MARKS ON OLD PEWTER AND SHEFFIELD PLATE

3/-

REDMAN

William Redman was born in 1844 in Warley near Halifax, the fourth of six children born to Emanuel, a weaver, and Mary Redman. (An interesting Christian name crops up as William had both a brother and a son named Feather).

William was not a University graduate as sometime between 1871(when he was a Warehouseman - living in Denholme where the majority of his children were born), and 1881, he became a Life Insurance agent and obviously developed fascinating interests.

William died in 1917, not a wealthy man, and his wife in 1921 - with five surviving children despite the deaths of his two sons.

The address in the 1912 Bradford directory and three census entries, is that on the front page of his book i.e., 18 St Stephens Road Bradford, this was the family home for at least thirty years.

(research in April 2012 by Christine Ellis of Sydney Australia).

The William Redman Collection - (set outside at his own doorway.....)

MARKS ON OLD PEWTER AND SHEFFIELD PLATE

Written by William Redman in 1903

Here is a very interesting book of 1903 - written by a determined and serious collector.

Of the book about some 2/3rds tells of Old Pewter and some 1/3rd concerns Sheffield Plate.

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The website reader needs to be aware that in over 100 years that has followed far more information has become available.

As regards marks -the UK Pewter Society website is a unique resource detailing what is known about in 2012 or later (if this website persists).

The UK Pewter Society is also an acknowledged source of sound information based on what has been learnt in the over 100 year period since William Redman wrote this book.

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There are few clues in the book as to whom William Redman F.R.G.S. was.

Reading the text it is apparent that a lot of his contacts were those living in North Yorkshire.

He has a clear fascination for this subject and also lists his many other interests - as - Money, Currency, Precious Metals, and Hall Marks on Gold and Silver Plate" (oh... and lest we think that is all - "and other works".)

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This website acquired this publication and with it being out of copyright - shows it here on this website so that collectors of today can better understand how collecting appeared over 100 years ago.

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Enjoy - but please remember if a particular thought takes you - do check it out with what is written today, as so much more has been discovered.

ILLUSTRATED

HANDBOOK OF INFORMATION

— ON —

Pewter and Sheffield Plate

WITH FULL PARTICULARS OF TOUCH MARKS,

MAKERS' MARKS, ETC.

BY

WILLIAM REDMAN, F.R.G.S.,

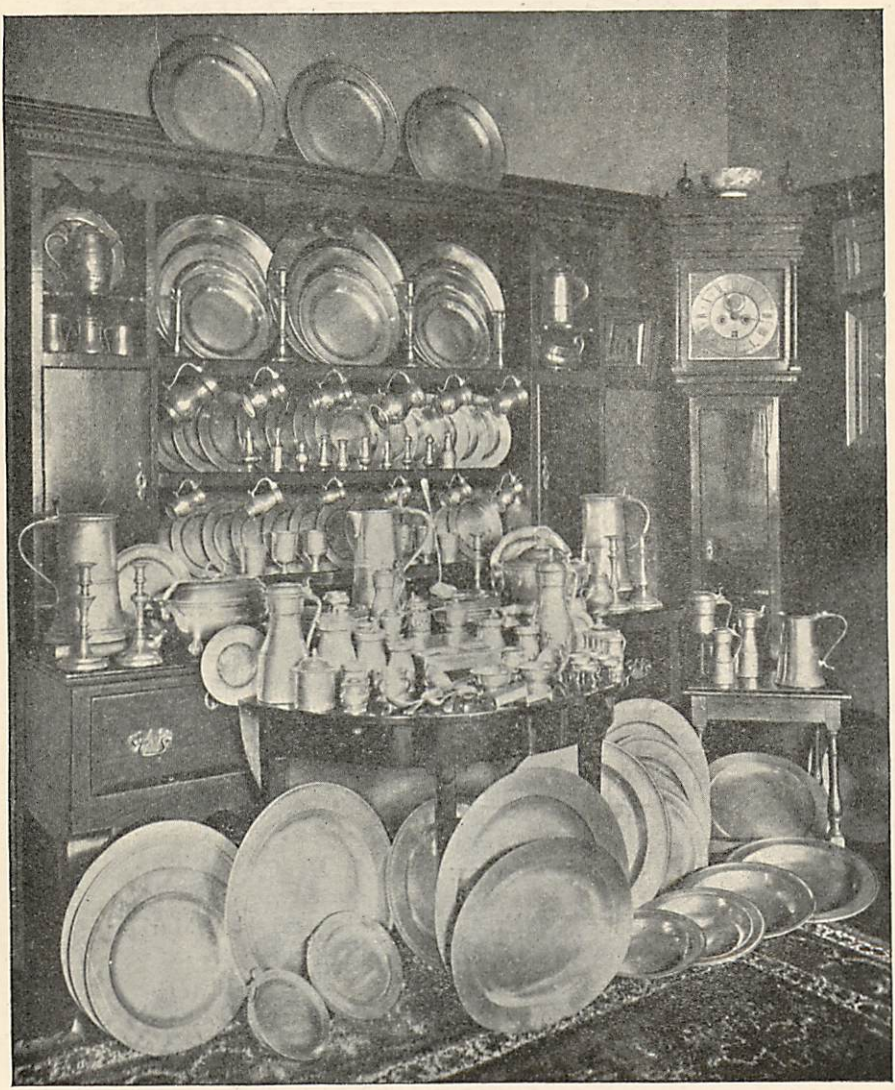
AUTHOR OF

"Money, Currency, Precious Metals, and Hall-Marks on Gold and Silver Plate,"
and other works.

1903.

PRICE (PAPER) 2/-; CLOTH, 3/-. POSTAGE, 3D. EXTRA.

18, ST. STEPHEN'S ROAD, BRADFORD.



GROUP OF OLD BRITISH PEWTER.

Including rare pieces from the Collection of Mr. Walter Churcher, Bedford Park, London.

[*See page* 56.

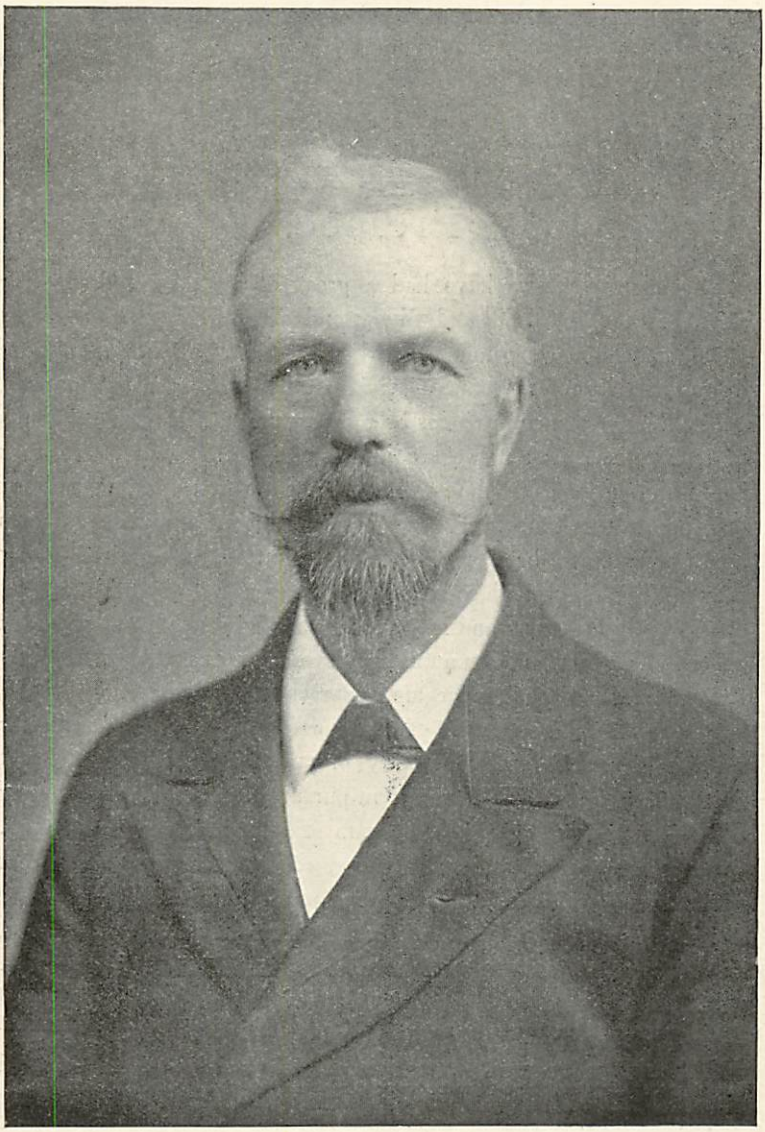


PHOTO BY MAULL & FOX. 187, PICCADILLY, W.

Yours truly
Wm. Redman.

Preface.

For many years we have had a great desire to see and examine all kinds of Old Gold and Silver, and other less valuable Metal Plate, and the marks connected with the same. Our wide experience during the last few years in visiting the various mansions and institutions of the country has brought us into touch with all kinds of antiquities, and now we are interested in almost everything that is old and curious. Of late years we have devoted a large portion of our time to this hobby. Had we been as diligent in our search years ago as we have been recently, we might have acquired many interesting and valuable examples of a variety of Old Plate at considerably less cost and less trouble than is possible to-day, when collectors are increasing in number and voracity, and when everything that is worth having has become very rare and expensive.

As regards the collection of Old Pewter, the subject we have now in hand, there is great difficulty in procuring good specimens at reasonable prices. When we are in pursuit of something we love or admire, we are willing to pay an extra price for the same if necessary. Quite a number of our friends and others have expressed great surprise at the idea of our writing and publishing books on such rare and complicated questions. William Blackwood, the great publisher, was always anxious to get able men to write articles for his magazine. "But," said he on one occasion, "I never did, and never will, hold out money in itself as the inducement for men to write for my periodicals." He was very particular that the men he engaged should write on subjects in which they were interested. It may truly be said in the present instance that, apart from a monetary point of view, we are deeply interested in the subject we have in hand.

Another thing we may be permitted to say. We have, with shrewdness, energy, and literary enthusiasm, combined with at least some amount of business faculty, been able to push and sell our

wares when produced; and have sufficiently gauged or anticipated a section of the public taste as to produce what would sell.

The great success of our previous publications, consisting of about twenty thousand copies, together with the numerous inquiries we have had of late years respecting the marks and quality of Pewter, has induced us to venture on a work of this description, which we hope will in some measure meet the requirements of those who are interested in the collection of Old Pewter and Sheffield Plate. It has been our endeavour to give as much information as possible in a small handbook of this kind.

While much has been written concerning Gold and Silver Plate, China, &c., Pewter has been almost altogether neglected. There is a good reason why, we have no doubt. There are no hall marks and date letters on Pewter, such as we find on Silver Plate. And further, there are very few men who would care to have the trouble and expense of collecting the information required to make a work of this kind of any value. When we first commenced with this matter we were for months unable to find a printed article of any kind relating to Old Pewter, except a few lines in one or two encyclopedias.

In our searches we found hundreds of examples, which we had the privilege to inspect and take copies of the marks. In a few cases, we received permission to take photographs of the collections, some of which we reproduce in this work.

The rage for real Old Pewter is likely to last for a long time with a certain class of people, both here and in America, because Old Pewter can never be reproduced with its original old-fashioned appearance. There are, however, thousands of reproductions made on the Continent of Europe, which will be more difficult to distinguish as time goes on. There are also some very artistic, as well as plain, old pieces of Pewter Ware on the Continent, which receive more than ordinary attention at the hands of collectors.

Our purpose has been to say in the following pages only just what was necessary to make the book useful and interesting.

For the kind assistance rendered in the collection of the matter and illustrations here produced the Author gladly acknowledges his

obligation to the following persons, to all of whom he desires to tender his grateful thanks : –

Mr. Walter Churcher, Bedford Park, London.

Mr. R. Feather, A.M.I.M.E., Auctioneer, Keighley.

Mr. W. J. Englefield, of Messrs. Brown & Englefield, Pewterers, 1, Little James Street, Gray's Inn Road, W.C.

Miss Englefield, for the work of classifying many of the pewterers' names and marks.

Messrs. Mappin & Webb, Oxford Street, W., for the loan of a tankard made of base money.

Mrs. Walker, Ex-Mayoress of Richmond, Yorkshire (now of London).

The Authorities of the following institutions, viz. : British, South Kensington, Guildhall, York, and Sheffield Museums.

Mr. J. Sunderland, Aire View, Skipton.

Mr. H. Coopland, Glossop Road, Sheffield.

The Rev. T. W. Story, Rector of Haworth.

G. H. Renton, Esq., Park House, Harrogate.

Marquess of Cholmondeley, Houghton Hall, Norfolk.

Robert C. De Grey Vyner, Esq., Newby Hall, Ripon.

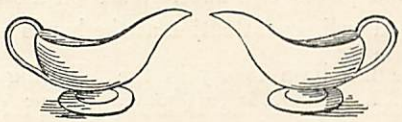
The Officials of the Pewterers' Company, London.

The Proprietors of the *Journal of the Society of Arts*.

Although the book has more pages than we intended much more might have been told, which we must leave for the present. The insertion of over thirty illustrations, where only half that number was proposed, has robbed the space available for writing. Though this means extra cost to the Author, it will we hope be a gain to the reader.

November 20th, 1903.

WM. REDMAN.



PEWTER SAUCE BOATS.

PART OF A DINNER SERVICE AT NEWBY HALL, YORKS.

No. 1.—A PORTION OF THE AUTHOR'S COLLECTION OF PEWTER AND SHEFFIELD PLATE.

General Remarks.

For a thousand years or more, up to the early part of the 19th century, Pewter Ware was used in almost every civilised country of the Old World, and in every house that could afford it. Pewter, generally, in olden times was of a good quality, and expensive. In the time of the Edwards and Henrys there were very few domestic articles made of silver in the Royal household. Not many Sovereigns had more than a couple of silver spoons and forks previous to the time of Richard III.

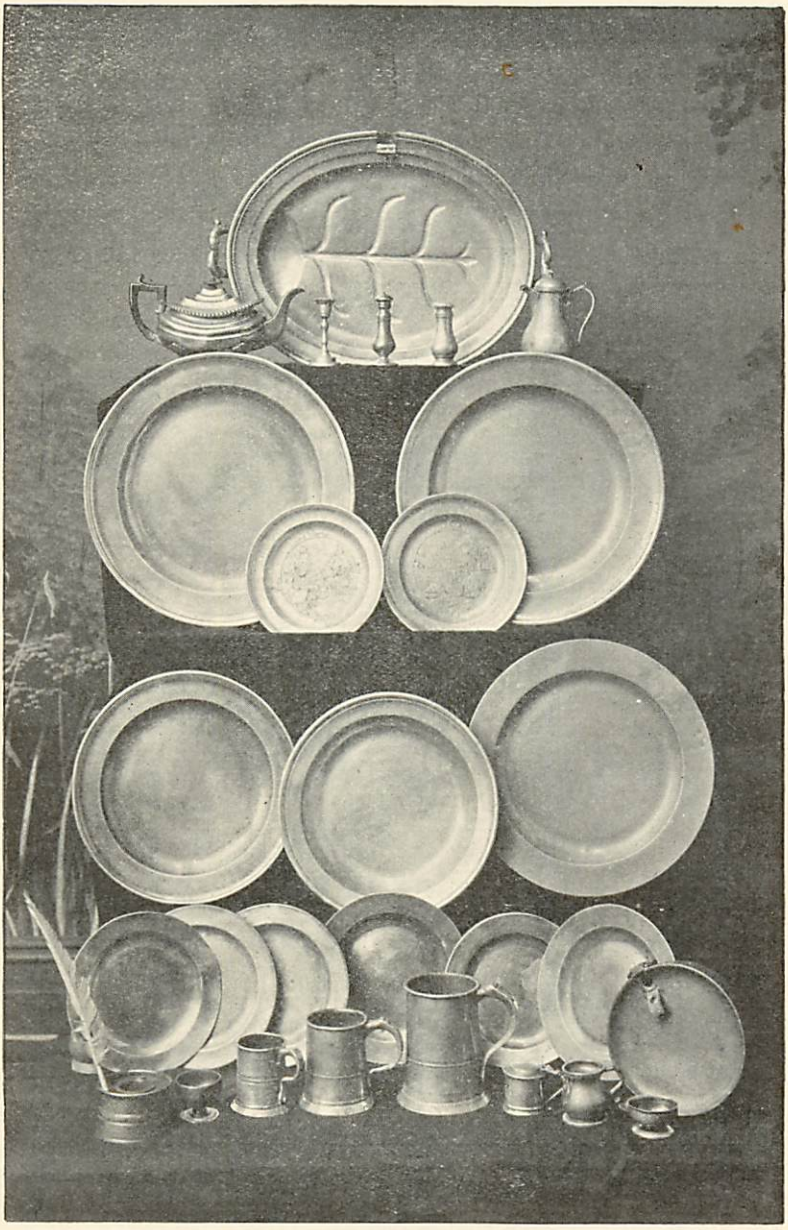
In the reign of Charles II. Silver Plates for sideboards had become very fashionable; and during the reign of Queen Anne a large quantity of elegant Silver Ware was made. We have more than once had the pleasure of dining at tables where the Silver Plate consisted of this antique ware. We need not refer to the high value of Queen Anne Plate; it is often reported in our daily papers. It was not until a later date, when the Spaniards began to send over shiploads of silver ingots, and there was enough and to spare for household purposes, that the noblemen of this country almost entirely gave up the use of pewter.

The "Silver Age" of England was during the reigns of George III. and George IV. There is undoubtedly a revival of the taste among the best firms of silversmiths of to-day.

Since 1844, among the ordinary better-class people, pewter has been replaced by earthenware, china, glass, enamelled and Japanned iron, block tin, and other cheap and handy utensils. Then came the discovery of more suitable silver and other alloys, such as White metal, Britannia metal, nickel silver, German silver, and electro-plated wares, which are in appearance equal to silver. These causes together sufficed to banish pewter from our households except in a few instances, and, until lately, few ventured to let them see the light of day, while the majority had long since sent them to the melting-pot as useless lumber.

We are sorry that the grand old Pewter Plates and Dishes which for centuries held their place on the tables of all the noblemen in the land are no more to be seen in such an exalted position. The writer has only once during the last twenty years seen Pewter Plates in daily use; it was at Newby Hall, Ripon.

There is, of course, the modern style of Pewter Ware called "Tudric" Pewter, made by Liberty & Co. There are some very fine



No. 2.—A GROUP OF OLD PEWTER WARE BELONGING TO THE AUTHOR.

examples of this kind of pewter. It is just now becoming very fashionable with the upper-class people.

There is also a modern style of Common Pewter Ware, consisting of tankards and measures, used chiefly by retailers of beer and malt liquor. It is also made into small ware, pepper, salt, and mustard pots, &c. This kind of pewter, when clean, resembles polished lead.

There is now only one firm, that we are aware of, that has a direct connection with the London Pewterers' Company—viz., that of Messrs. Brown & Englefield, of 1, Little James Street, Gray's Inn Road, W.C. The business was established upwards of 200 years ago in Fenchurch Street, and was then carried on by the late firm of Messrs. Henry Crompton & Co.

After corresponding for a time with Mr. Englefield, we had a personal interview. It was then we found that pewter can be hammered, spun, or cast into shape. By the courtesy of Mr. Englefield, we were permitted to see the casting process; also the polishing process of Old Pewter Plates. The moulds are of brass or gun-metal, very carefully fitted and massive. The metal is poured directly into them, as with lead and zinc. If hollow castings are required, as in the case of handles to tankards, &c., the mould is reversed before the metal is chilled all through. What is still molten runs out, leaving a cavity in the interior of the casting. The surface of the casting requires no touching except when it is to be left plain and bright, then it is turned on the lathe and burnished. After turning, Sadware, such as plates, dishes, bed-pans, &c., are generally hammered over to improve their appearance and toughen the metal.

The staples remaining to the trade are hospital wares, ice moulds, &c.

Common pewter pots and inkstands are now made of a very low grade of pewter, known as black metal, with the excessive amount of 40 per cent. of lead, while a superior quality has 20 per cent.; and the highest-priced metal in the trade, known as tin and temper (Britannia Metal), is an alloy with antimony and copper, in which no lead at all enters.

Genuine Old Pewter, now so much in demand, is becoming scarcer every year. Most of it has been collected years ago, and sold to Sheffield "white metal" manufacturers. In Leeds, Bradford, Manchester, and other places, tons of fine Old Pewter have been

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No. 3.—MARKS FOUND ON OLD PEWTER WARE.

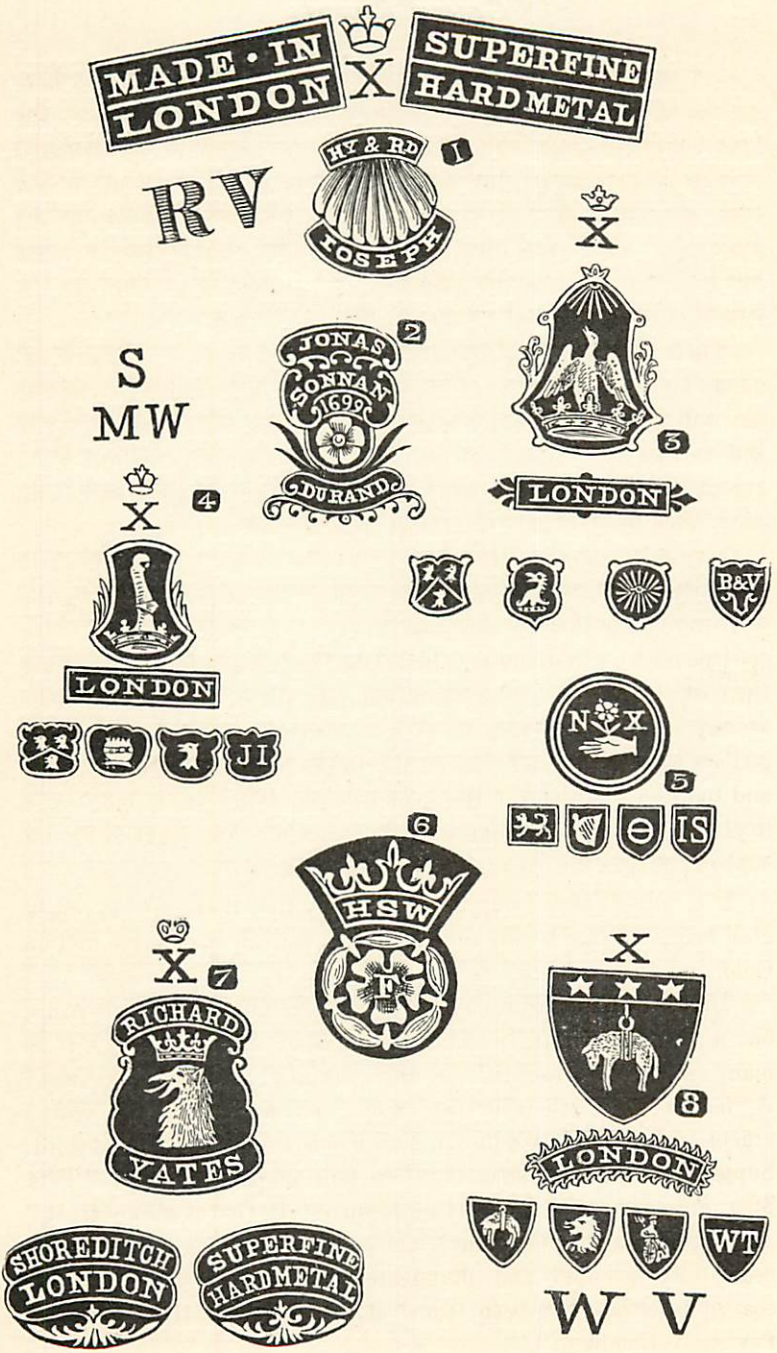
melted up for solder by tinners and plumbers. Fortunately, there are yet to be found thousands of pieces in old homesteads and in the hands of dealers and collectors, which are not likely to be destroyed or sold for melting purposes. Last September we had, by the kindness of Mrs. Walker, then Mayoress of Richmond, Yorkshire, the pleasure of inspecting about 500 pieces. The large hall entrance was full on every side and part way up the staircase. This was the largest collection we have ever met with.

There is one great drawback about Old Pewter: the makers' marks are generally so worn away that it is impossible to make out any indication as to date or age of the article. There is very little Old Pewter that was made in the 16th century to be met with, except in colleges, churches, or institutions, where, while not having been much used, it has been the subject of great care and attention. No very early church plate of pewter is to be found. We recollect in our early days having to re-cast the old lead spoons, which, by the way, were often in request at meal-times.

One reason why there is so little Old Pewter to be found is because the cost of re-melting the metal was very slight, and could be done at any of the numerous Pewterers throughout the land, and by pedlars who went round occasionally to the houses with their moulds and tools on their back. Household Pewter Ware was in most cases in plain patterns, and could be easily re-made. Any real Old Pewter kept in colleges, &c., is very artistic as a rule.

It is very disappointing to have to say that there are no proper Hall marks or date letters to be found on pewter, such as we find on Gold and Silver Plate.

The armorial bearings of the Pewterers' Company are:—Azure on a chevron or between three antique limbecks argent as many roses gules seeded of the second, barbed vert. Crest: A mount vert, thereon two arms embowered proper, vested argent, cuffed gules, holding in both hands erect a dish of the third. Supporters two sea horses or, their tails proper. Motto: "Tota Mea Fiducia est in Deo," which means—"In God is all my trust." A lily-pot was the Company's old emblem previous to 1473. A beautifully coloured and illuminated *fac-simile* of the Company's coat-of-arms has just been issued along with the "History of the Pewterers' Company."



No. 4.—MARKS FOUND ON OLD PEWTER WARE.

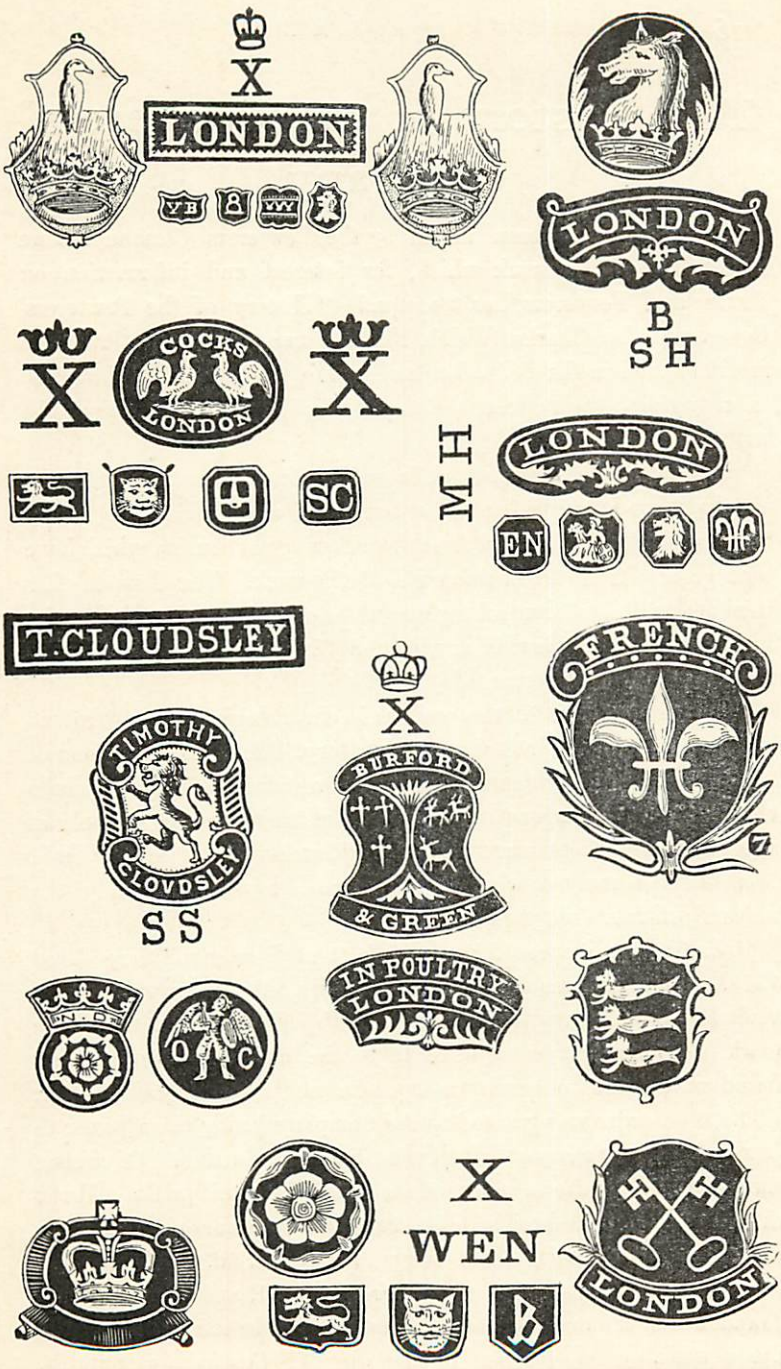
On account of the loss of the early touch-plates, and no record having been kept of makers' marks, the identity of the stamps found on the backs of plates and dishes, and on other parts of tankards and vessels, is very uncertain in many cases. If we were able to supply this information with certainty, it would be very acceptable, because there are a great many who wish to know the full meaning of these marks. Nearly all pieces of pewter made in Great Britain at one period were stamped with a rose and crown (one or both). The rose was an emblem of the Company, and one of the charges in their armorial bearings. It must, however, be noted that a variant on this mark was commonly placed on old Flemish pewter, and latterly also on modern foreign ware, often of poor quality. The occurrence of the crowned rose on pewter does not, therefore, necessarily indicate British origin, or high quality.

Very little Pewter Ware was made in Scotland before the 16th century. The Incorporation of Hammermen of Edinburgh was established in 1483, and comprised the following arts and crafts:—Blacksmiths, Locksmiths, Coppersmiths, Goldsmiths, Armourers, Saddlers, and Pewterers. They were all under the same laws and regulations. The meeting-house (or chapel) of the Company was in Cowgate. It is now known as Livingstone's Dispensary.

The Pewterers' coat-of-arms for Scotland was very similar to that of the Pewterers' Company of London, the only difference being the substitution of thistles for roses. The touch-plates of Scotland have been lost or destroyed.

It is almost impossible to tell the difference between English Pewter Ware and pewter manufactured in Scotland. The thistle is the chief mark by which we can distinguish the difference, and it is to be found on pieces that are marked with the imitation silversmiths' mark. Occasionally the arms of the city—three castles—are to be found on tankards and flagons, and also the Glasgow Hall mark—"The tree," with a fish across the trunk, and a bird on the top.

In the Antiquarian Museum, Edinburgh, there is a box containing two brass or metal plates, stamped with initials and the old Edinburgh Hall mark—three castles—and the dates underneath, which run from 1600 to about 1760. It is said that this box and its contents formerly belonged to a noted Gipsy King in the reign of James V. His name was Johnny Faa. The gipsies were then, most likely, travelling pewterers. In that part of Scotland they would be under the control of the Edinburgh Pewterers' Company.



No. 5.—MARKS FOUND ON OLD PEWTER WARE.

The History of the Pewterers' Company.

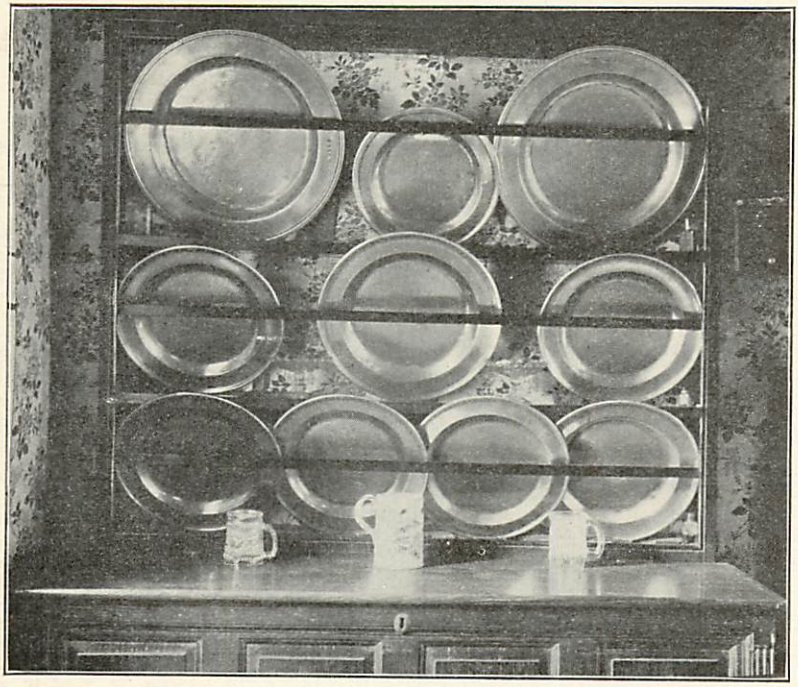
There has just been issued by the Pewterers' Company, Lime Street, London, a work which, for interest and information on Pewter and Pewterers, has no equal—"History of the Pewterers' Company," by Charles Welch, F.S.A. : two vols. ; 42s. All who are interested in the collection and use of Old Pewter Ware will heartily thank the Pewterers' Company for causing this history to be written and published.

It is fortunate for the public welfare in this matter that the Company are in possession of a large and almost complete set of records, as will be gathered from the following particulars, which have been gleaned from the introduction of the work. The Company has been the means of controlling one of the most important industries in the kingdom. Few, if any, of the City Companies have had so many Royal Charters granted.

The arrangement of the work is in chronological order. In one respect alone are the records unsatisfactory. There is no register of makers' marks, nor is there an account of register fees. We conclude that the registration was of the simplest character, consisting only of stamping the makers' mark upon the "touch-plates" at the Hall. Most of the early marks are very small, representing only the makers' initials. (see page 53.)

The first ordinances for the "Craft of Pewterers" are dated 1348. The Craft was then connected with a religious brotherhood—viz , that of "Assumption of Our Lady." The regulations of the Craft from the first were directed to the enforcement of a high standard, both as to quality and workmanship, of English pewter. In 1444 an order was granted to the Company giving them power to purchase one-fourth part of all the tin sold in London. Of course, they re-sold it to the members of the Craft at a small profit. About this time a hundredweight cost 24s., and sold for about 26s. for cash ; if sold on credit, it was charged about 27s. 6d.

The audit-books were commenced in 1451, and from them an abundance of information has been made use of in the writing of the above work. [*Continued on page* 18.



No. 6.

Atkinson's Pewter Plates.

This group of Old Pewter Plates belongs to Mr. and Mrs. W. Atkinson, of Cullingworth, Yorks. They have been in the Atkinson family at Denholme House (near St. Paul's Church, Denholme) for about 200 years. Groups of this kind of pewter ware were numerous in the old homesteads 50 years ago, now they are few and far between.

The two largest size dishes measure 19½ inches. They are all in good condition and as bright as silver. The shield (on the back) contains the Arms of the town of Leeds, viz., on the chief three mullets or five-pointed stars, under which is a "golden fleece," so called, being a lamb suspended by a ribbon in the centre of the shield. Below, within a scroll, is the maker's name, W. Smith. There are also the small marks that resemble the silver marks, which were in general use on pewter plates previous to 1635, and in a few cases after that date. On the rim are the letters, J. S. A., which are, no doubt, the initials of the owners, Joseph and Sarah Atkinson.

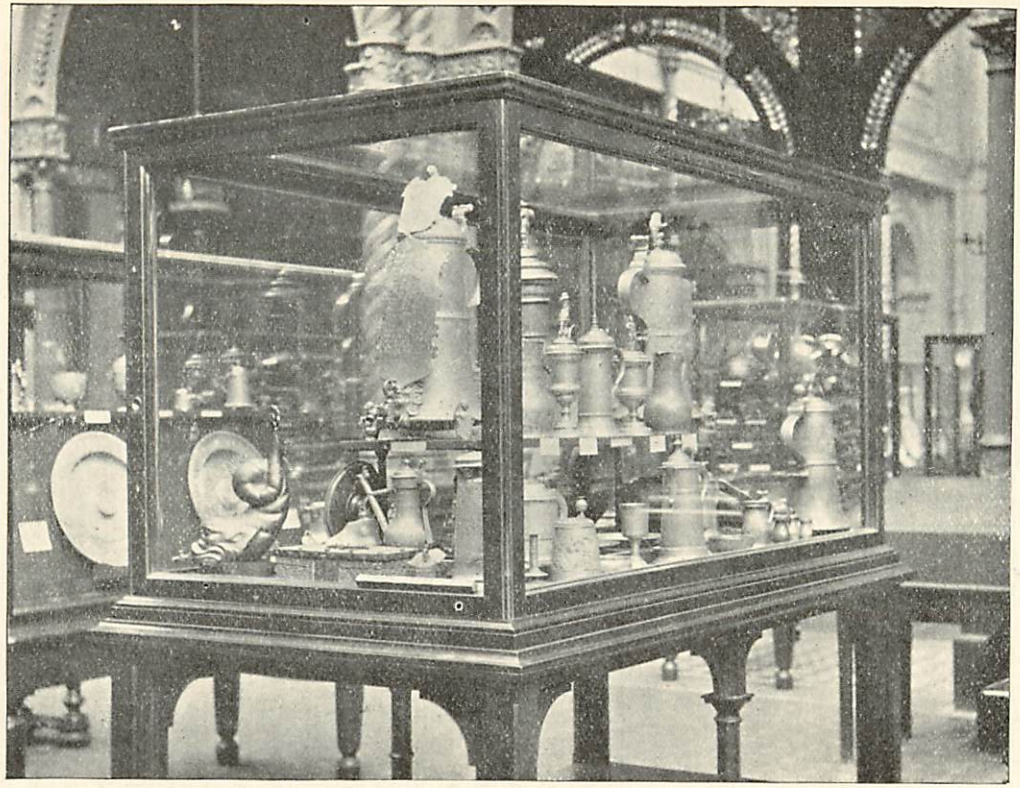
Twelve pounds has been offered for the group, but they are not for sale.

The building of the Pewterers' Hall was commenced in 1475 and finished in 1495. At this period the annual religious services were transferred from the Grey Friars to the Church of All Hallows, Lombard Street. In 1503 a very important Act of Parliament was granted, giving the Company powers to suppress abuses in the trade. In the Act provision was made for the enforcement of the makers' mark, or "touch," upon their goods. This Act was continued for 300 years.

Apprentices were bound for seven, or sometimes ten, years; and both journeymen and boys were kept strictly under control. They were not even allowed away on Sunday until the evening, and no unlawful sports were allowed. Members of the Company were not permitted to go to law with each other; disagreements were settled by the Master and Wardens.

The accounts for the time when the Hall was being erected are full of interesting information, such as the price of food, wages, and materials. Wages varied from about 3d. to 8d. per day; lime, 8s. per ton; gravel, 4d. per load; bricks, about 4s. 8d. per 1,000. When the Craft was incorporated a silver seal was purchased for 10s. 5d. This seal is still in existence. It weighs 3½ ounces, and is 1⅞ inches in diameter. It bears the arms of the Company, and on both sides a lily-pot and other inscriptions, which would be costly work at that period. When we take into account that money was then about fifteen times the value it is now, we may conclude that 10s. 5d. was a very big price for a seal of this description. We may also conclude that the rate of wages was very good. Fines for inferior metal or bad workmanship were impartially inflicted by the Company, no matter what was the position of the parties affected.

The yearly election banquet was attended by all, including the poorest of the yeomanry. The Company were very particular about enforcing their trade regulations. Tinkers and hawkers were continually causing trouble to the officers of the Company. If they were suppressed one year, they were up again the next. Officers were appointed from time to time to search the country for inferior metal, which was brought to the Hall and tested. When it was found to be below the standard it was forfeited and sold as "lay" metal to the officers for the time being, and the money it realised was divided between the Company and the Crown. Bad metal was always marked with the broad arrow-head. The gilding of pewter



No. 7.—THE PRINCIPAL CASE OF OLD PEWTER IN SOUTH KENSINGTON MUSEUM.

was strictly forbidden. The officers of the Company fixed the selling price of pewter goods, both in shops and at markets.

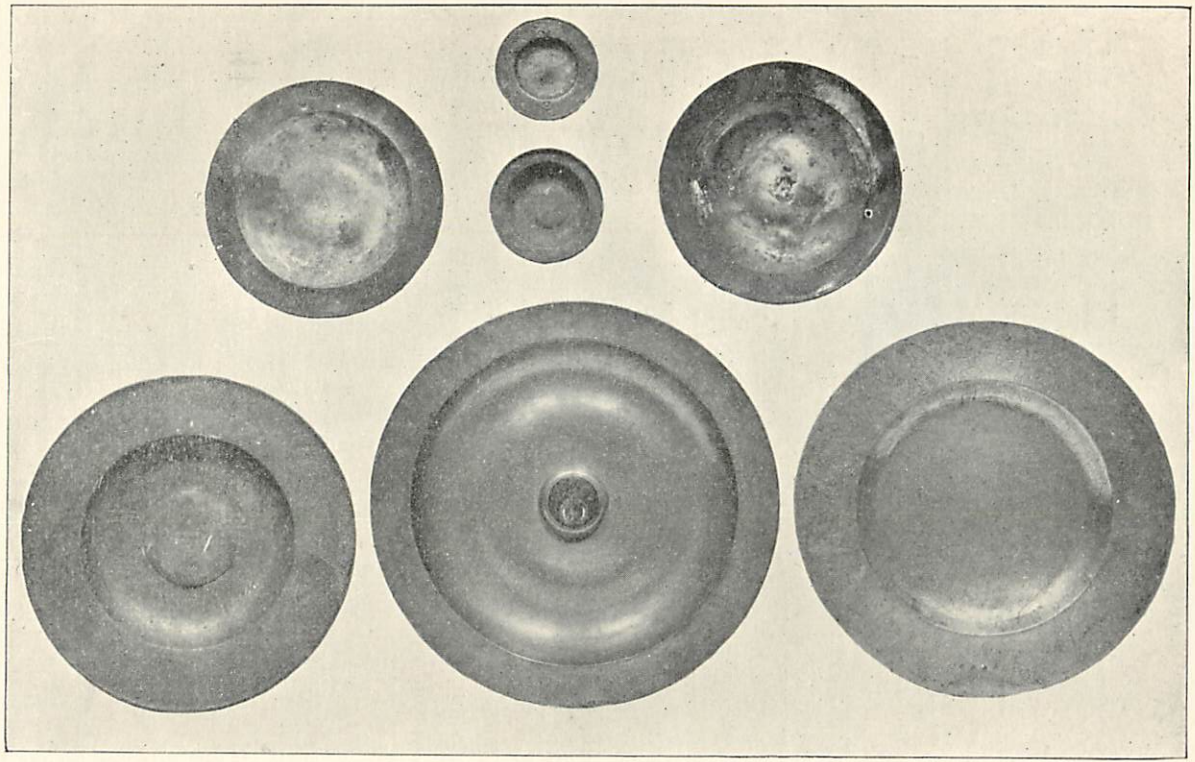
References are numerous with respect to the registration of makers' marks, or "touches," at Pewterers' Hall. There is also evidence that touch-plates were in existence about the beginning of the 16th century. These touch-plates were most probably destroyed in the Great Fire of 1666 or when the Hall was burnt down. There are only five touch-plates preserved, and the earliest of them dates from about 1650. These are reproduced in *fac-simile* on large sheets at the end of the second volume of the above work.

The Company was very strict about the admission of new members. It was almost impossible for any outsider who had not served his apprenticeship with the Company to become a member. Skilled pewterers from the country were not allowed to enter its ranks, and if a member removed into the country he was lapsed. The number of apprentices allowed to each member of the Craft was an important matter in the Company's regulations. The operations of the Craft were kept strictly private. (The best pewter made now we consider is not nearly so good in quality as was the good pewter manufactured 200 and 300 years ago.) The Company suffered great loss during the 17th century by the ravages of the plagues. The Pewterers always took their part, along with other City Guilds, in the Royal and Civic pageants.

There is a good deal of curious information as to the different objects made of pewter, and the names by which they were known at various periods, with their standard weights. Pewter Ware could be readily melted and re-made into a fashionable style. The difference in price of new and old pewter was only 2d. per lb.

Very little information is given on the practice of stamping Pewter Ware with the marks that resemble the marks we find on Silver Plate. It was a general practice, and not objected to by the Company, up to the year 1635, when an Act was passed forbidding the stamping of these marks on pewter. There were different qualities of pewter, known by the names of "Tin-glass," "Cloff," and "Peak." It is stated that the country Pewterers brought the trade into discredit by the inferior quality of their ware, which they marked with the word "London." The Bristol makers were notorious offenders.

TOPHAM'S DISH IN THE BRITISH MUSEUM.



No. 8.—OLD PEWTER PLATES IN THE BRITISH MUSEUM

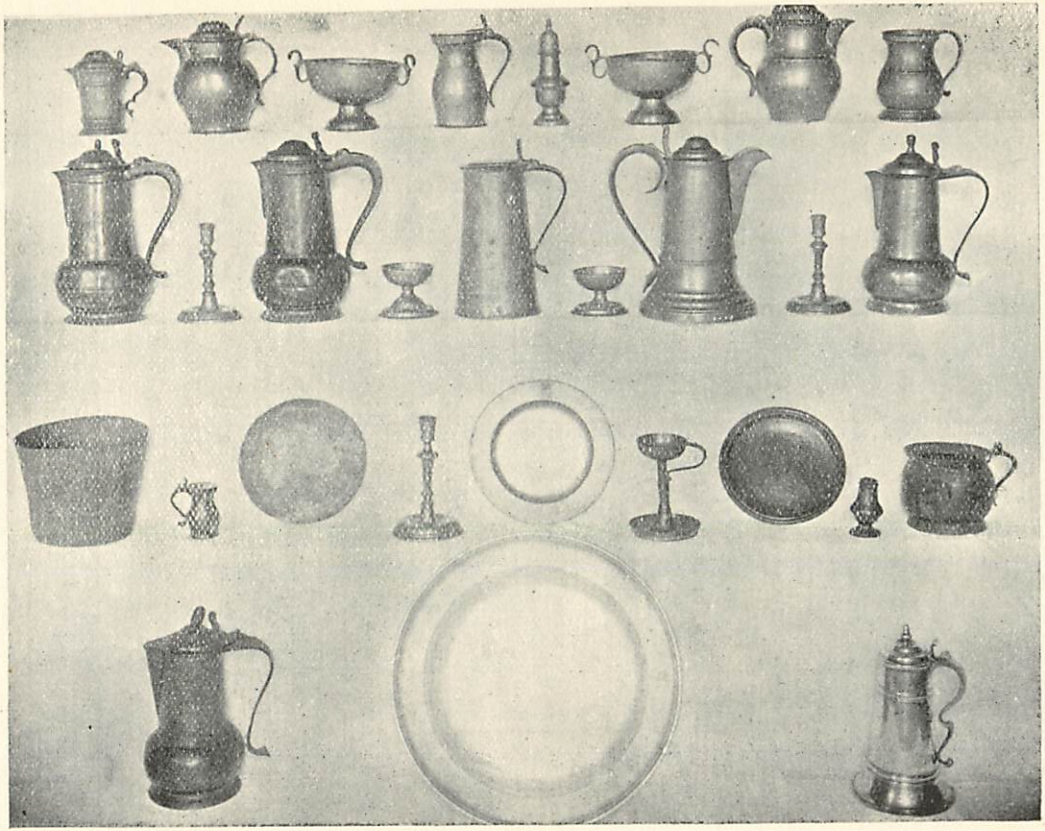
Description of the Illustrations.

The pictures in the present work, on a careful perusal, will in many cases be found to explain themselves. There are, however, a few special points which call for notice.

No. 1, Page 7.—In this block there are seventeen large plates or dishes, size from 15 to 17 inches, and twenty-three from 8 to 10 inches. They are all pewter and well marked. They vary in quality; fortunately the large ones are the best metal. The hot-water venison dish at the top is not pewter; it is Britannia metal, and was made by James Dixon & Sons, Sheffield. The hot-water jug at the end of the second shelf from the top was made by the same firm; it is also Britannia metal, but was bought for pewter. The small pieces—such as salts, peppers, mustard pots, and measures—are all pewter, old and modern. All the pieces on the bottom shelf in front of the pewter dishes are Sheffield plate. The loving cup, wine coolers, and tea-urn are very fine examples. There are a few pieces of china and pots in the corner. The bed pans are of copper; they are becoming rare and valuable. The little picture under the clock is of special interest to the author. It represents the Primitive Methodist Chapel at Denholme Clough. The two "sheep-head" clocks are old and in good condition. The one to the right is of German make; it chimes every fifteen minutes, and strikes the hours similar to a public civic clock. On the left hand side of the desk there are over a dozen pieces of rich gold quartz from the South African mines and a pewter communion service.

No. 2.—With the exception of three pieces on the top shelf, this picture consists of fine Old Pewter Ware. The beaded teapot is considered a choice piece; a full set of this quality and style is rare and valuable. The large oval dish and jug we have already noticed. The plates and measures are similar to those in No. 1, but they are not the same.

No. 3.—Marks found on Old Pewter Plate.—At the banquet at the Coronation of George IV. there was a large quantity of Pewter Ware stolen. Each piece was marked with the Royal Crown (see No. 1 in this picture). There are not many pieces now to be met with; we know of only one piece—a small measure. It is supposed

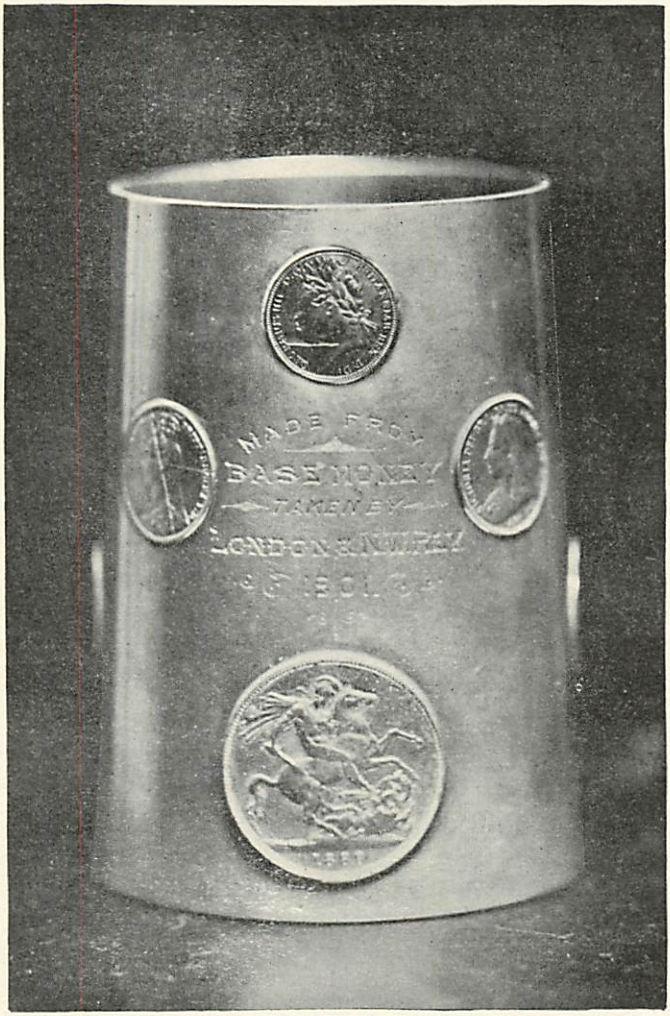


No. 9.—A GROUP OF PEWTER WARE IN YORK MUSEUM.

that the stolen articles were mostly made into base money. We have been informed by makers of pewter measures that that part of their trade is now done away with. Because there have been so many measures stolen to make into counterfeit money, publicans will not buy them. Good pewter is more like silver, both in weight and appearance, than any other metal. The small marks on this picture, which are very much like Hall marks on silver, are of no importance. So far as we can make out, they are the maker's private marks. Pewter was not Hall-marked. It was tested at the Hall and returned to the maker if the quality was right; if it was not satisfactory, it was broken up and sold for metal. The initials—such as I C S, W S E, and R W I—are the marks of the owners of the plate. The crowned rose (see No. 4 and No. 9) and X crowned (see No. 7) are generally found on all good pewter, especially on plates.

No. 4.—Another Page of Makers' Marks.—1. Henry and Richard Joseph and an escalop shell; this mark is often found on bleeding cups. 3. A young swan rising out of a ducal coronet is a fine mark, and often seen on plates. 7. Richard Yates' mark is a griffin's head crowned; the works were evidently in Shoreditch. 8. The Golden Fleece is no doubt a Leeds mark; we have met with plates in Leeds district with this mark on. It should be noted that these marks are never found on plate so perfect as they are given here. No. 5, Old pewter marks. No. 6, see page 17.

No. 7.—The Principal Case of Old Pewter in South Kensington Museum.—This collection consists of old pewter vessels from various countries. The communion flagon at the right-hand corner is English, dated 1639, from Fosdyke Church, Lincolnshire. Next are three small vessels. Then a tankard, with lid, 5½ inches high; cost 32s.; date, 17th century. Close to the tankard is a bleeding cup of the 17th century, lent by Colonel G. B. Croft Lyons. The next is a communion flagon and cup, dated 1677 and 1670, from Midhurst Church, Sussex. Then another bleeding cup, lent by Mr. Lyons. The next is a tankard, with lid, of the 17th century, lent by Mr. Lyons. On the upper shelf there is a large tankard, with handle and cover, standing on three feet, apparently made for a Shoemakers' Guild. On the body there is a kind of apron, on which is inscribed the names of various officers, with dates. On the lid is a lion



No. 10.—A TANKARD MADE FROM BASE MONEY.
(Base Money is generally made of Pewter).

holding the armorial shield of the Guild. It was made in Germany, 1704. The height is 20 inches, and cost £4. At the other end of the case there is another large tankard. It was formerly the property of an United Guild of Millers and Bakers. This also is German make, and dated 1695. On the upper shelf there are also large tankards and cups, with lids, and figures standing on the top, and a hot-water jug, all of which are Pewter Ware of the 17th century, and most of them are the property of Colonel Lyons.

No. 8.--Old Pewter Plates in the British Museum.—The following account is given of the four upper plates :—"Proceedings of the Society of Antiquaries of London, 15, Piccadilly, November, 1899, to June, 1900. Two pewter plates, part of a service of two sizes, found recently in excavation near Guy's Hospital. The diameters are 13·4 and 10·6 inches. The forms are simple, and there is no ornamentation upon them; but all of them bear on the edge a dumped device of a formal feather under a crown, while a large proportion have, in addition, another stamp on the back—a bell, apparently the mark of the maker. The large plate or dish to the right is engraved in the centre with the Royal arms of Charles I., encircled by the garter, with the initials C R and other devices round the rim." We have not been able to gather any information respecting the other two plates. We may, however, conclude they are old and interesting pieces or they would not have a place in the British Museum. Topham's Dish—This dish or plate was made about the year 1670 by Stephen Lawrence, a member of the Pewterers' Company, London. The size is 19 inches. It bears the following particulars :—"April 3, 1733, Thomas Topham, of London, carpenter, rolled up this dish, made of the hardest pewter, by the strength of his hands, in the presence of Dr. Jn. Theops, Desaguliers, Mr. Richard Graham, Mr. Will Fosks, Mr. Taylor White, Mr. John Machin, Mr. Geo. Graham, Mr. Wm. Dixon, Mr. Wm. Bogdani."

No. 9.—A Group of Pewter Ware in York Museum.—We have no particulars of this picture, which consists mostly of old pewter tankards, with lids. It is evident they are fine examples, and in good condition.

No. 10.—This tankard is of more than ordinary interest. It is a pewter cup made of base money taken by the London and

No. 11.—A NUMBER OF MARKS TAKEN FROM THE REVERSE SIDE OF OLD PEWTER PLATES.

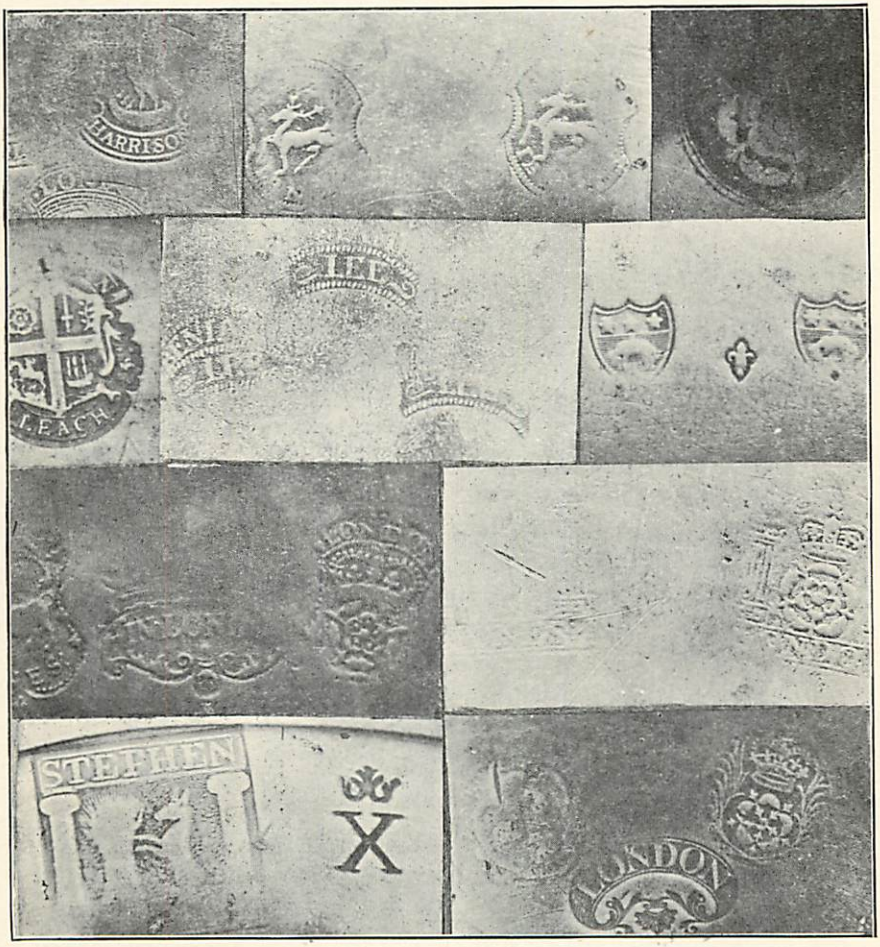
North-Western Railway Company in 1901. It belongs to Messrs. Mappin & Webb, Oxford Street, London.

Nos. 11 and 12.—These pictures will give our readers a correct idea of the kinds of marks that are to be found on the back of old pewter plates and dishes. They are often so worn away that it is almost impossible to make out their identity.

No. 13.—This picture shows the reverse side of a number of plates and dishes. The numbers on them have reference to the preceding picture. The large beaker in the centre is a fine, good vessel made of Britannia metal, sometimes called pewter. It is the property of Mrs. Samuel Smith, Bradford. The four tankards, with lids, are good pewter, made in Germany. They belong to Mrs. Waud, Bradford.

No. 14.—This is a very interesting block. The large centre dish belongs to the author. It is made of very good pewter. When it is cleaned it shines like silver. Engraved in the centre are the Royal Arms, encircled by the garter, with supporters, surmounted by a helmet, and having above it a lion. Beneath is the Royal motto. The rim is engraved with branches of oak, roses, and tulips. On the top of the rim is the "Golden Fleece," so called, being a lamb suspended by a ribbon. Probably this dish was made in Leeds. S S between the lamb's feet are the initials of the original owner. There is also marked on the bottom part of the rim P S Bd, and dated 1674. About this period we find there were a number of pewter salvers engraved after this style. The engraving on this dish is, to all appearance, of comparatively recent date, and is undoubtedly a copy of one of an earlier date. Engraved plates ought not to be cleaned. The wine chalices and the plate between them are the communion service of the Denholme Wesleyan Chapel; they are supposed to be about 100 years old. The rest of the plates in this picture are fine, good specimens. They belong to the Marquis of Cholmondeley. Formerly they were the property of the great Sir Robert Walpole and have his crest on. According to the marks, which are very distinct (Thos. Ridding), they were made in London about the time Sir Robert was born, 1676. In that case they probably belonged to his father. These plates are still at Houghton Hall, Norfolk.

No. 15.—In this case there are about twenty pieces of Old Pewter and a variety of other valuable curios. The Pewter Ware consists



No. 12.—A NUMBER OF MARKS TAKEN FROM THE REVERSE SIDE OF OLD PEWTER PLATES.

mostly of flagons, measures, plates, and bleeding cups. There are also a number of black Jacks, made of leather. They were in use during the 14th and 15th centuries.

No. 16.—Mr Renton has in his collection of antiques fourteen fine, highly polished pewter plates.

No. 17.—In this case we present to our readers a number of modern examples of real pewter, made by Brown & Englefield. So far as we know, they are the only firm in England who make such articles as were made in the olden times, viz., Plates, Dishes, Bed-Pans (cast and hammered), Hot Water Dishes, Tankards, and a variety of other wares, which are cast from the same moulds as were used by Hy. Crompton & Co., 150 years ago.

Nos. 18, 19, 20 & 21 are explained elsewhere. No. 22. a specimen block of Pewterers' Touch Marks, such as were stamped on the plates used for that purpose at the Pewterers' Hall. Over eleven hundred of these marks can be seen on five sheets at the Guildhall Library, or see "History of the Pewterers' Company." Nos. 23, 24 and 25, explain themselves. No. 26 the two-handled loving cup is a fine specimen of real old Sheffield Plate. It has the genuine trade mark upon it, viz.: the presence of the silver shield, also a narrow strip of silver round the body, and a broader strip on the top of the handles. It is a pity that most of the plate is worn off, and nothing much but Sheffield left. The cruet is a good example of old Sheffield Plate. The tea urn is in almost perfect condition. The large dish cover is also in splendid condition. It is the companion piece to the venison dish in the bottom of Plate No. 33.

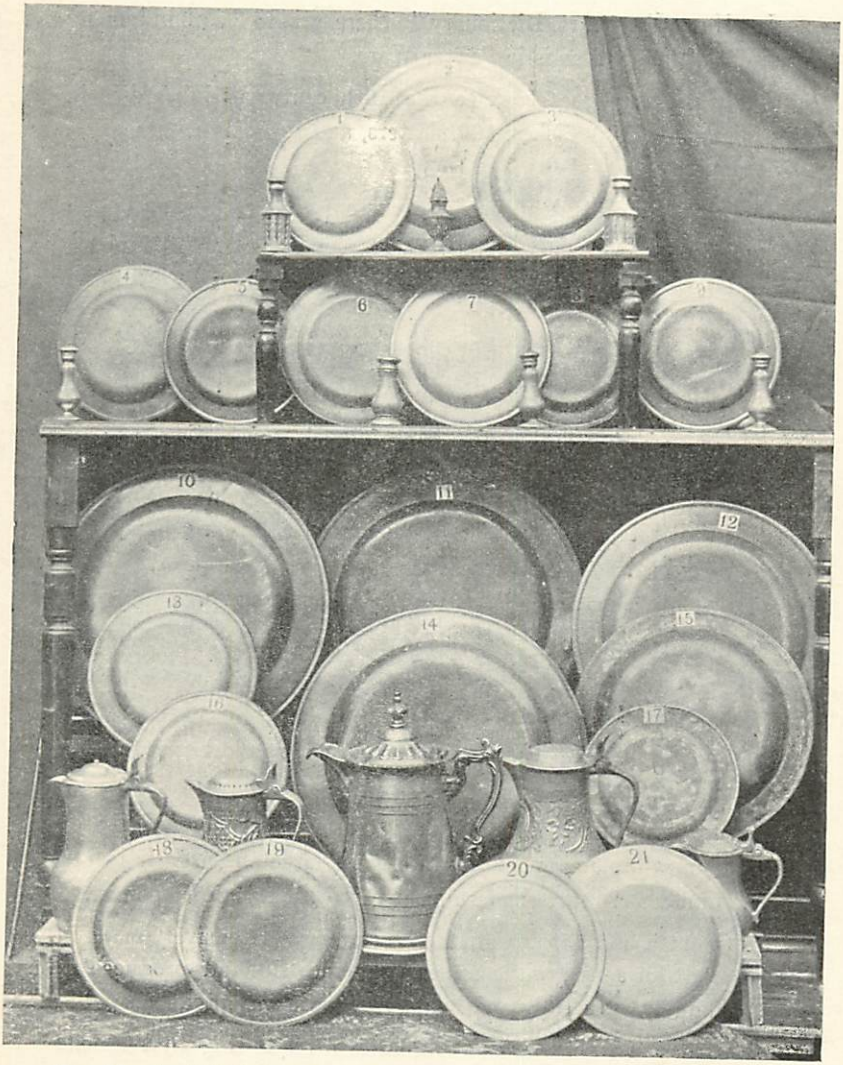
No. 33.—1. Openwork flower stand; Old English; h. 13½in.; dia. at top, 4½in. 2. Fluted vase, two handles, border of fruit and leaves round top; Old English; h. 11in.; dia. at top, 10in. 3. Soup tureen of Old Sheffield Plate, with lid and tray. The tureen is vase or urn-shaped, with the rim raised at two opposite points, on the outsides of which, in each case, is a lion's face in relief, with a ring suspended through the cheeks. The lid, which is surmounted by a fluted, strap-like handle, bears an engraved crest, on a raised circular plaque, in two places. There are two plain raised circular plaques on body of tureen. Gadroon borders on top of lid, scalloped

decorations on parts of tray used for carrying. Tureen, 9§in. high. Lid, 11in. dia. Tray, 12¾in. by 16in. 4. Urn-shaped soup tureen, with two handles and lid, Old Sheffield Plate. The base is circular, and decorated with a fluted moulding. The lower half of body is radially fluted in repoussé, and to this part the handles are attached by means of grotesque human heads. Circular lid, decorated in similar style to the body. There is a sinuosity at one point of flange on under surface of lid. 12¼in. high; 10¾in. dia. of lip inside. 5. Tea-urn of Old Sheffield Plate, with lid, tap, and circular base, to which last is attached an octagonal stand, supported on four claw feet. Lower half of body radially fluted; four moulded and beaded leaf borders—two on upper part of body, one on circular base, and one following the outline of octagonal stand; handles fluted, tap handle scrolled and scalloped. 16¾in. high. 6. Epergne of Old Sheffield Plate, with six S-shaped arms. The upper part is a sort of framework, consisting of an elliptical engraved border, to which are attached four incurved fluted legs, terminating in claw feet, and these last rest upon the plain sloping portion of body. Body elliptical, and surmounted by a glass knob, in form like a pine apple, with gilt mounts above and below. The arms are inserted in the plain mould which follows, and beneath this is an engraved border of a design similar to that which occurs round each holder at the end of the arms. The body is supported on four strap-like, curved legs. Presentation plate bearing date 1807. 7. Epergne of Old Sheffield Plate, with four twisted arms. The acanthus leaf constitutes the design. The central pillar, which is somewhat bulbous, is surmounted by a bowl-shaped top (to hold a glass vessel), and rests upon an incurved square base. Each corner of the base terminates in a lion's head resting on two paws, and these serve as feet to the epergne. The arms surmounted by a cup-shaped top (to contain a glass vessel). Epergne, 13⅜in. high. 8. Sugar basin, of circular form, with two handles. Old Sheffield Plate. Body divided into fourteen somewhat globose sections by repoussé work; handles decorated with vine leaf and fruit in relief. 9. Egg-stand, plated silver on copper, with solid silver mounts. Sheffield circa 1800. 10. One gravy or entrée dish, with lid. Old Sheffield Plate. The dish stands upon four claw feet, and has two handles of scroll and scallop design; there is a gadrooned border on under surface of lid;

borders and handles leaded. Crest on circular plate on lid—Arm and hand bearing an uprooted tree. 11. Basket of Old Sheffield Plate (rolled silver on copper). Circular base, from which springs a wire body, surmounted by a broad lip with a scalloped pattern upon it, leaded; hinged handle of scroll and bead pattern. 12. Circular decanter stand or bottle-holder, with turned wooden bottom, and chased and saw pierced rim, in Old Sheffield Plate. 13. Circular decanter stand or bottle-holder of Old Sheffield Plate (rolled silver on copper), ornamented with a beaded pattern executed in repoussé; turned wooden bottom, with stud in centre; of Old Sheffield Plate. 14. Circular decanter stand, of Old Sheffield Plate (silver on copper), with turned wooden bottom, having a circle in centre; lip decorated with a moulded, scalloped, and flower pattern. 15. Toast-rack, plated silver on copper; Sheffield circa 1800-20. 16. Circular decanter stand of bottle-holder, of Old Sheffield Plate, vertically fluted, and with a moulded border of scroll design, leaded; turned wooden bottom, with plated stud in the centre. 17. Two circular decanter stands, of Old Sheffield Plate (rolled silver on copper), ornamented with a beaded pattern executed in repoussé; turned wooden bottom, with a silver stud in centre. 18. Pair of candelabra, each with two arms and centre light, the arms curved and ornamented with scroll-work; the holders with leaf borders, and similar bands of ornament below them and on the stems; columnar stems fluted, and with broad leaf at the thickened lower end; base plain, with a broad circular band of silver leaf and shell ornament; 2ft. high; Old Sheffield Plate. 19. Venison dish of Old Sheffield Plate, with two leaded handles, and receptacle for hot water; supported on four claw feet, leaded; floreated, scalloped, and gadrooned border, leaded; 23⅜in. by 18⅛in. 20. One circular tray, with "Chippendale" moulded border and four scrolled feet, leaded; upper surface richly chased with flowers, leaves, and scrolls; Old Sheffield Plate; 17⅞in. diameter.

The rest of the illustrations consist almost entirely of excellent examples of Old Sheffield Plate, but we have not space to describe them all in detail.

N.B.—Nos. 1, 11, 12, 13 and 14 were photographed by James Hutchinson, Bradford. Nos. 2 and 20 by J. Howarth, Bradford. No. 19 by J. W. Parker, Haworth. Nos. 28, 29 and 30 by R. S. Henderson, Sheffield. No. 6 by Percy Greenwood, Cullingworth. The Cutlers' Hall (page 57) was sketched by W. H. Barraclough, Bradford



No. 13.—A GROUP OF PEWTER PLATES (SHOWING THE REVERSE SIDE) AND BEAKERS.

Odd Bits about Pewter.

In Havard's "Art Dictionary" there are to be found many examples of fine and artistic Pewter Ware.

English Pewter goes back to the 10th century. Edward I., in 1288, possessed 100 dishes, 100 platters, and 120 salt cellars, all of pewter.

In the 14th century it was the custom to hire pewter by the month or year. The Earl of Northumberland hired 100 dozen pieces at 4d. per dozen for the year. At Christmas-time garnishes of pewter were extensively hired.

In the 15th century the well-to-do people in many cases bought pewter dishes, plates, and porringers of their own. In France even some of the blacksmiths and joiners had at this period pewter plates of their own.

In 1577 the Archbishop of Canterbury had about 200 pewter vessels in his kitchen, and about twenty candlesticks and a number of measures in the wine cellars.

In 1615 Lord Northampton's kitchen was furnished with over 300lb. weight of pewter. At this period pewter was to be found in almost every house, and wooden vessels were to a great extent abandoned.

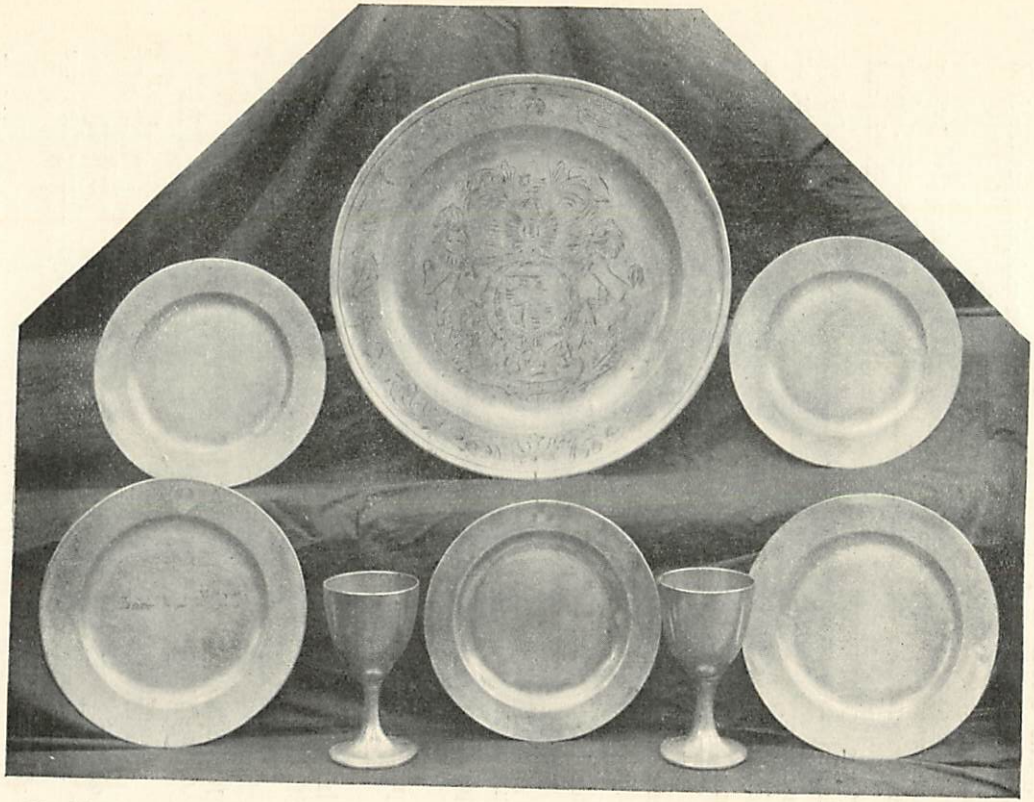
In the reign of King James II. money was made of pewter to a considerable extent.

During the 17th century Pewter Ware was largely replaced by silver among the nobility, except in certain large and artistic pieces. After a number of years the fashion changed back again to pewter.

In the 14th and 15th centuries pewter was extensively made in France and Germany; while Switzerland and Holland produced it, but not largely. In Italy and Spain very little was produced.

In 1632 a petition was sent to Charles I. requesting that no ale be sold except in pewter pots.

For three or four centuries the pewter makers were the potters of the community. The terms potter and pewter seem to have some connection.



No. 14.—SIR ROBERT WALPOLE'S PEWTER PLATES AND A COMMUNION SERVICE.

We read not long ago an account of an octagon-beaded Pewter Dinner Set, which was sold by auction for close upon £60, while a plain one fetched £22.

The colour of pewter is a dark, subdued, oxidised silver, is restful and soft to the eye and smooth to the touch, without the dead look of lead, or the crude, white look of pure tin.

Pewter does not pretend to rival silver; the finest of pewter work is not to be compared with those gems of the 18th century silver work. Pewter is an alloy of two or more metals. These are tin and lead, but pewters of the best kind are alloyed with copper or antimony in place of lead, or perhaps with a little bismuth, zinc, or silver. In good pewter not more than 18 per cent. of lead was used.

Like gold and silver, pewter oxidises but little, and the oxides are quite harmless.

In the 12th century flagons and chalices made of pewter were forbidden to be used as church plate.

In the 13th century it was considered necessary to permit the use of pewter to poor communities, and this has ever since been in practice.

Unfortunately no early church plate made of pewter has been preserved. Holy water stoups were sometimes made of pewter.

The clergy were great patrons of the Pewterers long before the laity were educated up to it.

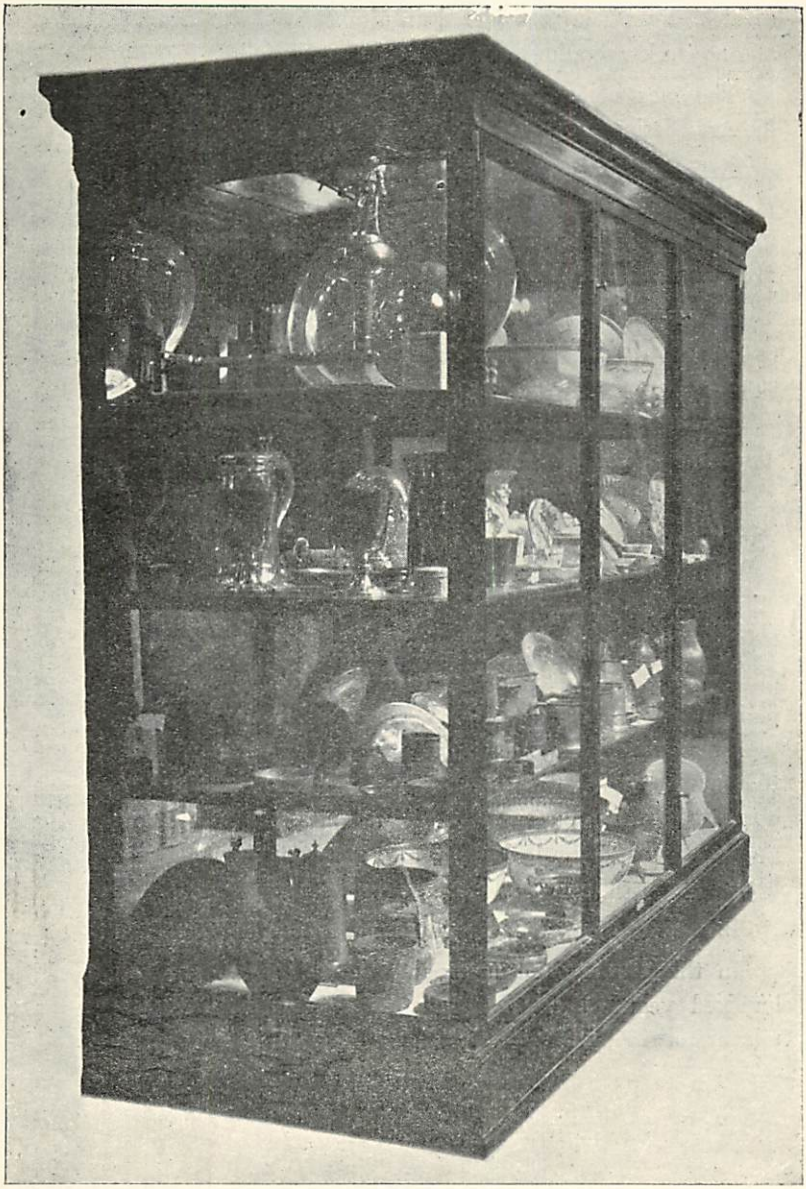
The use of pewter for domestic purposes commenced in the Palaces of Kings, Popes, and Bishops. Edward I. in 1291 possessed 100 dishes, 100 platters, and over 100 salts.

In 1500 Princes continued to use pewter for their households.

In 1599 a pavior was hanged on the 30th of January at the gate of Paris for stealing a couple of pewter platters from a tavern.

In Paris pewter was first ordered to be stamped during the reign of Louis XIII.

In the 18th century Pewter Wares were extensively advertised. A Paris firm boasted in 1760 that their work was as handsome as, and had the contours of, silver. About this period a fire in Paris destroyed 10,000lb. of Pewter Ware.



No. 15.—PRINCIPAL CASE OF OLD PEWTER IN THE GUILDHALL MUSEUM, LONDON.

Pewterers in England were not allowed to work at nights, artificial light being considered unsuitable to produce good work by; and no work was allowed on festival days.

The finest collection of artistic pewter vessels was by Havard, for his Art Dictionary.

Artistic interest, however, culminated round the name of Briot. He was in full pomp about 250 years ago. We had the pleasure of inspecting a fine piece of his work only recently in Liverpool Museum—a salver beautifully decorated in high relief.

A Martin Harscher executed in pure pewter everything that a silversmith could make in silver. His tin, purified and alloyed, equalled in quality and brilliancy that of the English.

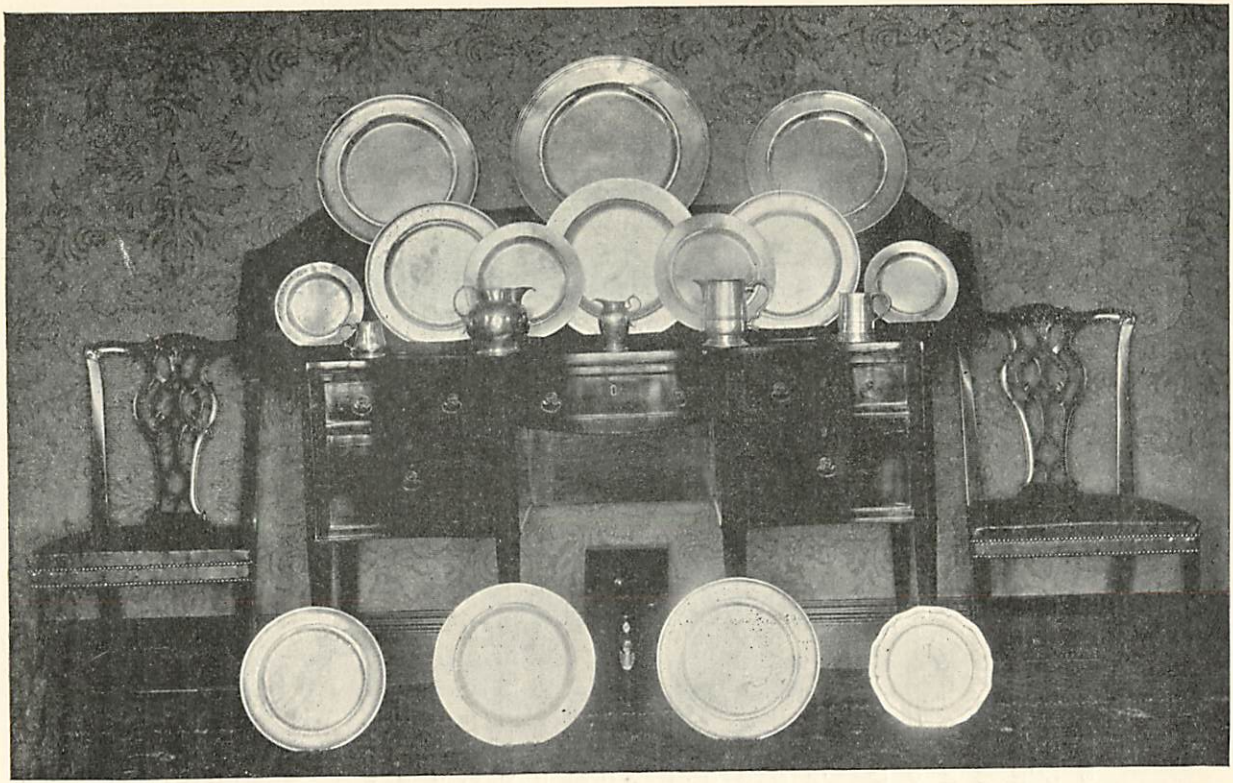
Melchior Koch, a pewterer, who died in 1567, discovered a particular metal by which Pewter Wares were made to look as if gilded with the best gold. He left no one behind him who could carry on the art.

The most remarkable piece of English Pewter is said to be the salver in the South Kensington Museum, which is engraved with the Royal Arms, &c. (See page 47).

We are informed that in Japan pewter articles were never polished after they left the hands of the pewterer. The only treatment was to rub them over now and again with a cotton cloth, the result being that as they got old the surface became coated with a fine grey patina (green rust) of two tints, the lighter forming the ground, over which was scattered dark patches, which produced a beautiful mottled effect.

In China pewter was wrought nearly 2,000 years ago.

In this country and in Japan we have specimens about eleven hundred years old, all of which are similar in quality, being a mixture of tin and lead.



No. 16.—FOURTEEN FINE OLD PEWTER PLATES.
(The Property of G. H. Renton, Esq., Park House, Harrogate).

Hints to Collectors.

There is no royal road to learning the art of collecting Old Pewter and Sheffield Plate. The imitations are so perfect that experts are sometimes mistaken. We have often bought pieces in order to find out whether they were real or not. If you seem to be in luck's way of getting a good bargain, you must consider the position and the experience of the seller. If you are in an auction room, watch carefully the bidding and movements of the dealers and experts.

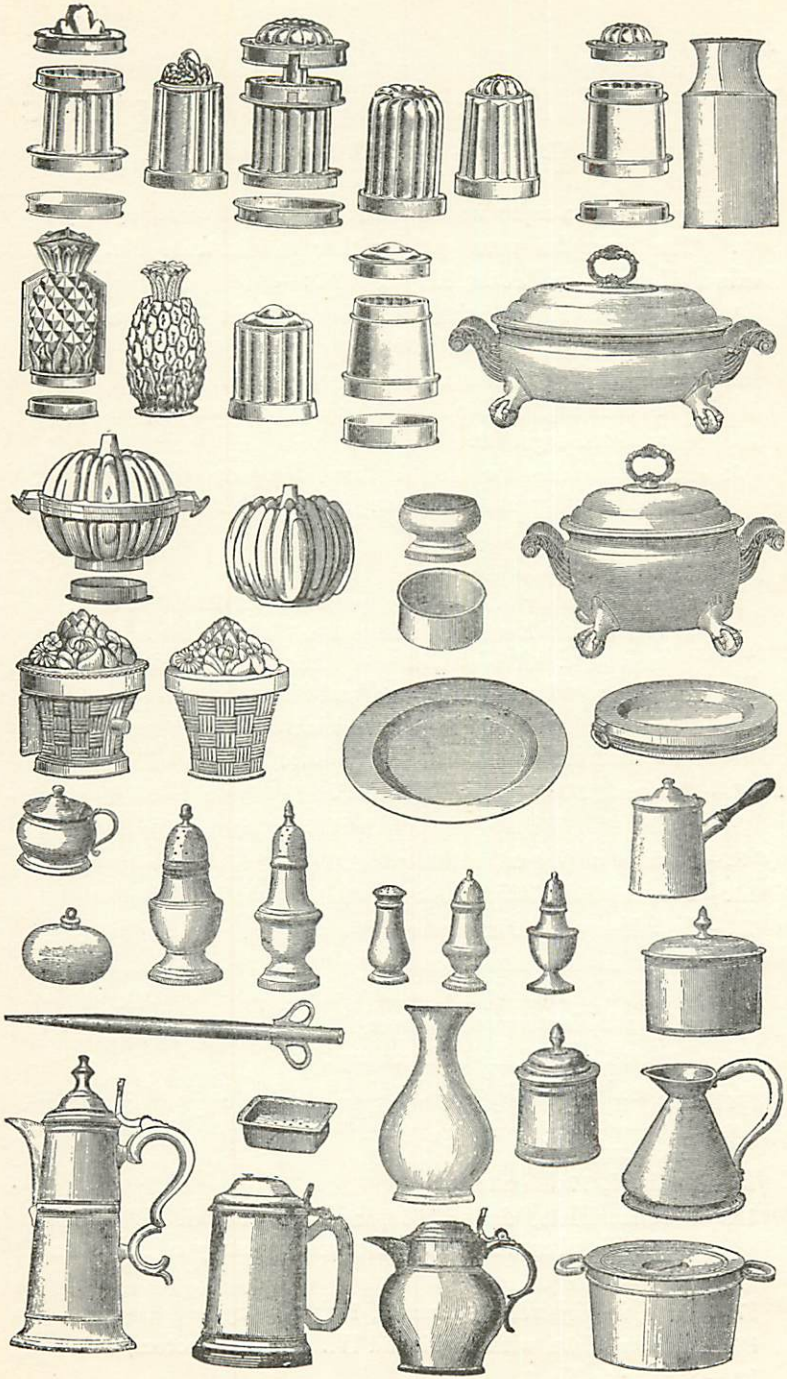
After you have got a little experience let all your friends and neighbours know that you are a collector of these things. Let them see your collection when you have an opportunity, and tell them that if they meet with anything of the kind anywhere you would be glad to see it. One thing leads to another. We are picking up things almost every week in this way.

We have often met with good things, cheap, at pawnshops. As a rule, these shops sell for small profits. However, most of our collection has been got together in true collector's style—that is, we have for years never missed an opportunity of looking round all the likely places in every house we visit, private or public. If we see anything that we have a desire to handle, we pass a remark about it in as polite a way as possible. In fact, we have purchased our stock from here, there, and everywhere whenever an opportunity has occurred.

All collectors of Old Pewter and other curios ought to read *The Connoisseur*, price 1s. monthly; it is well worth the outlay. *The Bazaar* is also a very good medium for collectors to consult. This is a paper that includes a great number of questions relating to antiquities.

Mr. H. Coopland, of Sheffield, who is a dealer, has the finest stock of Old Sheffield Plate, we have met with in the provinces.

NOTE.—A very elaborate and interesting Illustrated Catalogue of the Antiquities in the Guildhall Museum, has just been issued by the Library Committee. Edited by CHARLES WELCH, F.S.A. (Price 1/4, post free).



No. 17.—MODERN PEWTER WARE.
(Made by Messrs. BROWN & ENGLEFIELD, 1, Little James St., London).

Group of Ancient and Historic Pewter Ware.

This picture is a reproduction from the *Journal of the Society of Arts*. The examples were got together to illustrate Mr. J. S. Gardner's Lecture on Pewter, May 8, 1894 :—

1.—Salver and Flagon, with medallion portrait of Augustus of Saxony (date about 1630).

2.—In the British Museum. Arguière, or Ewer, by Briot. This ewer is supposed to have been cast in several pieces and soldered together.

3.—Flagon, made for the Bakers' Company (dated 1497), decorated with religious subjects. In the Breslau Museum.

4.—Ewer ; French Renaissance.

5.—The Gloucester Candlestick ; a work of the 12th century ; in the South Kensington Museum. The relief is a whole mass of small figures of men, birds, monsters, intertwined with voultes, foliage, knots, and inscriptions.

6.—Tankard, by Briot, in the British Museum, with three medallions, representing "Patience."

7.—Tankard, 16th century (German).

8.— Do.

9.—Cymais (a Flagon), 17th century.

10.—Cistern of the 17th century.

11.—Pint Measure, 17th century.

12.—Basin in the Louvre, made for Henry III. ; the reliefs by Briot. This fine specimen of a salver belongs to the South Kensington Museum ; it is in good preservation.

13.—Tankard, end of the 15th century.

14.—Reduced *fac-simile* of a drawing, made in 1725, of a Pewter Chalice, now destroyed, dated from the 7th to the 11th century.

15.—Tankard, 17th century.

16.—German Plate, dated 1619, and signed "G. M.," in the British Museum. It illustrates the story of Adam and Eve.

17.—Plate, in high relief (German), 17th century.

18.—German Plate, with Ferdinand III. and the Electors, 165.

19.—Similar to No. 1.

No. 18.—A GROUP OF ANCIENT AND HISTORIC PEWTER WARE.

Price of Old Pewter Ware.

There is no fixed price for this kind of ware. Old paintings, china, and pottery are to some extent affected by fashion, which can be best noted by attending the London Auction-rooms. On the other hand, good examples of Old Pewter are always in demand; while Common Pewter is of very little value unless it is known to be very old and rare.

We have often bought in cottage houses for 4d. or 6d. articles that would readily fetch as many shillings, or more, in a shop. We have occasionally met with plate and other articles for £3 or £4 that we have readily sold for twice that amount.

There is a possibility of collectors meeting with a very rare and extraordinary bargain. We sometimes have read of such things occurring. At Christie's not long ago an old engraving, which had cost the owner less than a sovereign, was knocked down for 600 guineas.

The price of Old Pewter plates and dishes varies according to quality and condition; 8in., 9in, 10in., and 11in. plates are worth from 5s. to 10s. each; 12in., 14in., and 16in. will fetch from 12s. to 24s. each; while 18in. and 20in. dishes will often cost from 25s. to 40s. each. Embossed and engraved plates cost considerably more than the prices here given. Two years ago these articles were 100 per cent. less.

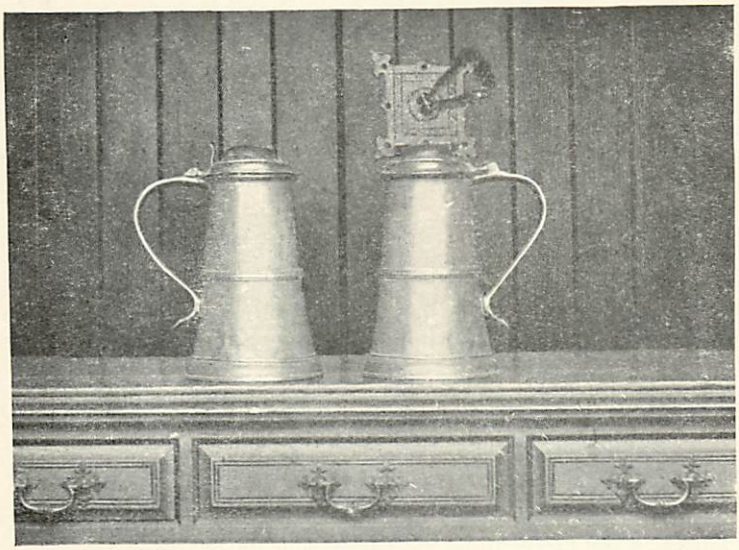
How to Clean Pewter.

Steep the article a day or two in potash water. Before the article is put into the liquid, the potash must be dissolved in hot water; then add a quart of water to a piece of potash about the size of an ordinary nut. In this way the quantity required must be made. To polish the pewter after being steeped, use very fine sand with a cork dipped in oil or water. If it is desired to keep them clean, wash in hot water, with ashes or fine silver sand, and then polish with leather or cloth; about once a month.

Another way of cleaning pewter is to boil it in common soda-water for two or three hours; then brush it well with hot water; after that use Brooks' soap and whiskey; then polish it well with whitening.

Undissolved potash will eat into pewter and spoil it. Pewter in museums is never cleaned. Collectors, as a rule, do not clean pewter. That, of course, partly depends upon the position it is to be placed in.

Old plates can be made perfectly clean if desired; cost from 3/- to 8/- each. Large plates, in bad condition, probably will cost more than 8/-.



No. 19.

Flagons in Haworth Church.

These two large pewter flagons are in good condition, and clean, but not bright. They were used for sacramental purposes in the days of the Revs. Wm. Grimshaw and John Wesley, when the sacrament days at Haworth were seasons of great festivity as well as solemnity. Persons resorted to Haworth at such times from twenty miles around. On one occasion all the wine in the village is said to have been insufficient for the requirements of the services, when a thousand or more took part.

On one is the inscription :—

In Jesus we live, in Jesus we rest,
And thankful receive his dying bequest ;
The cup of salvation His mercy bestows,
And all from His passion our happiness flows.
A.D. 1750.

The other reads :—

Blest Jesus, what delicious fare!
How sweet thine entertainments are!
Never did angels taste above,
Redeeming grace or dying love.
A.D. 1750.

The photograph was taken in the church porch, or the main entrance, near the tower. The table on which the flagons stand is of old oak ; its usual place is in what is called the chapel.

A Remarkable Pewter Cup.

Engraved by Frederick Baron Trenck with a nail taken from a board, while in prison at Magdeburg, October, 1763.

The cup is the property of Mrs. Walker, Half Moon Street, London, and it is certainly a most extraordinary piece of pewter.

We have in our possession about forty verses composed by Baron Trenck, relating to his suffering, and in which he refers to the engravings on this cup. The following is part of what is written on the bottom of the cup :—

When you see me on this cup,
Think of me freely, nobly, humanely,
And avoid prejudice :
Then you will weep for me,
And fall to thinking
How you can help poor Trenck
To conquer his fate.
Oh ! ask what oppresses me,
Guess what I conceal,
And reach me your hand
Before I go down to the grave.

The top centre figure, with the four coats-of-arms, is engraved on the lid inside. The bottom figure, with dog in centre, is on the lid outside. The other four sections are engraved round the cup.

No. 20.—A REMARKABLE PEWTER CUP

Touch Marks, or Makers' Marks.

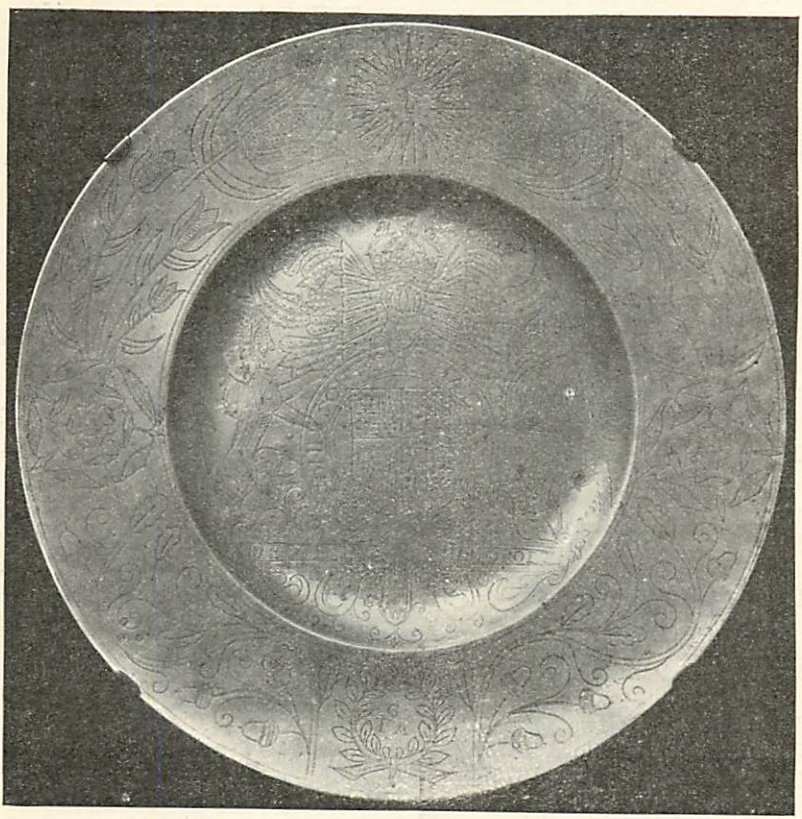
The following particulars relating to the Touch Marks have been taken from copies of the Pewterer's Touch Plates in the Guildhall, London.

A R	three crosses	F G	bust crowned
E T	three gulls	T A	crown and plough
H H	London and anchor	T D	castle
T G	key and four stars	T H	two staffs and crown
H P	hand holding a quill	R I	shepherd's crook crwnd.
I I	harp and hammer	R M	sheaf of corn
B E	dove	R H	stars and grasshopper
I R	stag	W W	cock
R G	crown	H B	three pears
H H	spider and web	I A	an anchor
S W	harp	G T	lion rampant
B T	crown	H M	daisy and star
F G	crescent	F B	three axes
W B	horse clad in armour	C M	a barrel
W W	sword	E M	two females and crown
W D	crown and bird	I S	lion and lamb
A L	hand holding a hammer	A C	open hand and flower
T Y	an anchor	E S	London and Tudor rose
I T	pair of scissors	W E	egg boiler
I H	an owl	C R	hand and staff
I G	thistle	I C	tree and two figures crowned

The foregoing 42 Touch Marks are in small beaded circles, and date from 1650 to 1700.

The following are also stamped in small beaded circles, and give the year when the mark was stamped on the Touch Plate (see page 53) :

I I	crown, 1666	W C	1663
H F	1666	I P	hammer, 1693
R T	stag's head, 1668	R W	cock and fox, 1692
I D	heart pierced, 1668	R I	acorn, 1696
I M	girl's head, 1668	L C	crown, 1695
E D	stars, 1672	I C	a wheel, 1697
W M	double diamond, 1666	I T	star, 1698
W I	1665	W P	heart, 1698
W P	1665	I E	a duck, 1699
W W	two thistles, 1666	I I	a cow, 1700
I H	1663	W H	fleur-de-lys, 1700
P P	1668	T P	flower vase, 1700
W L	1668 in shield	I E	bird, 1686
W D	1668	I C	1683
I S	rose, 1668	W A	forester, 1682
W P	1668	I L	lock and key, 1684
T R	Charing Cross, 1672	I S	1685



No. 21.

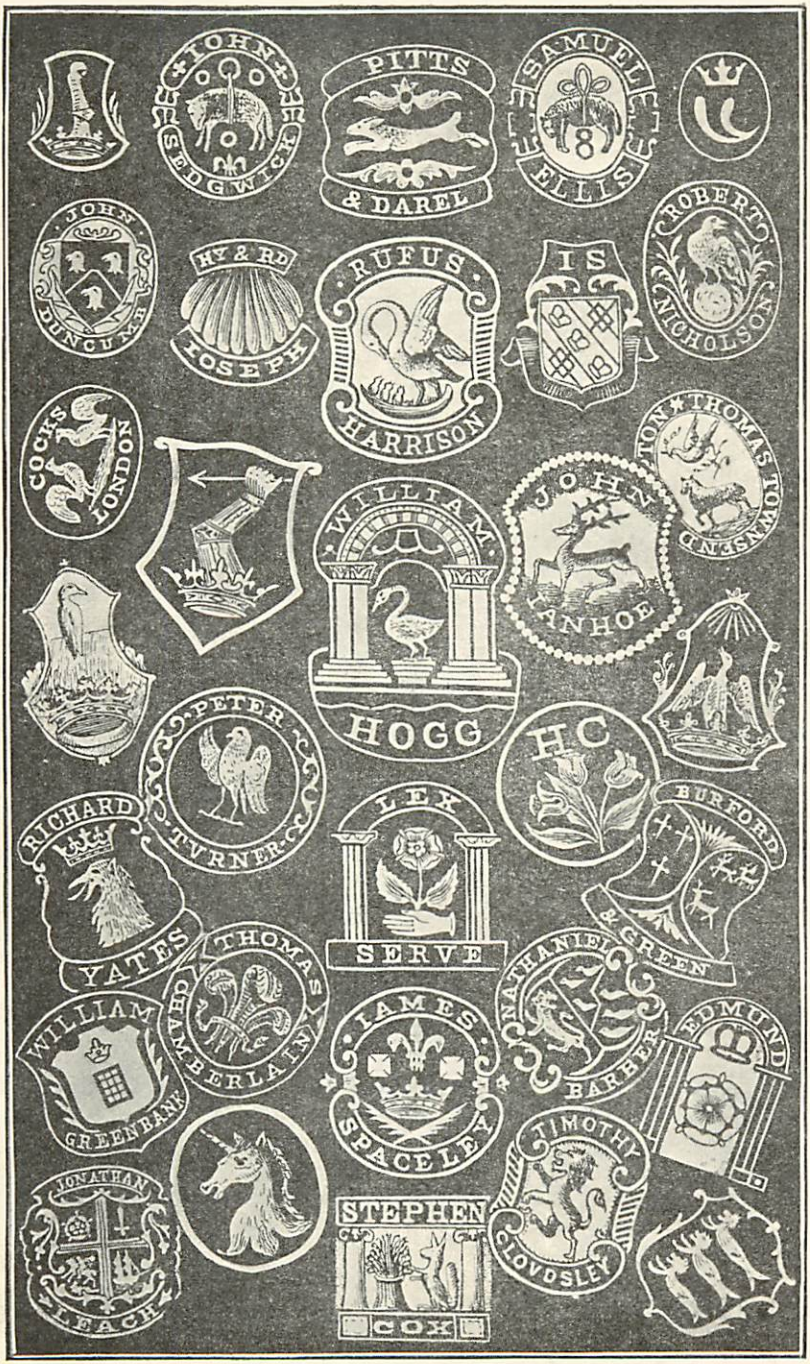
Royal Salver in South Kensington Museum.

Plateau.—Pewter; engraved in the centre, with the Royal Arms, encircled by the garter, with supporters, surmounted by a helmet, crowned, and having above it a lion and the initials C.R. Beneath is the Royal motto, and the inscription "Vivat Rex Carolus Secundus, Beati Pacifici; 1662," runs round. The rim is engraved with branches of oak, roses, tulips, the sun, and the initials G.T.A. within a wreath. Given by George III. or some member of the Royal Family to Lord Onslow in 1765. English. Diameter, 22 inches. Bought, £12.

H I	three horse shoes, 1675
I S	tree, 1674
H O	cross, 1674
S Q	key and dart, 1674
E I	ram's head, 1675
I S	rosebud, 1675
O R	anvil, 1676
T H	1676
I R	castle, 1676
W V	lighthouse, 1678
N R	1679
T W	bell, 1679
H T	scissors, 1680
I S	tankard, 1685
H H	barrel and crown, 1707
W S	rose and crown, 1706
I S	cock, 1703
W R	stars and crescent
W H	union of hands, 1709
I C	wheel and crown, 1703
I S	bird, 1716
G V	naked woman, 1712
H S W	tudor rose, F
N D	tudor rose, crown
J E R	tudor rose, crown

The following particulars apply to the Marks stamped on the Touch Plates, at the Pewterers' Hall, London, during the latter part of the 17th century. The names are given in full, while only one or two of the principal features of the marks are given.

William Hall	globe
John Burton	lion passant crowned
William Smith	three feathers
Thomas Hunt	dog
Thomas Ridding	stork
Will Howard	tudor rose crowned
John Smith	two hearts, 1675
John Smo-bel	globe, 1675
George Hall	hare, 1675
Egerton Bryan	1674
John Fulls	three feathers, Londini
L. Adams	unicorn's head
Moses West	Londini, dogs' heads
Thomas Leach	eagle, crown
John Ilke	an insect
Fredk. Lea	bishop's mitre
John Ingles	union of hands, 1677
William Burton	staff, hand open
William Nichols	castle
Thomas Cary	hand, crown
Hen. Adams	tree, piccadilly
Thos. Paddon	London
Thomas Smith	crown, dragon
Daniel Parker	two hands, crown
John French	1687, London
Thos. Castle	castle, London
John Trout	trout, crown
John Cooper	three mast ship
Thos. Cowdero	swan, wings up
John Baskerusle	rose, thistle crowned
Jonas Durand	sonnau 1699, rose
Samuel Jackson	three dogs' heads
John Laughton	flower vase
Daniel Wilson	tree, serpent
William Lake	rose, thistle
Benjamin Whitaker	three diamonds
John Kenton	two stars
William Sandys	dragon rampant
John Page	lion passant, tree
George Hammond	hand, dagger
George Everard	three stars
Benjmn. Bowden	female with balance
Harry Goodman	hen & chickens
John Elderton	three barrels
Joseph Smith	beacon light, 1696
Wm. Clark	naked figure, 1696
Richd. Clark	crown



No. 22.—PEWTERERS' TOUCH MARKS.

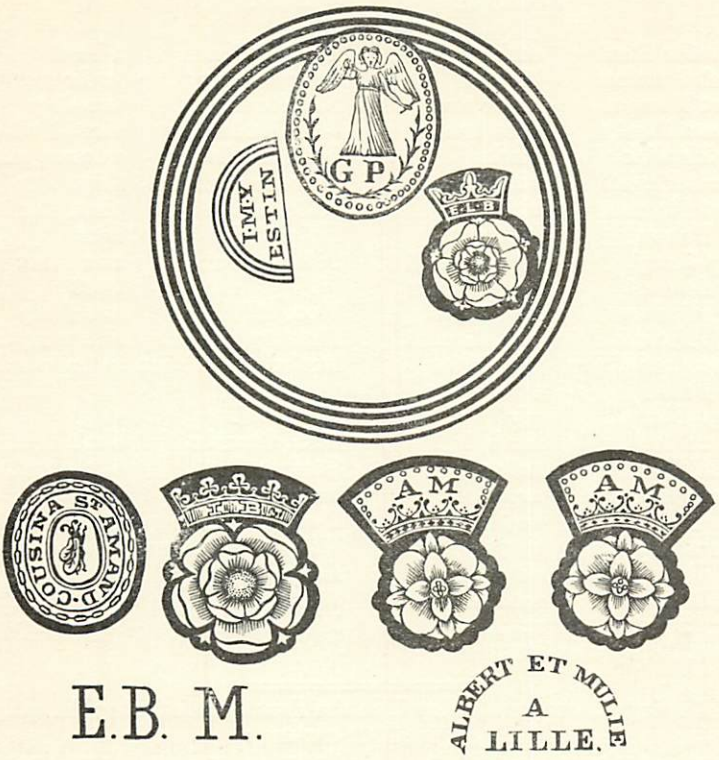
Richd. White	bird, 1689	Jabez Harris	plume of feathers
Robt. Nicholson	bird, ball		
John Ambrid	1687	Wm. Ellwood	crowned head, 1697
Thos. Robert	lion rampant,		

The following particulars apply to the Marks stamped on the Touch Plate during the first half of the 18th century :

Thomas Hopkins	an animal sitting on its hind legs	Samuel Ellis	golden fleece
		John Duncomb	three griffin's heads, chevron
John Yewes	hand, thistle, crown	Thomas Marshal	tree, crown
Anthon Sturt	bishop's mitre, 1702	Ed. Willey	bird on a crown
		John Lawrance	three human figures standing
Thomas Burgess	cannon, soldier		
Robt. Borman	boar's head, 1701	William Ellis	lion rampant
Thomas Buckby	stag's head	Henry Jackson	three hives
Thomas Attergood	two hand, tudor rose	Thomas Philips	bird, tudor rose
		Richard Bradstreet	two naked boys, crown
Wm. Gill	sword		
Thomas Cooke	hand hold of staff	Ralph Pedder	cross keys
Basill Graham	pot on child's head	Alex. Hamilton	St. Andrew's cross
		Edward Yorke	five lions on a cross
Richd. Due	crown	Philips Rogers	stag, cross
John Durand	tudor rose, 1699	Arthur Engley	two crescents, crown
John Barlow	a plough		
William Digges	star in shield	Robert Morse	lion, crown
Charles Render	horse head	Wm. Beaumont	lion passant
Thomas Bennett	lion rampant, crown	Richd. Partridge	three partridge (birds)
Robt. Deane	man on horse-back	Arthur Smalman	two naked figures, crown
John Prince	hand holding three spoons	Richard Cox	cock standing on ball
Will Long	thistle, lion rampant	John Cole	cow passant
		Simon Pallinson	three crowns
John Pettit	unicorn passant	James Bishop	bishop and mitre

The following particulars apply to the Marks stamped on the Touch Plate during the latter half of the 18th century :

Samuel Righton	cock on a bar	Thos. Chamberlain	Prince of Wales feathers
Johnson Chamberlain	three feathers		
Samuel Jeffery	tudor rose	James Fontaine	elephant
William Murray	bird, serpent	Rd. Pawson	rose crown
Henry Maxted	tudor rose	John Edwards	horse passant
John Jupe	tudor rose	Matthew Underwood	lion, 1752
Thomas Groce	three crowns	John Holmes	lion rampant, bird
Henry Little	cock	William Boost	crescent, stars
Fly & Thompson	fly	Benjn. Bacon	pig, two stars



No. 23.—TOUCH MARKS OR MAKERS' MARKS ON FRENCH AND GERMAN MADE PEWTER WARE.

No. 24.—SIX SPECIMENS MAKERS' MARKS STAMPED ON THE TOUCH PLATE AT THE PEWTERERS HALL, FROM 1650 to 1703.

Alexander Stout	cock on globe	Thomas Monday	a beast
Daniel Grendon	bird	Joseph Jeffery	tudor rose
Robert Massam	tudor rose	H. Wood	two dogs
William Handy	open hand	John Hudson	three birds
John Henrick	stork	John Hindle	woman, anchor
Frances Piggott	twig, crescent	Thomas Dodson	ship
Robert Skymser	unicorn	William Cook	hind, star
John Belson	bell, sun	Pitt and Dradley	hare
Henry Joseph	escalop shell	Peter Sckeux	huntsman
John Benson	eagle, crown	W. Hy. King	1786
John Williams	stag's head	Woo. Hill	two sheep
Richd. Norfolk	lion, London	Timothy Cloudsley	lion rampant
Thomas Broadman	lion, stars	Burford and Green	three swords, three stags
John Foster	safe, crown		
George Bacon	pig	John Janhoe	stag
Thomas Townend	lamb, bird	Rich. Chambers	lion's head
Richard Pool	tudor rose	Stephen Cox	corn sheaf, rabbit
William Harrison	acorns	Rufus Harrison	swan
James Bullock	beehive	Henry & Rd. Joseph	escalop shell
William Hipps	seven stars	William Greenbank	tudor rose, horn
John Ubly	stag	Benjamin Lee	mark out
Isaac Read	man fishing	William Hogg	swan, two pillars
George Beeston	star, crown	John Home	lion rampant, birds
William Rampton	star, rose		

The following Marks were stamped on the Touch Plate during the early part of the 19th century :

William Bathus	heart, rose	Roger Moser	three hives, stars
Paul Fisher	boat, man fishing	William Walker	bag tied at corners
William Nettleford	coil, bird	Cocks, London	two cocks
Thomas Phillips	open hand, spray	Jas. Hy. Godfrey	tea service on tray
William Gibbs	soldier	T. J. T. Ashley	tree, hive

Britannia Metal.

The manufacture of goods in Britannia (White) Metal was an important 18th Century addition to the Sheffield industries. Whether James Dixon or James Vickers commenced first to make this kind of ware we are not able to say. It is said that James Vickers bought for 5s., from a sick man whom he happened to be visiting, a recipe for making white metal. The experiment turned out a great success, and for years both these firms were kept busy making all kinds of articles of what was called Britannia Metal. Now these old articles are often called 'pewter,' which is a mistake, neither of these firms made any pewter ware.

Alloy : 80 per cent. tin, 10 per cent. antimony, and a little copper.

An Extract from the History of the Pewterers' Company.

The following extract will, we hope, be of interest to readers of this work:

1500-1. At this court [14th January] it is ordered that wheras Andrew bowyar hath herto fore byne admonyshed for settynge a worke a woman to graue vppon his pewter contrary to the ordynaunce of the house & hath payed his fyne for it at this court he is charged agayne for the lyke offence & now he is adiudged to paye v s. for a fyne & yf ever he be found to do the lyke then he shall paye the vtmost of the fyne w^ch^ is iij li.

At this court [21st June] there was presented a precept fro my L maior that the company accordyng to the precept shuld disburse lx li of lawfull money of Ingland towardes the settynge forth of syxe shipes & a pynnes [pinnace], the compayney doth agree that the corn in the house shuld be sold at xxiiij s. a quarter & that ther shuld be sold iiij dossen of sylver sponnes out of the house to make vp this some of 60 li. [Note arabic numerals.]

Also at this court ther was geven vnto the wardens of the blacksmythes towards ther charges in seekyng to suprese the Iorne men in hawkyng abroad the sum of fyve shillynges.

At this court [12th July] it was condesented & agreed that the foundations of the hall shuld be leaded for defense agaynst the raygne.

Also at this court [19th November] thomas wood the yongar being chosen warden of the yeomandry was fyned to pay iij li at or befor mydsomer next & so to be dyschargey of the wardenshipe of the yeomandry and also he is accepted to be of the lyvery & to make his pvition for the same before mydsomer next.

At this court [23rd December] Rychard glover was ffyned for that he sold ane old sesterne w^ch^ he bought for old mettall he was fyned to paye ij s. vj d.

Re a fyne of Rychard staple ffor boastyng his wares to be better the other mens . . . . iij s. iiij d.

Re ffor 200 of Connpowder sold vnto the comyttes for the pvition of the shippes . . . viij li. vj s. viijd.

Re ffor iiij dossen of sylvar sponnes agreed by the court to be sold waying lxxviij ounces at iiij s. xd. the ounce amountynge vnto . . . . . xviij li. xvij s.

Itm spent vppon bartelmew daye our search dynnar at the marmayd at aldersgat . . . . xxix s. iiij d.

Itm payed ffora pulley & a cord to hange the lantorne one . iiij d. This was the centre light in the Great Hall.

Itm payed ffor ij close stole pannes to remayne in the house for samples of workmanshhip . . . iiij s. iiij d.

Group of Old British Pewter.

On Page 2 we give a photograph of a portion of the Old British Pewter Collection of Mr. Walter Churcher, of London. Among the most interesting items are the surviving plates and dishes formerly used at the Inn of Chancery, Staple Inn, Holborn, London, including five old soup plates, dated 1751, and an old plate presented by John Kock, Principal of the Inn, in 1716, and so inscribed; an old paten of circa 1670, dug up from *debris* of the fire of London, and bearing one of the earliest marks on the existing touch-plates; also a series of twelve of the old flat-lid tavern pots or measures shown among the South Kensington Collection (Page 19). Among the table ware are several carolion dishes and plates, in the best preservation, and sufficient other old pewter plates, apart from special cabinet specimens, to serve fifteen persons with a five-course dinner. Many of the tankards are fine specimens, some of the old Scotch Church flagons being very large and weighing seven pounds. The whole collection numbers some 300 pieces of English, Scotch, and Irish pewter.

Dating Pewter Ware.

We have done our utmost to find out how to tell the correct age and date of Pewter Ware. At the Pewterers' Hall, Lime Street, London, there are five copper sheets (touch plates) stamped with 1,141 of the marks of different pewterers, probably all freemen of the Company. Each pewterer seems to have stamped on the sheet his mark at the time he adopted it. For specimens of these marks see Page 51. On Pages 48, 50, and 52 will be found tabulated over one hundred names and descriptions of the marks used by the same. We are sorry to say that in our opinion it is impossible for anyone to tell exactly the date of old pewter vessels. In many cases, however, an approximate date can be given where the maker's name and mark (one or both) can be identified. Not unfrequently a date is found to be a part of the maker's mark. In such cases it would be safe to say that the piece must have been made within twenty or twenty-five years of the date given. In a few instances we have found that the same firm of pewterers has been carried on for a period of forty years or more. Most of the patens, alms dishes, and flagons, of pewter, were made for Church use. A date in an inscription on any of those vessels is as trustworthy a guide as one in a maker's mark. The shape of a pewter piece is an obvious guide to its date, for pewterers adopted the designs of silversmiths. Plates and dishes made in the latter half of the 17th century are perfectly flat, with wide edges, and in most of the pieces a small portion in the centre being slightly sunk. In the early part of the 17th century pewter plates and salvers were often made to stand on feet, shaped like those of silver, and made to serve the purpose of patens, some of which have gadrooned edges. Chalices of pewter are now very

uncommon; they have been replaced by vessels of silver and electro-plate. Three or four varieties in the shape of silver tankards help to date those made of pewter. A lid shaped like a beefeater's hat, or a foot wide and curved, is a sure mark of the latter half of the 17th century; and the same date is traced sometimes in the very slightly projecting foot, conical drum, and flat lid. Ovolo mouldings round the lid and foot usually mark a rather later date. It is evident that most of the Pewter Ware now in the hands of collectors and dealers was made in London, and retailed to a great extent by the local pewterers, some of whom undoubtedly have added their initials or other marks.

Pewter Vessels in Leicestershire Churches.

In 1890 a large and elaborate work was written by the Rev. Andrew Trollope, B.A., Rector of Edith Weston—"An Inventory of the Church Plate of Leicestershire, with some account of the donors." Most of the plate described in this work consisted of silver, yet in a number of instances some interesting pewter vessels were met with, an abridged account of which is given below. (In what follows M.M. stands for maker's mark, and C. stands for Church.)

1635—Flagon (round bellied).—Maker's mark, I. between B.A.; on the right "35," with "B" below.—Subenham Church.

1655—Paten.—M.M., lion rampant; leopard's head crowned; buckle, Harp with I.F. above, in a circle.—East Norton C.

1655—Paten.—M.M., leopard's head four times; lion rampant, between I.R.—Tur Langton C.

1655—Dish.—M.M., leopard's head four times.—Thorpe Langton C.

1655—Paten.—M.M., L., crowned, in shaped shield, four times; Prince of Wales' feathers out of crown, in circle.—Saxelby C.

1655—Paten.—M.M., in four small shapes: lion passant, crab, buckle, fleur-de-lis; W., interlaced, in heart-shaped shield.—Wyfordby C.

1655—Two patens.—M.M., in four small shapes: W. H., rose above; fleur-de-lis, two pellets above; leopard's face; lion passant. Windmill between W.H., in circle.—Beeby C.

1670—Flagon (tankard).—M.M., acorn, between two gutter, in shaped stamp, repeated four times; on button inside, T.C., in a circle.—Hose C.

1670—Plate.—M.M., in three small squares: lion passant, leopard's head crowned, lily, London; on a shield, three anchors, name above, rose.—Stoughton C.

1670—Plate (engraved).—M.M., crown, R. c. below.—Arnesby C.

1671—Flagon.—M.M., dove, with olive branch, "R. B." above, "1671" below, in circle.—Dalby Magna C.

1675—Plate.—M.M., in four small shields crowned; lion rampant; crown; anchor; T.K. An anchor crowned between "1675," "Thomas King" above, "London" below.—Knipton C.

1675—Plate.—M.M., same as last, and rose crowned between "1675," "Thomas King" above, "London" below.—South Croxton C.

1675—Alms-dish.—M.M., anchor between R.L., in serpent; fleur-de-lis, in shaped shield; R.L., in ditto.—Brooksby C.

1682—Flagon (tankard).—M.M., on bottom inside, J.C., a mullet, and "16—" above, between two sprays of foliage.—Gaddesby C.

1685—Flagon.—M.M., in four shaped shields; W. S.; leopard's head crowned; other marks indistinct.—Shawell C.

1686—Plate.—M.M., L.D., pellet above and below, in plain shield; three fleur-de-lis, in shaped shield.—Witherley C.

1686—Plate.—M.M., in four small shapes: R.E.; leopard's face; buckle; lion passant. Windmill between R.E., in circle. Rose crowned.—Hose C.

1688—Flagon.—M.M., conventional flower, in lozenge, four times. Garb between two stars, surrounded by name ending with "esur." Witherley C.

1688—Flagon.—M.M., same as last; the name appearing to be "John A-ester."—Normanton C.

1690—Basin.—M.M., X crowned. H.I.—Claybrooke C.

1698—Flagon.—M.M., I.T. and star between "1698," sword between W.R., X crowned. In four small shapes: lion passant; golden fleece; fleur-de-lis; illegible.—Ratcliffe-on-the-Wreake C.

1698—Paten.—M.M., flower between I.B., 1698 below, in circle.—Blaston St. Giles C.

1698—Two plates.—M.M., rose crowned, illegible name, London, lily rising out of a plough.—Isley Walton C.

1698—Flagon.—M.M., S.B. in lozenge.—Brentingby C.

1699—Cup, paten, and flagon.—M.M., small seeded rose betwee two sprays of foliage, "Jonas R. Sonnant," 1699, above, "Durand" below.—Cranoe C.

1700—Flagon.—M.M., tree, in oval stamp, Samuel Billing.—Cadeby C.

1700—Flagon.—M.M., four lions passant, in as many small oblongs.—Arnesby C.

1700—Flagon.—M.M., K.H., lion's head erased; on a fess three escalops, leopard's head.—Mawsley C.

1700—Two plates.—M.M., eagle between W.C.; rose crowned; London.—Mowsley C.

1700—Two flagons.—M.M., small rose, in shape; A.S., star above, lozenge.—Saleby C.

1700—Flagon.—M.M., arrow between I.S. in dotted circle.—Pickwell C.

1700—Flagon.—M.M., anchor in circle, sun in splendour, P.K.—Rearsby C.

1700—Plate.—M.M., J.A.C.R.; two maces below, in circle.—Ab Kettleby C.

1700—Dish.—M.M., rose crowned; London below; rose, with dove on it, "John" above.—Peatling Parva C.

1700—Dish.—M.M., rose crowned, J.A.—Glooston C.

1700—Plate.—M.M., rose crowned, rose with bird on it, London.—Catesbach C.

1700—Dish (gadrooned).—M.M., nigger's head out of crown, "James Anderton."—Freeby C.

1709—Plate.—M.M., fleur-de-lis, H.S. in circle, London, X crowned.—Saltby Church.

1709—Flagon.—M.M., lion passant, in oblong, four times, R.S., rose above.—Cotesbach C.

1709—Flagon.—M.M., X crowned. In four small shapes: lion passant; lion passant; H.I.—Waltham C.

1709—Flagon.—M.M., I.S., four pellets above and below, in dotted circle.—Burrow C.

1709—Plate.—M.M., in four small shapes: W.S. pellet between; buckle; head; lion passant; W.S. in a heart.—Earl Shilton C.

1709—Two patens.—M.M., X crowned; lion passant, in shaped oblong; leopard's head, in circle; rose, R.M., in shaped oblong; lion passant, crown, and "Robert" above.—Barlestone C.

1713—Flagon (tankard).—M.M., I.N., two pellets above, a fleur-de-lis below, in shaped shield.—Billesdon C.

1713—Two plates.—M.M., rose crowned, "Tho." above "L—" between "I.N.," "London."—Billesdon C.

1714—Flagon.—M.M., on bottom, inside, stag courant, "H." above "1714" below in dotted circle.—Tur Langton C.

1714—Two patens, with feet.—X crowned; between two pillars a hare supporting flaming altar, "Edward" above, "Leapidge" below.—Foxton C.

1717—Basin.—M.M., X crowned; globe, lion passant above, between L.N.—Bottesford C.

1721—Dish.—M.M., X crowned; golden fleece, in oval, "Samuel" above, "Ellis" below, "S. Ellis, London"; in four small oblongs: golden fleece, lion's head erased, Britannia, S.E.—Blaby C.

1724—Plate.—M.M., in four small shapes: lion passant, leopard's head crowned, three fleur-de-lis, I.D.; rose crowned.—Thrussington C.

1724—Six basins.—M.M., rose crowned, between two leaves, London.—Leicester (All Saints') C.

1730—Flagon.—M.M., X crowned, lion passant three times, H.G.—Carlton Curlieu C.

1730—Flagon.—M.M., X crowned; in four small shields: lion rampant, buckle, leopard's head, Old English C.—Hoby C

1730—Plate.—M.M., London; between two pillars, eagle displayed, "Bennett" below.—Carlton C.

1730—Flagon.—M.M., X crowned; unicorn's head erased in square stamp, buckle between four pellets, in ditto; rose between two leaves, in circle.—Beeby C.

1730—Plate.—M.M., X crowned; two roses crowned; in three squares: I.S., a cock, illegible.—Cadeby C.

1736—Two plates.—M.M., X crowned; two bears between three dexter hands; crest, a dexter hand; "Thomas Scattergood."—Long Whatton C.

1740—Plate.—M.M., escalop shell, "Henry" above, "Joseph" below, X crowned; superfine hard metal; made in London.—Tur Langton C.

1750—Two plates.—M.M., X crowned; W.C.; four small marks: lion passant, rose, lion's head erased, W.I.P.—Osgathorpe C.

1750—Two plates.—M.M., Per chevron engrailed three talbots' heads erased, "S. Duncumb" above; London; Leicester.—St. Mary's C.

1751—Flagon (tankard).—M.M., X crowned; in four small shields: P.M., female figure between P.M., leopard's face, lion rampant; on bottom, inside, stag's head couped, "W.W." above, "1751" below, in oval.—Mountsorrel St. Peter's C.

1756—Three plates.—M.M., X crowned; in four oval shields: lion's head erased, leopard's head, lion passant, illegible.—Wigston C.

1772—Plate.—M.M., X crowned, rose crowned in oval, eagle with two heads displayed; London.—Leicester St. Nicholas C.

1779—Two plates.—M.M., X crowned, out of ducal crown dexter arm, holding spear; "London"; in four small shapes: S.H., fleur-de-lis, arm holding spear, per chevron engrailed three leopards' faces.—Leicester St. Mary's C.

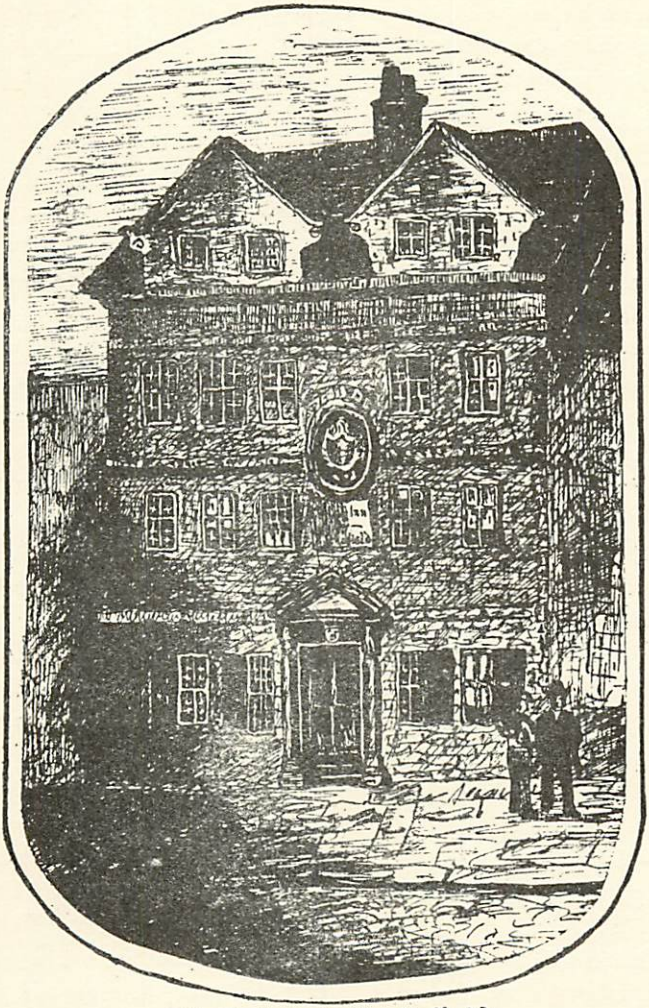
1780—Dish.—M.M., X crowned; horse's jamb out of crown, "London" below, S.D., lion's head erased, and another mark, each in small shield.—Worthington C.

1792—Two plates.—M.M., out of ducal crown, horse's jamb; X crowned; "London"; in four small shapes: per chevron engrailed three griffins' heads erased; in oval shield, on a fess three escalops; griffin's head erased, J.I.—Melton C.

1800—Plate.—M.M., X crowned; out of crown, eagle rising to sun in splendour; "V. & W.," Birmingham.—Knipton C.

1800—Five basins.—M.M., X crowned; "superfine hard metal"; Watts and Harton, London.—Leicester S. George C.

1800—Basin.—M.M., X crowned; "superfine hard metal"; in four small shapes: lion's head erased, leopard's head crowned, lion passant, W.C., pellet between.—Syston C.



Old Cutler's Hall, Sheffield.

BUILT IN 1638, REBUILT IN 1832-3.

COST £6,500.

Old Sheffield Plate.

Sheffield is one of the principal cities in the world as regards metals and metal-workers. In this city there is close upon 70 tons of silver goods produced year by year, while, according to the Assay Office returns, this branch of the trade is increasing rapidly.

We have gathered the following information principally from Hunter's "History of Hallamshire." There is no record as to who first cultivated the forests of Hallamshire, where Sheffield now stands. It was anciently a deep solitude, the quietness of which was broken only by the cries of wild beasts and the rivers pouring their waters in natural cascades through the woodland scenery. However, in the 12th century there were several villages in the Manor of Hallam.

Sheffield in the reign of Elizabeth was a town of great reputation for cutlery. At this period, too, there were to be found some of the finest parks and gardens to be met with in the country. There were bailiffs, park-keepers, foresters, stewards, and other officials in great abundance, and these were frequently to be met with in the old inns in the neighbourhood.

In January, 1615, there were in the town of Sheffield 2,207 people. In the year 1736 there were 9,695.

Sheffield is nowadays considered to be a place full of dirt and smoke, and so it is in some parts of the city, where the large and world renowned iron and steel works are in full swing. At the same time there are on the west and south sides of the Town Hall, within a distance of two miles, some fine, clean, residential places, including a number of the finest avenues of large and beautiful trees to be found in any town or city in the kingdom.

In 1774 the principal streets of Sheffield were High Street, Norfolk Street, Fargate, Coalpit Lane, Burgess Street, and Westbar.

In 1742 Thomas Bolsover, an ingenious mechanic, was repairing the handle of a knife, which was composed partly of silver and partly of copper, when he accidentally fused the two metals. From this incident he found that it was possible to coat copper with silver in such a way as to form a cheap and durable metal, presenting only an exterior of silver, and which might, therefore, be used in the manufacture of various articles in which silver had hitherto been alone employed. He at once commenced to manufacture articles

No. 26.—A GROUP OF SHEFFIELD PLATE BELONGING TO THE AUTHOR.

made of this material (copper plated with silver), but confined himself to buttons, snuff-boxes, and other light and small wares.

It often happens that the first inventors do not see the wonderful improvement and full value of their discoveries, and it was so in this case. A Mr. Joseph Hancock took up the new business of plating copper with silver, and he became very successful. He showed to the world that it was possible to imitate the finest and most richly embossed plate. He employed it in the making of all kinds of domestic ware and old decorations of the sideboard, which up to this date had been made only of wrought silver.

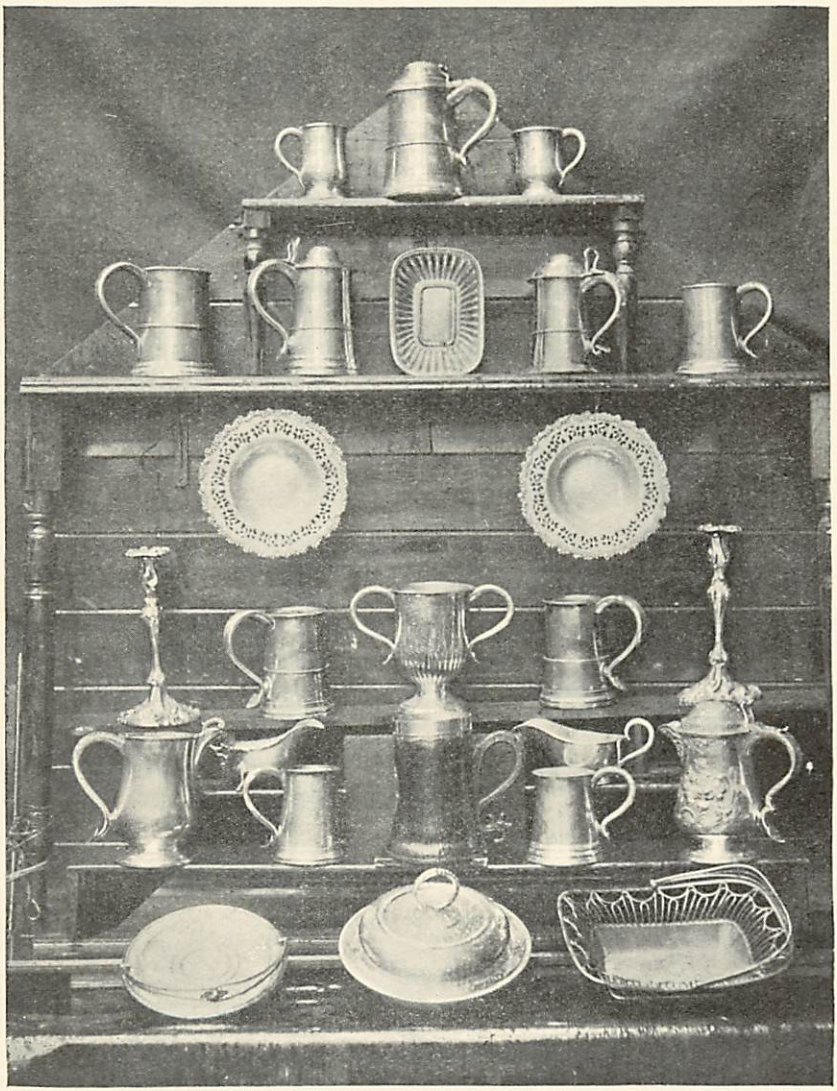
After the successful venture of Mr Hancock, numerous companies were formed. Workmen at this time were easily got from among the better class of mechanics in Sheffield and from Birmingham ; but as time went on the trade developed to such an extent that it became very difficult for the masters to find suitable workmen to compete with the orders that were being received from all parts of the country and from abroad.

The new process of rolling out Sheffield plate was soon carried to Birmingham, where it readily took root, and large concerns were commenced and made to pay good profits. But to Sheffield belongs the honour of the invention. The elegance and durability of the Sheffield-made articles stand unrivalled.

It is stated that Hancock was descended from one of the survivors of the unfortunate family of the same name, so many of whom perished in the plague at Eyam. The burial register records the interment of

John Hancock, sen.	...	...	Buried	August	7th,	1666.
Elizabeth ,, (wife)	...	...	,,	,,	3rd,	,,
John ,, jun.	...	...	,,	,,	3rd,	,,
Owen ,,	...	...	,,	,,	7th,	,,
William ,,	...	...	,,	,,	7th,	,,
Alice ,,	...	...	,,	,,	9th,	,,
Ann ,,	...	...	,,	,,	10th,	,,

The distracted mother fled from her desolated home at Riley, near Eyam, to her son, who was an apprentice in Alsop Fields, Sheffield, and from him the Master Cutler of 1763 is said to have been descended.



OLD SHEFFIELD PLATE.

No. 27.—These are all Fine and Expensive Examples, consisting of Tankards, Beakers, Loving Cup, Bread Basket, &c.

The silver-plating trade required a fair amount of capital, and it afforded profits in return.

Messrs. Leader & Tudor were among the first engaged in this business. Henry Tudor married Elizabeth Dodsworth, a sister of Thomas Bolsover's wife, in June, 1760.

The following quotation is from Mr. R. E. Leader's "History of Sheffield" :—"Mr. Tudor, a silver plater, was for many years a prominent man in the town's affairs—as a town trustee, one of the first guardians of the Assay Office, and in other offices. He had the reputation of being the proudest man in Sheffield, and this earned for him the title of 'My Lord Harry.' He was highly indignant at finding another Henry Tudor, a journeyman, between the wind and his nobility, and he vainly endeavoured to bribe the man to change his name."

About this period Messrs. Tudor, Leader, & Sherburn first applied horse-power in rolling the metal, an operation that was originally done by hand. At one time the firm was Tudor, Leader, and Nicholson, and afterwards Thomas and Daniel Leader. It was broken up in 1812. Mr. Tudor died a wealthy man, and Mr. Leader retired with a fortune, and died in Essex, his native place, in 1819, in the 89th year of his age. The *Sheffield Daily Independent* newspaper was afterwards conducted by a descendant of this family.

The following particulars relating to the names and addresses of a number of Sheffield plate manufacturers appear in old Directories, published in the latter half of the 18th century :—

Ashworth, Ellis. & Co.
Banbury, Thomas, Norfolk Street.
Boulton, M., Birmingham.
Elliott, Thomas, Jehu Lane.
Ellis, Thomas, Norfolk Street.
Fenton, Cheswick, & Co., Mulberry Street.
Greaves, Johnabab, snuff-box maker.
Hancock, Rowbottom, & Co.
Holy, Daniel, Wilkinson, & Co., Mulberry Street.
Hoyland, John, & Co., Mulberry Street.
Kirk, Joseph, Mulberry Street.
Law, Thomas, & Co., Norfolk Street.

No. 28.—A GROUP OF SELECT PIECES OF OLD SHEFFIELD PLATE, BELONGING TO MR. H COOPLAND, GLOSSOP ROAD, SHEFFIELD.

Margrave, Marsden, & Co.
Marsden, William.
Marton, Thomas.
Roberts, Eyre, Beldon, & Co., Union Street.
Rowbotham, J., & Co.
Soho Company, Birmingham.
Tonks, William, Sheffield.
Tudor & Leader, Sycamore Hill.
Walker, Knowles, & Co.
Wilson, James.
Winter, Pearson, & Hall.

The above firms manufactured a great variety of articles, such as epergnes tea-urns, coffee and tea pots, tea-kettles and lamps, tankards and measures of all sizes, jugs, cups, goblets tumblers, candlesticks, branches, cruet frames, water and platter plates and dishes, dish rims, crosses, castors, tea trays and waiters, bottle and writing stands, tureens, ladles, spoons, scallop shells, canisters, mustard pots, argyles, snuffer stands and dishes, wine funnels, round and oval salts, bottle lables, cream pails, bread and sugar baskets, skewers, cream jugs, lemon strainers, cheese toasters, chocolate pots, saucepans, stewpans, snuff-boxes, bridle bits, stirrups, buckles, spurs, knife and fork handles, buttons for saddles, and a number of other articles.

It should be stated that, previous to the discovery by Bolsover of the affinity betwixt silver and copper, the town was in a very poor state. The cutlery trade was at a very low ebb. The plating trade became so prosperous and profitable that the workmen who were steady and careful soon made sufficient money to be able to start business on their own account. In that way the town became very prosperous.

In a paper written by Mr. Arnold T. Watson, Assay Master, some years ago, we find the following:—"I am told that it was no uncommon thing for men in a shop to demand £50 or £100 to support them whilst they went off 'on spree'; and one instance has been given in which a party of seven braziers who had been absent for a week (upon money already advanced by their master) sent two of their number for a further £10 each, to be added to their individual debts, on which condition only they promised to return to work the following week; and this condition was complied with.

No. 29.—ANOTHER CHOICE GROUP OF MR. COOPLAND'S OLD SHEFFIELD PLATE.

This unnatural state of things did not last very long. The trade gradually passed into the hands of a better educated and superior class of workmen.

For the first sixty years after the discovery the copper was plated on one side only, and when any article was required to be plated both inside and out. it was made of two sheets of plate, the edges being drawn over so as to expose only the silvered sides to view. In later years it was found possible to coat the copper on both sides. "Sheffield Plate," as years went by, was applied to all the purposes for which silver had previously been used, and candlesticks, knife handles, &c., were for about a century commonly made of it; and so well does it stand the wear of years that articles made many years ago show (excepting at the edges) very little sign of the usage to which they have been subjected.

Counterfeit Sheffield Plate.

Collectors of Old Sheffield Plate should mark the difference between copper electro-plated and silver-plated copper.

The counterfeit articles are made of copper and electro-plated. Those who deal in them may boldly declare that they are "real Sheffield Plate," providing they omit the word old. A large quantity of these modern articles are made and sold every year, and represented as Old Sheffield Plate. The dealer takes care to scrape off the silver in one or two places in order to prove the genuineness of the article, which, as will be seen, is no proof whatever.

We had the privilege of looking through a workshop where these counterfeits were being made.

How to Test Old Sheffield Plate.

The best kind of knowledge in any business is practical experience. There are, however, two or three points that will be found a good test as to the genuineness of "Old Sheffield Plate." One is the presence of the embossed relief work, of solid silver, on all ornamented articles. Another is the bands or narrow strips of silver to be found wrapped round the edges and under the mounts, which are put there to conceal the joints and the bare edges of the copper. The inlaid silver shield is another reliable test (see Loving Cup, Page 63 or Plate 26). Then, again, no reasonable amount of rubbing will lay bare the copper, because of the thickness and durability of the silver plate.

No. 30.—AN EXTREMELY FINE AND COSTLY GROUP OF OLD SHEFFIELD PLATE.
THE PROPERTY OF MR COOPLAND.

Re-plated Old Sheffield Ware.

"Old Sheffield Plate" should never be re-plated. We have often met with instances of pieces that have been re-plated, and we have heard persons say how well the article would look if it was re-plated. Re-plated articles are not worth the attention of collectors. It is better to have an article part of which is bright with the real old plate, than to have it all bright with electro-plate. "Old Sheffield Plate" that has been re-plated may be detected if closely examined: the article will be worn and imperfect.

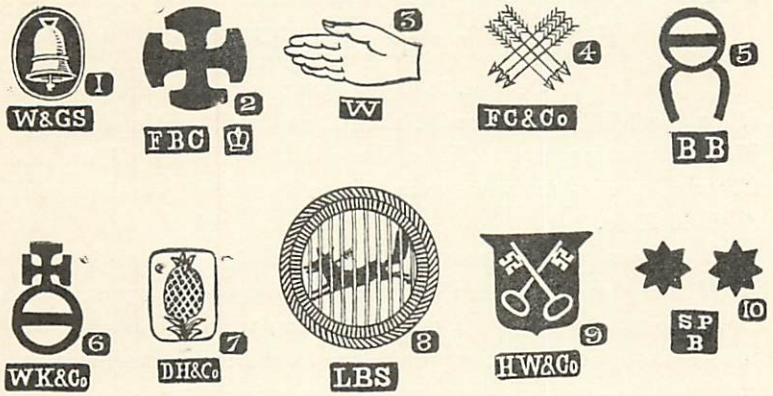
Price of Old Sheffield Plate.

There is no standard price for this kind of plate. One can often buy from a private individual for a sovereign an article that would cost in a shop or by auction three or four times as much.

As this is a book of information, we consider it will not be out of place to give the price of some of the articles that are illustrated in this work. The pair of Wine Coolers on the bottom shelf of Plate No. 1 have recently been sold for £15, or about the price of silver ones. The Candlesticks on the same shelf cost 20s. and 25s. per pair. The two small Loving Cups in the corner cost 8s. each; nearly all the plate is worn off these cups. The large Loving Cup in Plate No. 26 cost 40s., and £3 has been offered for it. Had this cup been in good condition it would have been worth £6 or £7. The Candlesticks on either side of it cost 10s. The Tea-urn only cost 50s.; we consider it is worth nearly twice that amount. The large Dish Cover cost 40s.; it is in good condition, and well worth £3 or more. The Quart Measures vary in price according to the condition they are in—say, from 4s. to 40s. each. Good Quart Tankards, with lids, are worth £3 or £4 each. Candelabra with three or four branches are very expensive articles in "Old Sheffield Plate."

N.B.—The elaborate production of "Old Sheffield Plate" led to the introduction of Sterling Silver Ware, and an Assay Office for marking Silver Plate was opened in 1773. Now some of the best and largest silversmiths' works in the world are to be found in Sheffield, such as Walker & Hall, Mappin & Webb, J. Dixon & Sons, W. Latham, and others.

Lately an Act has been passed granting permission for Gold Goods to be assayed and stamped in the Sheffield Assay Office. There are at present a number of firms in Sheffield engaged in manufacturing gold articles. It is more than likely that other firms will follow suit.



No. 31.—THE ABOVE ARE A FEW SHEFFIELD PLATE MARKS.

*No. 1.—Bell. W. & G. Sissons, Sheffield.

No. 2.—Cross; F B C. This mark we found on a large cruet stand at Newby Hall.

No. 3.—Open Hand. Watson, Sheffield.

*No. 4.—Crossed Arrows. Fenton, Creswick & Co.

No. 5.—Ball and Horse Shoe. Boulton, Birmingham.

*No. 6.—Ball & Cross. Walker, Knowles & Co., Sheffield.

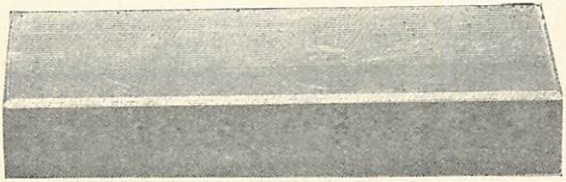
No. 7.—Pineapple. Daniel Hoyle & Co., Sheffield.

No. 8.—Fox in a Cage. L B, Sheffield. This we found on a pint measure, the property of Sir Francis Sharp Powell.

*No. 9.—Cross Keys. Hy. Wilkinson & Co., Sheffield.

No. 10.—Two Stars. Soho Plate, Birmingham.

*We have met with similar Marks to these on Electro-plated articles.



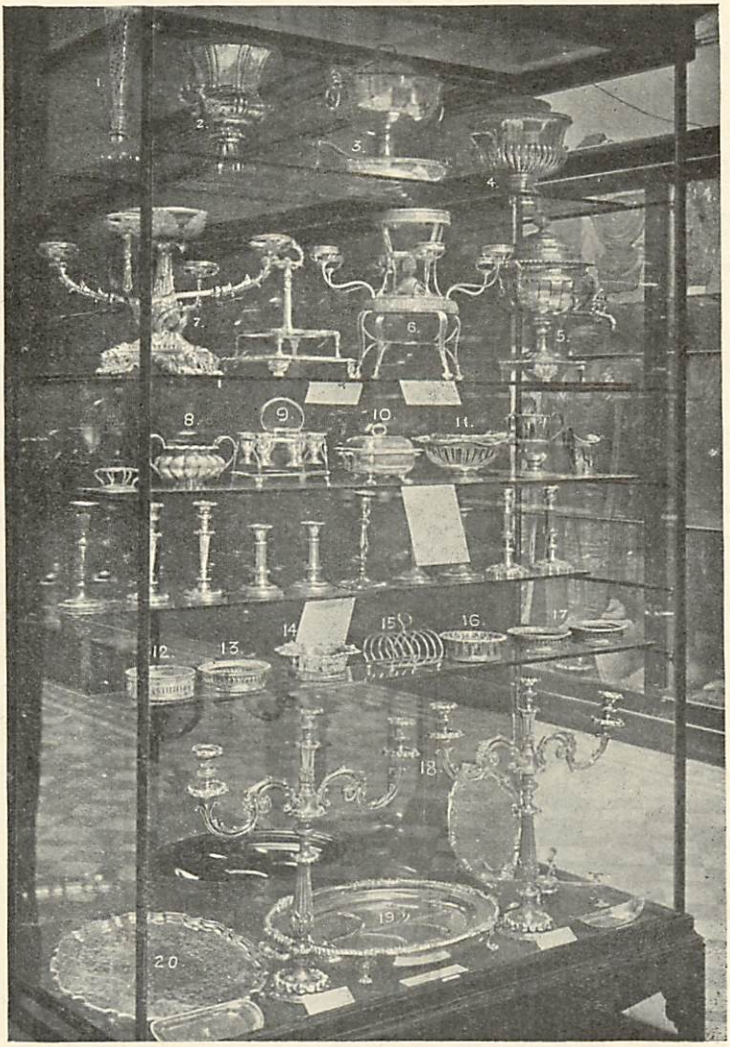
No. 32.—COPPER MOULD SHOWING SILVER SURFACE BEFORE ROLLING.

This is a specimen ingot of copper plated with silver, which was afterwards formed into the required shape.

The Method of Manufacture of Old Sheffield Plate.

On the first of October, 1889, a paper was read by the president of the Sheffield Literary and Philosophical Society, Mr. Arnold T. Watson, relating to the Silver Trade of the Town. When the following particulars were given on the Method of Manufacture of Sheffield Plate.

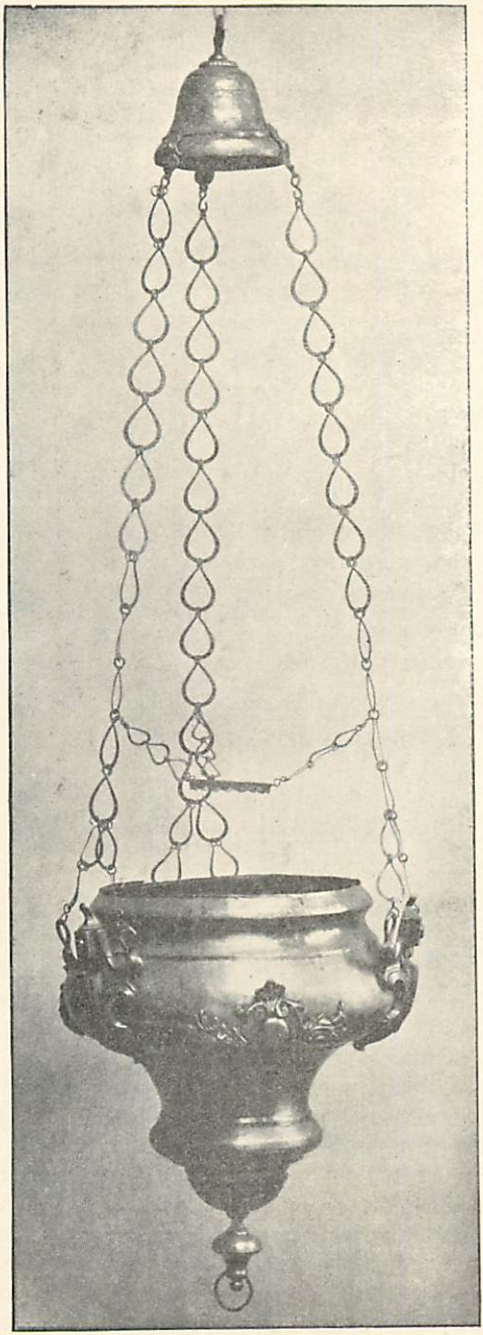
It appears that the most suitable metal for the foundation of plated wares was found to be a mixture of good copper and brass, the combination making a metal of better temper than either the one or the other alone; copper being of itself too soft and flexible, and brass too brittle; moreover, the colour of any exposed edge was not so visible as the red of pure copper. The silver used was finer than standard. A bar or ingot of the above mixed metal, varying from 1 inch to 1½ inches in thickness by 2½ inches in breadth, and of any length, according to the size of the article intended to be made, was taken, and the surface or surfaces to be plated well filed, scraped, or planed with a machine constructed on the principle of a joiner's plane, until perfectly clean, even, and free from any perceptible blemishes. A sheet of silver, varying in thickness from a $\frac{1}{16}$ to $\frac{1}{2}$ an inch or more, of the same size as the metal plate to which it was to be united was then likewise filed, &c., until perfectly clean and even. The two cleaned surfaces were then placed together, the greatest care being taken to avoid fingering them. A plate of copper about $\frac{1}{16}$ of an inch thick, slightly less in size than the silver, was then placed upon it, and, lastly, upon the whole was placed a piece of strong iron nearly the length of the ingot about an inch broad and a $\frac{1}{4}$ inch thick to receive the pressure of the iron wire. These various plates were then tied firmly and closely together with strong iron wire, twisted so as to keep them in position during the process of soldering in the fire. The edges of the silver were then touched round with a solution of borax and water, and, when dry, the bar or ingot was ready for the plating furnace. Heat was then applied in a reverberatory furnace until the silver was seen to flow and be in a state of fusion round the edges, which the borax, acting as a flux, greatly facilitated. The whole was then quickly removed from the furnace by means of tongs so constructed as to clasp the sides of the ingot without pressing upon



No. 33.—THE PRINCIPAL CASE OF OLD SHEFFIELD PLATE IN THE PUBLIC MUSEUM, SHEFFIELD.

the surface, as too much heat or the slightest pressure when in this state would cause the silver to run off, and spoil the piece.

The ingot, which was thus plated, was gradually cooled and placed in strong pickle of spirits of salt, or spirit of vitriol and water, to free it from borax, scurf, and the dirt of the furnace, after which it was well scoured with Calais sand and water. It was then rinced and dried, and the metal sent to the rollers, or the forge-hammer to be drawn out to the desired thickness and dimensions. The ingot was rolled cold, and during the process frequent annealing was of course necessary to prevent its becoming brittle. The sheet, when of the required thickness, was cut up into the shape suitable for the article to be made, the edges, or parts being joined together at a moderate heat with solder, borax and sandiver formerly a product of the glass furnace) occasionally being used as fluxes. It frequently happened that the union of the silver and the metal was not sound throughout, the silver not having adhered at some minute spot on the ingot. Such a spot would be enlarged by rolling, forming a blister of from half-an-inch to an inch in diameter. Such a blister, if unbroken, was readily removed by a process known as French-plating, the blister was simply pricked to let out the imprisoned air and the part heated, the silver being then rubbed with a steel burnish, when it easily adheres to the base metal. Should the blister have burst in rolling, the metal became scaled during annealing, and it was then necessary to scrape it off, well clean the copper, and then apply as many coats of leaf silver as would completely cover the defect, heating the part as before described and rubbing on the silver with a burnisher. Leaf-silver was always beaten from virgin or pure silver, and such is the powerful cohesion of fine silver with itself, that shields and borders for bright engraving were successfully applied by the French-plating process to any form, thickness, or extent; the union being so perfect that if well managed the two parts when finished presented no visible line of separation. This method of plating, by cohesion, or the simple application of the burnish assisted by fire, was utilised for the manufacture of plated wire having the basis of copper. About the year 1784, Mr. George Cadman, in partnership with the late Mr. Saml. Roberts, introduced a very valuable improvement in plate manufacture, by soldering silver edges and mounts on plated goods, thus protecting the parts most exposed to wear, and covering the unsightly copper or brass edges.



No. 34.—HALL LAMP, SHEFFIELD PLATE.
(The Property of J. Sunderland, Esq., Skipton.)

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NOTE.

We are willing to answer any question to the best of our ability, providing a stamp is sent to cover cost of postage.

If you want to Buy or Sell any Old Pewter Ware or Old Sheffield Plate, please communicate with the Author.

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COPY.

SECRETARY'S OFFICE,
HIS MAJESTY'S CUSTOMS,
LOWER THAMES STREET,
LONDON, E.C.,
9TH FEBRUARY, 1903.

DEAR SIR,

My chief, Sir George Ryder, is writing a paper on the connection of this Department with the importation of Gold and Silver Plate, and the various Laws and Regulations as to Assay and Hall-Marking.

He has seen your hand-book on "Money Currency and Precious Metals, and Hall-Marks and Date-Letters, from 1509 to 1920," etc., and has found in it much interesting and useful information.

But I have had to return the book to the man from whom I borrowed it, and I find that it cannot be obtained for love or money in London.

I think, however, that from the explanation I have given, you will see that the book is needed for a legitimate use, and I can assure you that in the paper (which is for Departmental use only) full reference will be made to the source from which our information is obtained.

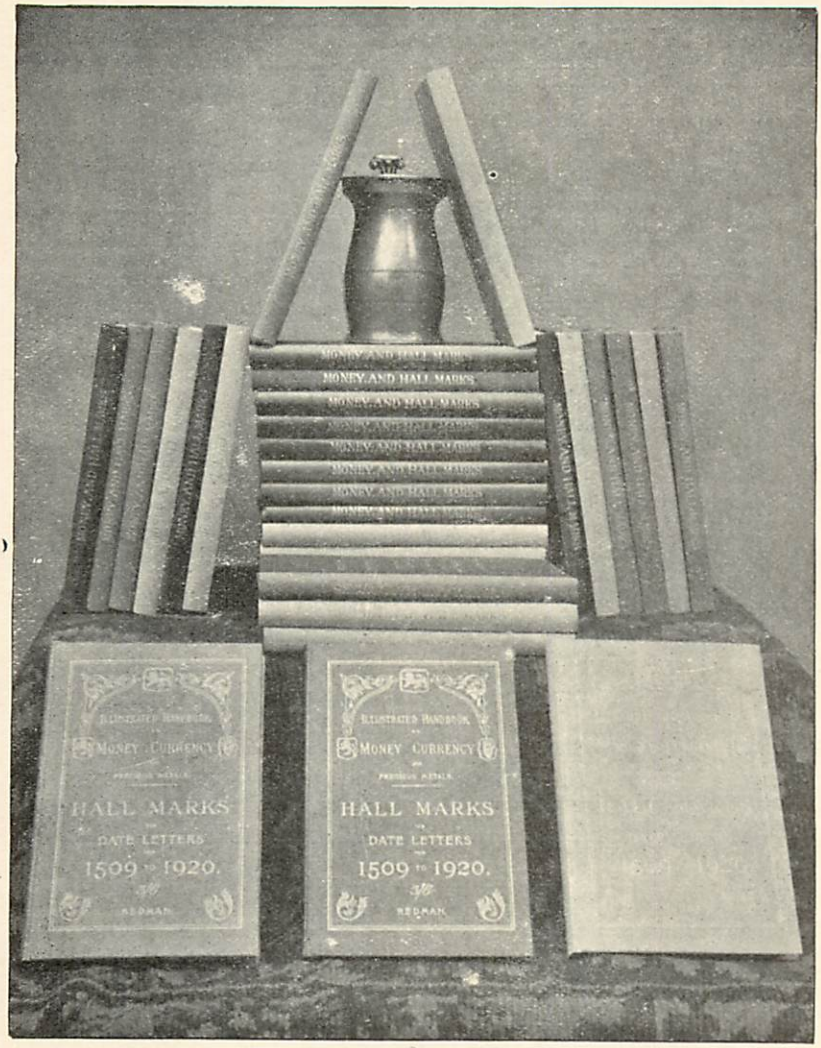
May I ask, therefore, that you will be so good as to supply as soon as possible a copy of your Hand-book for the use of the Board of Customs. On receipt, I will despatch by return, Postal Order to cover cost and postage.

Thanking you in anticipation,

Yours faithfully,

A. E. MONTAGUE.

WM. REDMAN, F.R.G.S.



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NOTE.—In anticipation of a second edition of the present work being issued in a few months, the Author will be pleased to receive corrections or further information relating to Old Pewter Ware and Sheffield Plate; also photographs from collectors of groups or single pieces, which will be returned to the owner if not made use of.

TO ANTIQUE DEALERS.

All who are wishful to have their names and addresses in our next issue please forward the same at once to the Author.

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