

Editorial

I suspect that I should call this an 'Introduction' rather than an editorial. but no matter. Let me introduce volume 9.1, another bumper issue, with enough articles already ready for the next volume, which I intend should come out in time for the Worshipful Company of Pewterers' annual *Pewter Live* Competition.

The *Pewter Live* dates are: 22nd May to 24th May, with the 23rd being the public 'open' day. Do put them into your diaries. The Competition is celebrating its 30th anniversary this year. So perhaps it is not coincidental that the theme is 'celebration'.

February's issue of *The Pewterer* contains a look at:

Gill Bridgestock (herself a Pewter Live prize-winner) and the Tenterden Group of artists;

the oldest building in Australia, and pewter;

pewter-crafted Spitfire cufflinks, Glover&Smith 's contribution to the RAF's centenary year;

the Quaich Company;

John Bank takes a look at some York Acorn Flagons; and

we reproduce, with his permission, John's lecture at the Pewter Society's autumn meeting on the subject of Alex Neish and his pewter collection.

You will also find an Index of past articles and, as always, we would love to hear from you with articles and comments, bad or, preferably, good.

Happy reading!

PS Next month we visit the Mithraeum in the City; start a series based on old postcards featuring pewter; and examine the relationship of recent Lords Mayor and pewter. And in keeping with the times, we shall feature an article on pewterers' wives and widows, drawn from a new book by Anne F Suttton.

Happy reading!

Alan Williams

Gill Bridgestock

- Tenterden Artists

Gill grew up in the 50's/60's, in a home where her father was a photographer. There was a steady stream of journalist friends, scriptwriters and artists; and parties, including a whacky photoshoot on a fire engine with Lord Snowdon!



The result was that Gill immersed herself for decades drawing, painting, and taking photographs and creating set designs. She has worked for a myriad of people such as Darius Photography (in the days of Angel Delight!), potter Betty Sims, and - a slight detour - designing a hand book for the elderly.

Some years later, Gill then trained for five years with silversmith, Owen Madhloppe-Philips. Four pieces of her

jewellery were hired by BBC drama *New Tricks*, and were worn by actress, Anna Calder Marshall, in the episode *Objects of Desire*.

Since then, Gill has enjoyed the wonderful design possibilities of pewter. Encouraged by The Worshipful Company of Pewterers at *Pewter Live* where, in 2014, she won the Neish Award for Design and Collectability, Gill gained the confidence to work on a larger scale, making sculptural pieces for the home that includes domestic-ware.



Gill has her stamp at the London assay office for hallmarking, and she is also a member of The Association of Pewter Craftsmen.



Cast pewter with copper candle holders

Gill is a member of the Tenterden Artists, run by four artists of various mediums who run 2 - 3 art shows a year in Tenterden and Rye; artists are invited every other year to participate. She said of last year's Tenterden Exhibition: "I was one of 16 artists who participated in the annual exhibition in December 2017 in Tenterden, Kent. It was a huge success; and for me, well my pewter sculpture (above, right) was bought by the town's retired mayoress, Mrs J Crickmore-Porter, so I was over the moon!

"At shows such as this it is a great opportunity to plug pewter. It's surprising that even now people still think of pewter as 'that dark metal' in the form of tankards. So it is always a pleasure to educate the public.

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Piece showing at Pewter Now Sheffield: the bowl was raised and the rim melted to create a more natural form, it's attached to a piece

"I like to experiment with pewter, testing its boundaries, always looking for a new way of using it. This in turn intrigues the public and encourages them to ask questions. My work is hugely influenced by the sea, interpreting the rough and smooth textures of rock pools, riverbeds and especially the movement of water, which is of constant fascination to me.

"I'm now concentrating on a pewter piece for the Pewter Live 2018 competition which has involved a lot of folding - a technique I love, as it lends itself so well to natural forms."

The candlestick is amongst others of Gill's pieces that are on display at the ArtSpring Gallery, Tonbridge - until the end of February.

Alan Williams

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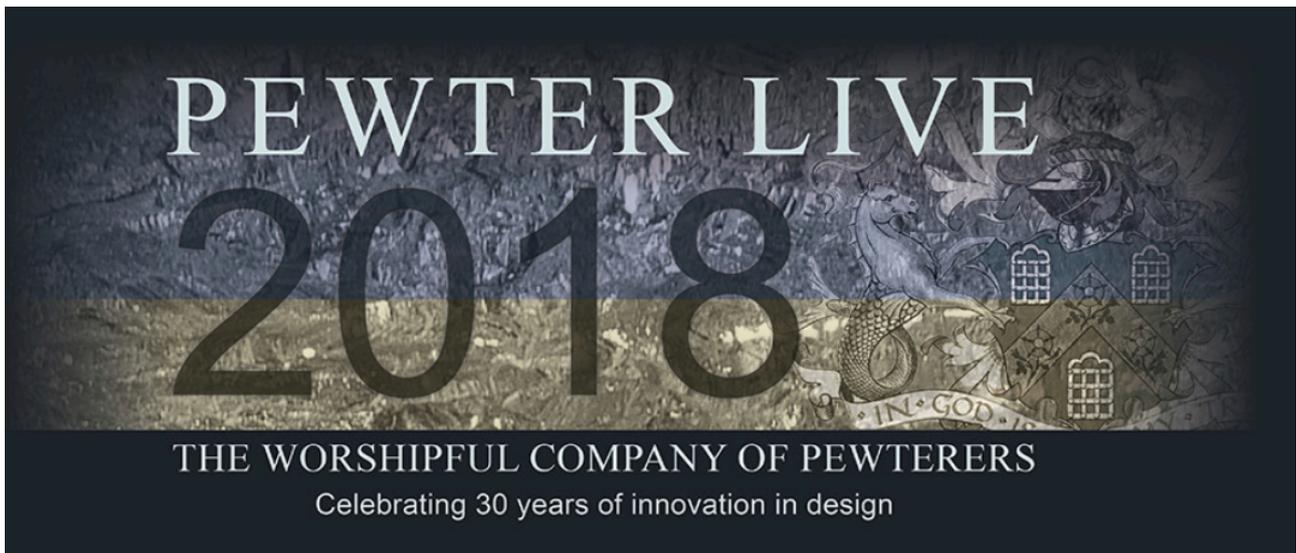
The Pewterer, Volume 9, number 1. February 2018.

Editor: Alan Williams

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Pewter Live's mission is to encourage innovation in design in order to exploit pewter to its fullest potential and stretch the boundaries of this marvellous material. The aim is to bring pewter alive; to demonstrate an understanding of its inherent qualities, its appeal and relevance to contemporary consumers of all ages and tastes.

The Pewter Live Committee has set the challenge for 2018: produce an item, or range of items, that evokes a celebration, be it a wedding, christening, winning a competition or gaining a degree! As this year marks Pewter Live's 30th anniversary, we asked Laila Zollinger, the Chairman of Pewter Live, for her comments on the 2018 Competition. She said that the brief had been received very well and with enthusiasm. "Pewter Live is now a firm fixture in the City's calendar, one that we are repeatedly told is an event to look forward to", she said.



The Transition Table, designed by Rupert Senior Photo: Peter Live Catalogue

Other Livery Companies have been encouraged to enter the Open Competition, combining their speciality with pewter. "Thus, last year we had the wood and pewter Transition Table, designed and made by Rupert Senior – a master cabinetmaker (illustrated, left). Guests return time after time, not only to view the entries – which have improved year on year and are now of a very high standard – but also to buy presents for family and friends from the stallholders, many of whom also return regularly."

Ms Zollinger told me that Hazel Forsyth, a Liveryman of the Company and a Senior Curator at the Museum of London, and Mark Skarratts a Freeman, had recently joined the Pewter Live Committee, and, she says, have already brought some innovative and interesting ideas to the table.

And finally, she said, "We are in the process of changing the composition of the judging panel, so as to include more judges from outside the Company."

Note. Pewter Live ([click here for the Official site](#)) dates: 22nd to 24th May. Public open day: 23rd May

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Shelved

David Clarke, silversmith and pewterer, and Tracey Rowledge, bookbinder, have an exhibition in Tunbridge Wells entitled 'Shelved'. It is in mid-run, continuing at the Tunbridge Wells Museum & Art Gallery, Library & Adult Education Centre until 22nd April.

The artists 'playfully imagine the discarded, the abandoned and the unclaimed' in this exhibition. On the Museum website is the offer of: a Guided Tour & Talk...Shelved on Wednesday 28 March. The walk is free. The time is 4.30pm. They say:

"Come and explore the work from the exhibition Shelved, in a walking tour and talk. Discover the new body of collaborative work by Tracey Rowledge and David Clarke.

Booking is essential as spaces are limited."

Tunbridge Wells Museum: <http://www.tunbridgewellsmuseum.org/whats-on/events>

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ITRI to change name to International Tin Association

24 January: ITRI will change its name to International Tin Association Ltd from **1st February 2018**. This builds on our heritage as the former International Tin Research Institute but also recognises our evolution towards tin industry leadership with a more diverse range of activities.



Established in 1932 in London, UK our organisation for its first 70 years brought together tin producing governments and producers to focus on the promotion of tin and the research and development of new tin-based technologies. During that time our work provided the technical foundations for the development of tin as solder for electronics, as tinplate for food cans, and as chemicals used in plastics. Technology is still an important component of our work to this day.

However, over the last two decades we have grown to recognise a broader range of tin industry issues and have expanded activities in areas such as market analysis, conferences, sustainability, and regulatory affairs. Today our members and associate members represent more than two-thirds of global tin production and we have established extensive tin user networks in the major sectors. ITRI opened its China office in 2009, improving our understanding, connections, and influence in this key market.

Now, as the International Tin Association, we have a new platform for our members to establish industry leadership. This includes launching a Code of Conduct to support responsible tin sourcing, a major objective for the industry. We remain a not-for-profit organisation that welcomes new members. In providing an informed and authoritative voice to the industry we look forward to an exciting future for tin as a vital metal playing an important role in enhancing the quality of everyday life.

Note, the name change has already taken effect.

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Cooks' Cottage, Melbourne - some unexpected pewter, and a surprise

Look up 'Cooks' Cottage' on the internet and you will find loads of adverts for holiday homes in and around Whitby. But you should also find the real thing, now standing in Fitzroy Gardens, a Melbourne park.



Cooks' Cottage Photo: City of Melbourne

Built in 1755 by Captain James Cook's parents, the cottage (then in the village of Great Ayton in North Yorkshire) was put on the worldwide market in 1933

The owner, a Mrs Dixon, had patriotically stipulated that the cottage had to stay in Britain. She had rejected offers from wealthy Americans for this reason, but she was persuaded to accede to Victoria's claim on the cottage as Australia was, after all, still "in the Empire".



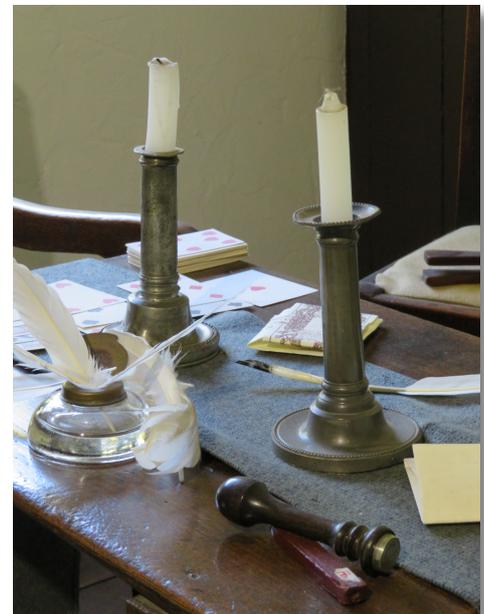
The cottage was bought by Melbourne businessman, Mr (later Sir) Russell Grimwade, in 1934, for £800.

Grimwade had cottage dismantled, each brick individually

numbered, and the whole building shipped all the way to Australia in 253 barrels and packing cases, where he presented it to the City to commemorate the centenary of the city's founding.

Cuttings from ivy that adorned the house were also taken, and planted when the house was re-erected in Melbourne. The cottage is surrounded by a period cottage garden which, although it was midwinter in England when I visited (on Christmas Eve), was in full Australian summer flower.

Inside, a costumed guide tells you the history of the cottage, but of the artefacts in it - only a brace of items are contemporary to the cottage itself, and none is known to have been owned by the Cook family; the rest of the furnishings, in the style of the period, were bought in to create the atmosphere.



And this is where we come, unexpectedly, on a number of pieces of old pewter, including a pair of twelve inch chargers. These bear no touch marks that I could see.

Other pewter pieces included a pair of candlesticks and a tankard. Robyn Simpson, the Acting Art & Heritage Collection Administration Officer | Arts Melbourne, told me that their records indicate only that the pewter artefacts were 'circa 1800'.

If Cooks' Cottage bears the distinction of being the oldest building in Australia, what might be the oldest pewter in Australia? This Dutch pewter dish must be in the running to take the claim; it was nailed to a timber post 400 years ago on remote Dirk Hartog Island in Shark Bay. Now housed at the Rijksmuseum in Amsterdam and still bearing its inscription, the historic pewter dish was left by the crew of the *Eendracht* to record their visit to the 'South Land' on 25 October 1616.

For more information: <http://museum.wa.gov.au/explore/dirk-hartog/hartogs-plate>

Postscript: And the surprise? Since writing this article, I have learned that there was a house owned by Capt James Cook in the Mile End Road, Whitechapel (demolished in 1958). This was at the height of post-war architectural and historical destruction. The story is told by Gillian Tindall, who has also written *The Tunnel Through Time, A New Route For An Old Journey* (out now as a Vintage paperback) being the story of London over the route of Crossrail. For more on all this, please go to: pic.twitter.com/fUJvP5Y... In the next issue, I hope to look at the matter of pewter manufacturing in Australia.



The Dirk Hartog plate. Photo:Western Australia Museum

Cooks' Cottage:

Address: 230-298 Wellington Parade, East Melbourne VIC 3002, Australia

Wikipedia: https://en.wikipedia.org/wiki/Cooks'_Cottage

City of Melbourne: <https://whatson.melbourne.vic.gov.au/PlacesToGo/CooksCottage/Pages/CooksCottage.aspx>

Pewter in Australia (an incomplete list) -

Collectors: Geoff Blackwood:

http://www.pewterbank.com/a_contact_for_collectors_of_old_british_pewter_in_australia_-_nz...2.pdf

Manufacturers in Australia -

The English Pewter Co property office in Australia, at Kingsgrove (Bexley) New South Wales.

<https://www.englishpewter.com.au/>

Buckingham Pewter has an office in BALCATT Western Australia:

<http://www.buckinghampewter.com.au/>

Wolfgang Shulze Australian Pewter:

<http://townandcountrygallery.com.au/wolfgang-shulze-pewter/>

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Glover & Smith

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- the RAF's 100th anniversary

Glover & Smith describe themselves as 'designers and makers of contemporary pewter jewellery, tableware, spoons and gifts, all inspired by nature'. They are based in Salisbury. To celebrate the RAF's 100th anniversary this year, they have produced a Spitfire range of pewter and silver cufflinks, illustrated in the brochure reproduced below.

RAF 100 Years Pewter and silver Spitfire Cufflinks by Glover and Smith



G&S
Glover and Smith
Handmade Pewter

For more information email
ed@gloverandsmith.co.uk

Glover & Smith: <https://www.gloverandsmith.co.uk/>

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“Finest Pewter Quaichs”

AR Wentworth bought the Quaich Company some years ago, in 2008; in fact, The Quaich Company claims to be '*The home of the finest pewter quaichs*'. And that's probably more than just advertising 'puff'.

Richard Abdy, Wentworth director with special responsibility for customer relationships, and product development for one-off pieces, said: "I'm passionate about supporting the metalwork and design industry as well as championing Sheffield's heritage in manufacturing".



To show that that claim is more than just words, Wentworth have now launched a separate blog post for the Quaich Company, in place of using Wentworth's own blog. They have also expanded the Wentworth social media so as to have a Quaich Company presence on Facebook and Twitter alongside the Wentworth feeds.

In their latest blog, the Quaich Company offers an opportunity for customers to discover more about its iconic Scottish designs, handmade products and skilled craftspeople.

Richard commented: "Please go to [read our story](#) and learn about how the company is keeping the ancient tradition of handcrafted quaichs alive. In September, the company scheduled visits to its customers around Scotland with the intention that customers should not only have an opportunity to see firsthand the company's handcrafted pewter quaichs and other pewter gifts, but also the chance to discuss the ideal products and ranges for their specific customers; and explore any new products and ideas that they would like the company to develop."

Anyone who has queries about the Quaich Company or its products, should make contact either by telephoning Wentworth on: 0114 2447693; or emailing Wentworth at: sales@wentworth-pewter.com

Cont. on page 2

The Pewterer. Vol 9.1. February 2018

www.wentworth-pewter.com

Tel: 0114 244 7693

Fax: 0114 242 3159

Email: sales@wentworth-pewter.com

Monarch Works, Catley Road, Darnall, Sheffield, Yorkshire S95JF

Read on to discover [a Highland Games like no other.](#)

Wentworth

Facebook – WentworthPewter

Twitter – @WentworthPewter

Instagram – wentworthpewter

YouTube Channel – Wentworth Pewter

LinkedIn – Richard Abdy (and Jayne Abdy)

Quaich Company

Facebook – thequaichcompany

Twitter - @QuaichCompany

Pewter Craft – our website selling pewter materials

www.pewtercraft.co.uk

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

Home

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A talk given by John Bank at the GREAT MALVERN AUTUMN MEETING of the Pewter Society; at 5pm on 9th September, 2017

ALEX NEISH THE COLLECTOR AND HIS AMAZING COLLECTION

Speaker - John Bank

The speaker made clear that he thinks that if you understand a little about the collector then you might understand more about the collection. (He gave examples from the history of collecting). Unusually, to the side of the speaker, a Power Point played through a series of 60 slides, with one every 45 seconds, whilst John talked largely about the collector and his remarkable life story thus far. The slides were mostly of the pewter collection either at the collector's Edinburgh home or at Stirling in a collage of pieces which the speaker had assembled from photographs taken in 2015.



Alex Neish born 1937 into modest circumstances moved house around Scotland following his father's employment in estate management. He went to several different junior schools, spent a lot of time on buses and read copiously. Academically gifted he arrived at Edinburgh University at age 16 and by age 20/21 had an MA in Fine Arts, and real connections with arts, news, and industry publishing, the writings of the time, and with literary people, many of whom are now famous authors. Moving on to study Law whilst working, and then marrying Patricia (1960), he graduated in 1961. He considered his options of lecturing in Brussels or at Edinburgh University or even taking the '£10 ticket' to Australia.

An offer to work in Argentina arose and they moved there in 1962. Working with a very successful Agricultural conglomerate Alex at a young age was soon an important member of the senior management. He had experience within this group of building and managing on site their Australian operations. In Argentina, however these became troubled times with

enemies of the government and with many of the rich who were targeted, murdered, kidnapped, vanished – at risk.

Alex was moved to Uruguay for his safety and later the whole group moved to Brazil.

His responsibilities and workload in this very different culture were hugely oppressive and time monopolising. His interest began in old pewter in order to have some relaxation and alternative intellectual stimulus. Helped by his friendship with John Somers and others - and with excellent bonuses as a director (but not a shareholder) he was able to buy what he wanted without inconveniencing his family. He did this using such as Sothebys catalogue, having others look for him, and purchases sent to the London offices, for him to take to their Edinburgh home on their visits.



Thus, he led a very different life to most people. After 14 years in Argentina and 20 in Brazil they chose to retire in Barcelona. Patricia was always very busy with family matters and by extension Schools, education, charities, for which she was awarded an MBE. She says she was fortunate that with Alex so occupied she had time for these other pursuits.

In the 1980s he met Richard Munday and became very friendly with him and his wife, thus after Munday's death he acquired all of his collection, being the pieces Munday had lived with and chosen for himself after over 60 years intense work and dealing with old pewter.

By the mid-1990s the collection numbered well over 1000 pieces and was to Alex and others the very best of Old British and Jewish Pewter. (He, as a Scottish Protestant, had taken an interest in Jewish Pewter in Argentina simply because that was what was to be found there, and thus first kindled his interest. (This collection is now on permanent display in the oldest synagogue in Barcelona to whom it was gifted.)



Now he wanted to share his collection with others by permanent display in the UK. The idea of a Museum of British Pewter at Harvard House, Stratford on Avon (showing what was used through history) with the management of the Shakespeare Birthday Trust took shape, and existed for around 10 years.

There came a day when financial issues at Stratford and change of management forced the collection to be moved. Alex found a new home for it in Stirling at the Smith Stirling Art Gallery and Museum to whom it has now been given. Alex received their Fellowship and Silver medal (in Sept 2017) an honour only bestowed now six times in the Museum's 145 year history.

The speaker explained clearly with, for example, quotes from parts of a Jan Gadd email to Alex, that many of those active in the Pewter Society, were against collections going to museums and considered distribution after a collector stopped collecting (for whatever reason - but usually death) – should definitely enable purchasing at sale by auction as it was the most likely way collectors could ever cherish for themselves such scarce pieces as there are, and that was how matters should be organised.

The Society had previously enjoyed recorded visits, over the 90 some years since first formed (many after 1967), to the Fitzwilliam Museum, York Museum, Birmingham Museum, Burrell Glasgow, Cheltenham Museum, the V&A, and others. Large numbers of articles in the Bulletin and then Journal were also only possible because of Museum access to pieces. Dispersal of such collections as Jan's will require now perhaps 6 auction catalogues/lists to see what was sold - and where some pieces have gone a very few people only might know.

Such divergence of opinion lead one or two of the members gathered at Great Malvern to correct the speaker's errors and omissions either at the end of the talk or after. Reactions certainly varied from unhappy and heated – through mystified - to happy smiling faces. Most members stayed awake during this presentation.

The talk and slides are now available as PDFs (of which this is a *précis*) to the one or two members who might be interested – you should email our Acting Librarian johnstephenbank@btinternet.com , there is no charge.



The illustrations shown in this article are only of English Pewter Holloware and not necessarily the ones shown in the talk. They are not intended to be representative of the huge variety in this fine collection. This collection is known for its wonderful Scottish pieces, and Alex also appears to have been fascinated with interesting badges and tokens, amongst a huge variety of other pieces including early Roman excavated pewter. This wonderful English Pewter is perhaps less well known.

The purpose of this review is to encourage those able to visit and see this remarkable collection for themselves at –

SMITH ART GALLERY & MUSEUM, DUMBARTON ROAD, STIRLING, FK8 2RQ
SCOTLAND phone 01786 471917 internet -

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

John Bank

Note: The Pewter Society celebrates its 100th anniversary this year

John Bank: johnstephenbank@btinternet.com

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Photos: Alex and Patricia Neish

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ENGLISH YORK ACORN FLAGONS – A REQUEST

John Bank bought an English York Acorn Flagon in September last year at an auction in Lincoln. The flagon had been in the Norman Merritt Collection and, before that, in the Cyril Minchin collection. John then became curious as to how many of this type of flagon existed, and the types, and variations.



**EDMUND HARVEY STYLE YORK ACORN
FLAGON**

Stockton on Tees

Of the 4 Stockton on Tees style Flagons found 1 is in a private collection and 3 are in Churches, it is likely more are in Churches closer to Teesside than York. (John thinks - there might be another 4 known of in Churches, not yet seen.)

John said: “This type of flagon is not verified¹ as it was only used in Churches for Communion; anyway, it is impractical as it is difficult to empty unless turned through 180 degrees, and the acorn finial (if present) is frequently damaged”.

He now has photographs of 56 different acorn flagons, and he added: “If anyone has an acorn flagon in their collection, or knows of one, I would very much appreciate it if they could send me a photograph (preferably by email, though post is fine) with a note of the height, table to rim, and whether there is a maker’s mark on it”.

John said that this was not an attempt to find all of them; so far, he has found around 13 in private collections, with the remainder in churches or museums - if their location is known.

As a type, John said he thought that these flagons were probably made in Tadcaster, Stockton on Tees and York in the period around 1690-1790. Four or five makers’ marks have been found.

Illustrated, to the left and below, you will see three types of York flagon - there are, also, variations within the types.

“There are, in fact, eight now known of this St Denys type,” John said, “which might reasonably now be called a “Pennington” type. The Pennington family of Tadcaster most likely made many in this style over two or three generations, with Robert Pennington (died aged 32 in 1722) assumed to be the ‘RP’ whose mark appears within several examples, though one dated 1697 would predate him.

¹ Verification was compulsory where a flagon was used to dispense and sell liquid to the public, for instance, through an inn.

The town often had its own mark (and official responsible) which was stamped on the side of the rim near the handle - which indicated that the vessel held what it was supposed to - and had been checked.

As a Church did not sell the wine, but rather used it in ceremony, no such marking was needed.

John went on to say that in 1915 there were recorded, in a book of Yorkshire church plate, some 69 such flagons in 57 churches (and 169 of the straight-sided communion flagon).

He has written to all 57 churches and some are yet to reply. But he has learned that York Museum currently holds four (and apparently in the same condition as was recorded by William Redman in 1903). York Minster have eight. He says that Ripon Cathedral is said to have some, but they have not yet replied.



York - York Style Acorn Flagon

York Type – maker 'I H' assumed to be a John Harrison of York
Variations found in dome lids, thumbpieces, acorn finials, spouts handle, body rings etc. Makers Marks likely to be found inside centre base and occasionally, perhaps unusually, under centre base.
A second maker (or 2) with an unreadable script type mark is seen twice now but utterly unknown (so far).



(Tadcaster0- Pennington style - Early type of York Acorn Flagon (tall - those found are 12", 14" or 16" overall). There are eight of these known and four are in Museums, three are in churches and the whereabouts of the other is unknown. It is possible to likely that they were made in Tadcaster. A type of flagon unknown in most

So, let me end as this article started: if anyone knows of other acorn flagons, please let John know.

John Bank is a pewter collector, and a member, and acting Librarian, of the Pewter Society. He runs a strictly non-commercial website called 'Pewterbank'

This website hopes to provide simple and introductory information to those who might be curious about the old pewter that they come across and to this extent the purpose of this web site is - *To nurture nascent interest in British Antique Pewter, and to leave the reader a little hungry for more, but with good clues where to find it...*

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

Any information, please, to – johnstephenbank@btinternet.com

Photos: John Bank

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How links are chosen for *The Pewterer*:

You will find in this e-zine links a number of websites. We select links where we believe that they will be 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, where practical, seek permission for each link. While links are selected and reviewed when the pages are 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 on-line purchases. The inclusion of a link to a website should not be understood to be an endorsement of that website or the site's owner(s) (or their products or services).

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

Editorial

Pewter Live - Tinned Fishplate - Postcards and paintings - Life and Pewter Nine Metres Under the City - Mystery Pewter - and that Frenchman!

And so we enter Pewter Live season. Pewter Live is the Worshipful Company of Pewterers' annual design competition for second year college students. It has an open entry section that has become very popular. The Chairman of Pewter Live, Laila Zollinger, told me that this year, the Competition's 30th, there are more entries in both sections than last year.

The competition has expanded in scope and style over the years, and now, the website says, the challenge is open to any designer, manufacturer or student of three-dimensional objects based in the United Kingdom or Europe. Other Livery Companies are also welcome.

See the article elsewhere in this ezine about the competition and, if you are interested in pewter, and or design, do go along to the pubic day, Wednesday, 23rd May. Details can be found on the website (link above).

Also in this issue, we look at The Mithraeum in the heart of the City, newly redisplayed as near to its original site as was possible, underneath Bloomberg's new offices; we also look at pewter as represented in postcards and (in the Cloisters Museum in New York) paintings. The tinned fishplate is also on display in a museum - the Metropolitan Museum, New York. From this you might guess that I have been to New York; and you would be right. I shall develop the New York theme in later issues of this ezine.

In the next issue we look at, amongst other things, Harry Carr Gibbs, Medieval wives and widows in the context of pewter and, I hope, at Lords Mayor and pewter!

Read on and enjoy ... !

Alan Williams

May 2018

Pewter and Postcards

I cannot resist a secondhand bookshop; amongst the treasures to be found can be boxes of old postcards; and so there I was in the secondhand bookshop in Lincoln, on the aptly-named Steep Street.

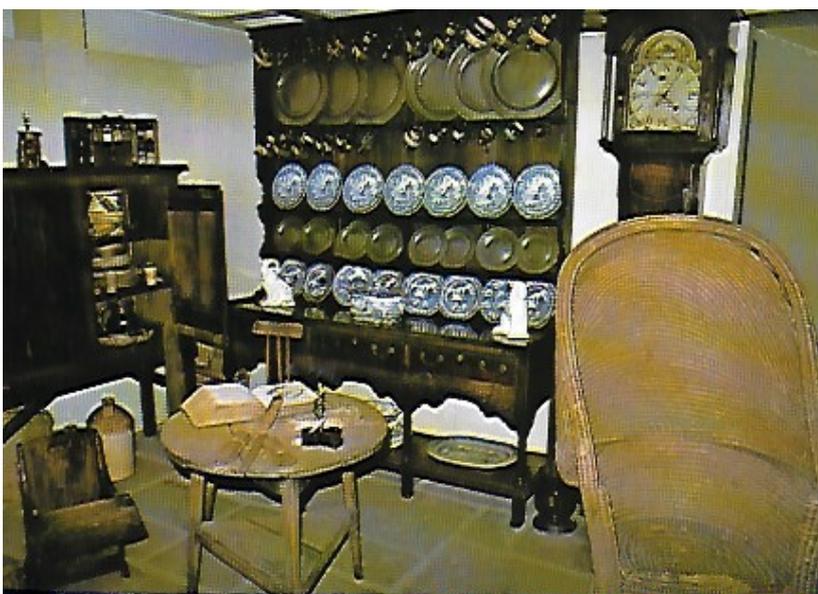


Aberconwy (AD 1300) - The Dining Hall

On this occasion, I found no irresistible books, but there was a mass of old postcards, amongst which I found three interesting photographs of pewter.

The first one shows the Dining Hall at 'Aberconwy' (I presume 'Hall'). I of course undertook an internet search, but all I could find was a modern-looking B&B, and a student hall of accommodation. So perhaps 'my' Hall has been pulled down and the pewter dispersed. If any reader knows better, do let me know.

chargers, again on an equally magnificent welsh dresser; the description is of the Welsh Kitchen at Brecknock Museum, Brecon. My internet search brought up lots of results for kitchen showrooms and kitchen designers but, perhaps not surprisingly, no pewtered kitchen! There is a 'Brecon House', in Brecon, Powys. There is also The Castle Of Brecon Hotel in, not surprisingly, Castle Square in Brecon. My search also produced the information that the Museum moved from its previous home in a nearby former chapel to its current location in 1974 - and that it is currently closed for refurbishment!



The Welsh Kitchen, Brecknock Museum

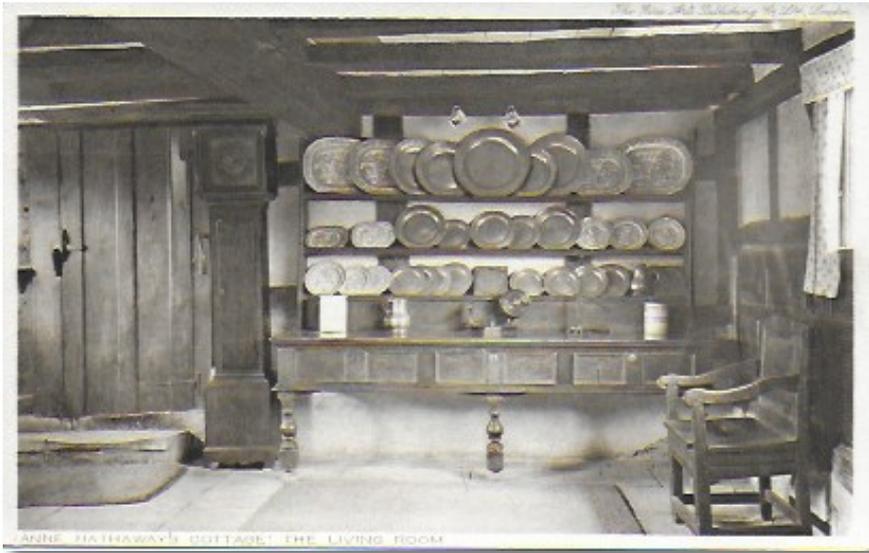
The second postcard shows a magnificent display of pewter

The third postcard contains no description of the place, but there is copyright notice in the name of 'Shakespeare's Birthplace Trust' which might place the photograph at Harvard House in Stratford-upon-Avon, or perhaps in Ann Hathaway's Cottage itself.

And then I noticed a very faint caption on this card: it was indeed '*Anne Hathaway's Cottage: The Living Room*'.

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Another visit to the internet produced lots images of the Cottage as it is today, but mostly external. The few internal views were of upstairs rooms, or the Tea Room.



Postcard view: The Living Room, Anne Hathaway's Cottage

I shall be doing further research, with the local tourist offices, and perhaps with the locals themselves. If anyone out there knows more, please tell me!

Alan Williams

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The Cloisters, New York

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No real pewter, but two interesting paintings



Joseph Interpreting Dreams

There was no real pewter in evidence at this most charming of Museums, at the very northern tip of Manhattan.

It is part of the Metropolitan

Joseph Interpreting the Dreams of his Fellow Prisoners
Netherlandish, about 1500.
Insert: a close-up of the tableware



Museum of Art - and therefore your ticket to one will get you into the other. Catch the M4 on 5th Avenue; or the Red Line, express from 59th and Columbus Circle.

Those of you who know their Bible, and indeed those of you who know Joseph and his Amazing Multi-Coloured Dreamcoat (Music Andrew Lloyd-Webber, Lyrics Tim Rice) will know the story represented here (taken from Genesis, chapter 40). Joseph stands at the left and interprets the dreams of Pharaoh's butler and baker, who had been imprisoned with him. The butler dreamed of filling Pharaoh's cup from the vine, and the baker dreamed that birds ate bakemeats intended for Pharaoh from a basket on his head. Joseph interprets these dreams to mean that the butler will return to Pharaoh's favour and the baker will be hanged in three days.

It seems to me that the prison was well appointed, the 'prisoners' eating off starched linen and using fine pewter - more like house arrest! But the pewter, as usual when painted by Dutch or Flemish artists, looks substantial and rather fine.

(Cont. page 2)

St Augustine of Hippo

A man of great learning (born in 354 AD), he is, according to Encyclopaedia Britannica remarkable for what he did and extraordinary for what he wrote. There is a link below to EB's full entry on this remarkable man.

The painting caught my attention for the remarkable reproduction of what clearly are two pewter objects, a goblet and, what, a censor? And is that a third item, a dish perhaps, bottom right?

What is their significance?

If anyone can throw more light on one or both of these paintings - and particularly, the pewter, please let me know.

Alan Williams

Photos: Alan Williams



Scenes from the life of St Augustine of Hippo
South Netherlandish, Flanders, Bruges, about 1490.
Inset: close up of the pewter, from centre foreground
of the painting



Joseph

<https://www.metmuseum.org/art/collection/search/437034>

St Augustine

<https://www.britannica.com/biography/Saint-Augustine>

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A dog lover's gift with a difference



We've teamed up with Guide Dogs to produce our new charity key ring. These handcrafted pewter key rings have been inspired by the charity's mascot and a percentage of each sale will go to supporting the work they do for people with sight loss. You can buy a key ring for the dog lovers among your friends and family or learn about the vital services Guide Dogs provide by reading our blog:

[A dog lovers gift with a difference](#)

We love our pewter pooches and hope you do too!

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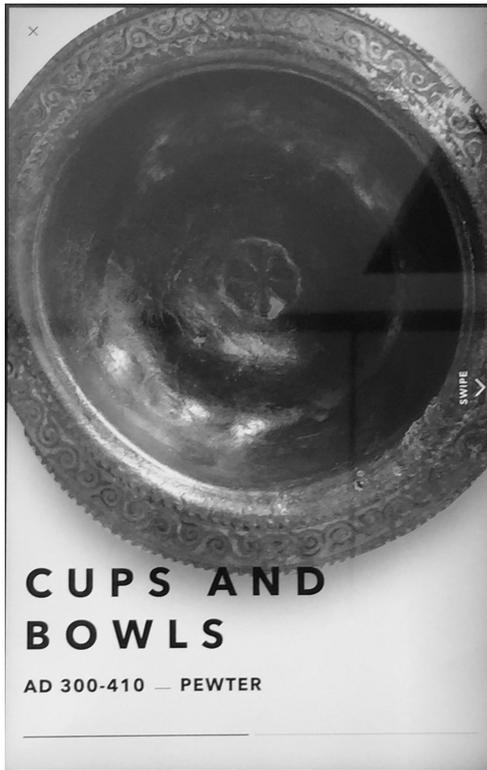
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Roman Pewter/The Temple of Mithras

The development of a bomb site between 1952 and 1954 opened up the Roman Temple of Mithras. The then developer moved parts of the temple to a raised area to the south of Queen Victoria Street and, after intense national interest at first, no one thereafter took much notice of it.



Bloomberg's new European Headquarters, a redevelopment of that site, built on the shores of the 'lost' London river, the Walbrook, takes in the whole of the site of the temple, and Bloomberg has gone the full mile. Three floors of some of the most expensive real estate in the world have been dedicated to the temple. The temple was built over, or on the shores of, one of London's (now) 'lost' rivers, the Walbrook.

The depth of the archaeological deposits on the site (modern street level is up to 9 metres above the earliest Roman deposits), and the waterlogged nature of the Walbrook Valley,

provided excellent conditions for the preservation of archaeological artefacts. The excavations in advance of the construction of Bloomberg's headquarters produced "more Roman finds than any other single site in the City".

More than 14,000 individual artefacts were recovered. The 600 artefacts you can see in the Bloomberg exhibition area explore a sample of some of the everyday things that were left or lost by our Roman ancestors. These precious items include the first financial document from Britain, etched on a wooden tablet, a tiny amber amulet in the shape of a gladiator's helmet and a hoard of pewter vessels that may have been used in rituals within the temple. A digital interactive resource that delves deeper into the wealth of the archaeological discoveries from the Bloomberg dig is accessible via mobile devices.



"These lead cups and bowls were found within the remains of a timber-lined well. Thrown into it along with several cattle skulls and part of a decorated leaded tank at some point during the final decades of Roman rule in Britain, they possibly formed part of a ritual to mark the ceiling off of the well."
(From the Bloomberg display)

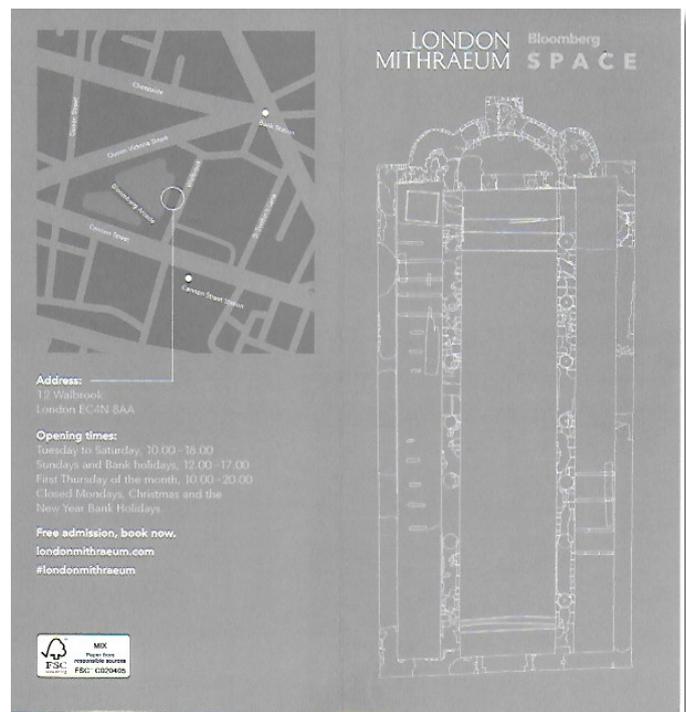
Why is the temple of interest to *The Pewterer*? Well, in a well on the site, the archeologists found pewter ware. I have reproduced the two photographs from the display. If you are interested in London's past and/or pewter, a visit to the site is a 'must'. The original foundations of the temple are on the third floor down, and a sound (Roman conversation, a bull horn) and light show, and a 'mist effect' creates a powerful atmosphere of a step back in time.

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Visits are free, but you have to book (<https://www.londonmithraeum.com/about/>,) because, very sensibly, they control the flow of visitors to the space.

Two further things. First, after a caption mentioning pewter, the description talks of 'These lead cups and bowls'. Why the reference to lead? I have asked the MoL and will report their reply in a later issue of this journal.

Secondly, from where does the Walbrook, once a bustling river in early medieval London, take its name? One theory (courtesy of Wikipedia) says from the Old English *wala*, meaning "of the Welsh," and *broc* meaning "brook." Another (courtesy of *The Lost Rivers of London*, by Nicholas Barton) suggests that the name is derived from *Wealas*, meaning the 'stream of the Briton', or simply that it was the 'brook by the wall'.



Alan Williams

Bloomberg, London Mithraeum SPACE: <https://www.londonmithraeum.com/about/>

<https://www.londonmithraeum.com/temple-of-mithras/>

The Lost Rivers of London, published by Historical Publications, ISBN: 0 9503656 3 7

From "London Mithraeum: Bloomberg SPACE":

This is evidence that tells us about the lives of the first Londoners. Small workshops, dwellings and a bakery were all crammed into this busy neighbourhood, built on the reclaimed land. Masonry foundations and buildings were also revealed, including some some fragmentary remains of the third century temple of Mithras and a well that contained pewter vessels that may have been used in the temple, deposited towards the very end of Roman London".

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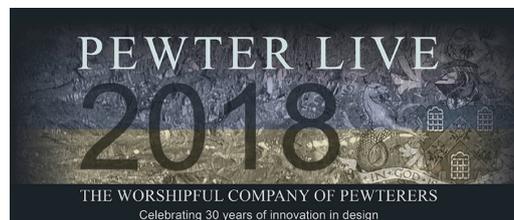
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Pewter Live 2018

Please refer to [The Pewterer, vol. 9.1](#) for information about Pewter Live 2018.

Pewter Live is the Worshipful Company of Pewterers' highly lauded annual design competition. It takes place later on this month, on 22nd May (the Lord Mayor opens the Competition in the course of the City Evening) to 24th May (prize-giving!).



The middle day, 23rd May, is the Open Day and members of the public are very welcome. Please see this [Link](#) for directions, timing, etc.

Pewter Live's mission is to encourage innovation in design in order to exploit pewter to its fullest potential and stretch the boundaries of this marvellous material. The aim is to bring pewter alive; to demonstrate an understanding of its inherent qualities, its appeal and relevance to contemporary consumers of all ages and tastes.

The theme this year: The Pewter Live Committee has set the challenge for 2018. That challenge is to produce an item, or range of items, that evokes a celebration, be it a wedding, christening, winning a competition or gaining a degree!

The Chairman of Pewter Live, Laila Zollinger, said: "We have 23 entries for the open competition and 37 for the student competition. Both up on last year!"

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Chris Hudson, MBE

Congratulations to Chris Hudson on the award in the New year Honours of an MBE.

Chris, the owner of Chimo Sheffield (Manufacturing) Limited, received the gong in the New Year's honours list for "services to exports and investment in Sheffield."

He commented that lots of people had contributed to the success and he was the one who had been lucky enough to collect the award.

The White Rose Works-based firm was established in the 1980s, uniting together a number of independent Sheffield manufacturers, including one dating back to 1750.



Photo: The (Sheffield) Star

<https://www.thestar.co.uk/business/made-in-sheffield-268-year-old-cutlery-firm-building-a-future-on-traditional-skills-1-9023380>

<https://www.thestar.co.uk/news/sheffield-business-leader-rewarded-with-mbe-1-8932166>

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The Pewterer, Volume 9, number 2. May 2018.

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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Association of British Pewter Craftsmen

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louise@britishpewter.co.uk

Antique Metalware Society:

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ITA (previously ITRI)

www.internationaltin.org/

The Pewter Society

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The Smith Museum, Stirling

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The Alex Neish Collection

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

The V&A Museum

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The Metropolitan Museum of Art (New York)

<https://www.metmuseum.org/>

The Cloisters (also New York, at the northern tip of Manhattan)

<https://www.metmuseum.org/visit/met-cloisters>

Pewterbank

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

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Benchmark

<http://www.benchmarkfurniture.com>

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www.taylor-walker.co.uk/pub/prospect-of-whitby-wapping/c8166

The Haunch of Venison

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

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Where does this come from?

The pewter marks may or may not provide the clue.

What country has five pewter manufacturers, all with their factories in one town, and each with a shop in an adjacent town? *Five* shops selling pewter - and nothing but pewter!

My report on these pewter manufacturers, and their wares, some of which are very innovative, follows in a forthcoming issue of *The Pewterer*.

In the meantime, the usual prize, of a bottle of passible claret, for the first correct response (Editor's decision final)!

Alan Williams

PS A further clue: I have already written about one of these manufacturers in a previous issue of this ezine!



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Not quite pewter, but ... A Platter with a Fish

Wandering through the Metropolitan Museum of Art in New York the other day (as one does), I came across this *Platter with a Fish*. Said to have been made 300-500 AD in Gaul, it was identified as late Roman; and was possibly found in Grand, in north-western France.



It is a copper alloy dish with tin overlay.

The legend that accompanies it says:

“In his great encyclopaedia of natural history, the Roman writer Pliny (d. 79 A.D.) reports that tin plating, as seen on this platter, was invented in the western province of Gaul. It was no doubt employed in this



case to emulate silver.

“Numerous Gallic platters, both silver and tinned, with a fish engraved in the centre, still survive. The fish may have had Christian significance, but it is just as likely to have been a strictly decorative motif.”

Alan Williams

Dinner plates with fish design:

[https://www.google.co.uk/search?](https://www.google.co.uk/search?q=dinner+plates+with+fish+design&spell=1&sa=X&ved=0ahUKEwj21IL2g_bZAhWso1kKHd-ZA7oQBQgkKAA&biw=1440&bih=727)

[q=dinner+plates+with+fish+design&spell=1&sa=X&ved=0ahUKEwj21IL2g_bZAhWso1kKHd-ZA7oQBQgkKAA&biw=1440&bih=727](https://www.google.co.uk/search?q=dinner+plates+with+fish+design&spell=1&sa=X&ved=0ahUKEwj21IL2g_bZAhWso1kKHd-ZA7oQBQgkKAA&biw=1440&bih=727)

Wikipedia:

<https://en.wikipedia.org/wiki/Tinning>

Metropolitan Museum of Art:

1000 5th Ave, New York, NY 10028

<https://www.metmuseum.org/>

The story of James Taudin

by Ronald F. Homer



The late Ron Homer

The late Ron Homer was the Worshipful Company of Pewterers' archivist, and a collector of, and expert in, pewter. He wrote and researched many articles on pewter and subjects related to pewter.

This one is about the French pewterer, James Taudin; the full article, from which this is an extract, can be found in the Pewter Society's Journal, the Autumn edition, 1984. Mr Taudin caused the City pewterers much grief - they did not like foreigners coming onto their patch!

First Oliver Cromwell, the Lord Protector, then Charles II, newly restored as king, became involved for the purpose of restoring order between their unruly subjects. Read on

The name of James Taudin has long been known to collectors and has always been shrouded in mystery. It is apparent from the brief and somewhat scattered references to him in the Court Books of the Worshipful Company of Pewterers that he was a Frenchman who came to England as a refugee in the 1650's and established himself as a pewterer in London, where he soon became known for the quality of his wares.

The Company took exception to him as a foreigner who was trespassing on their domain and seized certain of his pewter and set out to sue him in the courts. Taudin obtained the support of Cromwell and the Company admitted him as a freeman in 1658. They continued to be unhappy about him and, after the restoration of Charles II, harassed him from time to time on various pretexts - until the king took his part and wrote to the Company in 1668 commanding that he be left in peace.

[Charles' signature, though not the one on the command referred to above, appears later in this extract. Ed]

This, together with the likely surmise that part of the Company's objection to him was due to his introduction of a superior antimony-containing alloy, is essentially all that has hitherto been known about him.

Recently, a bundle of original documents and letters relating to James Taudin has come to light, including the original of Charles II's letter, which was otherwise known only from the

transcript in the Company's Court Book. From these, a much more detailed picture of the whole affair can be reconstructed.

On the 21st April 1656 Taudin wrote to Oliver Cromwell a petition as follows:

"To his Highness the Lord Protector of ye Commonwealth of England, Scotland and Ireland and the Dominions thereunto belonging:

The humble petition of James Taudin and Peter Gerard late soldier in the State's service during ten years and now associate and interested with the said Taudin.

Humbly Showeth,

That the petitioner for expressing his affection both to Religion (being a protestant) and to the English interest in the late troubles in Bordeaux in France, hath been necessitated to forsake his native country and reside in England, as he humbly conceives it is well known to your Highness. That in consideration of his unjust sufferings, your Highness was graciously pleased about a year since among divers others to grant him the benefit of indenization [naturalisation, Ed] in this Commonwealth, ... Notwithstanding which too gracious favour of you Highness under the Great Seal of England, ... on a sudden, namely the 17th instant, your petitioner was violently assaulted in his own house by one James Jacombe, a pewterer of London, and many other persons unknown to the petitioner, pretending likewise to be pewterers, who though they had the assistance of a constable and of several men pretending to be soldiers of your Highness' army, yet refused to show any warrant for their so doing, as indeed they had none but their own pretended authority.

Notwithstanding which (after forcible coming in) alleging they were merely come to visit his pewter to see whether it was good or no, they were quietly admitted into your petitioner's house, but instead of a regular visit as they had pretended they fell abattering and spoiling with hammers, or rather a kind of poleaxe, all the pewter they met with there ready-wrought (such as themselves acknowledged to be beyond their own skill and much better and better made than they or any of them could have made it) and after a very great tumult they raised in these quarters they forcibly and of their own authority carried away (your petitioner knows not whither) several cart loads of his said pewter to a very considerable value, having refused to accept a very sufficient security offered them to let the said pewter in the petitioner's hands, and the constable having likewise refused (though required by your petitioner as being a public officer) to take the same into his custody, and both denying him the liberty to take a note of what they carried away.

And whereas your petitioner exhibited to them your Highness' patent of indenization, they slighted it, saying that their charter was above it. Which proceedings being contrary to the laws of this country and to your Highness' gracious intention.

Your petitioner doth ... [crave] ... that your Highness would be pleased to order that not only a present restitution of all his pewter and of all his damages arising by that violent and wilful spoil be made unto your petitioner, but such justice might be done on the said Jacombe and his complices ...

And your petitioner shall (as in duty bound)
ever pray for your Highness' long life and prosperity.
(Signed) James Taudin

The petition was endorsed by the protector's secretary referring it to the Lord Mayor and Aldermen for adjudication in their court, and requiring that their opinion be notified to Cromwell.

Jacombe and the others concerned were therefore summoned to appear before the lord mayor "this day sevenight" by a letter dated 29th April. The mayor's court found that Taudin's pewter had been seized by the Company in conformity with the Act of 25 Henry VIII "forbidding strangers born out of the realm to exercise or use the craft of pewterer" and that "the said Masters and Wardens do not allege the said pewter to be ill wrought, nor have (they) tried the same, but proceed in the authority of the said statute".

... However, the mayor had been pre-empted from further consideration by the fact that the company had in the meanwhile filed suit in the Exchequer Court where the matter was *sub judice*.

An unsigned and undated report to Cromwell's counsel, perhaps drawn up by the mayor, does nevertheless give us more details. The quantity of pewter seized was no less than "one thousand eight hundred three quarters and thirteen pounds", and the real point of law at issue emerges.

An Act of 32 Henry VIII states that "no alien by any patent of denization shall be privileged against any act of parliament unless such patent contains in it all such privileges particularly expressed by special words". The pewterers claimed that Taudin's patent contained no such words.

The report confirms Taudin's story as to the forcible entry and seizure and indeed goes further, stating that Jacombe and his companions "dealt roughly with the petitioner's servants, holding their hammers over their heads making show as if they would strike them and caused one of their company to get through a window into a room where the greater part of the pewter was and did violently with their hammers and other instruments like poleaxes break and batter several pieces of the said pewter".

... The pewter in question, is itemised in the next document and comprised, 32 dozen and 9 dishes, 3 dozen and 7 platters, 15 dozen long plates, 3 dozen trencher plates and one dozen of round plates. (The meaning of "long plates" is obscure, unless they were oval in shape). The whole was valued at £114.9s.1d.

The Company's ... efforts at sueing were however in vain, Cromwell put an estoppel on the Exchequer Court action and summoned the parties before commissioners appointed on 19th June 1656 by himself to enquire into the case. The commission apparently sat on 1st July but regrettably there is no copy of their findings.

The commissioners' findings can however be inferred from a writ from the Exchequer Court ordering [the Company] to return the seized pewter to Taudin, and from an order to him early in 1657 "to commune, compound and agree to and with James Taudin otherwise Debart, pewterer". Added information can be gleaned from a document drafted six years later, on 31st March 1663, by the company, as an intended petition to parliament seeking to deny Taudin continued naturalisation. This reads in part,

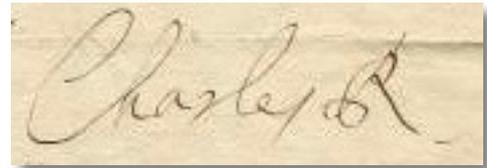
"James Taudin afterwards procured his naturalisation from the said usurper (i.e. Cromwell) who then being naturalised procured orders from the attorney general and other committees to whom the business was referred, to summon the Master and Wardens before them to their great vexation and trouble. Where we were much threatened and commanded speedily to make agreement with him and to admit him a member of the said Company, which we were forced to do".

Part of the compromise reached with Taudin was that he would send away the strangers who worked for him, who were variously reported in the earlier documents as being between six and ten in number. He was apparently not keeping to his side of the bargain since a second draft of the same document alleges that "the said James Taudin now keeps eight or ten men constantly at his house beside several that work to him from abroad". It further complains,

"that he allegeth his pewter to be better than ours, which we deny, and are ready to make assay to the contrary only the name of French pewter is much taken by several of this kingdom and are willing to give him a far greater rate than (they give to) natives. Which, if he be naturalised, will unavoidably bring this corporation into the condition of the Weavers who are so overspread with strangers that natives are mightily impoverished and their trade much deranged".

The record is unfortunately incomplete in these later years and the next surviving paper is Charles II's letter of 7th November 1668 in which he commands the Company thus,

"We have thought good to let you know, that we expect you will look on the said James Taudin as our servant, and that he shall not have any occasion given him from you or any of you to complain at any time against any hard usage he may receive from you. We shall not doubt your compliance with our pleasure hereby signified unto you, and so we bid you farewell".



The Royal signature, but from another document, not from this command

Not surprisingly the record is silent after this!

An interesting fact which emerges from the contemporary record is that the Company never assayed Taudin's pewter, or never admitted to having done so, indicating that they were well aware that it would have passed the test. Neither was it ever part of their case that the ware was of sub-standard alloy. The scale of Taudin's business is also surprising; at various times he employed between six and ten men and also imported pewterware from France. Why he fled from France is not clear, but it was asserted by the Company in 1663 that it was for "rebellion against his king".

...

His [nephew], also James, was admitted to the livery of the Company soon after his death, but it seems that relations were still strained for the younger James was required to pay £20 "beside the usual fees".

One of the set of five Taudin plates in the Company's collection (Company Catalogue Nos. 40-44) has now been analysed by Dr. R. Brownsword, through arrangements kindly made by Peter Hornsby, and has been found to contain 2.3% antimony, 0.6% copper and 0.2% bismuth.

...

R. F. Homer

Illustrations: the editor.

Published by kind permission of Richard Homer

The original of this article was published in The Pewter Society Journal, Autumn 1980; and for the full text, please refer to the article.

The Pewterer re-published in 2013 two other articles by Ron Homer, as follows:

Ron Homer - the Search of 1702, Pt 1. **Issue 4.3:** <http://www.thepewterer.org.uk/the-pewterer-vol-4-3> : and

Ron Homer, Good Old Days, part II. **Issue 4.4:** <http://www.thepewterer.org.uk/the-pewterer-vol-4-3/the-pewterer-volume-4-4>

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The Pewterer, Volume 9, number 2. May 2018.

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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You will find in this e-zine links a number of websites. We select links where we believe that they will be 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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Editorial

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After the long, hot summer, time to reflect on *Pewter Live, 2018*. *Pewter Live*, as readers of this ezine will know, is the Worshipful Company of Pewterers' design competition for second year college students, now with an Open category for all-comers.

This was the 30th anniversary of the competition; and by common acceptance, the entries were of a fittingly high standard. The Open competition was, once again, won by Jim Stringer & Laura Cobane Stringer with their "*Bunch Bowls*".

The students have a number of categories in which they can enter, and for the results, I refer you to the Company's website (<http://www.pewterers.org.uk/pewter-live-2018>). But I would like to mention the winners of this year's ABPC Commercial Prize: Nadine Vanoost and George Folkard. We have, in this issue, two short articles about them and their winning entries

Other articles this month? Well, yes, there are several, including: a fifth look at the South Crofty mine in Cornwall; the story of the making of two pewter Rhinoceroses (see also the article by Adrian Doble in the Company's current Pewterers' Annual Review). With the author and the publisher's consent, we publish some extracts from Anne F Sutton's book *Wives and Widows of Medieval London*, the extracts concentrating on pewterers. David Hall, the Company's Archivist, will comment on the extracts in the next issue, when we shall also look at Lord Mayors' (pewter) gifts; and (read the article to find out why) St Dionis in Parsons Green.

By the time the next *The Pewterer* is published, the Company will have a new Master; the first lady Master will have completed her year; and the cycle moves on, as it has done for several hundred years!

Alan Williams

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The Pewterer, Volume 9, number 3. September 2018.

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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Progress with the South Crofty Mine

This ezine has, since 2011, published six articles on the South Crofty mine and the ongoing saga of 'will it, won't it?' re-open. We have almost as much at stake as the investors!



The articles on South Crofty can be found in the following issues of *The Pewterer*:

Issue 2.1	South Crofty - update
Issue 3.2	South Crofty Mine
Issue 3.3	South Crofty - update
Issue 4.2	South Crofty Mine
Issue 4.3	South Crofty
Issue 8.4	South Crofty

Only articles on Pewter Bars can equal this devotion to a subject. So after all this time (and remember that the Canadian interest foundered, apparently caused by a decline in the cost of tin making the investment unremunerative) what is happening? Well, the price of tin has risen and a new investment consortium, another Canadian company, Strongbow Exploration Inc, is interested and working on the project, with £120 million to invest.

[From the Strongbow/South Crofty website:](#)

The South Crofty project is fully permitted, having underground permission (mining licence) valid until 2071, planning permission to construct a new process plant and a permit from the Environment Agency to dewater the mine.

Strongbow is now focussed on the construction of a water treatment plant so the now-flooded mine can be dewatered. Strongbow plans to bring the project to a production decision and complete a feasibility study in parallel with the mine dewatering process.

The underground permission area covers 1,490 hectares and includes 26 former producing mines. Current infrastructure on the property includes four usable vertical shafts

Vancouver, 14 May 2018

Strongbow Exploration Inc. (TSX-V: SBW) ("Strongbow" or the "Company") is pleased to announce its intention to apply for admission of its common shares (the "Common Shares") to trading on the AIM Market ("AIM") of the London Stock Exchange ("Admission"). The Company expects that Admission will become effective in June 2018. The Company's Common Shares will continue to list, in the immediate future, on the TSX-V in Canada.

In July 2016, Strongbow acquired the rights to the South Crofty underground tin mine ("South Crofty"), a former producing tin mine located in the towns of Pool and Camborne, Cornwall, United Kingdom. South Crofty has production records dating back to 1592 and was the last tin mine to close in the UK, in 1998. Since then, the dynamics of the global tin industry have changed substantially and South Crofty has the potential to become an operating mine

Strongbow ad. in Vancouver in May this year. I have not been able to find out whether the flotation took place. Watch this space!

and a 300-metre decline. Regional infrastructure includes excellent access to power, roads and rail. The process plant site is adjacent to the railway line and accessible grid power

crosses the property. South Crofty mineralization occurs in laterally extensive lode structures, with some over 4 kilometres long, and extending to a vertical depth of at least 1,000 metres.

LME TIN



For further information, please visit the Strongbow website:

[https://
www.strongbowexploration.com/
projects/uk/south-crofty/](https://www.strongbowexploration.com/projects/uk/south-crofty/)

The LME Official price of tin on the international market a year ago and in July this year was roughly the same, around \$20,000 per tonne, but as you can see from the graph (taken from the

London Metal Exchange website) the price actually tends to fluctuate wildly through the year!

Alan Williams

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The Pewterer, Volume 9, number 3. September 2018.

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A gift from a King to a Pope, the rhinoceros called Ulysses could swim, but when the ship went down, chained to the deck, he foundered too!

In 1515, five hundred years ago, a rhinoceros drowned in a shipwreck. Last year, he was recreated in a magnificent pewter model commissioned by Christopher Khoo and made by Sam Williams and his team at AE Williams, Birmingham.

Sam specialises in one-off commissions of a challenging nature; and so when he was approached, the challenge was on. The result you can see in the photo below.

I first heard of the story from the Pewterers' Master, Ann Buxton, earlier this year, after she had been at a Dinner at the Apothecaries' Hall when two of these magnificent models were presented to the Society of Apothecaries.

I contacted Christopher Khoo, who told me: "I commissioned the rhinos through your Liveryman, Adrian Doble, and the models were sculpted by Stuart Harris, and cast by Kevin Watkins at A E Williams in Birmingham. They were presented at the Apothecaries' Court dinner in December last year, one as a gift from my wife Naomi and myself, and the other from Simon Bailey (Chairman of the Charity Committee) and his wife, Elizabeth. It



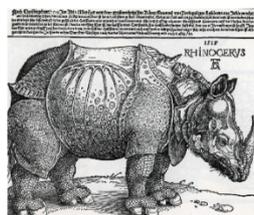
was a very happy coincidence that the Master of the Pewterers' Company, Ann Buxton, was present (with your Clerk)."

I spoke to Adrian Doble. He said that he had been exhibiting at a local craft show when 'this man', all dressed up in black velvet and tights, came up to talk. It turned out that he

was Christopher Khoo, then High Sheriff of Berkshire. Their conversation was all about pewter, a metal that remained in Christopher's mind, and when the subject of a presentation to the Society of Apothecaries came up a couple of years later, it was to pewter that he turned.

Christopher said: "I asked Adrian for help in getting a modeller, someone to cast and a polisher. Adrian's contacts in the pewter world led eventually to AE Williams of Birmingham. You might be interested in reading more background." [This can be found in Christopher Khoo's Presentation Notes, a copy of which follows immediately. Ed] "But I had long thought that there should be a tangible expression of the iconic Dürer print, a copy of which is in our Hall, and approached Adrian once I had seen what a pewterer's skill could achieve. To be honest, I had no idea that modern pewter does not tarnish, and is different from the pewter tankards of old, or of the process of creating a 3-dimensional figure from 2D, or of the process of casting, or polishing. All that is down to Adrian!"

Alan Williams



Rhino Presentation at Apothecaries' Hall

Wednesday 13 December 2017

Tonight's story starts 102 years before the Worshipful society received its charter.

In 1515 Muzaffar Shah II, Sultan of Gujarat gave a rhinoceros to Alfonso de Albuquerque, Governor of Portuguese India, and in January that year, he sent the 1½ ton animal to King Manuel I of Portugal. It arrived in Lisbon in May 1515 after 120 days with three stops: Mozambique, St Helena and the Azores. It was the first time that this fabulous animal had been seen in Europe since its description by Pliny the Elder in his Natural History of AD77.

In Lisbon the animal was seen and described by Valentin Fernandes, and drawn by an unknown artist, and their description and sketch, were seen in Nuremberg by 44 year old Albrecht Dürer. His drawing came into the hands of Sir Hans Sloan, and it is now in the British Museum together with an original woodblock.

The rhinoceros was renamed Ulysses, and was sent by the King as a gift to Pope Leo X. Unfortunately, the ship was wrecked in a storm near La Spezia, off the coast of Liguria, and though rhinos can swim, poor Ulysses was chained to the deck and drowned, though his carcass was recovered and stuffed.

*We are all familiar with the Society's Coat of Arms, from the 12th December 1617, featuring Apollo (the god of healing) killing the dragon of disease, supported by two unicorns, and surmounted by Dürer's rhinoceros. The unicorn, or **Monoceros** was believed to be able to divine truth, and could pierce liars with its horn, and could counteract poison and purify water. The **Rhinoceros**' horn was believed to be medicinal, and this belief also sustained Chinese traditional medicine. In 1537 Li Shizhen wrote in the **Benchow Kangmu** Materia Medica, that powdered rhino horn could cure devil possession, poisoning, pus and carbuncles, pyrexia, and convulsions, and many other conditions, though the long list did not include impotence.*

OPIFERQUE PER ORBEM DICOR (a part-quotation from Ovid referring to the Apollo, Greek god of healing "and throughout the world I am called the bringer of help") because for 400 years, the Worshipful Society of Apothecaries of London has contributed to

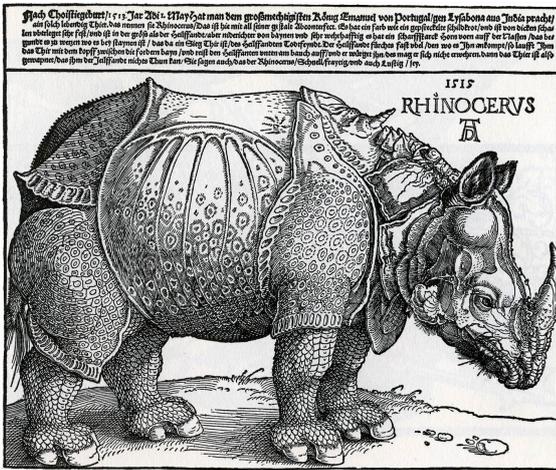
- **The progression of science**
- **The fight against disease, and the**
- **Spread of knowledge**

*Recognising its rhinoceros heritage, the WSA is contributing to the **Save the Rhino Fund** over six years, and endowing **Rhino scholarships** for medical students, so it is entirely appropriate for us to commemorate the quatercentenary, especially in the presence of the **Master Pewterer**, by giving substance to Dürer's iconic picture through the wonderful work of sculptor Stuart Harris, cast for us by A E Williams of Birmingham.*

The design was inspired by Albrecht Dürer's woodcut showing a rhinoceros. A representation of that rhinoceros can be found on the helmet of the Coat of Arms of the Worshipful Society of Apothecaries. The Rhinos are about a foot long. The model was sufficiently large that the mould had to be made in seven separate pieces, otherwise shrinkage of the metal on cooling would distort the model; and three kilos of pewter went into the making of each rhino.

Some years ago, Sam and that team produced at rather short notice the design, the model and then the cast in pewter of a prancing horse to be used as a gift, courtesy of the Worshipful Company of Pewterers, from the City of London Corporation to the then visiting Japanese Prime Minister, Shinzo Abe (See [The Pewterer, issue 5.1.](#)) Both Adrian and Sam are Liverymen of the Worshipful Company of Pewterers, and both are working pewterers. Christopher Khoo, a recently retired consultant surgeon, is a Liveryman of the Apothecaries, a member of their Livery Committee, and past High Sheriff of Berkshire.

AE Williams have hundreds of years' experience of casting large bits of work; and the results of their work on the rhinoceros are, as you can see from the photograph, magnificent. Adrian Doble's story of the commissioning and making of these wonderful pewter Rhinos can be found in the Worshipful Company of Pewterers' publication, The Pewterers' Annual Review (apply to the [Deputy Clerk](#) for a copy of this publication - p&p on request).



The original drawing by Albrecht Dürer



Close up of the head and forequarters of the cast rhino



The model from which the mould was made



Photos: the rhinoceros: Christopher Khoo
AE Williams (Sam Williams): <https://www.pewtergiftware.com/>
Partners in Pewter (Adrian Doble): www.partnersinpewter.co.uk/



Gaelick Themes

[Home](#)

The St Kilda business group has been supplying the Scottish clans with bagpipes, sporrans, kilts, and pewter, for many years. Gaelick Themes, one of St Kilda's trading names, is that part of the business which manufactures pewter objects.

Gaelick Themes is the trading name for a co-ordinated range of highland accessories. The family-owned business is the manufacturer of the world's largest range of clan crested products.

A Scottish clan badge



The business takes great pride in the high quality, and wide range, of the products it provides. Their website says that:

“Gaelick Themes’ jackets, kilts, footwear, sporrans and pewter products are worn the world over.

Gaelick Themes holds the exclusive licence for the

production of Clan Crests based on the Scottish Clan and Family Encyclopaedia by Way and Squire, published by HarperCollins. This publication is the latest and most definitive depiction of Clan Crests, and carries the full authority of the Standing Council, and every crest in the publication has Clan Chief Approval. There are over 250 Clan Crests available in the Gaelick Themes range.

The Quaich is the traditional Scottish cup of friendship, used for sharing a dram.

All Gaelick Themes’ products are manufactured in Glasgow from the finest quality hundred percent pewter.

A 4” quaich



This 6 oz Pewter Sporan Flask comes with either a gold-plated or pewter around the design, Clan crest or otherwise, of the customer's choice. Alternatively, the customer could choose a generic crest (Lion, Thistle, St Andrews, Piper, Golfer, Stag or Fisherman).”

A 6oz sporan flask



The Pewterer. Vol. 9.3 September 2018

The business employs around 50 people. It was founded by Bob Chalmers and is now run by his son, Scott. They have made a massive investment in 3D printing. They can now design and make a piece in under an hour! Of course, 3D printers are expensive, but properly used, there is a good return on capital.

Alan Williams

Images: from the Gaelic Themes website

45 Grovepark Street
Maryhill
Glasgow, G20 7NZ
Scotland

scott@stkildaholdings.com

<http://www.gaelicthemes.net>

Please go to the section headed: Pewterware/Figurines

<http://www.gaelicthemes.net/index.php/history>

A circular button with a grey gradient and a white border, containing the word "Home" in white text.

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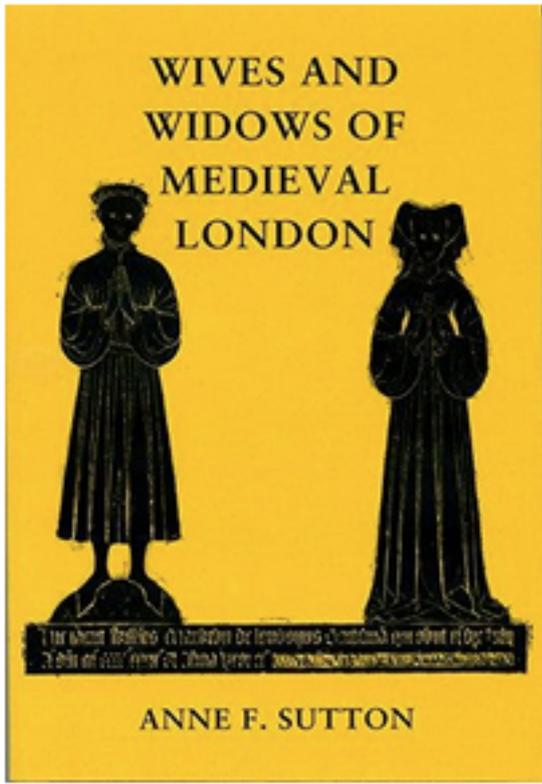
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Wives and Widows of Medieval London

a collection of essays, edited by Anne F. Sutton

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This fascinating book examines the lives of five women, their several husbands, and their widowhoods. This is a book about how women coped with the culture and laws about property in England.



What has that to do with pewter?, I hear you ask. The Worshipful Company of Pewterers is mentioned frequently, and also a number of individual pewterers and their families. I have extracted a small number, but by no means all, of the references. Read on ...

In her Introduction, Anne Sutton says:

This collection (of essays) is very much focussed on the 15th century when the custom of protecting and governing the lives of London women was long established and not yet significantly eroded by the common law ... (p 1).

They encountered and adapted to a wide variety of crafts, trades and jobs when they married: administrator, clerk of the king's council, ironmonger, lawyer, mercer, merchant adventurer, pewterer, silk woman, stapler, wool merchant, and the civic hierarchy of alderman, sheriff and mayor. (p 4).

The techniques, the raw materials and the structure of the craft trade or industry are essential for an understanding of the life of any man or woman involved in them: for example how did a new wife or widow cope with the noisy, dirty and male dominated trade of the pewterer ...? (Note 10, p 4).

Marriage would always have been the parents' hope for their daughters, for female wages were low and approximately half what a man might be paid for the same work. ... Many manual trades, such as the working of pewter or the metal crafts associated with the ironmonger were seen as exclusively male - mentioned here because ... Joan Haynes inherited a pewterer's business from her first husband. (p 6).

Wealth gave a widow great opportunities. How far did Joan Haynes' first period of independence from her first marriage [protect against] the Pewterers' Company? She chose a new husband higher in status than a pewterer and moved to a better parish, and perhaps that should be understood as her answer to any attempt by the Pewterers to control her and her business - and contrariwise their careful cultivation of her new Mercer husband. (p 9).

Wives and widows could undoubtedly be successful business-women. ... Joan Haynes managed a pewterer's business, and she may have wound up her second husband's cloth and adventuring business after his death. ... (But) she had a journeyman-foreman, John Green, to oversee her pewterer's business. (pp 10/11).

Agnes Don-Bretton

Agnes appears in my article in *The Pewterer*, volume 3.4 (<http://www.thepewterer.org.uk/home/the-pewterer-volume-3-4-1>) about St Dionys Backchurch. Her second husband was involved in the tin trade. As mentioned there (and here) tin was the major metal exported from Southampton (where Agnes lived); England boasted the purest and most abundant supply in medieval Europe, with Devon and Cornwall producing 500 to 750 tons a year in the fifteenth century. It is tempting to make this the trade that brought Bretton to Southampton; tin was transported along the coast from Cornwall in three fleets a year, and Londoners were encouraged to come to the port to buy tin and send it home by road or by sea along the coast to the wharves of London where Bretton lived. Tin was exported in the raw state or as pewter, a highly-valued alloy of tin and lead (and other metals'), all over Europe, for example by the Italians using the ports of Southampton and London. (pp 179/80).

An exceptional man of this Company (the Ironmongers), which Thomas Bretton was to be, had to find other sources of wealth: a rich wife and the wool trade in his case. The London Ironmongers' trade often overlapped with that of the Pewterers who combined tin with lead to make pewter, as mentioned above. The Pewterers' Company of London was rising in wealth and power, they still tended to focus on the manufacture of vessels at this date, but can regularly be found exporting their goods via Southampton. Despite their apparent failure in overseas trade, the Ironmongers managed to cling to their status as one of the twelve great companies of London (number ten), and it was to their company rather than to the Pewterers, that an important Yorkist servant from the Stannaries, Avery Cornburgh, sought admittance in 1463. (p 184).

Joan Haynes

Joan Haynes' first husband was Nicholas Westwood, Citizen and Pewterer, of St Mildred Poultry, London. He was born about 1410, the son of John Westwood. The family was prosperous and had the means to pay the premium required to apprentice a son to a manual craft of good standing, but not to place him in a trade of mercantile status. The status of the chosen master, the well-off pewterer, Hugh Game, is another indication of the Westwoods' financial standing. (p 218).

The Westwood family lived on the north side of Poultry. This area and the adjacent five parishes to the west and the south side of Cheapside contained a number of influential pewterers, nine of whose careers overlapped with Westwood's. Of these, only one, John Kendale, is a known associate for he made him an executor. Other neighbours, like Robert Chamberlain, were influential in the trade and appear regularly in the company's accounts. It is unfortunate that the first surviving company accounts are for the year after Westwood's death (1451/52), a fair copy of which was inscribed in a book given the company by Robert Chamberlain and his wife, Cecily. (p 222).

The Pewterers' Company was becoming increasingly successful. During Westwood's life, in 1444, it gained a concession from the common council of London that the Company could buy a quarter of all the tin brought to the City for sale. During the lifetime of his son, John, the Company was to be incorporated by Edward IV, receive a grant of arms, and then a confirmatory charter in 1478, with wide powers of search throughout England. It immediately set about acquiring a site for its hall

in Lime Street, into which it moved in Joan's lifetime, in 1486; the hall had benefited from gifts from her and her second husband. (p 222).

It is certain Westwood was well-trained as a pewterer by Game, that his goods were well made and sought after. Tin was the product of Cornwall, the only source of this metal for medieval Europe, and (as mentioned) from 1444, the Company had the right to buy a quarter of all the tin which came into London for sale. Alloyed with copper and lead, tin produced the highly desirable English pewter (the proportions being a guarded secret), which was made into a variety of vessels, mainly for domestic use, by craftsmen pewterers. (pp222/3).

The members of the London Company were still largely craftsmen in the lifetime of Nicholas, Joan and their sons, producing thousands of items each year while the Company's rights of search throughout England maintained quality. There were elaborate rules, for example, as to what quality of the metal was to be used for flat ware or round wares. After he had completed his apprenticeship, a journeyman received wages of 40s a year and hoped to work up to his own shop and take apprentices. A master owned the moulds from which to cast his vessels, which he then hammered, soldered and perfected; he owned tools, the metals which he mixed, and solder. He had his own mark to identify his wares, and he often kept a stock of vessels which could be hired out for dining (a garnish of pewter contained 12 dishes, 12 plates and 12 small platters. (p 223).

Westwood made his will on 5th March 1450. ... He asked the parish priest ... to pray for his old master, Hugh Game, and his first two wives (his third wife, Margaret, was probably still alive) and also for a John with no surname. This was probably John Andrew, the pewterer, who had been executor to Game and to whom Westwood had been executor in his turn. (p224).

Westwood's will is a perfect illustration of how the craft might dominate man's life: his company's common box received £7 6s. 8d., of which £5 came from the goods of the pewterer John Andrew, to whom Westwood had been executor; the company was to pray for Andrew's soul and his own, and to receive 1000lbs of 'laymetall', 'which I have received for the work of the said craft from the goods of Hugh Game'. (p 225).

Nicholas [his middle son] and his money, during his minority, were to be cared for by William Baker, who is given no designation, but who was probably the master of the Pewterers, 1450-51, with security taken at Guildhall. It is possible the boy was apprenticed to Baker but no further notice of this has been found, and only John, the eldest son, is known to have been in the trade 1469-71. (p 225/6).

(Footnote: William Baker, Welch, *Pewterers*, vol 1 p [not given] and vol 2 p 203). (p206).

Joan and (Westwood's) sons were to have the basin and ewer 'marked with the mark that I used' (*signat' cum signo meo quo utor*); it was to be hers and her sons' while they lived - these may be assumed to have been fine work of which he was especially proud. When any of them died, the basin and ewer were to pass to the others. If Joan or her sons remained in the trade during their lives they were all to share equally and reasonably in his *mooldes de bras cum clames de ferro eisdem pertinent' et cum omnimodis necessariis meis voc' hamer' et toole arti predictae pertinent*. If any of them died, their share would descend to the others; and while any of them remained in the trade they should have the use of the tools, If none, however, stayed in the trade then all the tools were to be sold, half the proceeds to be spent on the souls he cared for and the other half to be divided equally between Joan and their sons. (p 226).

In 1451/52, it is known that Nicholas Westwood's executors gave £16 18s to the Pewterers - considerably more than the £7 6s. 8d. Westwood had specified for their common box. Did the extra sum sweeten the Company as regards the widow's control of the business? Management of the business was undoubtedly her main concern and she had two pewterers to advise her among her fellow executors and supervisors. (p 229). [See also note 49 on page 229].

I do not undertake that these extracts, chosen because pewter and the Pewterers are mentioned, are comprehensive, but they give, I hope, a flavour of this fascinating book. I encourage you to acquire your own copy. David Hall, the Archivist of the Worshipful Company, comments on these extracts in the next issue of The Pewterer. Ed

Alan Williams

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The book is only £24, and is available on Amazon or through a traditional bookseller, or direct from the publisher at shaun@shauntyas.myzen.co.uk

Article in *The Pewterer*, on Medieval Pewterers, volume 6.4: <https://sites.google.com/a/thepewterer.org.uk/thepewterer/the-pewterer-issue-6-4-december-2015>

Article in *The Pewterer*, on St Dionys Backchurch, volume 3.4: <https://sites.google.com/a/thepewterer.org.uk/thepewterer/home/the-pewterer-volume-3-4-1>

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Pewter Live 2018 - report on the ABPC prize-winners

Pewter Live this year was another delight. More entries than last year and, one manufacture was overheard saying, there was “a much better finish quality” in the entries. Full information about the prize-winning entries, for this the thirtieth year of the competition, are listed, as usual, in the Worshipful Company of Pewterers’ [website](#). HRH The Princess Alexandra graciously delivered the prizes to the winners, and not only had something to say to each, but also showed great enthusiasm in meeting the entrants informally afterwards.

As I have said, full information about the entries and their winners can be found on the Company’s [website](#). I encourage you to spend some time browsing that site.

Here, in this article, I want to concentrate on the ABPC prizewinners.



georgefolkard@gmail.com

The ABPC prize, now in its fourth year, looks to “commerciality” and the judges, to their unconcealed pleasure, had a rich choice. In the end they felt forced to split the prize and choose two winners. These were:

Gregory Folkard’s (Buckinghamshire New University, student entrant) paperweight; and

Nadine Vanoost’s (Open Competition entrant) appetiser dishes, entitled ‘Gala Zahra’.



nadine@8archer.com

Nadine described her small pewter appetiser dish as moulded from a hand-carved porcelain dish. The appetiser dishes are intended to be presented on a wooden tray.

George said that his Paperweight had been inspired by the Guggenheim Museum.

The winners shared the prize of £250.

Chris Hudson, a member of the ABPC’s Council, and one of the judges this year, is hoping that he can arrange that both items will appear in the metal exhibition at the Millennium Gallery in Sheffield.

Alan Williams

Photos: of the winning entries - The Worshipful Company of Pewterers
See also the following articles on the two prizewinners

ABPC Commercial Prize Winners, 2018

Part 1

The Association of British Pewter Craftsmen initiated its Commercial Prize, within the Worshipful Company of Pewterers' *Pewter Live* Competition, four years ago. We shall shortly publish a review of the previous winners, but this year, two people shared the prize. George Folkard and Nadine Vanoost. The judges said:

"We really felt we were spoilt for choice with this year's entries and, after finally whittling it down to two, we decided both designs and execution were equally deserving of the prize, so we decided to have two winners this year and split the prize money. It is interesting that both winning entries were combinations of pewter and another substance, wood in George's paperweight and ceramics in Nadine's entry."



Nadine Vanoost



The Gala Zahra set

Here, we look at the two winners. First: Nadine Vanoost, whose entry, *The Gala Zahra* set shared the prize. Nadine is clearly, and not surprisingly, in love with pewter. We asked her to tell us about herself and her pewter-smithing.

"As an eternal traveller and restless soul, I am always searching for ways to design my life. I have lived and worked in 7 different countries, and travelled to many more. Discovering new places, new people is what I love. I discovered the beauty of pewter in South Africa (my children's paternal roots).

Whilst travelling in South East Asia, visiting pewter factories, I was inspired to design two salad sets: snake and bubblefish, which I took to Salon Maison & Objet in Paris (2001). However, I was at the wrong point in my life, a difficult divorce, young children and no family support. Over the years, my friends encouraged me to start designing again. I started working with wood and



Top view of the Gala Zahra set, with flowers and a beautiful wood & pewter tray

ceramics.

After a basic silversmithing course, I decided to experiment with pewter (2013). I ended up making the scrapwood and pewter side table that was shown at *Pewter Live* 2014, and later the bowl, also shown in 2014. I am mostly self taught, but Fleur Grenier's book has given me many tips!

I don't want to go the classic road with pewter, but a proper training (in 2019?) would give me better pewtersmithing skills.

What the future holds: introducing pewter in Belgium is hard. Moreover, Flemish design is very minimalistic, my work is not. Finding a gallery where my work fits in, is not easy. Perhaps I'll have to start my own gallery!

I like functional art, but also pure art. Combining with other materials like wood and porcelain, is what I like best.

My facebook page is the one I keep most up to date: www.facebook.com/8ArcherDesigns/ .”

Chris Hudson, one of the judges, said: “Nadine’s *Gala Zahra* had an attractive delicacy about it that looked as if the pewter base was like a leaf that could close and protect the more delicate ceramic bowl. There was also a pleasing warm reflection of the neutral colour of the ceramic bowl in the pewter base. Another beautiful ‘combination’ design that we thought had various practical uses.”

Below is a link to our article on George Folkard.

Alan Williams

Nadine lives in Belgium.

Readers can contact her through her email: nadinevanoost@gmail.com ; or on

Facebook: www.facebook.com/8ArcherDesigns/

Photo of Nadine: Maxine Janse van Vuuren

Photos of the Gala Zahra sets: Nadine Vanoost

Fleur Grenier’s book: [Pewter: Designs and Techniques](#)

The Metalwork Exhibition at the Millennium Gallery in Sheffield: <http://collections.museums-sheffield.org.uk/view/objects/aslist/360?t:state:flow=5ddb37c6-d43f-4474-a4da-8148d2adb48>

Nadine is open to offers from manufacturers interested in her work generally or this set in particular

The joint winner of the ABPC Commercial Prize, with his paperweight, was George Folkard, studying at Buckinghamshire New University. Please see the separate article on him and his pewter work elsewhere in this issue of *The Pewterer* (Click on ‘Part 2’ below).

[Part 2](#)

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Editor: Alan Williams

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ABPC Commercial Prize Winners, 2018

Part 2

George Folkard

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George Folkard's Paperweight

The joint winner of the ABPC Commercial Prize, with his *Paperweight*, was George Folkard, studying at Buckinghamshire New University. He is clearly just starting out on what could be a continuing adventure with pewter. He said, in answer to my question about his interest in pewter, and the creation of *Paperweight*:

“My journey into pewter started this year (second year) with this competition. Prior to this I hadn't worked with pewter; but I quickly became intrigued by its properties (particularly its low melting point) and started considering techniques that could use this property to my advantage.

The inspiration for *Paperweight* came from the Guggenheim Museum. The sleek flow of the curves I

thought was very appealing and so attractive. It definitely made the building unique. I also thought this

would give me an opportunity to showcase the advantages of working with pewter and to use experimentation with different manufacturing techniques.



Stage 1: The groove cut into the wood, and the collar to hold the molten metal in place



First, failed attempt to get the pewter to bind to the wood

To start, I cut grooves into the wood; but there was a big problem in finding a way to make the metal fuse to the wood and not roll off before solidifying. We attempted different techniques, like placing the wood on a lathe and slowing rotating it whilst pouring the pewter but the pewter simply ran off the wood (see photo, right).



Stage 2: Molten pewter being poured into a groove

We solved the problem by creating the funnel jig, and then using the funnel for pouring the pewter into the grooves. (See the photos attached, stages 1 and 2). We made three or four attempts, experimenting with different depths of groove and funnel size.

To finish, the metal was carefully sanded, then polished, leaving the spine, where the metal had been poured, as it was for a contrast in texture.

I currently don't have any plans to work with pewter in the future; but after working with the material and seeing the advantages it has over other metals, I am very open to the idea of further work with it."

Chris Hudson, one of the ABPC judges said: *“We were impressed not only by the attractive combination of the rich colour of the wood and the pewter but also the weight and the tenacity George showed by persevering to find a successful way of getting the molten pewter to*

stay in the grooves. We felt the possible addition of a small pewter plaque on the top would widen the appeal of the paperweight by making it attractive to engravers”

Alan Williams

George Folkard: georgefolkard@gmail.com

Photos: George Folkard

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

Find the Hall

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

Pewter Live 2103

http://www.pewterers.org.uk/pewter_live/pewterlive2013.html

Manufacturers' Gallery

http://www.pewterers.org.uk/pewter/manuf_gallery.html

Association of British Pewter Craftsmen

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

ABPC Newsletters

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

Contact Lou Mott (ABPC Secretary)

louise@britishpewter.co.uk

Antique Metalware Society:

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

ITA (previously ITRI)

www.internationaltin.org/

The Pewter Society

<http://www.pewtersociety.org>

Museums

The Smith Museum, Stirling

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

The Alex Neish Collection

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

The V&A Museum

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

The Metropolitan Museum of Art (New York)

<https://www.metmuseum.org/>

The Cloisters (also New York, at the northern tip of Manhattan)

<https://www.metmuseum.org/visit/met-cloisters>

Pewterbank

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

Manufacturers

Benchmark

<http://www.benchmarkfurniture.com>

Lionheart Replicas

colin@lionheartreplicas.co.uk

Restaurants

Galvins

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

The Prospect of Whitby

www.taylor-walker.co.uk/pub/prospect-of-whitby-wapping/c8166

The Haunch of Venison

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

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THE PEWTERER

Link to Issue 9.4

Welcome to the December 2018 issue of *The Pewterer*, an e-magazine devoted to pewter, in support of pewter and the pewter trade, published by Alan Williams and endorsed by the Worshipful Company of Pewterers. The Company fully supports the trade and the metal, not least through the Association of British Pewter Craftsmen and the European Pewter Union; but also through its highly-rated annual design competition, *Pewter Live*.

The current issue of the e-zine is 9.4, and you can click-through, using the Link below; then let us have not just your comments but also ideas for future articles

<mailto:alan@thepewterer.org.uk>. We have a wide range of articles this month, to suit all tastes: from **Pewter in Brazil**, the third article on this interesting subject, featuring Gregory Somers' striking designs; a third visit to **Haddon Hall** to see the progress on finding and cataloguing the pewter hidden away there; as story from the past - **Englefield's (Crown & Rose)** were one of the top names in pewter last century, and Roger Withrington was one of the last craftsmen who worked there.

What happened to them? We look at Grade 1 listed **Avebury Manor** and the pewter there; also at Carl Rickett's learned and interesting book on **Early English Pewter Drinking Mugs**; the Worshipful Company of Turners' bi-annual exhibition, held at Carpenters' Hall in November and called **View, Love, Buy**, was a cornucopia of brilliant design, and some of the pieces incorporated pewter. Watch this space for developments. Also, last but not least, a report of the **Dutch Tin Association's** 25th anniversary celebrations this year; and a look forward to the **ABPC/EPU Conference** in Sheffield next year. If you are interested in knowing more about the annual design competition, *Pewter Live*, do log into the Company's site at <http://www.pewterers.org.uk/> to look for more material about it and on the Company's support for the trade. *Pewter Live* 2019 will take place at the Company's Hall in the City of London between the 21st and the 23rd May next year; its theme will be: 'Peace'. It will be open to the public on the Wednesday, and entry is free.

So, yes, we do have a bumper issue. I hope you enjoy reading it.

By the way, *Pewter Live's* mission is:

"to encourage innovation in design in order to exploit pewter to its fullest potential and produce ideas that will stretch the boundaries of this marvellous material. The object is to bring pewter alive; to demonstrate an understanding of its inherent qualities and its appeal and relevance to contemporary consumers of all ages and tastes."

The Pewterer is now, to my continuing amazement, approaching its tenth anniversary. I was looking back recently at the early volumes and was surprised at what a wide spread of interest the first articles in the first handful of ezines covered - articles on subjects as widely varied as 'The Decline of the Worshipful Company's Powers of Search', a Pewter Glossary, Tales from Apprenticeship; the efforts to re-open the South Crofty tin mine; the story, so far, of the Grainger Candlestick; brands and branding; pewter pilgrim badges; oh, and and many others. Do go back into these early volumes and browse through them.

I look forward to hearing your views and comments; and also any ideas for articles, even articles themselves. In the meantime we have a number of articles already lined up for the next issue of *The Pewterer*. These include articles on: Norwegian pewter; pewter at St Mary's Buckler's Hard; more on St Dionys Backchurch; and a pewter swan.

Many thanks, enjoy *The Pewterer* and may we wish you a Merry Christmas and a Happy New Year!

Alan Williams

Link to Issue 9.4

Editor

alan@thepewterer.org.uk

Pewter in Brazil^{/3}

Brazil is a huge country. From Brasília, the purpose-built capital of the country, it takes two hours to get to Rio de Janeiro; in fact at least two hours to get anywhere,. And that is by air and often followed by some hours in the car. By land area, the country is larger than the USA, if you exclude Alaska. And nearly 50% of it is still covered in jungle.



A street in Tiradentes

But the disadvantage of vastness is compensated for by beauty, whether landscape, flora or fauna. The old colonial heart of the country is in the state called Minas Gerais and the capital of that state was once **Ouro Preto** (Portuguese for *Black Gold*). This delightful town was built on a number of hills in the 18th century during Brazil's gold rush, and is named after the colour of the gold-bearing rock; but the gold seams are long worked out.

On top of each hill, it seems, is a glorious white and gold encrusted church.

In fact, the whole of Ouro Preto is delightful, littered with restored, and brightly-coloured houses.

But in the heart of Minas Gerais are two other towns of interest to those who like pewter, one called Tiradentes, the other São João del Rey. The man after whom Tiradentes came to be known, literally, 'teethpuller', was both a dentist and the ill-fated leader of a rebellion against the Portuguese Crown. His fate - on 21st April 1792 - was to be hanged and chopped into many pieces, a sentence carried out in Rio de Janeiro, in what is now called the 'Praca Tiradentes'. Today the date is a national holiday in the country, and Tiradentes is famous throughout Brazil.

The second town mentioned above, São João del Rey, is the centre of pewter manufacturing in Brazil. And so it is now time to come to Brazil's premier pewter manufacturer, Gregory Somers; and to the amazing fact that there are four other pewter manufacturers nearby,



Fine china rimmed in pewter - a stunning product of the *Design by Somers* factory



and that all five foundries are in São João del Rey. There are also five pewter shops, shops selling only pewter; and these five are all in neighbouring Tiradentes.



Three of the pewter shops in Tiradentes (Gregory Somers' shop, Design by Somers, bottom right)

It was Gregory Somers' father who started the modern business of manufacturing pewter in Brazil. *The Pewterer* has run two articles on and around this subject, and these can be found in *The Pewterer*, volume 4.1 (A Lord Mayor, Pewter and Brazil, <http://www.thepewterer.org.uk/home/the-pewterer-volume-4-1>) and volume 5.3 (Pewter in Brazil, <http://sites.google.com/a/thepewterer.org.uk/thepewterer/volume-5-3>).

There is no proof that pewter was manufactured in Brazil prior to Gregory Somers' father's starting of the business. The only written reference so far found is a mention in the *Censo Geral dos Oficinas* of 1746/47. Gregory Somers said: "We had a theory that pewter was indeed made in Brazil, specifically Minas Gerais where there was a lot of raw tin. There is a mould in



the Museum [please see below. Ed] that I found in an old junkyard in a nearby town. The picture of this mould is in the booklet we did for the exhibition.



“In the same booklet there are large numbers of inventories of Minas Gerais which show pewter ware, but it is not clear whether this was locally made or



imported from Europe.

“We also understand that the gold and silversmiths who were active in Brazil used pewter/tin in lieu of the precious metals.

“Another fact that might weigh in favour of locally-produced pewter, is the large amount of ecclesiastical pewter apparently made from Brazilian tin. There is, however, much evidence of the *use* of pewter but that would probably have been made in Europe and shipped over.”

There was a large pewter trade between Europe and the New World, as evidenced by the large amount of pewter found in a number of wrecks, including the Punta Cana wreck (See, for instance: <https://www.antiquetrade gazette.com/news/2013/the-importance-of-the-punta-cana-pewter-wreck/>).

But the pewter now made in São João del Rey is excellent. We found ourselves in Tiradentes; and had the most enjoyable supper with Gregory Somers and his wife at their remarkable house somewhere in the countryside between Tiradentes and São João del Rey. The next day we explored the five separate pewter shops in Tiradentes. These shops are outlets for the factories in São João del Rey. Generally, the quality of the manufacture and the quality of the finishing was excellent; a number of the shops stocked items with innovative design.

4a - Objets Normais
4a - Everyday Objects



Nº 4 Fichalgarda
Squatpitcher

Recovered from the wreck of the *Utrecht*. See page 5

My understanding is that each of the leading craftsmen of these manufacturers learned their trade working for the Somers, and then, life being what it is, set themselves up in competition.

The shops are: Quinto do Ouro; Imperial Estanhos; John Somers (not to be confused with Gregory Somers' '*Design by Somers*'); Design by Somers; and Faemam. You should read the two earlier articles referred to above to understand how, when and why the Somers family lost control of the name "John Somers".

Tiradentes is a tourist town, very pretty in a dramatically pretty part of the country; and worth visiting in its own right. But add in five pewter shops and a little steam train that on certain days will take you to São João del Rey - and back - and where else would a pewter-lover prefer to be?

Alan Williams

Note: You will have read above references to 'Museum' and 'Exhibition'. The Museum was set up by John Somers, and contained dozens of exhibits, from ewers and basins, through table pewter to chalices and the most beautiful, painted, altar candlesticks.

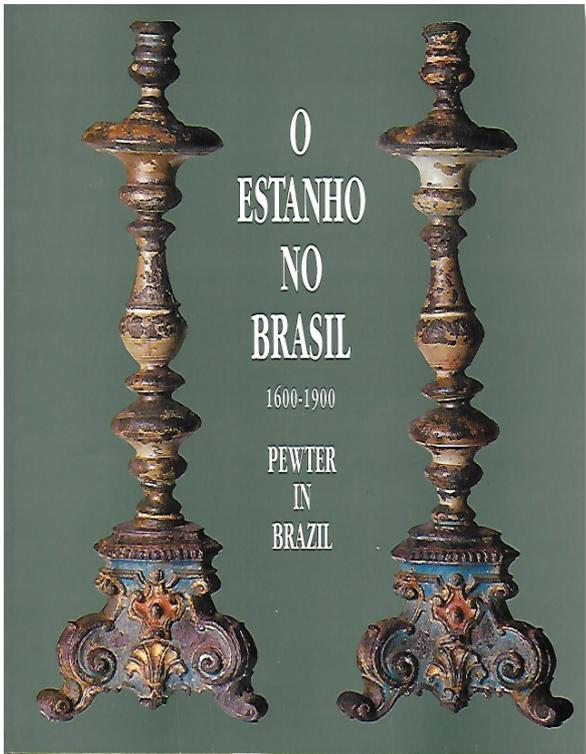
In the Exhibition, set up in September, 1989, and the catalogue that went with it (see page 5), John Somers argued that the altar candlesticks, in particular, provided evidence that pewter had been *made* in Brazil from 1600. There is, or was, plentiful tin to be had for that making.

But while evidence for manufacture was slim, there was never any doubt that pewter objects had been *used* in Brazil; so the Exhibition was limited to those objects where John Somers was very certain the the items had indeed been so used.

He felt he was able to include pewter from the wreck of the *Utrecht*, which sank in 1648, after a battle with Portuguese men o' war and was excavated in 1981. This wreck disgorged a large amount of pewter, as did the wrecks of the Portuguese ships *Santissimo Sacramento* (sunk in 1668) and *Sta. Ecolastica* (sunk in 1700).

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For further information on this fascinating subject, I refer you to the Catalogue, available from Gregory Somers, or on loan from the author.



The Catalogue for the Exhibition of Pewter in John Somers' Museum in Brazil

Photos: the author

Design by Somers: <https://www.designbysomers.com.br/>

Ouro Preto: <https://whc.unesco.org/en/list/124>

Tiradentes: <https://www.google.co.uk/search?q=tiradentes+minas+gerais&tbn=isch&tbo=u&source=univ&sa=X&ved=2ahUKewiCt4zyw-XdAhXJBcAKHXlQA5cQsAR6BAgDFAE&biw=1440&bih=728>

More reading: http://www.pewterbank.com/1_-_John_Somers_an_Englishman_making_Pewterware_in_Brazil_c1968-1990_-_his_story...25.pdf

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Pewter at Haddon Hall, Bakewell, Derbyshire

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Part Two, the Collection begins to be revealed

Avid readers of this ezine may remember that we published an article early in 2016 about pewter at Haddon Hall. The original article, published in February that year, told of the 'discovery' in the Hall of what turned out to be the tip of a large and historically fascinating pewter collection, and of how the Pewter Society, in the guise of Steve Custons, Malcolm Toothill and their respective spouses, became involved in helping to find, identify, restore and catalogue the Collection.



After the initial work, yet more sadware¹ was found, listed in an inventory compiled in 1917 by the 9th Duke of Rutland. The inventory was found when the archives were being catalogued. The sadware has been found in various rooms that are not

accessible to the public. There remain around 30 pieces, listed on that inventory, that are still waiting to be discovered. - and Haddon Hall has many rooms, cupboards, cellars and towers!



Unrestored Oval Dish



Conserved Oval Dish

A major part of the conservation work

¹ Sadware, the Pewter Society definition: Chargers, dishes, plates and saucers were collectively known by pewterers as 'sadware'. The boundaries between the four categories were not clearly defined. Indeed, although 'charger' is a very old word, pewterers rarely used it, describing all large sadware as 'dishes'. Nowadays we tend to say:

- saucer anything under 7" (17.7 cm) in diameter
- plate 7" to 11" (17.7 to 27.8 cm)
- dish 11" to 18" (27.9 to 45.6 cm)
- charger anything larger.

has been carried out by David W Hall, (the archivist of the Worshipful Company). After 2½ years of hard work removing the thick flaking oxide coating that had accumulated on the pewter items over the last 350 years, part of Haddon Hall's impressive and important collection of 17th century pewter is on display in the larders of one of the many kitchens. Most of the pewter appears to have been made by the Derby and London pewterer, George Smith (working years 1651-1698).

To date approximately half of the 83 chargers, dishes and plates which were listed in the 9th Duke of Rutland's inventory have been found. A majority of these wares were made between 1650 and 1700 and remained at Haddon Hall untouched from 1703, when the family moved to Belvoir Castle, for over 200 years. This left them covered



Cardinal's Hat, as found



As conserved

with a thick, flaking oxide coating.

Significantly over half of the pieces in the Collection were made by the local pewterer, George Smith of London and Derby. But the mark of the London maker, Henry Hartwell, who was born about 1609 in Maidenhead, Berkshire and died during the Great Plague of 1665, also appears.

In the Collection we found a wonderful, rare, "Cardinal's Hat" (see photos above). Unfortunately the "Cardinal's Hat" is not currently on show due to security issues; however it is no longer being used as a plant pot saucer!

Cardinal's Hats are so called because they are thought to resemble the broad-brimmed hats, called *galeri*, worn by clergy in the Catholic Church.

During the conservation work, carried out by Pewter Society members, David W Hall and the author of this article, enough scale was removed to make a large plate!

The enormous oval dish illustrated in the original article (and reproduced here as found and then as conserved - see the first page) carried the small hallmarks of

George Smith. It has been speculated that, because a majority of the many knife marks found on it were at one end of the dish, it was used to kneed and portion bread dough.

George Smith appears to have used one charger mould to make wares with differing rim widths. The narrow rims give the impression that they were 2½” rim chargers that have had their rims clipped, whereas others appear to have had an additional piece of pewter soldered to the rim to make them broader. The huge oval dish appears to have been made from the same charger mould that was used for the large chargers.

The dish was then cut through the centre and an additional strip of pewter soldered to the two pieces to make the oval dish.

The very large chargers would have been used as serving dishes carrying huge joints of meat or large birds such as swan and heron. The meat would have been carved by servants and served on either wooden trenchers or smaller pewter plates that were also known as trenchers.

There is still enough conservation work to be carried out to keep the conservators employed for a number of years.

Steve Custons

Pewter Society Vice President and Database Manager

© Steve Custons

Note: a fuller definition of 'sadware' can be found on the Pewter Society's website: <http://www.pewtersociety.org/ware-categories/pewter-for-eating/chargers-dishes-plates-and-saucers>. - Ed

Photos of pewter: Steve Custons

Photo of Haddon Hall: Alan Williams

Acknowledgements

Members of the Pewter Society

Alan Williams – Bringing the collection to the attention of the cataloguers

Malcolm & Sylvia Toothill – Cataloguing the collection

Steve & Penny Custons – Cataloguing the collection and restoring and conserving wares

David W Hall – Restoring and conserving the larger wares

David Moulson – Researching George Smith of London & Derby

Diana German – Researching Henry Hartwell

The Haddon Estate – Making available historical documents

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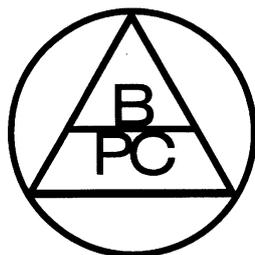
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Pewter Conference 2019

Organised by the Association of British Pewter Craftsmen and the European Pewter Union, the Conference will take place over the weekend of 29th to 31st March, 2019, at The Royal Victoria Hotel, Sheffield and around Sheffield.

The Conference proper starts on Friday morning with visits to pewter factories; with a visit to the Kelham Island Industrial Museum and the launch of the 2019 Pewter Now Exhibition – Past, Present & Future; and an introduction to the new Pewter Workshops in Little Mesters Street. The afternoon provides free time to explore the City and/or relax.

In the evening: Dinner at The Royal Victoria Hotel.

On Saturday morning, at The Royal Victoria Hotel, after registration, the Conference will start with: Presentations from: Richard Abdy and Martijn van Zon – ABPC/EPU welcome and news; Jonathan Rickwood ITRI – Tin Industry and regulation update; Belen Morales Sheffield Assay Office – Testing update; and there are further speakers yet to be announced; but there will be an opportunity to hear from designers and makers about projects, trends and innovation.

The afternoon has a visit to the Millennium Galleries, with a Curator's or Maker's talk in the Metalwork Gallery; and a short talk in the Leonardo da Vinci Royal Collection exhibition.

Evening and Sunday 31st March: Arrangements and bookings can be made for anyone wishing to stay in town

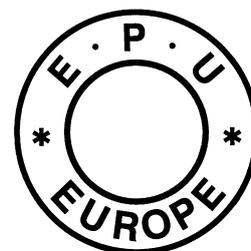
Fuller details/booking form (and the full package) can be found on the ABPC website (and the draft programme is set out below - but please check the website for up-to-date details)..

ABPC website:

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

Queries to Hannah Goldingay:

hannah@britishpewter.co.uk



Pewter Now - 'Past, Present and Future'

Call for entries - this Call was first published in the Association of British Pewter Craftsmen's October Newsletter:

We are now organising the Pewter Now exhibition for 2019.

The Pewterer. Vol 9.4. December 2018

The exhibition will open at Kelham Island Industrial Museum, Sheffield, during the 2019 Pewter Conference (29th to 31st March 2019). After a few weeks, the intention is to move the exhibition on to other venues throughout the UK - and possibly into Europe.

The theme is '**Past, Present and Future**' and the exhibition will include selected historic pieces from public and private collections that highlight important innovations and developments in pewter. We will also invite submissions of pieces from recent design graduates and current students to fulfil the 'future' aspect of the theme.

We are looking for submissions from current makers on the theme itself.

Each artist/maker may exhibit up to 3 pieces. Items must be made predominately of pewter and may not exceed 20cm in any one direction.

Works will be selected on their originality, technical skills and creative response to the theme.

If you would like to exhibit please send up to 3 high resolution images of recent work which is either the work itself or work representative of what you intend to exhibit. A CV and supporting statement (maximum 100 words) describing the work and its relation to the theme is also required.

Please ensure you include all contact details.

Please forward applications to Hannah Goldingay-Jordan via email at hannah@britishpewter.co.uk . The deadline for applications has been extended, and is now: 31st December 2018.

Applicants will be notified if they are successful or not by the end of the year.

If you have any enquiries, please contact Hannah.

A circular button with a light grey background and a dark grey border, containing the word "Home" in a white sans-serif font.

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Early English Pewter Drinking Mugs

Carl Ricketts

In 2016, Carl Ricketts gave the latest of several presentations on mugs made to the Pewter Society over the past 25 years.

While it is accepted practice for such presentations to be published in the Journal of the Society, this was not feasible due to the large amount of information and the number of photographs.

Instead, Carl wrote a hardbound A4 book focusing on English pewter lidless drinking vessels with a single vertical handle, otherwise known as 'mugs' or, when squatter, as 'cups'.

He said: "Sadly, our knowledge of British mugs is limited by the paucity of examples. For example, none made in Ireland or Scotland are known prior to the chosen end date of the book."

Carl's book covers the 232 earliest known drinking mugs, many of which are London made. It summarises all known examples from the period

c1600-1765, adding a few that may be slightly later to show evolutionary trends.

Writing a book also allowed additional material to be included that was not available previously, or which, although in the public domain, it seemed relevant to include. More could be done in this respect if the chosen timeframe ended say in 1830, but then the number of forms and thus examples of mugs would have increased dramatically.

An attempt had been made to summarise most of the known examples from the period c1600-1765, adding a few that may be slightly later to show evolutionary trends. Mug bodies with spouts are excluded as they did not serve as drinking mugs, as are toy, miniature and children's vessels. Sadly, our knowledge of the history of British 'mugs' is limited by the paucity of examples.

The limited edition book is available now from Carl: email him to reserve copies at £27.50 including delivery: carl.ricketts@btinternet.com .

EARLY ENGLISH PEWTER DRINKING MUGS



Carl explained: "In order to present the information in a meaningful way, it has been necessary to put mugs with similar forms into related groups, and then attempt to show some sort of timeline between and among the groups. Of course, whichever way one attempts such an activity, there will always be incongruities, and 'anomalous' mugs have been placed at points on the timeline that seem to fit best with other information known about them."

Principally there were six main categories, plus a 'catch-all' of 'squat mugs and cups' of which 20 are described including the earliest example of a drinking cup dating c1600-20.

Geographical distribution

The origin of about 88% of the mugs was known because they had a maker's mark, and/or a verification mark, or other distinctive features that tied them to a known location, or had been excavated in places linking them to a location.

He said: "Many mugs made in or near to London have survived, perhaps not surprising given the vigour of the London pewterers during the 17th century and first half of the 18th century. Possibly surprising is the number from the North West, especially bearing in mind that up to six may be by Penrith pewterers. The West Midlands pewter trade was really in its infancy before the mid-18th century, so it was unforeseen to have two mugs from Oswestry. Bristol pewterers dominate the South West although the very early mug from Sherborne is one of the earliest overall. The gadrooned half-pint from Gateshead is one of the most astonishing survivors, and makes one wonder what else was being made in the provinces.



Hugh Newton

Hugh Newton London 1580-1633 - also showing his mark, and signature from a Worshipful Company of Pewterers' 1615 document

Twin banded



High banded



Gadrooned



Tapered



Droopy



Tulip



Body forms

“The earliest mugs either have incised or raised bands on their bodies, which probably was to simulate the earlier wooden stave mugs. These constitute the second largest overall category when taken together in their variations of format - incised, narrow, medium and broad bands, and including ones made in the early 18th century in similar styles. Although the bodies of all the twin-banded mugs are tapered, the term was kept to refer to body forms made from the early 18th century onwards, and again these can be grouped together for overall comparison purposes.”

Carl Ricketts ended by reporting that, principally, there were six overall categories as shown above, plus a 'catch-all' of 'squat mugs and cups' of which 20 were described, including the earliest example of a drinking cup dating c1600-20, by Hugh Newton of London. This was a ½-wine pint 'goddard' marked in the base with his rebus of a 'newt on' his initials.

Newton became Renter Warden of the Worshipful Company of Pewterers in 1604, Upper Warden in 1610, and Master of the Company twice, in 1616 and 1621. He had 13 apprentices between 1581-1614.

Carl Ricketts: carl.ricketts@btinternet.com

Pewter Society: www.pewtersociety.org/

Early English Pewter Drinking Mugs.
Order from Carl Ricketts (above).
£27.50 delivered in the UK.

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The One Hundredth Anniversary Of The Pewter Society

The Pewter Society celebrated its 100th Anniversary at Oriel College, Oxford, over the weekend of 22nd/23rd September this year. The programme at the Anniversary Conference included:

A speech of Welcome by the President of the Pewter Society, John Swindell;

A talk by John Douglas on: "The First 100 years";

A presentation by Jan Beekhuizen, the President of the Dutch Pewter Society, on: "NTV 25th Anniversary";

Steve Custons on the subject of the Launch of the updated Pewter Society Database;

Robert Weis, Organiser of the German Collectors of Antique Pewter, with an: "Introduction to understanding German Guild Pewter";



Philippe Boucard, an expert on French Pewter, on the subject of: "The Relationship between French and British Pewter";

A "Show and Tell" session for members' commemorative wares; and

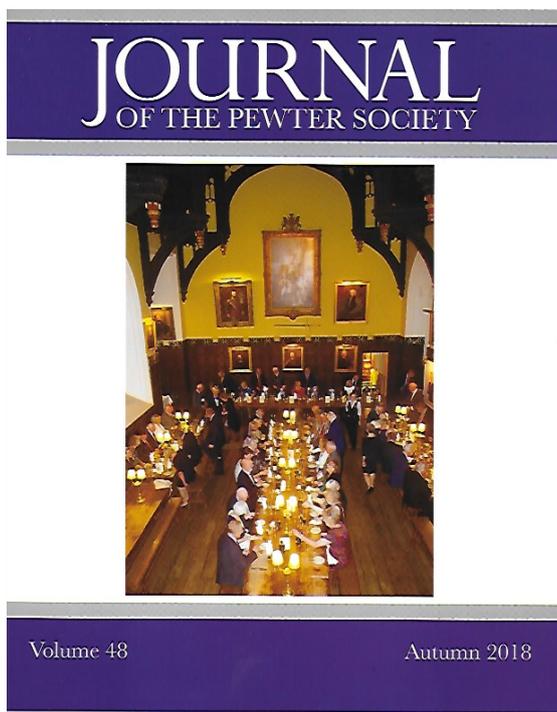
Peter Wildash, a Past Master of the Worshipful Company of Pewterers, on "Tin - The Worshipful Company of Pewterers – its Relationship with the Pewter Society".

These sessions were followed by a pre-Dinner Reception, and then a fine Dinner in Oriel's magnificent Great Hall.

The next morning, many delegates visited the Ashmolean Museum.

Alan Williams

Photo of the Great Hall: from the Internet
Photo of the Journal, from the Society



Oriel College: <https://www.oriel.ox.ac.uk/>

Join the Pewter Society: <http://www.pewtersociety.org/>

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Wood and pewter together

View, Love, Buy or: How well do wood and pewter go together?

Some six or seven years ago, a party from the Worshipful Company of Pewterers, led by Charles Hull and Kevin Kearney, visited Nick Edwards, then President of the Society of Ornamental Turnings and Court Assistant of the Worshipful Company of Turners, and his collection of woodturning lathes, to see a demonstration by him of oval turning. (See the article on that visit in [The Pewterer, volume 3.2](#)).

Some time later, Nick Edwards, now past Master of the Turners, told me that, every other year, the Worshipful Company of Turners holds a wood turning competition and exhibition, and that the open day of the 2018 event would take place on 26th November, in Carpenters' Hall.



Maggie Wright won a first prize with this entry. Photo by kind permission of the Woodturners

This exhibition, called 'View, Love, Buy', displayed all the entries and winners of this year's competition and six other exhibitions of the art and craft of woodturning.

The Turners claim to be one of the oldest of the guilds in the City of London; the first records show the guild's existence in the 12th century. In the 14th century, Edward III decreed that '*wooden measures, as well for wine as ale*' should be made only by '*turners*' with marks of their own - and the Company claims that medieval turners

established the English pint as an official measure.

King James I granted the Company its first Royal Charter in 1604. The Company says that: "While times have moved on, the ancient skills have remained the same. And our exhibition today celebrates what our forebears called '*the art or mysterie of turning.*'"

The skills displayed at this exhibition were mindblowing; the range and extent of the several crafts, from the stunning creative ideas, through turning to carving were such as to leave one gasping with admiration; and there was pewter adorning a number of the pieces, too. Apparently, many woodturners use pewter with their wood. Above, on the left, is a turned wooden chalice with a pewter rim.



Stuart Mortimer used a wood called 'Cocobolo' for this stunning piece



From sweet chestnut burr - this piece, with a pewter rim, by Keri

On page 1, on the right, is a lidded container made of a wood called Cocobolo, a dark red/ brown wood, against which the pewter truly glowed.

On the left, here, the photograph shows a pewter-rimmed bowl made from sweet chestnut burr.

Wood is partnered with other metals, including silver; the fourth photograph shows 'Supernova', but

this partnership is one with aluminium!

But my conclusion on this evidence was that pewter and wood do go together very well indeed. Let me have your views, please.

Whatever, I think it would be wonderful to see members of the Turners entering the Pewter Live Open Competition in 2019, when the theme of the competition is 'Peace'.



'Supernova', made from dark hardwood and aluminium

Alan Williams

The Turners' Company will be returning to Carpenters' Hall for 'Wizardry in Wood', in 2020 - its major celebration of woodturning, held every four years.

Cocobolo is a tropical hardwood of Central American trees belonging to the genus *Dalbergia*. Only the heartwood of cocobolo is used; it is usually orange or reddish-brown, often with darker irregular traces weaving through the wood. The heartwood changes colour after being cut, and can be polished to a lustrous, glassy finish; being quite dense, some with a specific gravity of over 1.0, will sink in water. The sapwood (not often used) is a creamy yellow, with a sharp boundary between it and the heartwood.

Photos: the author, except where otherwise noted.

The Worshipful Company of Carpenters:
The Worshipful Company of Woodturners:
The Worshipful Company of Pewterers:
Pewter Live 2019:

<http://www.carpentersco.com/>
<https://turnersco.com/>
<https://www.pewterers.org.uk/>
<https://www.pewterers.org.uk/pewter-live-2019>



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Avebury Manor - and pewter

What interested me was the pewter - lots of it.
Read on ...

Avebury Manor was built on or near the site of the Benedictine cell or priory of St Georges de Boscherville, founded in 1114. Subsequently the site passed into the ownership of Fotheringhay College in 1411. Fragments of the religious foundation were incorporated into the later house.



William Sharington bought and surveyed the manor in 1548 suggesting alterations to the existing building. The earliest parts of the present house were probably built after 1551.

A major extension or remodelling of the house took place around 1601. The house has had many extensions and changes since then, including the addition of a racquets court in the 18th century!

The final addition was the West Library which was added by the family of Leopold C. D. Jenner who occupied the house in the early 20th century and completely redesigned the gardens.

In the late 1930's the house was leased and restored by Alexander Keiller who took an



intense interest in Avebury henge. In 1958 the house was designated as Grade I listed.

English Heritage claim, probably rightly, that Avebury henge and stone circles are one of the greatest marvels of prehistoric Britain. Built and much altered during the Neolithic period, roughly between 2850 BC and 2200 BC, the henge survives as a huge circular bank and ditch, encircling an area that includes part of Avebury village.

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Within the henge is the largest stone circle in Britain - originally of about 100 stones - which in turn encloses two smaller stone circles. The Avebury henge and stone circles are just part of an incredible landscape.

The house was acquired by the National Trust in 1991 and latterly became part of the Trust's experiment with the 'touch-feely' concept - visitors should be able to sit on the chairs, lie in the beds and handle the table settings.

Avebury Manor House sits within Avebury's stone henge, but when it was acquired, it was devoid of furniture, just an empty shell.

It was one of a very few NT properties thought suitable for the BBC One television series *The Manor Reborn*, in which a house was to be refurbished by a group of experts in collaboration with the National Trust. Avebury Manor was, finally, the house selected for the project, which was run by Penelope Keith and Paul Martin. A team of historians, experts and volunteers reinterpreted the 500-year-old house and restored it as an 'immersive experience'.

Nine of Avebury Manor's rooms were refurbished and the BBC television series was first broadcast in 2011. The rooms were redecorated and redesigned in five different styles: Tudor, Queen Anne, Georgian, Victorian and 20th century so that they reflected the period in which the residents of Avebury Manor lived.

Furniture and objects were either recreated by modern craftsmen or genuine antique furniture was restored. All the 'new' furniture needed to be made strong enough to be used, sat on and touched. The pewter here was all 'bought in' by the producers (with advice from the historians) to create the necessary effect. Most of it is modern, including the Crown & Rose, Englefield goblets. The pewter is on gleaming display in the dining room (see photos above) and in the bedroom.

This Grade I-listed early-16th-century manor house, together with its surrounding garden, is very much worth the visit. And, of course, Avebury Ring itself is one of my wonders of the world!

Alan Williams

English Heritage/Avebury: <https://www.english-heritage.org.uk/visit/places/avebury/>

The National Trust/Avebury Manor: https://en.wikipedia.org/wiki/Avebury_Manor_%26_Garden

Photo of Avebury Manor: from the National Trust site

Other photos: the author

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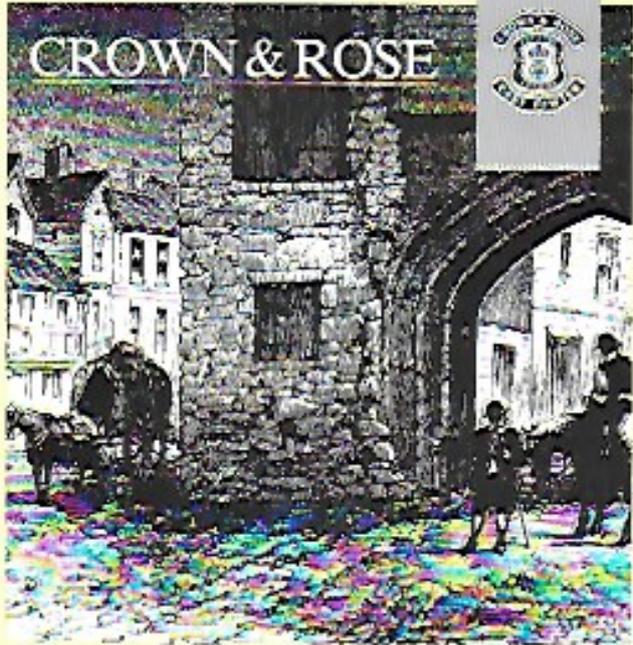
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Crown & Rose

Amongst our papers, during a clear-out, I came across the Crown & Rose advertisement featured here. It brought back many memories; in particular, the memory, as a young liveryman, of joining a group from the Worshipful Company of Pewterers in a visit to the Englefield works, then in Cheshire Street, just round the corner from where we now live.

So the visit must have taken place over 40 years ago!



CROWN & ROSE

Making Pewter is a 300 year old Craft. Come and see the Craftsmen at work.



Take a step back in time and visit the oldest cast pewter manufacturer in London. Watch pewter made by the same methods, and in many cases, using the same moulds that were used nearly 300 years ago.

Englefields has kept those skills and crafts alive in its traditional Crown & Rose pewter for you to catch a glimpse of London's traditional past.

Crown & Rose – the finest pewter in the world.

Regular Conducted Tours

Conducted Tours are run 6 times a week all year round on Tuesdays, Wednesdays and Thursdays 10.30 am and 2.30 pm (Except public holidays and August 8th-19th).

You will also be able to buy pewter from the extensive collection on display at our showroom during your visit.

In Chapter 1 of Elsie Englefields' book, *'Two centuries of Pewtering in London'* published by the Company in 1997, she says of the history of Englefield's:

"A long-standing family tradition traces the origins of Englefield's to the London pewterer, Thomas Scattergood who set up his shop in the capital in 1703. Thomas Scattergood, by the same tradition, was succeeded by Edward Merrieffield who took over his business and struck his touch on the touch plate of the Company in 1724. It is, however, with John Townsend – who is said to have succeeded to Merrieffield's business – that the early history of Englefield's predecessors can be placed on a firm footing.

"In 1767 John Townsend was joined in partnership by Robert Reynolds, with the leave to strike their touch that same year. They moved their business from Holborn to Fenchurch Street (near to the Company's Hall) the next year."

While many dispute the Scattergood tradition, there is no doubt that by 1776 the firm's title was changed to John Townsend and Co, and that in 1784 John Townsend became Master of the Company. There then followed many changes of partnership and name until in 1880, one William James Englefield, Elsie's father, became manager. In 1885 the firm became Brown & Englefield.

In 1935 the company became known as “Englefield’s” following the purchase of the business by Ralph Englefield and Elsie Englefield.



It was in 1904 that Elsie’s brother, William James Englefield, had restored the ancient practice of stamping the company’s cast pewter with touch marks. Two touches from the previous century had been revived, including the “Crowned Rose” touch. This was a crowned rose bearing the wording “Made in London”.



This touch was struck on the Company’s fifth touch plate in 1913. In 1928 the wording on the touch was changed to: “RH Englefield”; and in 1953 a new and more artistic touchmark was designed, the lettering: “Crown & Rose Cast Pewter” being curved round the original “Made in London” mark.



WILLIAM JAMES ENGLEFIELD
(Master Pewterer),

Master of the Worshipful Company of Pewterers of London, 1909-10

The advertising slip (above, page 1) does not appear to give credit to the pewter craft earlier than the 17th century but it does indicate that Englefield’s was flourishing. It is not clear when this advertisement was published but it features a current member of the Company: Roger Withrington, one of the last craftsmen who worked at Englefield’s and who became a Liveryman of the Company in 2006.

Valerie Macdonald, the daughter of Ralph, niece of Elsie and grand daughter of William James, was also one of the first lady Liverymen of the Company. She died in 2008.

In the 1970’s, the Englefield business was sold to the

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Cookson Group (the Group included Fry's Metals, who were then Englefield's supplier of pewter alloys). Further changes of ownership followed and the business was, in the '90's, sold by Cookson to the Malaysian company, Selangor Pewter, who are using mark (but according to Roger Withrington, not the moulds) today.

Alan Williams

Books by Elsie Englefield include:

A Short History of Pewter and its Manufacture; In Common Use Abeyance Revival Together With a Brief Account of the Firm of Brown and Englefield the Last of the Great Pewter Manufacturing Firms of London

by Englefield, Elsie, Published by The Priory Press, 1933.

A Treatise on Pewter, 1934/5, printed (in January, 1935) by The Priory Press, 48 St John's Square, London EC1. This treatise was first delivered by Elsie Englefield on 22nd November 1934, at a Worshipful Company of Pewterers' 'Converzatione' at Cutlers' Hall.

Two centuries of Pewtering in London, published in London by the Worshipful Company of Pewterers, 1997

PS Not only did we find the old advertisement for Englefield's, but a search of the internet brought up the following New York Times article from 1989, about both Englefield's and Roger Withrington:

English Company Is Exclusive Pewter Maker

January 14, 1989

By Susan G. Sawyer, New York Times

When Roger Withrington was 16, he thought he wanted to be a printer. But one day he walked by Englefields, a pewter manufacturer near his home in the East End of London, saw a help-wanted sign and got the job. "I started by sweeping up and making tea," he recalled. Now, 29 years later, he is a freeman of the Worshipful Company of Pewterers - an indication by the old trade society that he is a craftsman of standing.

Withrington's career closely mirrors that of the late William James Englefield, who took over the company in 1904. By 1909 Englefield, who started work at age 13 in an engineering shop, was a master pewterer, the highest elected position in the trade society.

Today, Withrington is one of the company's 12 skilled workmen.

Although an Englefield has not been associated with the company since the late 1950s (it is now part of the Cookson Group), the concern retains its family-like character.

Founded in 1700 by Thomas Scattergood, Englefields is the last remaining pewter company in London and the oldest cast-pewter manufacturer in the world.

In addition to such predictable items as tankards, teapots and trophies, over the centuries its product line has ranged from bleeding pans commissioned by Florence Nightingale to candlesticks for the altar boys at St. Paul's Cathedral.

The company has its 3,000-square-foot workshop on Cheshire Street in the neighborhood of Bethnal Green, on the second floor of a two-story brick building used as a stable in the late 1800s.

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Last year, it produced 90 products, 50,000 items in all. Each piece is handmade by the traditional methods of gravity casting and hand-turning, much as it was done 300 years ago and frequently with the same tools.

In Britain, tankards are the most popular item in the Englefields line, while a series of Christmas bells are most popular in the United States. The production of cast pewter is one of the most traditional crafts in England, and uses one of the earliest forms of metal.

Englefields pewter is made from an alloy that is 94 percent tin, 4 percent antimony and 2 percent copper.

In the Middle Ages, England was the pewter center of Europe. The British had discovered a substance that virtually was unbreakable and imparted no metallic taste.

It did not rust or tarnish, kept its contents at a steady temperature - hot or cold - and was pleasant to the touch.

For quality control, Parliament in 1503 required all London-made pewter to be stamped with the maker's symbol or touchmark.

Only those items made in London could be struck with the Crown & Rose symbol.

By the 1700s there were 400 pewter companies in London. But the popularity of pewter gradually declined as the English discovered tea and preferred drinking it in china or earthenware, and light ale tasted better in glasses than tankards.

In London, only Englefields survived, and it therefore has exclusive use of the Crown & Rose touchmark.

According to Bill Mitchell, marketing manager, total sales in 1987 amounted to about \$445,000 - a 120 percent increase over 1986.

Visitors see the manufacturing process at close hand. They watch the ingots of alloy placed in a huge iron vat, where they are melted at 300 degrees centigrade.

The liquid is poured into molds of gunmetal, steel or bronze - some dating back to 1700. The molds are coated with a mixture of red ocher, pumice powder and egg white so that the pewter clings evenly to the walls.

At the next work station, the resulting rough castings are trimmed and turned on a lathe to remove any uneven edges.

At this stage, the Crown & Rose touchmark is applied by hand.

Specialists in hand turning provide the texture and decorative finish and remove all seams.

If needed, handles, hinges or other embellishments are soldered to the bodies before the pieces are given a final polishing.

Pewter that is cast is heavier and more durable than pewter that is spun - a process in which the metal is spun into shape from flat sheets. If you gently tap cast pewter, it has a ringing sound.

A bell of spun pewter would make a hollow thud.

About 15 items of Englefields Crown & Rose pewter are available in the United States.

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Nederlandse Tin Vereniging

- the first 25 years!

On Saturday 27 October 2018 the Nederlandse Tin Vereniging (the Dutch Tin Association, or 'NTV') celebrated the 25th anniversary of its founding.

Nearly 100 members - and delegates from foreign tin associations - gathered at the Novum Hotel Apple Park, in Maastricht, for a reception and two lectures.

NTV Member, Mr Henk van Wijk delivered the first lecture. The subject was "Ruiterkandelaren" (Rider candlesticks). An English version of this Dutch lecture will appear in the *Pewter Society Journal* in due course.

There followed a lecture by NTV member, Mr Aart Korstjens, about his project for the digitization of Dutch tin brands. He told the meeting that he hoped his project would become a database, available for all NTV members.



One of the 18 Maastricht city jugs

After lunch, there was a visit to the St Cervaas Basilica (including the treasury with lots of pewter and silver from the past) in the centre of Maastricht. This was voted "definitely worth the visit"!

The highlight of the weekend, was a visit to the City Hall of Maastricht where Deputy Mayor, Dr Jim Janssen, extended a warm welcome to all. He symbolically handed over the first copy of the jubilee book "Tin" to the chairman of the NTV, Mr Jan Beekhuizen. It contains a large number of photographs of, and information about, tin objects that have never been published before.

Mr Jan Beekhuizen, presented to the Deputy Mayor the first copy of the book "Maastricht Tin".



The presentation of the first copy of the jubilee book "Tin". On the left, the Deputy Mayor of Maastricht. On the right, Mr Jan Beekhuizen, Chairman of the NTV

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The exhibition was opened to loud applause. Amongst many beautiful exhibits were 18 Maastricht city jugs, in which you can serve wine, each with a capacity of 5 litres, or over a gallon!

As far as is known, this is the largest collection of city jugs in the world. They were cast by the Maastricht pewterer, Willem Adolphi. His name can be found in a list of pewterers dated 1690. He died in 1733, so the jugs must have been made during this period.

The jugs are 56.8 cm tall, and are marked with a crowned rose and the initials W.A. They were used on formal occasions, such as for serving wine at festive gatherings, or to be presented to someone who had done exceptionally good service for the city.

At the formal Dinner, at the Derlon Hotel in the centre of Maastricht, members and guests had a choice for each course. Starter: Shashumi of tuna or Duo of beef / carpaccio / steak tartare. Main dish: cod fillet or duck breast fillet. Dessert: Macaroons parfait / Amaretto / grilled pineapple.

During dinner, Mr Jan Beekhuizen (a member for all 25 years of the NTV's existence) and Mr Henk van Wijk (a member for 21 years) were presented as Honorary President and Honorary Member respectively. Kind words from the Belgian and British tin associations completed a successful, very informative, weekend. Many new contacts were made and information swapped.

On to the next 25 years!

Martijn van Zon

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

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Pewter Live, 2018

- a report from the front line.

A number of previous Pewter Live winners were back manning the stalls! It is wonderful to see previous winners come back.

We had: Rebecca Marsters, contemporary jewellery; Trish Woods, Design Metals; Gill Clements; and Ella Macintosh

The Master, Mrs Ann Buxton, welcomed Alderman, The Right Honourable the Lord Mayor, Charles Bowman, "and his wingman, Sheriff Tim Hailes" reminding all present that Tim was a Liveryman and Court Assistant of the Pewterers!

She made particular reference to the magnificent rhinoceros (see the full story in a separate article in *The Pewterer, volume 9.3*); and in the Company's Annual *Pewter Review*, issue 2017/2018) and to the established craftspeople who were selling their wares downstairs.

"It is always nice to see the young and the creative talents of students."

She said that there were 23 entries for the open competition and 37 student entries. She thought it appropriate to thank the sponsors (for a full list see the Pewter Live website (<http://www.pewterers.org.uk/pewter-live-2018>); and also the Chairman of the Pewter Live subcommittee, Laila Zollinger. With pewter in mind, she reminded those present that there were only 95 shopping days to Christmas (excluding weekends)!

She then turned to the subject of pewter itself, reminding the assembled company that several Lords Mayor had chosen pewter for their official gifts. She said to the present company that they should, in the humour of Shakespeare in the *Merchant of Venice*, eschew gold and silver and rely on humble pewter.

With that she welcomed the Lord Mayor, and invited him to open Pewter Live, 2018.

The Lord Mayor, in responding, said what a real pleasure it was for him, the 690th Lord Mayor, and his two sheriffs and their ladies, to be present on this occasion. He said that he had so far visited 16 countries as the ambassador for the City of London and the financial industry and was imminently going to the USA and Canada. It was customary to take gifts to those he was visiting and he was pleased to say that like a number of Lord Mayors before him, he was taking pewter, in his case, pewter spoons.

Turning to Pewter Live, and in declaring it open, he acknowledged that it was the 30th anniversary and offered congratulations to all those involved.

Alan Williams, May 2018

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

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The Pewterer, Volume 9, number 4. December, 2018.

Editor: Alan Williams

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All enquiries to the Editor.

Letters to the Editor

(Pewter in the Cloisters; Aberconwy House; and Wives and Widows)

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Pewter in the Cloisters

Dear Mr Williams,

As always, I read your latest articles with great interest.

With reference to the painting of St Jérôme (*The Pewterer*, volume 9.2, 'Pewter in the Cloisters': <http://www.thepewterer.org.uk/the-pewterer-vol-9-2>), the three pewter objects are all fairly standard Catholic liturgical pieces:

- Holy water sprinkler bucket, the brush is used to sprinkle Holy Water during various blessings. Not unusual in pewter. I have a couple from 18/19th century.
- Censer or Thurible, for burning incense, again used for various blessings. I have once or twice seen pewter examples, it is not a satisfactory material for the job. The chains are subject to a lot of wear as they are swung continually. The burning charcoal could also damage most pewter alloys. They are more common in brass or silver.
- The third object is an incense "boat", used to supply extra incense. A traditional form, you can clearly see the spoon used to put the incense on the burning charcoal. Even though these are more often found in other metals, you do come across them in pewter, that is largely fit for purpose.

Clearly none of these are likely to be found in English pewter, but I do seem to recall having seen a mediaeval Holy Water bucket from some dig, or the Thames, but I cannot remember where.

Regards,

Timothy Fenwick

Aberconwy House

Dear Alan

It's Aberconwy House - see <https://www.nationaltrust.org.uk/aberconwy-house> . It is a grade 1 listed building which was left to the National Trust in 1934, and that probably post-dates your postcard. According to Wikipedia, it had previously been a temperance hotel, and the postcard could date from that period. If so, it is quite likely the pewter never went to the National Trust. The Trust's 'collections' website shows just 25 artefacts at Aberconwy and none of them is pewter, though the 'collections' website is far from complete.

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I'm surprised no one else has been in touch as the delightful walled town of Conway is a popular stopping point for tourists in North Wales. It also boasts another superb house, Plas Mawr, run by Cadw (the Welsh equivalent of English Heritage). That does have some pewter on display, but sadly - as far as I can see from the pictures online - it is mostly Continental.

Best wishes,

Peter Hayward

Wives and Widows

Dear Alan

I wonder if you will permit me to make a few observations on your article about Anne Sutton's recent book entitled *Wives and Widows of Medieval London*, being a collection of essays, edited by Anne F. Sutton ([The Pewterer, volume 9.3](#)).

Many people today associate tin mining in the British Isles with Cornwall alone. This is perhaps unsurprising, since the last two tin mines in Cornwall only closed in the 1980s and in recent years it has been possible one would reopen. For many centuries, however, tin was mined in Devon as well as Cornwall. In Devon the activity was focused on Dartmoor. At the time Dr Sutton was writing about, tin was definitely being mined in Devon as well as Cornwall.

As far as Southampton is concerned its role in the late medieval tin trade has been researched and written up. The results of this work can be found in a book written by John Hatcher (later a Cambridge professor) entitled *English Tin Production and Trade before 1550*. However, this book was published in 1973 and is not today easily accessed, whereas his next work on pewter, *A History of British Pewter*, written with T. C. Barker is far more easily obtained. This latter book was commissioned by the (Worshipful) Company (of Pewterers).

English Tin Production and Trade before 1550 does not give the same picture of Southampton. In one place Hatcher actually describes Southampton as, in effect as far as the tin trade is concerned, an 'out port' to London. Earlier in the 15th century, he found evidence of London merchants shipping a large part of the annual output of tin from Cornwall and Devon by sea to London.

Later in the century he says the pattern changed and the tin was brought by sea to Southampton whence the much greater part was taken by road to London, only a small part being exported overseas. He indicates this trade was, in part, in the hands of local merchants from Cornwall and Devon; the rest is largely in the hands of London merchants. I think in earlier centuries Continental merchants were going direct to Cornwall and Devon to buy tin, by the 15th century this had virtually ceased.

As far as Joan Haynes' relations with the Pewterer's Company is concerned, at this date any working pewterer, whether a master, journeyman or apprentice, would come under the supervision and control of the Pewterer's Company, whatever their sex. Court records of

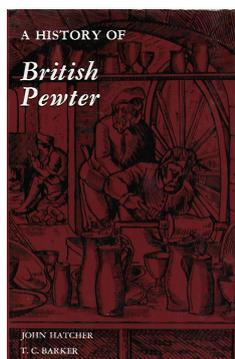
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the minute book type (Orders and Entries) do not survive earlier than 1551, so securing any detailed evidence of what exactly was her relationship with the Company is difficult, if not impossible.

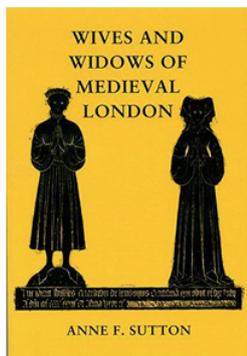
Finally I was interested in this comment “The London Ironmongers’ trade often overlapped with that of the Pewterers”. I am not aware of this suggested relationship although, at a later date, in the early 17th century, the Pewterers were in the Ironmongers’ group for the London Ulster Plantations.

I hope these comments will be of some use, particularly to Dr Sutton, in her work.

David Hall, Hon. Archivist, (and Liveryman) of the Worshipful Company of Pewterers



A History of British Pewter, by John Hatcher, and TC Barker
ISBN: 0582 50122-9
Published by Longman



Wives and Widows of Medieval London, a collection of essays edited by Anne F Sutton,
ISBN: 9781907730573
Published by: Paul Watkins Publishing

Anne Sutton commented: “Thanks for this. All the works cited in the commentary were used by me in the article – but perhaps he did not read the actual article only the summary!”

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