

GAX

*With Howard H. Cotterell's Compliments.*

# OLD PEWTER AND OLD MAPS

HISTORICAL NOTES ON THE  
EVOLUTION OF PEWTER TYPES WITH  
A HAND-LIST OF THE PRINCIPAL  
LONDON PEWTERERS BY HOWARD H.  
COTTERELL, TOGETHER WITH A SHORT  
SURVEY OF THE MOST FAMOUS  
CARTOGRAPHERS

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*A Guide to the Exhibition of*  
OLD PEWTER AND OLD MAPS  
HEAL'S MANSARD GALLERY  
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THE historical notes on Old Pewter have been compiled by Mr. Howard H. Cotterell, F.R.Hist.S., Past-President of the Society of Pewter Collectors, who has kindly made himself answerable for assembling, arranging and describing this representative collection.

THE notes on Cartographers have been compiled from the following sources: "Old Decorative Maps and Charts," by A. L. Humphreys, "Old Maps and their Makers," by L. A. Holman, and "The Printed Maps in the Atlases of Great Britain," by Thomas Chubb, to whom all acknowledgments are due by the compiler.

A. H.

## OLD PEWTER

It is an incontrovertible fact, admitted by connoisseurs the world over, that English Pewter, and London Pewter more especially, for hundreds of years set the standard for the world, and the words which we find so frequently on continental examples—" *Englisch Tin*," " *Engels Gepolyst Hart Tinn*," " *Englisch Zinn*," " *Esfain Anglais*," and similar phrases, are very eloquent acknowledgment of the fact by the continental pewterers themselves, who paid our craftsmen the further compliment of striking the word LONDON on many of their wares, a dishonesty of which English provincial pewterers were also guilty. And so it follows that the word LONDON, appearing on any piece, must by no means be accepted as proof that such a piece was actually made in London. It was one of the biggest nuts the London Pewterers' Company ever had to crack, but in spite of "Searchers" for faulty wares and false marking being employed both in town and country, it beat them in the end.

In 1706 John Duncomb, of Birmingham, who had been refused admission to the freedom of the London Company, thought it no dishonour to strike a touch bearing the words "Freeman of London," and the Bristol Pewterers were notorious offenders in this way, but it stands to the credit of York that the Guild members of that city almost invariably used a label bearing such words as "Made of Pewter from London," or "Tin from London," which was a true statement of fact.

The use by Continental craftsmen of the words " *Englisch*," " *Anglais*," etc., was not intended to convey the untruthful impression that English Pewter was actually used, but that the alloy was blended after the English manner.

Many examples of Roman Pewter have been brought to light during excavations in this country and can now be seen in our Museums and private collections, but whether such pieces were actually made in England or brought over from Rome we cannot say.

It is not until the XIth and XIIth centuries that we find any direct reference to English Pewter.

The first Ordinances of the London Pewterers' Company were made in 1348, but the Guild, or Craft, was already in being before that date. York followed in 1419, and from that time onwards we find references to Guilds in many centres, a full list of which will be found at p. 2 of my "Old Pewter, Its Makers and Marks."

Not a single duly authenticated piece of English Pewter of earlier date than the XVIth century is known to exist, and very few of that century, so that the collector's period narrows down to the XVIIth, XVIIIth and early XIXth centuries, after which the industry rapidly declined.

To obtain any idea of the types which obtained before and during the XVIth century, we must look to the Continent of Europe, where many fine examples, from the XIth century onwards, are preserved.

Their earliest types were very massive, inspired by Bronze, Treen and Clay examples; indeed, the evolutions of pewter-types from all these media can be clearly demonstrated from existing specimens. In Scandinavia we find pewter coffee-pots, bound around the lip and base with imaginary bands, and side by side with them we can place vessels in Treen, in form almost identical, whose staves are held together in the same places by actual bands of supple willow, a very striking instance of a constructive principle developing into a decorative feature—again, many of the mediæval Hanseatic pewter flagons might well have been worked up from a ball of clay thrown on the potter's wheel, they are entirely devoid of mouldings or decoration save for a delightful band of relief ornament running down the back of their massive handles, a decorative feature which persisted until the early XVIIIth century in several districts.

The earliest pewter flagons had bulbous—ceramic inspired—bodies, and as evidence that the pewterers found some of their earliest inspirations in the work of the potter, one may instance the fact that the early pewterers

sometimes styled themselves *Amphorarum fusores* or *Amphoratores*.

No man can bind within a fixed chronological period the age of Bronze, Treen, Ceramics, or Pewter, which are in reality stages in man's civilisation.

Existing Roman Pewter plates and dishes differ but little from those of the XVIIIth century, and it is in hollow ware that the greatest change may be noted.

The Bronze influence is also great, for the trade of the pewterer was frequently coupled with that of the Brass, Bell and Gun Founder, from which the source of influence is so great as to need no stressing, but we have records of Bronze and Pewter vessels so similar in form that from a photograph it is difficult to distinguish between them; British pewter for the most part is more restrained, more "pewtery" and more intimate than that of any other country, perhaps excluding Holland and Scandinavia, whose inhabitants, like ourselves, are homely peoples. It seeks no outward embellishments, for it was made for hard use and hard cleaning.

#### FLAGONS :—

Elizabethan pewter flagons were of the bulbous form, but with the advent of James I they took on a slightly tapering cylindrical shape, with plain domed covers, bold ovolo bases, and erect—continental inspired—thumbpieces. This type—still with a tapering cylindrical body, but differing slightly in its base and cover, and with the growing tendency towards mouldings—held the field almost unchallenged throughout the XVIIth century. In Scotland, with the exception of the rare "pot-bellied" type, it obtained until the mid-XIXth century.

The early, fine, sweeping handle succumbed in England in the mid-XVIIIth century to one with a break in its centre known as the "double-handle," quite good in the best examples but lacking the purpose of its forerunner.

Towards the middle of the XVIIIth century the bulbous form—of a debased type—again appears.

### TANKARDS & MEASURES :—

The English Baluster-measure, with its greatest circumference nearly identical at its centre, lip and base, and its unique flat circular lid, was the national "jug" and measure from the time of Henry VIII until the XIXth century.

It is one of our most fascinating types, and forms the main feature of more than one of our finest private collections; indeed, a collection confined to the several types of Balusters would form a life interest alone.

The XVIIth century tankard had a single, flat-domed lid and a drum devoid of all but base and lip mouldings. The finest examples of these have a somewhat abrupt but most pleasing bend in the handle, entirely opposed to the sweeping curve of the succeeding Queen Anne—Georgian period. It is one of our most sought-after types, for these tankards, sometimes plain and at others covered with wriggled-work decoration, have an allure all their own. From the end of the century until well into Queen Anne's reign we find this lid with a body to which a single fillet has been added around the drum, and also with a plain drum and a second dome added to the lid known as the "double-domed" lid.

This latter type held the field until the middle of the XVIIIth century, when the inverted pear-shaped body came into existence, to be finally partnered by a debased form of the late XVIIth century straight-sided form.

As tankards, measures and tavern pots these two held the field, lidded and unlidded, until the greater cleanliness of china, enamelled iron, and what not, administered the coup-de-grace.

All pewter was cast, not spun, and then turned to the desired thickness on a lathe and polished, plates and dishes being afterwards hammered, or as it was technically called, "planished," to toughen the metal.

If one takes hold of a well-hammered plate in both hands and gives it a slight twist, and then does the same

with a provincial unhammered example, it will at once be apparent to the least initiated what strength this hammering gives.

Until about the end of the XVth century hollow wares were cast in two halves, vertically, that is, they were joined from top to bottom, but from thence onwards the horizontal section grew in popularity and was universally adopted within the next few years, and so it has remained ever since.

On the earliest flagons the upper part of the handle usually left the lip of the vessel at a downward slant; from thence onwards throughout the XVIIth century it was more at a right-angle, but from the beginning of the XVIIIth century it had acquired a distinct upward sweep, see diagram.



A further point about early handles was the method of fixing about the last inch of their lower ends flat against the body of the vessel, an almost infallible proof of the pre-1550 period. From that time onwards this lower terminal was turned out from the body, first as a plain outward sweep, then with the tip slightly turned down, and later this tip was developed into all manner of decorative features, such as shields, balls, dolphins' tails, etc., until finally a general decadence was achieved.

From some 6,000 Pewterers recorded in "Old Pewter, Its Makers and Marks" I have selected some seventy-five names as being responsible for probably fifty per cent. of the existing London Pewter, and some of whom must have had very extensive businesses, e.g., the Alderson, Cleeve, Cotton, Compton, Fly, Fasson, Joseph, Leapidge, Smith, Townsend, Watts and Yates families.

## THE PRINCIPAL LONDON PEWTERERS

1645-1845

The names are arranged in chronological order.

### XVIIth century :—

- c 1645- 1674. ROBERT MARTEN.  
 c 1650-c 1680. LAWRENCE DYER.  
 1662-c 1675. NICHOLAS HUNTON.  
 c 1665-c 1700. THOMAS TEMPLEMAN.  
 1670-c 1699. DANIEL BARTON.  
 1670-c 1705. JONATHAN INGLES.  
 c 1675-c 1700. THOMAS RIDDING.  
 1676-c 1700. THEOPHILUS READING.  
 c 1676-c 1710. JOHN HULLS.  
 c 1676-c 1690. THOMAS KING.  
 1677-c 1710. RICHARD SMITH.  
 c 1680-c 1705. JAMES TAUDIN.  
 c 1681- ? G. SMITH.  
 c 1681- ? ROBERT PARR.  
 c 1682-c 1710. JOSEPH KING.  
 1682-c 1695. HENRY WIGGIN.  
 1685- ? JAMES DONNE.  
 1688-c 1730. ALEXANDER CLEEVE.  
 1689-c 1740. WILLIAM EDDON.  
 1689-c 1720. JOHN JACKSON.  
 1690-c 1730. ROBERT NICHOLSON.  
 1691-c 1735. ROBERT ILES.  
 1691- ? THOMAS LEAPIDGE.  
 1692-c 1720. JOHN KENTON.  
 1692- 1727. JOHN DONNE.  
 1692-c 1730. JONAS DURAND.  
 1699-c 1725. EDWARD LEAPIDGE.

### XVIIIth century :—

- 1700-c 1750. JOHN JONES.  
 1701-c 1735. JAMES HITCHMAN, one of a large pewtering family.  
 1702- ? THOMAS SPENCER.  
 1704-c 1740. JONATHAN COTTON, senior.  
 1704-c 1720. LAWRENCE DYER.  
 1704- 1758. JAMES SPACKMAN. The head of a family whose name is found in the records for more than a hundred years.  
 1706- 1741. HENRY HAMMERTON.  
 1707- ? ABRAHAM WIGGIN.  
 1707- ? JAMES GISBURNE. Was pewterer to the Royal Hospital, Chelsea.  
 1708- ? JOHN SHOREY.  
 1710-c 1745. TIMOTHY FLY. The Flys were a large family of pewterers.  
 1711- 1747. JOHN CARPENTER. Succeeded James Gisburne as pewterer to Chelsea Hospital.  
 1713-c 1760. JOHN TIDMARSH.  
 1715-c 1750. ALEXANDER CLEEVE. A member of another large family of pewterers.  
 1719-c 1735. BENJAMIN WITHERS.  
 1721- 1773. SAMUEL ELLIS.  
 1724- ? THOMAS BACON.  
 1725-c 1765. JOHN WATTS.  
 1725-c 1740. JOHN FASSON. The head of another large family of pewterers working until 1844.  
 1726-c 1760. THOMAS GIFFIN.  
 1727-c 1755. JOHN JONES.  
 1728- ? EDWARD LEAPIDGE.

- 1728- ? SAMUEL SMITH.  
 1734- 1764. HENRY LITTLE.  
 1734- 1806. THOMAS CHAMBERLAIN.  
 1735-c 1760. JONATHAN COTTON, jun.  
 1735- 1781. JOHN JUPE.  
 1736-c 1760. BOURCHIER CLEEVE.  
 1736-c 1770. FRANCIS PIGGOTT.  
 1736-c 1780. THOMAS SCATTERGOOD.  
 1737-c 1765. ROBERT HITCHMAN.  
 1738- 1774. LAWRENCE YATES.  
 1745- 1798. RICHARD KING.  
 1746- 1771. GEORGE BACON.  
 1747-c 1795. RICHARD PITT.  
 1748- 1801. JOHN TOWNSEND.  
 1749-c 1775. JOHN HOME.  
 1753- 1807. JOHN VAUGHAN.  
 1764-c 1785. JOHN ALDERSON.  
 1772-c 1810. RICHARD YATES.  
 1777-c 1790. NATHANIEL BARBER.  
 c 1787- ? HENRY and RICHARD JOSEPH.  
 c 1798-c 1810. CARPENTER AND HAMBERGER.  
 c 1790- 1825. THOMAS ALDERSON, who made the  
 pewterwares for the Coronation Ban-  
 quet of George IV.

*XIXth century* :—

- 1802- 1817. THOMAS COMPTON. A large family of  
 pewterers of this name were working  
 in the first half of the XIXth century.  
 1810- 1842. ROBERT STANTON.  
 1815- 1835. JAMES STANTON.  
 1819- ? SAMUEL COCKS.

Firms of almost equal importance were working in  
 provincial centres, also in Scotland and Ireland; the  
 following being among the more important :

LEADING PROVINCIAL PEWTERERS

- BARNSTAPLE JOHN WEBBER.  
 BIRMINGHAM BIRCH AND VILLERS.  
 JOHN AND SAMUEL DUNCOMB.  
 VILLERS AND WILKES.  
 JAMES YATES (and partnerships).  
 BRISTOL ASH AND HUTTON.  
 ALLEN BRIGHT.  
 ROBERT BUSH.  
 JOHN AND THOMAS CAVE.  
 EDGAR AND CO. (and partnerships).  
 RICHARD GOING.  
 THOMAS PAGE.  
 CHARD ROBERT CLOTHYER.  
 CORK JOSEPH AUSTEN AND CO.  
 DUBLIN JOHN HEANEY.  
 EDINBURGH WILLIAM HUNTER.  
 WILLIAM SCOTT (three of this name).  
 GLASGOW GRAHAM AND WARDROP.  
 STEPHEN MAXWELL.  
 NEWCASTLE-  
 ON-TYNE GEORGE LOWES.  
 ROBERT SADLER.  
 WIGAN CHRISTOPHER AND ROBERT BALDWIN.  
 ADAM AND JAMES BANCKES.  
 YORK RICHARD CHAMBERS.  
 EDMUND HARVEY.  
 LEONARD TERRY.

## CARTOGRAPHERS

*"So geographers in Afric maps,  
With savage pictures fill their gaps,  
And o'er unhabitable downs  
Place elephants for want of towns."*

DEAN SWIFT.

1478. First printed edition of PROLEMY's maps, published in Rome.
1507. Map of the World by MARTIN WALDSEE-MULLER, the first in which the name "America" appeared, was printed from twelve wood blocks. Its existence was unknown until 1901, when a copy was found at Wolfegg Castle, in Germany.
1531. ORONCE FINE—a French cartographer published a map of the World.
1539. OLAVUS MAGNUS published the first map of Scandinavia.
1545. PEDRO DA MEDINA published his book on Navigation, in which a map of the New World appeared.
1569. HUMPHREY LLOYD (OR LLOYD) is said to have published the first modern map of England.
1569. GERHARD KRAMER (known to fame as "MERCATOR") published his map of the World in which his method of geographical projection was first used. The only known copy is in the Bibliothèque Nationale in Paris.
1570. ABRAHAM ORTEL'S (OR "ORTELIUS") "Theatrum Orbis Terrarum," printed at Plantin's Press in Antwerp. The first set of maps to be engraved on copper.
1570. GUILLAUME POSTEL published a map of France of which one copy exists.
1574. BRAUN and HOGENBERG produced "Civitates Orbis Terrarum" in six volumes, containing plans and views of the principal cities of the world, in which HOFENAGEL participated.
1575. ANDRE TREVET—a Franciscan—published a two volume universal atlas.

1578. R. AGAS published his celebrated "Plan of London and Westminster in the Reign of Elizabeth."
1578. GERARD DE JODE published his "Speculum Orbis Terrarum."
1579. CHRISTOPHER SAXTON published a series of thirty-five coloured maps of the Counties of England and Wales, another edition was published in 1645, and an enlarged one in 1690 containing forty maps.
1584. JANSZON WAGENAR published his atlas of sea charts, entitled "The Mariner's Mirrour," with elaborate cartouches and monsters.
1586. WILLIAM CAMDEN'S "Britannia" first published.
1594. MERCATOR'S "Atlas" first appeared a few months after his death. The name "Atlas" was chosen by him and popularly adopted.
1594. MAURICE BOUGUEREAU published "Le Théâtre Français" at Tours—mostly taken from the work of ORTELIUS and MERCATOR.
1599. PETER KEER produced a series of thirty-seven maps, twenty-eight of the Counties of England, five maps of Scotland, and four of the Provinces of Ireland, in pocket size.
1606. JUDOCUS HONDIUS brought out a new edition of MERCATOR'S Atlas, to which he added fifty new maps.
1606. WILLIAM JANSZON BLAEU published his first map. He and his two sons, Jan and Cornelius, had published about 400 maps previous to 1655. The third generation carried on the business in Amsterdam until 1672, when their publishing house was destroyed by fire with most of the engraved plates. The BLAEU maps are generally regarded as the most decorative of any.
1607. WILLIAM CAMDEN published the sixth edition of his "Britannia," which was the first to contain maps of the counties. The surveys were made by JOHN NORDEN and GEORGE OWEN. All but three have the text in Latin printed on the back.



1611. JOHN SPEED. The first edition of his "Theatre of the Empire of Great Britain" was published; it was the first atlas showing the counties divided into "hundreds." It contains sixty-seven maps prepared by SPEED from the surveys of JOHN NORDEN, CHRISTOPHER SAXTON, WILLIAM WHITE and THOMAS DURHAM. The plates were engraved chiefly by JUDOCUS HONDIUS. The text printed on the back of the maps was abridged from CAMDEN's "Britannia."  
A series of early impressions of these maps was published 1605-1610 without the imprint.
1612. MICHAEL DRAYTON. Eighteen maps of the counties of England and Wales, illustrating eighteen songs, and shewing the rivers. Another edition with 12 extra plates was published in 1622.
1613. ADRIAN VENO drew another map of Scandinavia which was engraved by HONDIUS.
- 1621-1670. JAN C. VISSCHER published some of the earlier atlases by ORTELIUS, SANSON, BLAEU and JANSSON.
- 1630-1660. NICOLAS SANSON, a French cartographer, published a large number of maps, assisted by his sons Adrien and Guillaume, and later by HUBERT JAILLOT, who was famed for his decorative cartouches.
1631. JOHN SPEED. "A Prospect of the Most Famous Parts of the World performed by John Speed."
1635. MATHEW SIMONS. "A Direction for the English Traveller," with forty maps of the Shires.
1638. JOANNES JANSSONIUS, brother-in-law of HONDIUS, a contemporary and rival of BLAEU, published his "Atlas Novus."
1645. GUILLAUME ET JOANNES BLAEU published a fine atlas of the English Counties with fifty-five maps, mainly from the work of JOHN SPEED.
1655. NICOLAS TASSIN produced a miniature atlas, 6 in. by 4½ in., of the whole world.
- 1672-1712. DE WIT published those plates of the Blaeu family which had escaped the fire at their printing house.

1673. RICHARD BLOME published his "Britannia," with fifty maps of England, Scotland and Ireland.
1675. JOHN OGILBY published "Britannia Volume the First," the projected Vol. II and Vol. III were never published. This was the first survey of the roads of England and Wales, and the maps were engraved in narrow strips, or ribbons, showing the main roads in their length from town to town.
1680. ROBERT MORDEN produced "A Pocket Book of all the Counties of England and Wales," comprising fifty-two small maps.
1682. OGILBY & MORGAN published their great map of London and Westminster.
1685. SIR WILLIAM PETTY published "Hiberniæ Delinectio"—thirty-six coloured maps of the Provinces and Counties of Ireland.
1685. SIR WILLIAM PETTY. "A Geographical Description of ye Kingdom of Ireland," with thirty-eight small coloured maps.
1695. JOHN SELLER published "Anglia Contracta"—containing sixty-six coloured maps of England and Wales.
1708. HERMAN MOLL issued an edition of MORDEN's maps of England, and in 1724 published his "A New Description of England and Wales," with fifty coloured maps.
1715. THOMAS TAYLOR. "England Exactly Described," with forty-two maps.
1719. JOHN SENEX published "An Actual Survey of all the Principal Roads of England and Wales, described by One Hundred Maps."
1720. JOHN OWEN AND EMANUEL BOWEN. "Britannia Depicta or Ogilby Improv'd," containing 273 plates of maps.
1742. THOMAS BADESLADE. "Chorographia Britannica," with forty-six maps.
1743. GEORGE BICKHAM. "The British Monarchy," containing forty-eight maps and forty-three views.

1746. JOHN ROCQUE completed his "Plan of the Cities of London, Westminster and Southwark" to a scale of 9 in. to the mile.  
An invaluable contribution to the topography of London. In the same year he published "London and the Country near ten miles round."
1747. THOMAS KITCHIN. "The London Magazine." A series of fifty-six maps of the Counties of England and Wales.
1749. THOMAS KITCHIN AND THOMAS JEFFERYS. "The Small English Atlas," with forty-nine maps of the English and Welsh Counties.
1755. EMANUEL BOWEN AND THOMAS KITCHIN. "The Large English Atlas," with maps of the Counties of England and Wales; the 1760 edition has forty-five maps.
1757. ROBERT VAUGONDY and his son Robert published their "Atlas Universel."
1785. CARINGTON BOWLES published a Set of Maps of the Counties of England and Wales—44 plates, re-issued from those by E. and T. BOWEN.
1787. ROBERT SAYER published a set of fifty-two maps of the Counties of England and Wales by THOMAS JEFFERY.
1787. JOHN CARY's "New and Correct English Atlas." A set of forty-six maps of the Counties.
1789. CAESAR FRANÇOIS CASSINI DE THURY and his son JACQUES DOMINIQUE published their "Carte Géométrique de France," said to be the greatest piece of topographical work ever executed—it took forty-five years in the making.
1799. R. HORWOOD published his "Plan of the Cities of London and Westminster, the Borough of Southwark and Parts adjoining Showing every House," on a scale of 22 ins. to the mile, engraved on thirty-two sheets each 19½ in. by 21¾ in.