

THE FORGOTTEN COLLECTION OF **FRANK LLOYD- WARD** IN THE BIRMINGHAM MUSEUM STORE

A former Birmingham Architect whose collection of at least 400 pieces of Old Pewter was given to the Birmingham Museum on his death in 1956.

Before 1956 there is no record that he was ever a member of a Pewter Society, no record that he ever wrote an article, gave a talk, no record that anyone ever visited or saw his collection. He was collecting from perhaps as early as the 1920s.

There were no papers given with his collection; so there are no clues as to where pieces were bought from, or when, though he was known to H H Cotterell who mentions him just once briefly in a letter written in 1931.

No record has been found of his work as an architect.

These photographs were taken in a 90 minute session and is the only known record of this collection.

The collection appears to have never been exhibited other than a few pieces have been used to add to themed decoration of Public Buildings or displays in Birmingham.

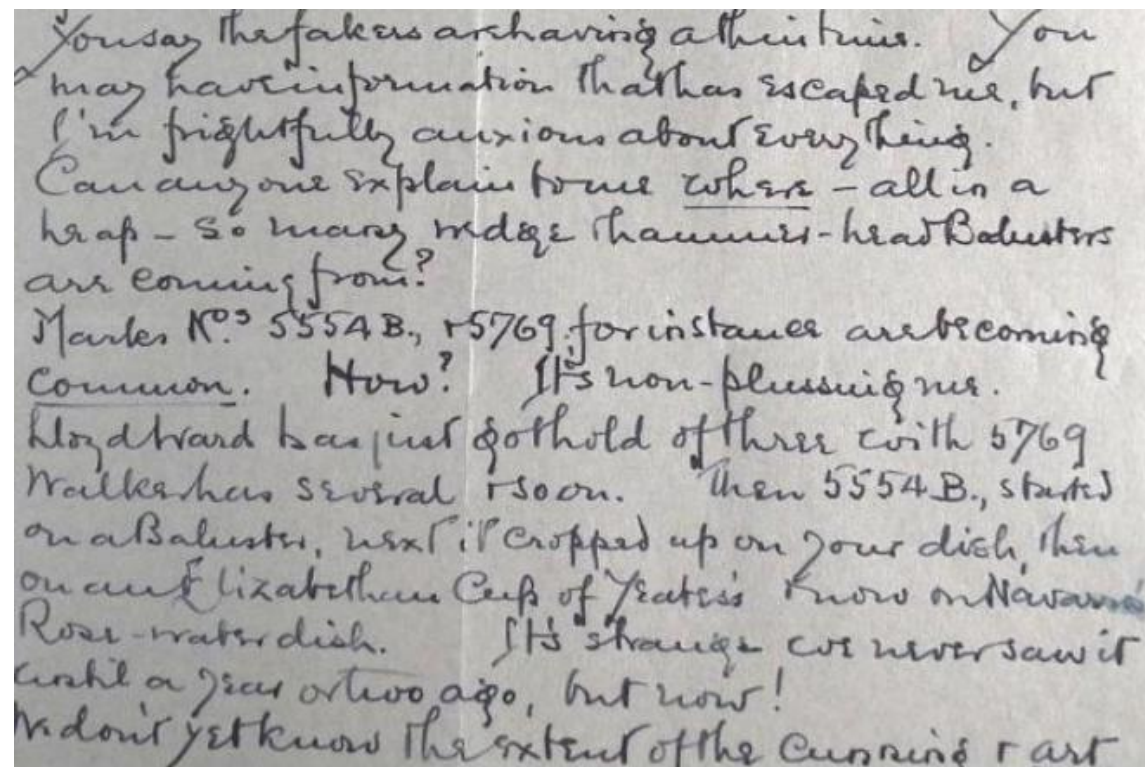
Information Assembled by John Bank in 2014.

A Forgotten Collection at the Birmingham Museum

In November 2013 this writer was invited by the Curator of Applied Arts, following the writer's request, to spend a day looking at the Old Pewter which had been donated to the Museum.

The interest in this collection was created from a very brief extract in a letter H H Cotterell wrote to A V Sutherland Graham in 1931 (both founder members of the Society of Pewter Collectors). In this letter HHC is clearly very worried about the numbers of fakes he sees.

Here is the extract from the letter -



You say the fakes are having a thin time. You may have information that has escaped me, but I'm frightfully anxious about everything. Can anyone explain to me whiss - all in a heap - so many ridge hammer-head Balusters are coming from? Marks N° 5554 B, 15769 for instance are becoming common. How? It's non-plussing me. Lloyd Ward has just gothold of three with 5769 Walker has several more. Then 5554 B., started on a Baluster, next it cropped up on your dish, then on an Elizabethan Cup of Yeates's Know on Navarre's Rose-water dish. It's strange we never saw it until a year or two ago, but now! I don't yet know the extent of the currying part

The fifth line up from the bottom refers to a Lloyd-Ward. On enquiry it was apparent that no-one known to the writer had ever heard of a "Lloyd-Ward". Fortunately modern technology permits a word search facility to suitably scanned documents and a word search through the 3200 pages of Bulletins published by the Society of Pewter Collectors from 1918 to 1966 and the Journals of the Pewter Society from 1967 to 2014 - revealed just one other reference to the collection by way of a Society visit made to the museum in 1964.

This collection is kept with hundreds of others of a huge variety in warehousing in Birmingham literally locked behind bars and rarely seen unless bits are put out in public buildings to enhance some display or other. So then very much a forgotten collection from a long forgotten collector. The photographs were taken in a hurry, and it shows, but there is enough here to show a collector what could be found long before 1950.

However this Old Pewter Collection is interesting in having far more than expected of fakes. Perhaps one or maybe two other people in the past also thought them fakes. Someone using a red paint brush has painted a large letter "F" to the base of such pieces and someone else (likely) has used something like a nail to scratch to the bases the word "fake". Each a highly unusual technique to inform future generations, not seen before by this writer, and doubtful that it will have been practiced in a long number of years. One person who vaguely remembers seeing the collection in 1964 does not recall either technique being apparent then which implies this was added to the pieces after 1964.

Unfortunately a follow up visit has not proved possible as despite seven or more attempts this writer has received no reply. It is assumed therefore that this collection is perhaps thought of as not worth the time or effort required to further detail it.

However it is surely worth the interested reader and collector taking a few minutes to look at the photos of the collection that were taken. It is assumed that these photos are all of this one collection but they might not be. The collection did have over some 400 pieces in it.

These photos are shown almost without comment, as it was hoped to gather further information on the return visit. So guesswork has been avoided. The fakes are presented so that the last photo of a piece (where several are shown) reveals if previous visitors so marked the pieces. There are many decent pieces not so marked.

Most of the visit was taken up with taking photos and detail of pewter spoons in the museum that were there at the start of the visit in some 17 boxes each containing up to six assorted spoons. So they took rather more of the day than expected. Thus the photos start with the collection on the shelves as it is kept behind bars (though the bars were opened for the photos).

Frank Lloyd-Ward was a Birmingham Architect who died in 1955, a donor name of F Lloyd-Ward of whom hardly anything at all is known, left his pewter collection to the Museum; it was given Museum numbers in 1956 and 1958.

This collector is mentioned briefly by HH Cotterell in a letter of 1931 (as per the extract shown above). His collection had been visited by the Society of Pewter Collectors in late 1964. Ron Homer had later asked regarding some Duncomb plates. Not much more is known. Previous mentions remarked about the number of fakes to be found in this collection. Indeed it appears that two lots of visitors may have left their mark on pieces.

As mentioned previously - there is a large red "F" painted on a number of pieces, and the word "fake" is also scratched on, with what could have been a nail. This writer was interested in the fakes in as much as understanding why they were fakes and what marks were used on them; but also hoped to find a larger number of good pieces. This marking is unusual, even unique, in this writer's experience. There are some very scarce pieces in photographs here and on the shelves this is a collection worthy of our thought and consideration. Hopefully there will be another visit in time.

The Museum accession numbers list over 400 pieces in this collection. Presently most are in store but some are out in the historic houses owned by the City. This is far more than the 250 pieces suggested by the Society of Pewter Collectors.

.....
Here follows the 1964 report of the visit of The Society of Pewter Collectors to the F Lloyd-Ward collection.

PEWTER COLLECTION OF THE LATE F. LLOYD-WARD

at Aston Hall, near Birmingham

Arrangements had been made with the Museum authorities of the Corporation of the City of Birmingham for members to see the pewter collection of the late Mr. F. Lloyd-Ward which had been donated to the Corporation some years ago. This had been divided up and was not all on display at one museum, but the Director had very kindly assembled it all at Aston Hall in a private room, where it covered three very large trestle tables. There was insufficient time for members to go thoroughly through the many treasures which were included, but it was apparent that it contained many fine pieces, including two good pewter candlesticks, two excellent flat-lidded tankards, one of which had an unusual thumbpiece cast in relief and "wriggled work" on the lid and drum. There was a fine array of broad-rimmed plates and dishes, narrow-rimmed plates, and measures of many types, including the bulbous West Country Spirit measures in a range of sizes from the two gallon downwards. In all the collection must have totalled some 250 pieces, but it contained, also, a large quantity of well-made faked pieces, which were known to be included. This made the visit of particular interest, as it gave members an opportunity of exercising their judgment in weeding the good from the bad. All the pewter had been regularly waxed by the staff of the museum in the course of their ordinary duties and this made it more difficult to spot some of the fakes.

On the day following our visit, our President met the Museum authorities at Aston Hall, and gave them descriptions and dates for the good pieces, so that they can show them satisfactorily in one or another of their departments. The faked pieces will be set aside, for study purposes. It has been asked that, if these are to be disposed of, they might be donated to our own "Museum of Fakes."

The faked pieces included long sets of baluster measures, all with "housemarks," some with the "T.C." mark (Cotterell No. 1265), and others with the mark given in Cotterell, No. 5554 (*b*). There was a huge pair of square-based candlesticks, and many other supposedly rare types of flat-lidded tankards and broad-rimmed dishes, etc.

Firstly then photos of the collection as it rested in late 2013 on the museum warehouse shelves -











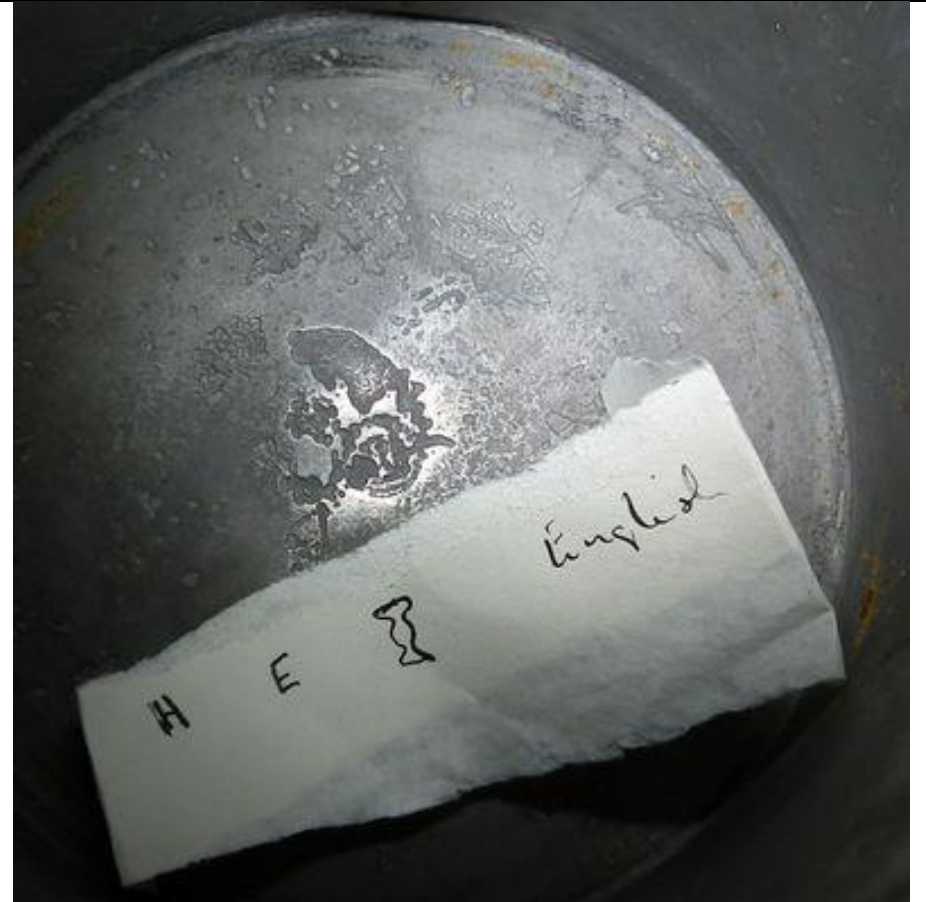




Now for a few photos of individual pieces taken in a hurry as time for this visit ran out. there are clues in some photos as to sizes and a few marks are shown.

















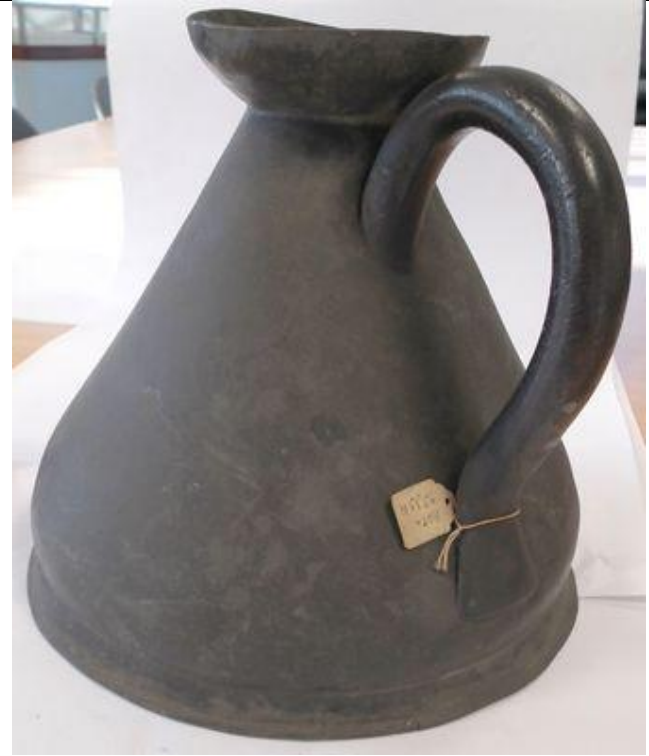


















Not marked as fake



Not marked as a fake













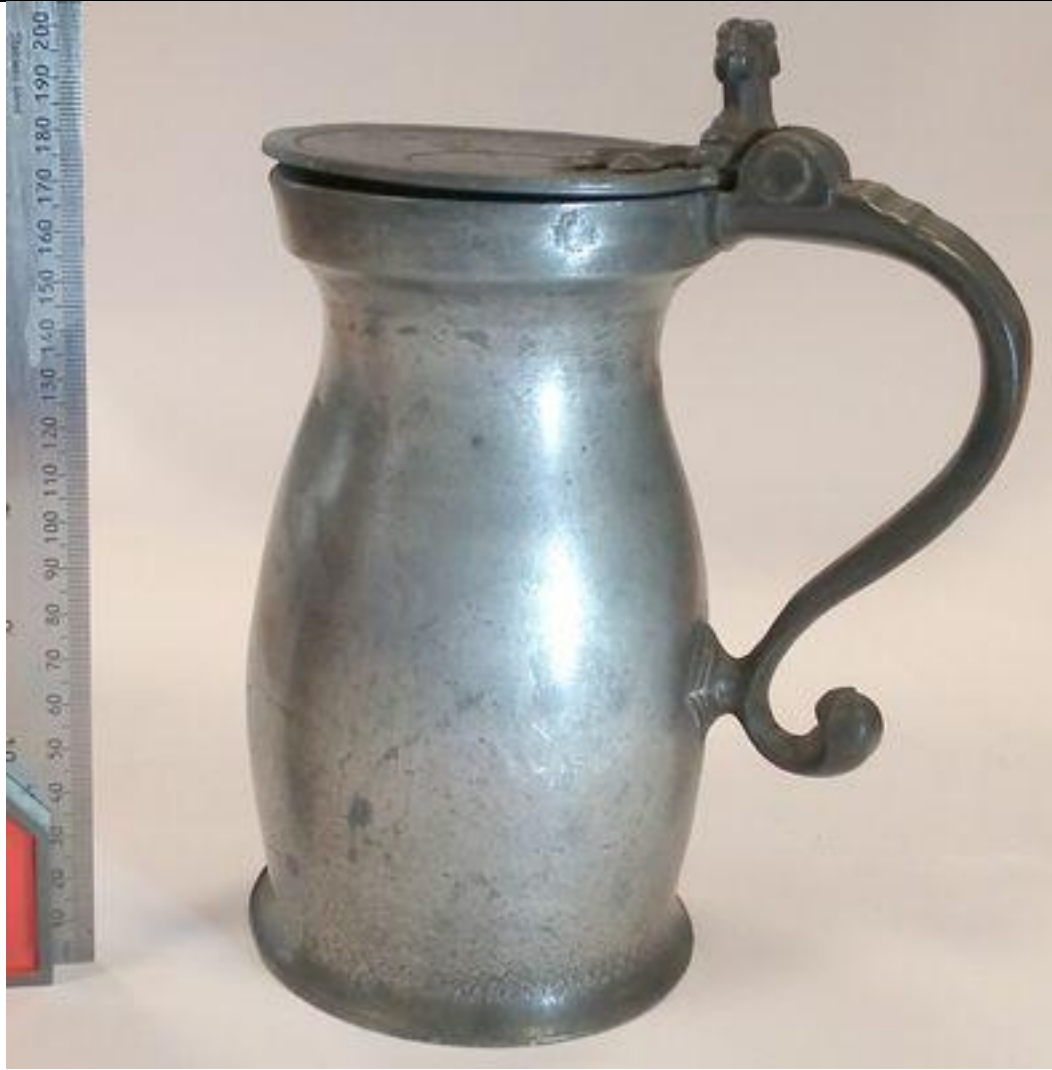




What sort of a mark is that - ownership?













Can anyone say why this was said to be a fake?
Difficult from photos.....





H H Cotterell letter quoted from above goes on to say -

“Can anyone explain to me where - all in a heap so many wedge & hammer- head balusters are coming from? Lloyd Ward has just got hold of three - Walker has several & soon - 5554B on a baluster now on your dish, then on an Elizabethan cup of Yeates – **now on Navarro’s Rose-water dish**.....its strange we never saw it until a year or two ago – **but now!**”

(Name of Pewterer S D unknown date reference PS No. 3043

The mark appears on "fake" pieces as a "housemark" and on lids of many hammerhead and Wedge Balusters and as a touchmark on Posset Cup and Beaker type Measure)













































