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The Cotterell papers
A report and catalogue prepared for the
Worshipful Company of Pewterers

European Continental Pewter

A review and analysis of Cotterell manuscripts, photographs and other papers in the ownership of the Pewterers' Company.

January 16, 1999

Jan Gadd

Early in 1998 I accepted the task of examining and sorting these photographs and documents with the view of estimating if there is (or ever was) the nucleus of a book on European pewter there. The nature and quality, also of peripheral notes contained here, made it virtually impossible for a pewter addict to avoid a deeper "dig" into the material. The resulting listing of contents "over and above the call of duty - joyfully executed - sorry about that!", will serve as a reference list (and is also copied onto computer disk for easier "search") for potential students of Cotterell in particular and also of methods used by early writers on pewter in the English language. (Readers of these notes with only a peripheral interest in the politics of writing, researching and publishing articles/books on pewter in the 1920s and 30s, should hurry from here directly to "conclusions" on page 5, below.)

National Pewter - stage I.

Cotterell wrote the first seven articles on European Pewter for the American magazine "Antiques" from 1923. They covered British pewter with a novel, analytical theme, based on shapes of vessels/sadware and the comparison of regional/national development of details such as thumbpieces, handles etc. on holloware, also compared with some foreign pewter. This is where his Austrian collaborator (living in Amsterdam) made his mark, providing notes on European idiosyncrasies in respect of the above.

These articles were published in bookform by "Antiques" in 1925 under the title "National Types of Old Pewter" and an edition of 1050 numbered copies were printed. Cotterell's ambition of having a book on European pewter *published in Europe* in the English language is confirmed as early as 1924/25 from his correspondence with the editor of "Antiques", who had no objections to Cotterell owning the copyright for such a book, published and printed in Europe.

The Company has, in my opinion, no publishing rights to this section of "National Pewter", nor were any such manuscripts/proofs handed over to the Company.

National Pewter - stage II.

The next series of 21 articles appeared in the "Antiques" between January 1927 and August 1935 (the final two articles published after Cotterell's death on September 14, 1934). The subject matter and also the publishing sequence/authorship makes for interesting reading:

Chapter I - V:

I. January, 1927 - European marking systems, by Cotterell.

- II. March, 1927- Distinguishing National features, other than marks, by Cotterell.
- III. May, 1927 - European handles & spouts, by Cotterell. "...I have already written about the German handle in my 'National Types'".
- IV. July, 1927 - Pewter of Switzerland (I).
- V. September, 1927 - Do. (II), both by Cotterell.

Chapter VI - VIII:

- VI. November, 1927 - Pewter of France.
- VII. February, 1928 - do.
- VIII. May, 1928 - do.

These articles on French pewter were written (in French) by the Curator of the Museums of Strasbourg, Mr Adolphe Riff, an established writer on Germanic ^{WMS} ^hAlsavian (!) pewter, who refused to appear in these articles with credits only. (See 28.8.26, p. 6, and p. 3, below.) This was a "disappointing first" for Cotterell!

Chapter IX - XII:

- IX. August, 1928 - Pewter of Germany, by Cotterell.
- X - XII. November, 1928, February and May, 1929 - Pewter of Germany, by Cotterell and Vetter.
- From November 1928, the actual writer of the European articles, Mr Robert M. Vetter, appears as co-author of all articles (see 16.4.26, p. 6, below).*
- XIII. August, 1929 - Pewter of Holland, by Cott/Vetter.

Another eight articles outside the chapter-numbered series appeared in the "Antiques" between December, 1929 and August, 1935, all by Cotterell/Vetter.

Cotterell appears to have secured for himself the copyright for Europe (but not for the US) of this section of "National Pewter" which is clear from his correspondence with Mr Keyes of Antiques Magazine (3.6.26 - Folder No.4/II, p.6, below). All manuscripts and/or proofs of these articles are in the Company's possession.

National Pewter - stage III

What Cotterell had published so far on European pewter gave Anglo/American readers a completely lop-sided view of the development of the craft here. The last three articles in the Antiques, mentioned above, were headed "Pewter of the Former Austro-Hungarian Empire" which clearly illustrates that Cotterell/Vetter were running clean out of ideas and also of regions where Vetter would have some expertise. Austro-Hungaria is a *political* area and crafts, with their *very* national and individual styles, developed quite independently of each other in both countries. Cotterell/Vetter had totally omitted, or only casually touched on, large and influential parts of Europe, such as the German pewter region of the Hanseatic League of pewter Guilds, (headed by Lübeck), Silisia and so on. They had also so far omitted Scandinavia, all of the Baltic states, Poland, Belgium and Russia.

Cotterell and Vetter were both well aware of this and started to contact leading writers to act as collaborators for his work, planned for in two volumes, "European Continental Pewter", as early as 1925/26. This is where things started to go very wrong for two reasons:

1. Cotterell was too seriously under-funded to undertake a project of this magnitude. It must also be remembered that Vetter, who had a good and steady income, never became a full partner with Cotterell and was therefore reluctant to fund the project personally. (See 8.4 and 11.4.26, p. 6, and 20.1.27, p. 7, below.) The economic collapse during the Great Depression also played an important roll here.
2. Time also caught up with Cotterell as several academic researchers and writers on their own national pewter published works in their own languages during this important "recording" period (the 20s). All research into the development of any craft such as pewter must start with the Guilds and their successive Ordinances concerning the alloy, marking- and working practices, apprentices, journeymen, etc. Cotterell, with his highly developed sense of style and detail, had for some considerable time successfully based the bulk of his writing solely on stylistic observations. (Only once did he relate some European Guild details with marking principles in his articles, namely Denmark in a few short paragraphs on page 52 in "National Types".) The Doyen of European pewter research was Johannes Warneke, who published "The Lübeck Pewterers" in 1922 and introduced a new style of both Guild research and writing. (The other Giants of national pewter research and writing in Europe during this period are mentioned in a footnote below¹.) Cotterell discovered that a) pewter writing had moved on considerably in latter years (see his Preface to his project "European Continental Pewter", Album in Folder 1/I., quoted in full below² where he pays homage of sorts to this new style of writing) and b) most of the European collaborators he contacted already had important books to their names (and an ego to match Cotterell's inch for inch) which Cotterell did not until 1929 when his "Old Pewter" was published c) these writers expected their articles to appear under their own names (see "Brodahl", Jan. 1, 1928, p. 3, below) which was not Cotterell's original intention.

In his letter inviting Löfgren to write on Swedish pewter (March 5, 1927 - see Folder No. 2/I, p.2, below) are listed many names of such potential collaborators. They are footnoted below³ because they show the ambitious level to which Cotterell was planning to take his project, presumably *on his terms* (see above). (It also demonstrates a certain degree of naiveté on Cotterell's part). He invited the writers to write for his planned *book*, but was at the same time negotiating with Keyes of Antiques for the publication of these very articles. This would require a totally different style of writing than his new collaborators were able or willing to provide. Cotterell was probably being economically shrewd here, however. Printing technology then required copper plate "halftones" for illustrations which was very expensive indeed. Cotterell was presented with the complete set of such plates (or "blocks") by "Antiques" after the publication of the earlier articles and probably hoped for a similar gift here? (See 18.10.34, Folder 4/I., p. 4. below)

Of all these writers, only four seem to have produced articles at all for this project:
+ Adolphe Riff's articles on **French pewter** were already published in "Antiques".
+ Albert Löfgren produced an article on **Swedish pewter** in Swedish of some 22.000 words (with 267 photographs) which took Cotterell 3½ years to translate for lack of funds, by which time "the boat had gone". (Returned to Löfgren.)

+ Gahlnbäck's articles on the Baltic State's and **Russian pewter** were called back by him, due to over-editing (?) to suit the Antiques Magazine - see letters and comments, Folder No. 9/II., p. 10, below.

+ Jörgen Olrik's articles on **Danish pewter** were produced and hinted at by Cotterell (p. 52, "National Types"), but were never published, in spite of a large number of Museum-provided illustrations being available to him. (Now returned.)

+ There seems to be enough notes available on **Norwegian pewter** (in Norwegian) to provide a short article. Some correspondence from three collaborators', Johan Brodahl of Trondhjem, L. Lindholm of Oslo and Fredrik Wallem, Trondhjem remain. (Photographs returned to Norsk Folkemuseum, Oslo, but captions in Norwegian remain in the album, Folder No. 3.)

(+ Cotterell's widow mentions that "Mr Vetter will I am sure complete the book - only needing Belgium..." 18.10.34, Folder No. 4/I, p. 4, below)

Cotterell's disappointment over the failure to sell of his major work "Old Pewter, its makers and marks", published in 1929 by Batsford must have been a terrible blow to him. Good notes like the above would have ended up as manuscripts for articles in Antiques within months only a few years earlier. It is noticeable that his (and therefore Vetter's) workrate has slowed down almost to a stand-still during his last years. On July 10, 1931, Cotterell handed over all the above mentioned articles and notes to Stanley Grant of the Pewterers Company. (See notes p. 4 below with this date.) Some writing on a slip of paper labelled "Cotterell" could indicate that the Company made six payments of £1022.5.0 to Cotterell from May 21, 1931 until August 2, 1932. (See Folder No.4/I, page 4 "Notes".)

National Types of Pewter

This 2nd edition of the book was published in America by the Antiques Magazine in 1972. It is a considerably enlarged version of the 1925 edition and contains all Cotterell's articles published in Antiques. This book is probably a facsimile reprint of the original articles as the picture quality is very poor compared to the original articles and the earlier book.

This book is readily available in antiquarian book stores in Britain to this day. It was the only book in English where British collectors could search for and compare details, form and styles of their British and "Continental European" pieces. This rather un-scientific method of comparing from illustrations (rather than estimating original mould-sizes and mould-making methods, analysis of marking systems, comparing with preceding silver forms etc.) was introduced by Cotterell in the early 1920s and prevails in British collecting circles to this day. A picture book "Pewter of the Western World", published in America in 1983 by Peter Hornsby serves a similar purpose for British/American collectors.

The Cotterell library of photographs of (mostly) foreign pewter

This is a remarkable collection, painstakingly assembled mainly by Vetter (who wrote in German) over a period of some 15 years. The photographs mainly illustrate pewter in the major private collections of the day but also a large quantity acquired from

museums all over Europe. Remarkable too is the fact that Cotterell also had the publishing rights of these photographs, many especially and professionally taken to appear in the "Antiques" by some of the rich collectors; an expensive exercise in those days.

The majority of objects appearing on these photographs today appear in various illustrated Museum Catalogues where most of the private collections ended up after the deaths of the collectors. Landesmuseum in Zürich appears to have most of the Swiss collections, Verster's collection is (mostly) in the Boyman's Museum, Rotterdam, and the Azijnman collection in the Noordbrabant Museum. The Karl Ruhmann collection (incorporating Vetter's own) is housed in its own museum in Wildon, Austria and well illustrated in a catalogue.

Many collectors published books during their lifetime illustrating their collections. Hofrat Eduard Kahlbau published as early as 1908 and Fritz Bertram's book "Begegnungen mit Zinn" of 1967 is superbly illustrated.

Most of the objects illustrated in the Cotterell collection of photographs have therefore been illustrated again, also in relatively modern books by German writers such as Dr Hanns-Ulrich Haedeke and Ludwig Mory.

The copper plates

These represented a considerable value when the Company took them over in 1931. Only three were included with the Cotterell papers and the rest may well have been disposed of some considerable time ago, as they are no longer used in modern printing.

Conclusion I - was there a new book to print when the Company acquired the rights in 1931-1934?

The answer is no, there was not! The Company only received copies/old manuscripts of articles already published in the American "Antiques". Only two new manuscripts (Denmark and Sweden) *could* have been edited with some considerable effort. There seems to have been some confusion at the time about "material for a new book". It is not clear what gave cause to this confusion which existed to this day and which can be laid to rest with this report.

It must, however, be remembered that most copies of Cotterell's *own* correspondence (also concerning these book-papers) were never handed over to the Company by Cotterell's widow with the exception of his correspondence with "Antiques". The above conclusion has therefore been drawn from recipients answers to Cotterell's letters available here.

Vetter received all letters written in German to his address in Amsterdam. He also received some foreign language manuscripts all of which would now be with his estate in Austria? The conclusion has been drawn without having had sight of these

documents, nor the agreement the Company signed with Robert Vetter (see 10.7.31, paragraph 5, Stanley Grant to Cotterell, page 4, below.)

(As the Company owned all European rights to the 21 articles published in the Antiques, a book like the 1972 American book "National Pewter" *could* have been published as early as 1935, possibly also including Cotterell's first six articles, subject to an agreement with "Antiques" - all the printing blocks and manuscripts were available and owned by the Company. This is hindsight, however, as the Company was probably waiting for Vetter to come forward with new manuscripts?)

Conclusion II - what is the value of the papers and photographs today?

There is probably no commercial value at all, but some academic interest, should the Company decide to advertise the existence of and allow the study of these papers.

A search of the Court books for the period May - July, 1931 and the period immediately after Cotterell's death, September 14, 1934, would reveal more about the nature of the Company's involvement and also the extent of the financial support to Cotterell (1931) and later to Cotterell's widow. Documents from an empty envelope in Folder No. 4/I, see p. 4. below, could also possibly be found in the Company's archives and would explain ownership of the printing blocks.

Finally

It has been an interesting experience to be able to get under the skins of personalities like Cotterell and Vetter, and very sad to note that financial problems were always foremost on Cotterell's mind.

Had Cotterell decided at an early stage from c. 1925 to act as an editor for a book on European Pewter and only as an author of his own articles on British pewter the situation could have been quite different. All the national writers he collaborated with ought to have been allowed the freedom to write about their national pewter scene the way they saw it and provide their own photographs. Funding for such a book printed in both English and German could easily have been found from national Arts councils in who's interests it would have been to highlight domestic craft achievements internationally. (Löfgren received such money towards the work on his volume II in 1933. He was awarded 5000.- Swedish Crowns - an enormous sum then.) Such a book, properly researched, would have become the Standard Work on European pewter and difficult to improve upon to this day, considering the high academic standard of most of his actual and proposed collaborators.

It was not to be!

Personal pride and prestige is the single most important negative factor wrecking ideas and development in business. It quickly becomes very clear from reading his papers that Cotterell's ego was so powerful that it often impaired his general outlook and vision which cost him dearly throughout his career.

Stockholm

¹ Hintze (7 volumes on Germanic pewter from 1921), Bossard (two volumes on Swiss pewter, 1920 and 1934), Tischer (Bohemian pewter in 1928), Löfgren (three volumes on Swedish pewter, 1925. 1933 and 1950, Finnish pewter in 1926), Gahlnbäck (Russian pewter vol. I, Moscow 1928, Baltic pewter 1929.)

² Cotterell: "To attempt to write, in one volume, the History of the Pewterer's Craft in Europe - with copies of Charters, Guild Regulations, Records of Excavations and what-not, would be futile and entirely beside the mark. In the first place, we should be trespassing upon the work of able writers who are more fitted for their task by their knowledge of particular local conditions; of the various languages; of national peculiarities and prejudices, and of the thousand and one other reasons which make it essential that such works be undertaken by someone on the spot in each country. We rejoice to say that this vast undertaking is being gallantly tackled by individuals whose names and works..." [His preface stops here.]

7.1.32 Boes

- ³ Belgium van-Warneke, curator of Arch.Mus. of Ghent
- France Adolph Riff, cur. of Mus. of Strasbourg
- Holland Vetter, A. Verster, the Hague (famous collector), H.C. Gallois, Hague Mus.
- Hungary Fritz von Végh, Hung. Mus. of Appl. Art, Elmer von Varju, Bud. Hist. Museum
- Russia Prof. Johannes Gahlnbäck, St. Petersburg
- Baltic St. Do.
- Germany Fritz Bertram, Leipzig (famous collector), Karl Ruhmann, Graz (! - famous collector)
- Austria Alfred Walcher von Moltheim, Vienna, Julius Leischling, Dir. of Carolino-Augusteum Mus., Salzburg
- Switzerland Vetter, A. Calame, Wintherthur (collector), Hirsbrunner (collector)
- Norway Jörgen Olrik, Copenhagen (!). (Cotterell here confused Norway and Denmark and omitted some writers he had contacted in Norway.)

The Cotterell Papers
A provisional catalogue of notes and
photographs held by the Pewterers'
Company

Folder No. 1

File No.	Contents in each file
I.	<p>Presentation album (green), possibly assembled to introduce Cotterell's forthcoming work "European Continental Pewter" to potential publishers. All pages are "negative photo copies" and there is no complete manuscript here at all or in other Cotterell papers received by the Company from Cotterell in 1931 or from Cotterell's widow in 1934. On page 3 is the date "193?". A preface (very revealing - see comments elsewhere) on page 5 is interrupted in mid-sentence and a page 6 may have been lost? This preface may not, on the other hand, have been finished at all, as there is no other text available in this album?</p> <p>+The first section show illustrations (some new, some old), presumably to illustrate the stylistic and technical evolution of European pewter. This section also has some maps.</p> <p>+The second section starts with a map of Scandinavia and show some photos of Danish and Norwegian pewter and also marks, but with no logical presentation. Several pages of Swedish marks are shown but no objects.</p> <p>+The third section is Russia with map and some illustrations.</p> <p>+The fourth and last section shows a map of southern Europe with some detailed Cotterell sketches and a few illustrations. The very last illustration is of the <i>rosewater dish</i> found on a sunken Spanish Galleon in Scottish waters and sold on auction in 1912. This section is clearly marked "Chapter XIII" and is the only section chapter-marked.</p>
II.	<p>Typed Cotterell/Vetter articles:</p> <ol style="list-style-type: none"> 1) "Some untouched aspects of old pewter (Article 8). (being the fourth part of: "Characteristics and probable evolution of some ancient pewter types" 2) (Article 9) (being the fifth part of...) <p><i>These articles may have been published in "Antiques", "Apollo", "International Studio" or elsewhere?</i></p>

Folder No. 2

File No.	Contents in each file
I.	<p>Correspondence with Albert Löfgren, Stockholm, and some other prospective collaborators in connection with Cotterell's "European Pewter" project. (Also some involvement in writing from Vetter here.) Cotterell's opening letter to Löfgren dated March 3, 1927 is very revealing. He states that "Sweden is the <u>only</u> country which has not gladly availed itself of the opportunity of assuring itself of proper representation and I feel sure that there must be some possible misconception in your mind as to our desires." He then goes on to list nine countries and the names of his collaborators here, often several names/institutions per country.</p> <p>Of all the names here, only Vetter had worked with him from the start in 1923 of the article series for Antiques. Riff from Strasbourg had finished his articles on French pewter, actually published in 1927 and 1928 and Jörgen Olrik of Copenhagen had evidently finished his article on Danish pewter by January, 1927 as Cotterell refers to this work in Antiques of this date (National Types page 52). There is no evidence anywhere that any other of the named collaborators had actually produced a manuscript, and Riff's contribution would have had to be re-published in the forthcoming book.</p> <p>Albert Löfgren's article on Swedish Pewter in English, translated by a student into passable but not technically correct English. The manuscript in Swedish was sent to Vetter in Amsterdam in December 1930 which Vetter confirmed to Cott Jan. 2, 1931. This translation was not completed until May 1934, probably for economic reasons. Löfgren's article is written in his customary dry, academic style, not at all intended for a glossy magazine. (Nothing Löfgren ever wrote was easily accessible to the general public and antique dealers in Scandinavia are to this day struggling somewhat with his three volumes on Swedish pewter.) This is a yellow carbon copy and both Swedish and English originals are missing. The article consists of 43 closely typed pages (starting on page 15 ?), some 22000 words, originally accompanied by 263 photographs.</p> <p>+ Captions for Löfgren's 267 photographs (badly translated).</p>

KAS

Folder No. 3

File No.

Contents in each file

Album (linen) with **some original manuscripts**, correspondence and notes covering most of the countries to be featured in the forthcoming book.

+ **Article on Danish pewter (not published).**

+ Riff's French original and Vetter's translation into English of **Riff's articles on French pewter**

+Three letters from a Norwegian academic, Mr Johan E. Brodahl, who supplied many photos from Norwegian museums. First introductory letter in English well received by Cott and Vetter. The next letters were in Norwegian which Vetter had translated into German and then translated for Cotterell to read. **Brodahl expresses clearly in writing (in English, Jan. 1, 1928) what one could easily imagine that most contributors would feel on the subject of authorship:**

"It is evident that our previous correspondence completely rests on an error..... expressly mentioned that the Danish essay on the same topic would be written by Mr Jørgen Olrik. But your last letter tells me as clearly as I can wish that the matter in question is something very different from what I supposed it to be. You want me to furnish you with material which you may later adapt for your publication. This new condition of the matter does not please me at all..."

It must be remembered that Cotterell at this pre-Old Pewter point in time had very few publications to his name, apart from articles (co-written with Vetter) in American magazines. The researchers/writers he contacted for national contributions all had major source-researched books published as early as 1906 in the case of Jørgen Olrik of Copenhagen. See also Vetter's letter to Cott, Aug 26, 1926, where he relates his interview with Adolphe Riff of the Museum of Strasbourg, who eventually wrote the articles in *Antiques in his own name*.

+**Löfgren's "credentials"** (various book reviews, also in translation). Also a very revealing note from Vetter to Cotterell (c. 1928 - "My own impression" about Löfgren's work) *about the new generation of academic, source research, specialist writers on National pewter taking over from Babst, Massé and Demiani.*

+**Essay on rococo pewter** by Cotterell also discussing the tendency of such pewter to blacken: "Some of the old Carlsbad pieces are veritable "niggers" but white brothers are also found..." [*Most probably not yet edited by Mr Keyes of Antiques Magazine, USA.*]

Folder No. 4

File No.

Contents in each file

I.

A Company file containing letters:

14.5.31 Bertrand Johnson to Hodge where he invites Hodge to read "...enclosed press notices of Mr Cotterell's works. They have an important bearing upon business which the Master intends bringing before us next Thursday."

10.7.31 A. Stanley Grant to Cotterell "On behalf of the Pewterers Company I beg to acknowledge that you have today left with me the following:

1. Complete typed copy of European and Continental Pewter.
2. Complete set of articles as they have appeared in the American Magazine Antiques.
3. A second copy complete with illustrations of the introductory matter.
4. A set of prints from such blocks as are at the moment in the possession of Messrs Macklehoose University Press Glasgow.
5. An Agreement with Mr Vetter.
6. The Illustrations for Denmark Norway and the first part of Sweden and Finland.

Yours etc.

Notes on a slip labelled "Cotterell" listing 6 payments from May 21, 1931 to Aug 2, 1932, totalling £1022.5.0. (written on the back of a Westminster Bank compliment slip dated 18.9.1934.

Empty envelope labelled "Some important papers:" and:

+Mr Vetter's agreement

+Messrs Macklehoe's acknowledgements that they hold some 335 of the printing blocks, confirmed by Batsford.

+Correspondence with Mr Holroyd Reece of the Pegasus Press re. possible publication.

26.10.31. Letter from Keyes of Antiques to Cott stating that "if at any time, before I have opportunity to publish your material on Austro-Hungarian pewter, you make final arrangements for publishing a book on Continental pewter in general.... I shall be glad to forward the material to you..."

14.9.34 Cotterell: Summary of Deceased's Statement of Affairs at date of death on 14th day of September 1934. "49 Unsecured Creditors" etc. This document shows a deficiency of some £217.-

Mrs Cotterell wrote several letters to Stanley Grant immediately following her husband's death:

18.10.34 "...Antiques Magazine made a gift...of some of the printing blocks...which would be of value...also many valuable photographs which Mr Vetter warns me should be kept in tact as they too will be extremely valuable. Mr Vetter will I am sure complete the book - only needing Belgium, as he has undertaken to do, in case of my husband's death. I have asked him what he considers the appropriate value of the books, as it embraces many countries...and should you consider buying

it, I should be content with any sum arrived at, with perhaps a proviso royalty, considering its far reaching properties...it will be a crown to Mr Cotterell's life and work...and I take one opportunity of saying, I shall be extremely grateful if they [the Company] see their way to doing so, my husband's life being given to pewter, and I have no income."

29.9.38 Batsford [publishers] confirmation of an appointment with J.B. Hodge the following day.

6.10.38 Stanley Grant to Hodge "...I am anxious to get their [Batsford] estimate so that we can put the whole thing before the Court this day fortnight."

24.10.38. Justus Eck letter to Hodge. He refers to a Committee report "read at the last Court" which is not available in these papers. "The asking of Batsford to quote and advice seems to me to have been a mistake. I think they lost a considerable sum by publishing Cotterell's 'Old Pewter...' and by asking the Worshipful Company to spend £4000.- odd on the proposed book, in two volumes, they may be wanting to recoup themselves.advisable to obtain a price from Hutchinsons ...better fortune with their books on pewter. The prospect of sinking, I think, permanently, several thousands of pounds in a book nobody wants seem the height of folly, especially in these anxious times..."

13.11.38 Justus Eck letter to Hodge. "I fully agree...duty to forerunners....[but - money could be spent elsewhere etc.].... the unique work of Cotterell and his collaborators should not be lost. Cotterell has passed away and Vetter has been paid for his work and there is no obligation on us to spend another penny on their account..." [*Lodge the lot with a museum...*]

(The Cotterell's son-in-law, Mr Oliver Lawson, a railwayman, visited the Company on Mrs Cotterell's behalf after her husband's death. His address in 1934 was: 27, Ullert Rd, Setton Park, Liverpool.)

II.

File labelled "Vetter" - possibly assembled by the Company?

Vetter was an Austrian engineer who lived and worked for a long time in Amsterdam. He was an employee of a firm which from c.1926 experienced some difficulties, culminating in severe losses early on during the depression. His devotion to pewter research and to Cotterell must have slowed down his career prospects and possibly also ruined his marriage which is made clear in these letters. He returned to his native Austria where he assisted the famous Austrian collector Karl Ruhmann in planning and administering "the Dr Karl Ruhmann Trust" on permanent display in Wildon, south of Graz. (Ruhmann purchased the bulk of the Vetter collection.) Vetter also co-wrote a book on Linz pewter with Dr Georg Wacha of the Museum der Stadt Linz and died there 1971, well into his 80s.

The letters in this file explain the long relationship and friendship between Cotterell and Vetter. The tone of Vetter's letters to Cotterell are invariably deferential, often sycophantic. During the build-up of the Antiques portfolio, the rate of their correspondence was very hectic indeed. Cotterell's technique was to cut Vetter's letters and paste relevant information to each photograph with all social "chatty" sections therefore

now missing. Later letters show that this relationship is gradually coming under some considerable strain due to the financial difficulties both of them are experiencing from c.1927. They had filled all available time over a period of ten years with writing, translating and accumulating information to produce articles chiefly for *Antiques*, but with the forthcoming book always in mind. (Cotterell was, of course, also heavily engaged in the production of his "Old Pewter" published 1929.) They had also spent a considerable amount of time and money (in the case of Vetter) to accumulate this impressive archive of photographs and had again spent a lot of time with correspondence to this end. The problem to secure able national writers *on their terms* (no fee, articles to appear under Cotterell's name, and later jointly with Vetter, credit in text only to the author) was a constant worry and a major reason why the European book project never materialised.

8.4.26 Cott to Vetter: "... since you have refused to share in any financial gains...(fees from *Antiques* etc.)...I can but ask, when this matter finally appears in book form, as I sincerely hope it may,to dedicate the book...to Mr & Mrs Vetter".

11.4.26 Vetter to Cott "... only too glad to accept...". *and an insight in their working method:* "...I will double my efforts in compiling as much and as important and useful information as possible, leaving the selection and critical arrangement to your good taste."

16.4.26 Cott to Vetter "May we drop the more formal "Mr"? *Cotterell here also declares that* "his name should accompany my own upon the title page, as Co-author..." [Cott seems to have addressed Vetter as "my dear Laddie" from then on.]

3.6.26 typed extracts from letter to Cotterell from Homer Eaton Keyes who was the editor of *Antiques*. The 1050 copies of the first issue of "National Types of *Pewter*" had been published the year before in 1925, consisting of the first six chapters of Cotterell's articles and was approximately one third in volume compared to the "revised and enlarged" 1972 edition which contained all the Cotterell articles published by *Antiques* until August, 1935. *Where is the full letter, who condensed it and why?*

+Discussion about division of bookrights, where to print etc. "...well worth while to produce at intervals and at your own convenience and opportunity, somewhere about six articles or so which might be published in "*Antiques*", copyrighted however in your name so that all the material would be your own and a classification which I would suggest would be:"..."... should give him two things [the collector]; first something on which to base judgement as he encounters foreign pewter in.... ; and second, a desire to obtain a fuller information which might be made available to him in your book.

In Cotterell's hand: ...eight articles of £25.- each, or £200.-...I can handle the book as a separate item..."

28.8.26 Vetter to Cott Interview in Strasbourg with Riff - "rather stupid attitude" (he wanted some money for his efforts). *This letter describes the pewter situation in France at the time - no interest, no public*

Sold

(museum) collections. It also contains the worst imaginable slagging-off of the Dutch.

20.1.27 Vetter to Cott "...you plead your inability to share in my out of pocket expenses, I need no further proof." (Cott's word.) ... some arrangement may be made when the book comes out.... This only to show to my family who let me sometimes feel that I am acting unwisely."

23.3.31 Vetter to Cott [Having bought a Jan Steen flagon some months ago] "...made me rather regret the whole affair, especially as it seems that all the Antiques values are going to the dogs. I have the most intense domestic troubles besides, which make my life a veritable hell." [A most sympathetic letter from Cott followed by return of post.]

2.1.31 Vetter to Cott Löfgren's manuscript in Swedish had arrived and Vetter was going to try to translate it.

7.1. 32 Vetter to Cott "...the Belgian contribution of Mr J. Boes and it seems very satisfactory. From Löfgren I have not heard anything and I am sorry to say that his M.S. has a good rest amongst my papers at home." (They could not afford a professional translator.)

31.1.32 Vetter to Cott On the subject of translating Löfgren's Swedish article: "Would it really be necessary to show the English translation to the Pegasus people? [Cotterell had an appointment with the publishers.]

13.3.32 Vetter to Cott "I suppose it will not be possible to detain Mr Löfgren's photos any longer from him. As I cannot find anybody to make replicas of them at a reasonable price..." [Löfgren's Vol. II of his Swedish Pewter work was published in 1933 and the photographs were urgently required there for this purpose. Löfgren was told in 1927/28 that the Cott/Vetter European book was imminent, and he was held up with his Vol.II because Vetter needed the photos to translate the article and would have preferred to sit on these photos until such time as a translation could be afforded - eventually done badly by a Swedish student in England, employed by Cotterell - see elsewhere.]

26.2.33 Vetter to Cott This letter has nothing to do with pewter but gives a lively account of early commercial flights, here from Venice over the Alps to Munich. [They eventually made it on the second day when other passengers had opted for other means of transport.] "...fortunately we had a bottle of compressed Oxygen on board and could revive ourselves from time to time as the air was too thin to breathe properly..." "makes you curiously limp. You may be knocked down with a feather, but a few inhalations of...". [Vetter's more personal letters to Cotterell during this period also give good accounts of the pre-war atmosphere in various European countries and surprisingly accurate predictions of where the leaders of the day were eventually taking Europe.]

26.5.33 Vetter to Cott [On the subject of Cotterell's Roman ewer which Vetter was asked to find a customer for.] "...The only collector here [in Holland], able to appreciate and to buy it would be Mr Philips, the Radio magnate of Eindhoven.... Germany and Austria are entirely excluded at present..... Why not offer it straight-ways to Mussolini to buy it for the

Museum of ancient Roman art? They are very keen there at present to collect everything that refers to the civilisation of ancient Rome. It seems to me that a piece of Roman pewter made by Romans in England from English tin should be an object of great interest, especially as the piece is so unusually fine, and probably for that reason unique. I have not the slightest doubts about the merits of the piece, only about the general solvency of Europe." [This was tongue-in-cheek Vetter, and may (just) have confused Cotterell.]

27.5.34 Vetter to Cott Vetter received the translation of the Löfgren (substantial) article done by a Swedish student and congratulates Cott on "the energy and patience which enabled you to achieve this" [Almost 3½ years after receiving the manuscript - and Cott rather than Vetter did it!] "I have only worked myself through to page 20..." Cotterell has not used Vetter's alterations here (he died a few months later).

"...and our firm is struggling with the most awful difficulties. Progressive reduction of salaries is one of the remedies they are resorting to, but it is very doubtful whether they will be able to avert the final disaster. The only consolation is that nobody seems to be doing much better here at present."

Cotterell's last article in the "Antiques" was published after his death in August, 1935, but was booked by the Antiques' editor as early as June, 1926, see above. Cotterell was therefore up to this point in time in search of material to continue his series of articles in the "Antiques". He probably never mentioned such articles to his "third wave" of contributors to his book on European Pewter which may be the reason for all the confusion regarding authorship etc. His dream of a substantial book on European pewter was probably killed-off as early as 1927 when he discovered that his writers on European pewter presented demands that he was unable to honour.

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Folder No. 5

File No.	Contents in each file
	<p>Manuscripts/proofs of articles published in "Antiques" between January, 1927 and August, 1935. It would appear that Cotterell intended <i>all</i> these articles for his new book on European pewter. <i>Cotterell's manuscripts for his first series of articles in Antiques starting from 1923 are not amongst his papers with the Company, nor are manuscripts (or off-prints) of his article series in "International Studio" November 1928 - April, 1931 nor manuscripts for his articles in the "Appollo" March 1933 - March 1939, with the exception of one article on "Relief or Show-Pewter". This means that the Company was only intended to have his writings on European Pewter.</i></p>

Folder No. 6

File No.	Contents in each file
	<p>Proofs of articles published in "Antiques" between January, 1927 and August, 1935. (Not complete!)</p>

Folder No. 7

File No.	Contents in each file
	<p>Off-print illustrations from "Antiques". A large quantity of double foolscap off-prints, possibly showing all the photos the magazine ever published for Cotterell.</p>

Folder No. 8

File No.	Contents in each file
	<p>Cotterell's correspondence with "Antiques" Magazine 1922 - c. 1925/26. Some 1933 letters. Cott is continuously pushing for his book "National Types". He is also objecting to a three-monthly spacing of his second series of articles "...as this would delay the book by 3½ years."</p>

Folder No. 9

File No.	Contents in each file
I.	Late letters from the Antiques Magazine, New York to Cotterell. The last, dated July 16, 1934, to Mrs Cotterell confirming her wish that the check will be made out to her. Some private letters to Cott and 1934 cards from the Apollo.
II.	Notes (only) on Russian Pewter . Note from Vetter re surprised discovery of Luzy Cazalet's "Notes on Russian Pewter" in the Connoisseur, June 1916 (included) +Prof. Johannes Gahlnbäck of Leningrad (St Petersburg), was employed by Cott/Vetter to write about Russian pewter, but resigned in March, 1927, after having written his pieces in German, submitted photographs and after Cott had had his articles translated into English! Vetter's translation of the reason for this: was that German Publisher Hiersemann in Leipzig " <i>would not allow it</i> ". Hiersemann was later approached by Cott directly and here denies such a refusal in writing. The truth of the matter is probably that Gahlnbäck's vanity was severely dented due to some drastic editing to fit in with the style of the Antiques Magazine - see Vetter's notes: " <i>All these fellows consider their trash as holy writ to be handed down to posterity verbatim</i> " ...Also Vetter's letter 1932 (during the depression), still on the Gahlnbäck subject " <i>use his stuff all the same</i> "! A very sad letter indeed (for depression reasons - the effect it had on Vetter's business etc.).
III.	Notes from Vetter, original sketches and sparse correspondence on Italian pewter . (Sketches are copied in the presentation album.) Cotterell was trying (in vain) to find a collaborator on Italian pewter.
IV.	Short note from Vetter on Spanish pewter where he suggests to Cotterell to forget about Spain altogether. He suggests instead to include a statement from Fritz Bertram (the leading pewter collector at the time - "a perfect pewter maniac ", according to Vetter) to the effect that no pewtering industry ever existed in Spain and that what old Catalonian pieces he (or his European "runners" [!]) had come across could be proven to be of South of France origin.
V.	Sundry notes, letters, and lists of European pewter collectors (with some bitchy remarks) and museum who would be potential buyers of Cotterell's book "Old Pewter". +Cutting "Antiques Oct 1929" - Pewter exhib at Orne, France. +G.A.R. Goyle's "spice infusor" and "container in hollow thumbpiece" explained in Antiques: "this round to Mr Cotterell". (G.A.R. Goyle smacked Cotterell's fingers earlier on this subject - comments and illustrations can be found elsewhere in the papers, also in Presentation album where Cott illustrates repeatedly the infusor arrangement - he must have been peeved about this tankard arrangement, previously unknown both to him and to Vetter.) +Smacked fingers from Dir of Nat Mus Budapest with apol. from Vetter in Antiques cutting . +Amusing letter explaining at some length that the Great Pewter Collector in Vienna, Dr Karl Ruhmann is KARL and not KURT !

Folder No. 10	
Sundry notes and items	
File No.	Contents in each file
I.	Photograph and Cotterell drawing of a Dutch Heemskerck-type candlestick “found in the Fens, near Fly, c. 10½ in.”
II.	The Gahnäck collection of 400 pieces of Russian miniature Art from late mediaeval to 17 th Century. In a letter in English dated April 15, 1927 from a lawyer in Finland, Cotterell is offered to try to find customers for the collection. Some 30 items are shown on photographs with a list of descriptions in German. The whole collection is also listed in German.
III.	Some American , unattached photos. + Tin Peg whale oil lamps. Article cutting from Boston Evening Transcript Sept 15, 1928 by Dr E A Rushford and envelope of photos of whale oil lamps sent to Cott by Charles Woodside, Boston, Mass., (his collection). + Large pics of Am spoons, coll of Laughlin and Gebelain. + Large pics of collectors' homes: Maryb Williams, N.Y., Marshall Laird, Los Angeles, Beekman Arms (Inn w pewter). + Several pics of good American pewter.
IV.	English pewter in the Haddam Church, Connecticut, USA. Two flagons by William Newham and two flat lidded tankards (one poss. by William Eddon) photographed for Cotterell by “H.E.R. - US collector?” Sketches, measurements and photographs of marks - some water damage. <i>These may have featured in an article in the “Antiques”?</i>
V.	Letter from M F Bosworth, Cleveland, USA, offering a high relief pewter dish , c. 1750, the centre a copy of a Henry IV of France medallion by du Pre, with an article from a Journal discussing this dish. Good photos of front and back of dish, showing French pewterers marks.
VI.	Cotterell's copy of “ Journal of the Society of Arts ”, June 1, 1894, containing the Article “Pewter” by J. Starkie Gardner.
VII.	Photographs showing production items by the top Danish designer and pewterer Just Andersen, Copenhagen , who worked during the 20s and 30s in the Art Deco style. It would appear that the photographs illustrated an article (by Cotterell?) somewhere.
VIII.	Cotterell's price- and stock lists, possibly of the 1932/33 period and perhaps the last before his death in 1934. Most good items illustrated with Cotterell's own precise drawings with measurements. Items with an asterisk “...bear my Stars and Certificates.” Some distinct items are traceable, such as “Pair Scottish Chalices, engraved ‘Wishart's Kirk, Dundee, 1695’, £27.10.0.” (with a drawing). A remarkable Dublin communion set by John Heaney comprising of “Flagon, 2. Chalices & 15” Alms dish, All engraved D.K.C.....£37.10.0.” are described in the pricelist and also listed as such on his drawing, showing the flagon and

	<p>one chalice. A second similar drawing, however, shows another and slightly different communion set by Heaney (accompanied by a photograph) with a different spout on the flagon and a wider (less turned) base on the chalice. On this drawing Cotterell lists "2 Flagons, 4 Chalices, 1 15" Alms Dish". Cotterell either had 3 flagons and 6 chalices in stock at the same time <i>or</i> decided on a split due to the fact that the flagons and chalices were not identical? It is very interesting to note that Cotterell in those days was able to sell plates, dishes and chargers from a "table" showing 3-ple reeds, single reeded and plain-rim dishes with price according to diameter!</p> <p>+Also letters and a sale-or-return invoice (1933) to Keil's of Broadway.</p> <p>These documents are of considerable interest to members of the Pewter Society.</p>
IX.	Quantity of older, water damaged photos

Folder No. 11		
Photo/page No.	From collection, museum	Special interest
1 - 6		Hand drawn maps used in "National Pewter".
10 - 46		Marks and touches on European pewter
50 - 89		Hand drawn sketches of Swiss pewter and also unfinished table (later in "National Types").

Folder No. 12		
Photo/page No.	From collection, museum	Special interest
126 - 185	Ruhmann (mostly) Bertram Figdor Vetter Lambürger	Mostly Austrian pewter , some Bohemian and Transylvanian pewter. A few items of Guild pewter, one with Millers' Guild sign +No. 155 - the tankard spice infusor arrangement (also elsewhere), here explained by Ruhmann via Vetter, with drawing. +Nos 171 - 174 - interior pics showing Josef Lambürgers Collection, Radfeld, Tirol.

Folder No. 13		
Photo/page No.	From collection, museum	Special interest
251 - 309	Ruhmann Verster Vetter Mus. Carolino Augusteum, Salzb. Hung. Mus. of Appl. Arts, Budapest Austr. War-Metal Collection	Mostly Austrian pewter , some Bohemian and Hungarian pewter. Odd but imp. Guild pewter Some religious pewter 2 ex of Serpentine stone items w. pew. mounts Pewter received during the Austrian War-Metal collection 1914-18. Also unattached Austrian photos

Folder No. 14

Photo/page No.	From collection, museum	Special interest
310 - 410	Verster Rijksmuseum, Amsterdam Mrs L. Payne, Amsterdam Vetter Tallander, Hilversum Azijnman Zeverijn, Hiversum Clapperton Yeats	<p>Dutch pewter (some Belgian) Several photos of paintings with pewter</p> <ul style="list-style-type: none"> +No. 324 - tankard w vertical joints c. 1500 +No 326 Jan Steen flagon +No. 329 - coffee urns +No. 337 - Beer porters Guild flagon, Amsterdam + Nos 356 - 358 - The Heemskerk pewter found at Nova Zembla w article "The Story of ..." in English by Vetter +No 365 - Spoons +No 383 - 16th C flagon w plume thumbpiece +No 385 - Twin dolphin-eared porringers, good photos +No 392 - Exhibition photos of "The laid table", Amsterdam 1928, with some Vetter pewter +No 395 - Earliest (?) known use of the Angel mark c. 1590 - 1610 on dish in Prinsenhof, Delft. <p>Also unattached Dutch photos</p>
400 (!), 440, 442, 448	Verster	A few Belgian (?) religious items
475-480		Belgian and French measures arranged in sets

Folder No. 15

Photo/page No.	From collection, museum	Special interest
500 - 583	Verster Ruhmann Bertram Strasbourg Mus Yeats Gallois, Hague ✓ Kleiner of Winterthur ✓ Delauney, A-dam ✓ Charlton ✓ Kimbell	French and Alsace (some Strasbourg) pewter, also Channel Islands flagons +Nos 501-502 - (religious) Chrismatories +Nos 511-515 - Jersey/Guernsey flagons, good photos +Nos 516 - 528 - French flagons No 530 - Description and Paris marks of Chrismatory No 500 +No 535 - early French (?) flagon 15/16 th Century w palmette thumbpiece +No 545-546 - French relief pewter pre-François Briot (with price discussion 1912 compared to 1928) +No 548-550 - ewers and jugs +No 551 - Map of France +No 558 - Isaac Faust's tankard, good picture +No 583 - French (Lyon) relief pewter, Adam and Eve, (with for sale note)

Folder No. 16

Photo/page No.	From collection, museum	Special interest
585 - 649	Verster Vetter Chichester Yeates Port Young ✓ Creassey ✓ G.E. Davis	German pewter, some relief pewter from Nürnberg, flagons and tankards. +Nos 586 - 589 - Guild cups, some fakes +Nos 590 - 592 - Roerken tankards, Lübeck etc. style +Nos 594 - 596 - Oil lamps +No 629 - Daubenkrug (also called Pechkrug, Lichtenheiner or Kulmbacher Krug) wooden tankards with pewter inlaid +Nos 630 - 631 - Guild flagons +No 632 Very good Silesian 16 th Century flagon +Nos 636 - 638 and 645 - 649 - Relief pewter, mostly Nürnberg Also unattached photos

Folder No. 17

Photo/page No.	From collection, museum	Special interest
651 - 698	Verster Vetter Bertram Port Yeates Payne Fischer of Luzern Hirsbrunner of do. Hung. Mus. of Arts & Crafts, Budapest Stadtische Altertums- samml., Göttingen Mus. für Kunst & Kulturges., Lübeck Folkemuseum, Cph.	<p>German pewter, many Guild flagons, Hansekannen and famous tankards.</p> <p>+No. 651 - rococo pewter</p> <p>+No. 652 - Daubenkrug (also called Pechkrug, Lichtenheiner or Kulmbacher Krug) wooden tankards with pewter inlaid</p> <p>+No. 660 - Giant 26" Guild flagon (Schleif-kanne) "from Nürnberg" w interesting fake-discussion - "do not publish etc.."</p> <p>+No. 661 - Relief pewter plate "Time" from Kronstadt, Transylvania (?)</p> <p>+No.662 - Weygang soup tureen w fake discussion and warning from Vetter</p> <p>+No.664 - Hussar candlestick fr. Hungary, attr. "from Saxony" by Cotterell/Vetter in "Antiques" who had to apolog. in "Antiques" to Dir. of Hung. Mus. - Vetter did - see Cott. notes elsewhere.</p> <p>+No.671 - Relief tankard from Chemnitz (Joachimsthal, really), c. 1600 - famous!</p> <p>+No.674 - Relief tankard by Koch II of Nürnberg, c. 1590 - best late renaissance holloware of them all</p> <p>+No.677 - Relief spouted renaissance ewer c. 1550, here attr. to François Briot, but prob. Rollin Greffet, Lyon</p> <p>+No.680 - 681 - Relif pewter Nürnberg</p> <p>+No.683 -683a - Hansekanne w disc.</p> <p>+No.589 - Hansekannen Denmark (ill in Nat Pewter) w discussion</p> <p>+No.691 - Famous "Trenck beaker" w price discussion and the Baron von Trenck Story</p> <p>+No.694 - Silesian developm of the Hansekanne c. 1500</p> <p>+No.696 - 14th Century Monastery "Hansekanne" with discussion</p> <p>+No.697 14th Century Hansekannen</p>

Folder No. 18		
Photo/page No.	From collection, museum	Special interest
700-719	Port Folkemuseum, Copenhagen	Some marks , photographs probably returned after Cotterell's death

Folder No. 19		
Photo/page No.	From collection, museum	Special interest
720 - 799 l)	Hirsbrunner, Luzern Schweizerisches Landesmus., Zürich Verster Yeats Vetter Fischer, Luzern Fieldhouse Calame Port Chichester Bertram Ruhmann	Swiss pewter , mostly the famous Kannen. Some unique pieces. +No.765 - The Aargau flagon excavated at Homburg Castle, Gothic, 14 th C., with section-built sides - sim. to the "Sandy Law" flagon +No.775 - a Swiss room interior with built-in pewter wash stand
801 - 806	Ruhmann	Italian pewter - only one photo remains

Folder No. 20		
Photo/page No.	From collection, museum	Special interest
826 - 874	Vetter Cotterell Kimbell Fox coll, Jersey Yeats Payne Nat. Mus. Budapest Folkemuseum, Copenh. Ruhmann	Various - mostly "arrays" from Vetter's coll. Rococo from Bohemia (Carlsbad), Switzerland, Italy and Germany (Frankfurt), +No.851 - Letter Vetter to Cotterell (part) listing cities where he bought a staggering array of rococo pewter +Nos. 867 - 870 - foreign pieces in Cotterell's collection +No. 873 - Group pic of the Fox coll, Jersey, some Channel Island flag/measures arranged in sets

Folder No. 21

Photo/page No.	From collection, museum	Special interest
901 - 936	Zeverijm, Hilversum Verster Pesman Matthews Neate Cotterell Navarro Kimbell Yeates	<p>Very mixed content - some bronzes, early pottery etc. "origins of pewter shapes"</p> <p>+No. 901 - 902 - Discovery in 1925 in America of a twin eared porringer with lid ("women-in childbed-tureen"), by <i>Abraham Wiggin, London</i>, with relief decoration on lid (God Save Prince George and Queen Ann") and inside bottom (To Europe Peace I Give, Let Nations Happy Live - could have been written by Chancellor Kohl in 1990!?)</p> <p>Two 1925 letters from owner Mrs Arthur Thayer, Dedham, Mass. (w priv. pics) to Cotterell. (Poss. published in "Antiques?")</p> <p>+No.911 - Neat hanging pewter chandel. and wall light from Poland.</p> <p>+No.921 - sad letter 24.02.1927 from Vetter to Cott condemning his Gothic wooden reliq. chest (sent over to Vetter) - "outright fake - no value - what do I do with it?" - how much did Cott. loose?</p>
951 - 969	Gahlnbäck	<p>Russian pewter photos missing- all photographs returned to him (after Cotterell's death?)</p>
970 - 972	Kimbell Port Navarro	<p>Chinese pewter - late-ish</p>

Folder No. 22

Photo/page No.	From collection, museum	Special interest
980 - 1068	Ruhmann, Vienna Prof. Calamé, Switz. Fritz Bertram, Chemnitz Karl Azijnman, Holland Figdor Vetter Verster Various mus.	<p>Guild vessels Relief pewter from Nürnberg/Memmingen</p> <p>Some "pewter in paintings" photos +No.1010 - "the infusor tankard" letter to "Antiques" in response to Cott's article by "the well known pewter expert, resident of China, Mr G.A.R. Goyle" - no picture here, but hilarious discussion between Cotterell and Vetter in all seriousness about how such a device might have been constructed - with progressive sketches - see also elsewhere.</p> <p>+No.1028 - Cott. Collection - some stoneware tankards with pewter mounts. (No. 980 a Daubenkrug - tankard with pewter inlaid wooden staves.)</p>

Folder No. 23

Photo/page No.	From collection, museum	Special interest
1076 - 1109	Norsk Folkemuseum, Oslo Kunstindustrimus., Oslo Bergens Museum Yeates Carwick-Webster van Citters, Wroxham Lesje Church, Norway	Norwegian pewter - all photographs and notes returned to Norwegian museums after Cotterell's death. The few remaining photos sent by "H.M. Cordell, Dearborn, Mich." (?) and a few from private UK collections. (Some photos shown as neg. copies in green presentation book.) +No.1101 - octagonal candlestick w Norwegian wedding engraving dated 1684 by Rich Withebed, London.
1111 - 1117	Cotterell Folkemuseum, Copenh	Showing odd pieces of Scandinavian and Danish pewter
1181 - 1184	Gahlnbäck	Livonian pewter (Baltic state with Riga). Vetter's notes are pure verbal busking.
1191 - 1194	Gahlnbäck	Kurland pewter (Baltic state)
1202 - 1206	Gahlnbäck	Estonian pewter
1211 - 1222	Gahlnbäck	Finnish pewter not much use, mostly wrong.
1231	Verster (picture disappeared)	Serbian pewter. Vetter here describes a Balkan brandy flask or bottle
1286 - 1287	Cotterell photos	Armada - auction catalogue Dec. 3, 1912, (Cotterell's own copy) listing pewter and other artefacts salvaged from the Spanish galleon "Florentina" in Tobermory Bay, Argyleshire. Good photos of four of the objects. The powderflask ill by Cott. in "The Antique collector" 27.6.1931 - rosewater dish may have been exhib/ill - No. "37" on photo.
1301 - 1325	Hirsbrunner Vetter Landesmuseum, Zürich Ruhmann Maijs, Amsterdam	Swiss pewter
1361 - 1369	Tellander, Central Mus of N. Brabant, den Bosch, Cologne Mus of A&C, Bertram, Verster	Pewter flasks and bottles

Folder No. 24		
Photo/page No.	From collection, museum	Special interest
1401 - 1408	Cotterell Fenton Bertram Musée St. Raymond, Toulouse Navarro	French pewter +No.1401 - Baluster flagon 15 th C w vertical joints. Good discussion from Vetter. (1929 letter from Cott to exhibition org. Orne, France. "Exhibit, but buy if you want it". +No. 1407 - Temperantia basin by François Briot, rim damage - Navarro
1451 - 1550	Verster Tellander, Hilversum Rijksmuseum Rueb, the Hague Friesch Mus Leuwarden Stedelijk Mus Leiden Vetter Municipal Mus Nijmeg Azijnman Maijs, A-dam Joosen, A-dam City of Nijmegen City of den Bosch Thennissen, A-dam Frans Halsmus, Haarlem	Dutch Pewter - many of the famous Kannen. Many photos "pewter in oil paintings". +No. 1507 - most of the original thumbpiece drawings etc. in "Nat. Pewter". +Nos. 1508 - 1514 b) - Judaica, with translation of Aramaic and Hebrew writing and explanation of Seder plate, cost £1/11/6 in 1926. +No. 1536 - Haarlem pewterers' touchplate.

January 1999,
 Jan Gadd