. It also provides marketing and technical support to its members and the tin industry in general. Further information can be obtained from ITRI (<http://www.itri.co.uk>).

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The Pewterer, Volume 8, number 4. December 2017.

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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Trish Woods and 'Pewter Now'

Trish Woods was the winner of the Patricia and Alex Neish prize in 2016, at *Pewter Live*, the iconic design competition, now approaching its thirtieth year, run by the Worshipful Company of Pewterers.

She graduated in Jewellery and Silversmithing at Loughborough College of Art and Design, and has been working with pewter for the last ten years.



Pewter Now, in its third year, is Trish's brainchild. Based at Cockington Court in Torquay, it aims to showcase contemporary pewter, and to widen the audience for that medium. Trish says: "I came up with the idea three years ago because I wanted to bring awareness of modern pewter to the public".



COCKINGTONCOURT
18 sept - 6 nov 2017

P	E	W	
T	E	R	
N	O	W	

Small is beautiful

Pewter's tactile qualities become evident when held in the hand and its lustrous surface admired when held close. This exhibition showcases new works by 12 leading makers of contemporary pewter that aim to display the diversity and desirability of the material in small covetable items of beauty including jewellery, trinket boxes and small scale domestic items. All items are for sale.

Kitchen Gallery, Cockington Court

Cockington Court Craft Centre, Cockington, Torquay TQ2 6XA
Tel: 01803 607230 www.cockingtoncourt.org
f Cockington Court Craft Centre @CockingtonC @CockingtonCourt

Trish's goal for the first year of the Exhibition was to gather together a group of contemporary makers keen to widen their audience.

The second year, with twelve contributors, the Exhibition was named "Reflections on the History of Pewter".

Each Exhibition comprises a number of display cases and a curated display of pewter. It is very portable, and easy to set up.

Trish again: "This year's showcase is entitled 'Small is Beautiful'. As our poster says:

Pewter's tactile qualities become evident when held in the hand and its lustrous surface admired when held close. This exhibition showcases new works by 12 leading makers of contemporary pewter that aim to display the diversity and desirability of the material in small covetable items of beauty including jewellery, trinket boxes and small scale domestic items. All items are for sale.

That says it all, I think!"

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Trish is very pleased that next year (2018) the Exhibition will be touring to the Sheffield Industrial Museum - from 2nd February to the 24th February.

“Last year”, said Trish, “we toured to Bank Street Arts, Sheffield, and were very happy with the reception we received there”.

The craftspeople taking part, most of whom are *Pewter Live* winners themselves, are:

Trish Woods – www.trishwoodsdesignmetals.com
Ella McIntosh - www.thisispewter.com
Rebecca Marsters - www.rebeccamarsters.uk
Fleur Grenier - www.fleurgrenier.co.uk
Stacey Rebecca West - <http://www.staceywestjewellery.co.uk/>
Melanie Guy - www.melanieguy.com
Gordon Robertson - www.gordonrobertson.com
Jim Stringer(Quirky Metals) - www.quirkymetals.com
Jo Hatherway - webmail4jo@gmail.com
Ryan Ashcroft - R.Ashcroft@wlv.ac.uk

and Wentworth Pewter - www.wentworth-pewter.com

Much support is given to the group by Wentworth Pewter. The show is also supported by the Association of British Pewter Craftsmen.

We hope to run short biographies of each of these participants in future issues of *The Pewterer*.

Alan Williams

Enquiries to Trish Woods, please: www.trishwoodsdesignmetals.com
Trish Woods Design Metals, Unit 6 Seachange Craft Studios, Cockington Court, Torquay, Devon TQ2 6XA

Pewter Now - <http://www.cockingtoncourt.org/whats-on/pewter-now>

Sheffield Industrial Museums - <http://www.simt.co.uk>

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

Pewter Live, 2017 - http://www.pewterers.org.uk/pewter_live/pewterlive2017.html

Please note that Pewter Live 2018 will take place over 22nd to the 24th May; the public open day will be Wednesday, the 23rd May

Wentworth Pewter - <https://www.wentworth-pewter.com>

The Association of British Pewter Craftsmen - <http://www.britishpewter.co.uk/>

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What do Friday Street and the Seahorse Pub have in Common?

Friday Street is where the Worshipful Company of Pewterers once owned land. And the Seahorse Pub? Well, it stands on Queen Victoria Street between Friday Street and Bread Street. Lillywhite, not the one who founded the eponymous sports shop but the one who made extensive notes on London's pubs, does record a Seahorse pub, but it is the one that is, or was, in West London. So where does this pub come from?



Queen Victoria Street was cut through London in the mid 1870s. Why? Well, the road was commissioned in 1861 to streamline the approach to the City, and was provided for through the Metropolitan Improvement Act.

A number of streets disgorge into Queen Victoria Street, but the two that interested me are Friday Street and Bread Street. In between them at the QVS end is a small triangular piece of land; and on it sits *The Seahorse* pub.

The WCoP owned property there (details: Bill?). Sometime between 1960 and 1964 the Seahorse pub was founded. The Seahorse, open Mondays to Saturdays, 11.00 to 15.00, closed on Sundays. It gets mixed reviews on the internet but has reasonably recently undergone a total 'makeover'.



Why the 'Seahorse'? Well, that question was the start of my interest and my research has taken me into strange corners of the City's highways and byways. I need to thank helpful librarians at the Guildhall Library and the London Metropolitan Archive; and, of course, William Grant, assistant archivist of the WCoP, who first pointed me in this direction.

Kelly's Street Directories show the pub as existing in 1987 (the date of the last of the reliable directories); and in 1964 it was listed in the 'Yellow Pages' section (and maybe a year or two earlier but I have not yet found any reference to it in 1960).

The Pewterer. Volume 8.4. December 2017. The Seahorse

I have written, so far without success, to the man I believe to be the manager, and am waiting for a substantive reply. I have also sunk a number of pints there - in the interests of research you understand.

If anyone has watered there, or has any knowledge about the pub, I would be delighted to hear from them!

Alan Williams

PS: The Company's landholdings in this part of the City were exchanged in the 1950s for the Company's current site. The story is told in a set of copies: of a letter to the Court of the Company dated 30th August 1951; and extracts from the Company's Orders & Entries (Minutes) of Court Meetings in the 1950s. We will turn to that story in a following issue of this ezine.

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THE HIRE OF PEWTER DISHES

for the entertainment of the Prince and Princess of Wales

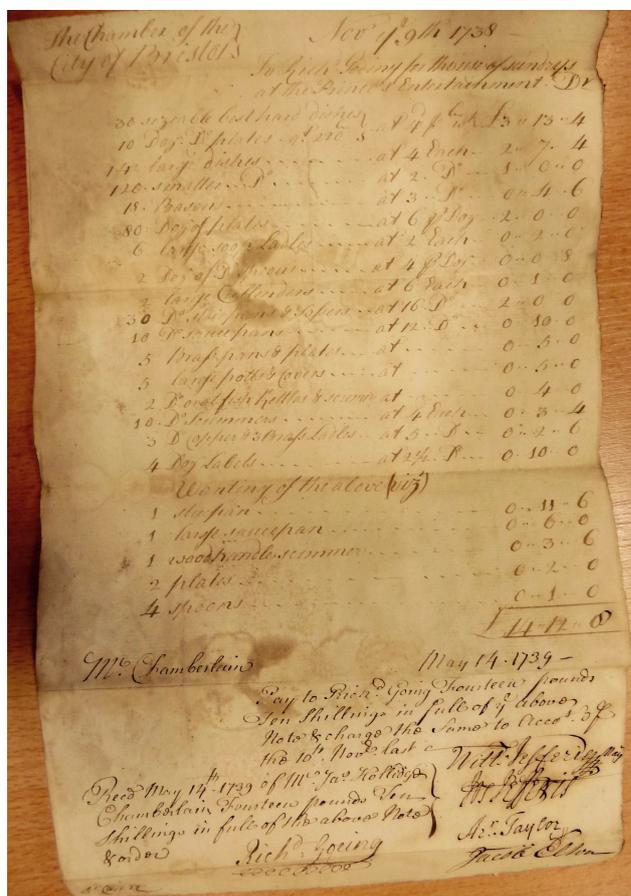
In the last issue of *The Pewterer* ([Issue 8.3](#)) (there was mention of pewter dishes being hired for a special occasion in the 15th century, and the author wondered whether the hiring would have been done directly from a pewterer, or from the London Company itself. I suspect that it would have been the former.

The article reminded me of a reference to pewter being hired for a special occasion in Bristol in the 18th century. In 1738 the Common Council of Bristol invited the Prince and Princess of Wales to pay a visit to the city on 10th November. Frederick, the Prince of Wales, was the son of George II who was not a particularly popular monarch. Establishing a good relationship with the man who was likely to be the next king may have been the idea behind the invitation. Frederick, who did not get on with his father, was popular with the public.

No expense was spared to entertain the royal couple. When they entered the city, their cavalcade was greeted with a salute from 200 cannon. In the evening there was a great dinner with dancing and fireworks afterwards.

The guests at the dinner ate off pewter plates hired from Bristol pewterer Richard Going II. He was in business in a big way, and it is likely that he would have been able to provide everything from his own stock.

The invoice for the hired pewter has survived and is now held in Bristol Record Office (Ref. F/AC/Box/43/4) – see accompanying picture. It is in poor condition and is not easy to read, but it includes over 1,000 plates and nearly 300 dishes, as well as well as stewpans, fish kettles, scummers, cullenders and ladles. A few items are copper or brass, but the rest is pewter.



The invoice for the hire of the pewter sets

Bills were not paid very promptly in those days, and Richard Going was not paid until 6 months later – his signature confirming payment can be seen in the centre at the bottom of the page. It is interesting that he spells his name “Goeing” in his signature, although his pewter is marked “Going”.

Oddly enough there is a mistake in the addition on the invoice. The total is given as £14-12-8 although it should be £14-9-8. Going was finally paid £14-10-0!

Amongst other payments for entertaining the Prince and Princess of Wales in Bristol were £6-0-6 for “Shampeign” (possibly drunk in Bristol for the first time), 12 shillings for about 800 tobacco pipes, and the staggering sum of £78-10-0 for gunpowder.

Frederick, Prince of Wales, never became king. He was enthusiastic about cricket, initially because of the possibilities for gambling, but he occasionally played himself. In 1751 he was hit in the chest with a cricket ball, and died of complications shortly afterwards – current medical opinion suggests that he probably died of a pulmonary embolism. His eldest son later became George III.

Some of the above information comes from *The Annals of Bristol in the Eighteenth Century*” by John Latimer (privately printed, 1893), and I would also like to acknowledge the assistance of the ever-helpful staff at Bristol Record Office.

Mike Marsden

© Mike Marsden 2017

Image rights in the 1738 invoice: Bristol Record Office.

Mike Marsden is a member of the Pewter Society (and once upon a time, the Treasurer)

Bristol Museum & Art Gallery: <https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/>
(Included because they have a painting of Bristol Quay in the 18th century with Richard Going’s shop in the bottom right hand corner!)

Bristol Records Office: <http://archives.bristol.gov.uk/>

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ABPC and the maintenance of British pewter quality

The Association of British Pewter Craftsmen was established in 1970 to support and advance the British Pewter industry. Amongst its founding members was the Worshipful Company of Pewterers of the City of London (the Worshipful Company).

The ABPC has, by promoting high standards, raising awareness of pewter and encouraging innovation and excellence in manufacturing, achieved impressive results; and, together with the Worshipful Company, has helped to establish British pewter firmly in both domestic and worldwide markets. British pewter has a long and proud history and its pieces continue to be prized throughout the globe for their quality of manufacture, practicality and design.



Members of the ABPC are entitled to apply to use two trade marks, the ABPC logo and the Seahorse mark, the latter being a badge of quality. But the marks may not be used unless and until an intending user has entered into a User Agreement with the ABPC.



Members also receive by e-mail a regular Newsletter which contains information about the ABPC Council's activities and news relating to the trade.

The ABPC Council has been monitoring proposals in Brussels for regulation of the trade including particularly proposals for content standards. These Brussels regulations are likely to remain applicable to the UK trade even after Brexit. Recently the Council decided to upgrade its overview of pewter quality and of the use of the pewter marks. This more proactive involvement will involve calling in pieces for testing, by the Sheffield Assay Office, of the pewter alloy used; and the creation of a catalogue of all pieces using the Seahorse mark.

Anyone with any queries should contact the ABPC Secretary at: [ABPC](#)

Alan Williams

(Alan Williams is a Court Assistant of the Worshipful Company, and sits as a Company nominee on the Council of the ABPC)

Sheffield Assay Office: <http://www.assayoffice.co.uk/>

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

Charles Welch, FSA

Many of those of you who are connected to the Worshipful Company of Pewterers (and other Livery Companies in the City) may have already heard of Charles Welch, and indeed may have read, or just dipped into, his History of the Pewterers' Company, first published in 1902, modernised by Major GS Johnson and republished in 1972, and then recently further modernised by Past Master of the Company, William Grant, his edition published in 2003.



Mr Charles Welch, FSA

I found in my records the other day a photocopy, of which what follows is a transcription, of this Obituary of Welch. I did not know where it came from, but William Grant, the Company's Historian, said he believed it came from *The Times*.

I do know, from the website of the Cutlers' Company, that Charles Welch died on the 14th January 1924. The biographical note on the Cutlers' site suggests that he was a much more prolific author than this Obituary suggests. But for the record, the Obituary goes as follows:

Mr Charles Welch

The City of London heard with much regret of the death on Monday of Mr Charles Welch, FSA, who for many years was the Librarian at the Guildhall. He was in his 76th year, and had been in retirement since 1906.

The son of a physician at Hackney, Mr Welch was born on the 21st July, 1848, and was sent to the City of London School under Dr Mortimer. On leaving he joined at once the then small staff in the Guildhall Library, which consisted of a librarian and two assistants. During his service of more than forty years he helped the Library to develop into the largest in London, next to the British Museum. In the last year of the old library the attendances numbered just over 14,000, but in the first year of the new library, which was built in 1872, they were over 170,000. Mr Welch compiled the original book catalogue, and later laid down the plan of the present excellent card index. This indexes one result of the International Conference of Librarians held at the London Institution in 1877, and it has since been adopted as a model by many public libraries in the kingdom.

On the history and antiquities of the City Mr Welch became an authority second only to the late Dr RR Sharpe. He wrote lives of civic worthies in the "Dictionary of National Biography," and contributed to the Victoria County Histories. With the late Canon Benham he wrote "Medieval London"; he edited the register of freemen in the time of Henry VIII., the old churchwardens' accounts of Allhallows', London-wall, and a facsimile Ogilby and Morgan's map of London, 1677. In the City Guilds he took a keen interest, and published a book on their coat armour.

He wrote the history of the Cutlers' Company, of which he was a past Master, and with which his family had been connected since 1617, of the Paviers' Company, of which he was a member of the court, and of the Pewterers' Company; he was also a liveryman of the Clockmakers' and

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Gardeners' Companies. His "Modern History of the City of London," which justifies its title, is of great value to the student. He also wrote books on London Bridge and on London coins. He was actively associated with the London and Middlesex Archeological Society, the Society of Antiquaries, the Hakluyt Society, the Bibliographical Society, and the Library Association.

Mr Welch was fond of vocal music, especially choir and part singing, and he was at one time a licensed lay reader of the diocese of London. He leaves a widow, four sons, one of whom is assistant librarian at the Guildhall, and six daughters.

Alan Williams

Photo: from the Cutlers' website.

The Worshipful Company of Cutlers: <http://www.cutlerslondon.co.uk/>

With the photocopy of the Obituary was a schedule of the Welch family's long-standing connection with the Worshipful Company of Cutlers. A copy is available should any reader wish to have one. Perhaps the Obituary and the schedule were sent to me by a previous Clerk to that Company?

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South Crofty - will it come right this time?

The headline in the Telegraph Business pages (Sunday, 31st July 2017) said: "From Poldark to present day: Cornish mining finds new seam".

The article referred to the new owners of the South Crofty mine, Canadian company Strongbow Exploration Inc, who are talking about a £120m investment to get the flooded mine operational again.

Efforts by another company a few years ago foundered when the price of tin fell. But Strongbow bought the mine out of administration in 2016, confident that the price of tin would not fall below its then current price of £15.2K per ton. Apparently no new mines are opening anywhere in the world, and tin is now mostly used as lead-free solder in electronics, as well as in chemical production.

See previous articles on South Crofty (links below).

The Daily Telegraph article reported that: South Crofty's official mine life is eight years if mined at 1,000 tons a day. Strongbow believes there are far greater reserves deep down. The mine is vast, with some tunnels running out 2.5 miles at depths which can reach 3,280 feet. The South Crofty resources are the third highest grade of any tin mine, behind only those of the Congo and Peru, in the world.

The mine is flooded below a depth of 197ft; and that will need pumping out. There is a large reserve of lithium in the mine water and rights have been let for its extraction. The mineral is a key ingredient in batteries and should be in high demand as more and more electric vehicles come onto the roads.

Strongbow estimates that there should be 300 local jobs in the mine once the mine gets operational.

The Strongbow website (<http://www.strongbowexploration.com/s/SouthCrofty.asp>) says: "There has been tin mining in Cornwall since at least 2,300 BC. The South Crofty Project commenced large scale production in the mid 17th century. The mine managed to continue operations until it shut down in 1998 following the tin price collapse of 1984."

Links to previous articles on South Crofty in *The Pewterer*:

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

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

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

<http://www.thepewterer.org.uk/the-pewterer-vol-4-3>

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