

TWO RICHARDS

A look at information now available, (some for the first time), regarding

Richard Neate and Richard Munday, (et 'al')

their lives, and their business practices during about 60 years of the 20th century. Those with an interest in collecting old pewter should perhaps be aware of the unfolding story. No doubt time will reveal more.

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In writing a review of 'The Richard Neate Touch Plate' and reading other articles on this subject this writer decided it was unlikely the touch plate known thus, had ever been Richard Neate's.

Reader's might first like to read the review of the Pewter Society Booklet – 'The Richard Neate Touch Plate' before reading this article to read a little of what was claimed about Richard Neate – many years after his death.

This article developed into consideration of certain aspects of the widespread distribution of pewter with faked marks, largely to North America but also elsewhere, that occurred in the 20th century, albeit mainly in the third quarter.

Whereas there is a very credible eye witness account of what was happening in London around 1970 and sound genealogical research of the whole period (by Christine Ellis of Sydney Australia) the information as assembled reveals an interesting picture.

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RICHARD NEATE (1880 – 1953)

Richard Neate was born Richard Henry Neate in 1880 in St Pancras - his Father Richard William Neate was a Collector of Gas Rates in 1891, and lived from 1843 to 1897.

Richard Henry was a Soldier from 1900 to 1901 in England and South Africa. As a member of the 3rd Volunteer Battalion he signed up for the Boer War on the 24th Feb 1900, occupation Clerk from the Parish of St Mary's Islington aged 20 years and seven months, becoming Number 8986 in the Royal Fusiliers.

He was posted to Hounslow on 2nd March 1900 and to South Africa on April 3 1900. Records also show that he served at Belmont, Moddor River, Cape Colony and the Transvaal with the 2nd Battalion Royal Fusiliers and received the South Africa 1900-1901 Campaign Medal. He was discharged at Hounslow at his own request on his return from South Africa on May 4th 1901.

At his medical examination he was described as 5 ft 7 ½” tall, fair complexion, hazel eyes, brown hair, a weight of 132 lbs, a scar on his left knee. He gave as his religion, the Church of England.

Richard Neate married Margaret Ethel Forsythe – daughter of a protestant journalist, from Inverness in 1907 in a Church of England ceremony at Christ Church St Pancras. (Note well, neither should have been a Catholic then). (Richard’s mother was Henrietta Louisa Maria, which are very Catholic sounding first names but she also was a protestant.)

In 1911 he was a Gas Clerk living at 56 Camden Square and this was perhaps not unrelated to his father’s occupation before death as a Gas Rates inspector.

If there is significance for this article to this, it could be that Richard would know people who could work in lead and with hot metal. It is doubtful he would do so by himself as there would have been a demarcation in trades, as those in work strove to protect their employment.

He served in WW1 in the 3rd Battalion of the London Regiment from 18 Dec 1914 to 14 May 1918. (He was demobbed as a Sergeant due to ill health – injured or wounded).

A 1921 Directory revealed two entries for Richard Neate Antique Dealer, one at 133 Albany Street, Regents Park, which is interesting because the impression from a previous article is that a business was not operated from there - it says 'No. 133 was a house' and goes on to say that 92 and 109 were both shop and accommodation.

But the other Directory entry contains a second address which is of interest because it is where Richard and his wife are living in 1911 and that is 56 Camden Square, so it would appear that the Neate's had a connection to that address for at least ten years.

The fact that both addresses are listed means that a buyer could obviously go to either and presumably expect to buy antiques of some sort. Thus it is likely from his advertising and given addresses that Richard Neate probably pursued his interest from home before opening shop, as indeed have very many antique dealers over the years.

Telephone directory entries show he was firstly at 92 Albany Street from 1922 up to 1935 and then 1936 to 1939 at 109 Albany Street.

Margaret, his first wife, died in 1932 and he married a Francis Nettleton McQueen in 1942. Francis was then the divorced wife of Robert W McQueen and Nettleton was her mother’s maiden name before her marriage to James Albert Donking, a ships’ engineer.

An interesting directory entry in 1936 gives; Neat(e) Rd. Wool Shop 109 Albany Street NW1. (So 'Bygone Days' was then also a Wool shop as well as an Antiques Shop).

Thus, as this was after his first wife died (1932), but prior to his second marriage in 1942, perhaps he had taken pity on, or sublet a portion of the shop, to the newly divorced Mrs. McQueen.

During the second world war he served as a stretcher bearer for the A.R.P. (Air Raids Protection – their wardens were the forerunners of the Civil Defence Corps).

He is said to have retired in 1944 and as he did not leave much money perhaps his second marriage helped his retirement. A probate check on his second wife might give an indication if that was probable.

Quite what he did from 1939 to 1944 in business is not known.

He appears in trade directory adverts. as 'Bygone Days' at least from 1922-34 at 92 Albany Street and advertises from 1938 at 109 Albany Street. (In 1934 in his one and only advertisement found recorded in *The Times*, he sold carved oak panelling – *an over 600ft run..*) (His phone number was Museum 3883 at 92 Albany Road in 1927 later changed to Euston 3383 in 1936 at 109 Albany Road – only worth a mention if a reader knows of any other telephone numbers.)

The suggested Richard Munday connection is that he had some business dealings with Richard Neate around the period 1915-30. It is assumed that as Munday travelled around the UK in his theatrical or singing occupation, and also when not employed, he would visit antique shops and salerooms to augment his means by being a 'runner'. This is the oral history others have passed on.

Neate 's notoriety stems from clear evidence that he had sold pieces to the rich and famous of the Society of Pewter Collectors, some which had questionable authenticity.

(An alternative view might ask - did Neate know exactly what he was selling or was he being supplied with 'fantastic' pieces, now known to be spurious.)

A collector who knew Munday says - I asked him (Munday) a direct question about Neate and his alleged fakes.

His reply was: *'Richard Neate would never do such a thing. He was a gentleman'*. And the collector continues to say - *With a wry smile Munday then presented me with a marked 'SS' Trifid spoon with his typical typed label attached to the rear of the handle. When I showed it to the late Ron Homer he informed me that other dealers (and he mentioned Ron Michaelis) seemed to have a supply of these spoons.*

(A reader of this article with experience tells us - They were not issued as fakes. Ron Michaelis had a mould and gave people examples that he had cast from it. I chose one in an unfinished state).

Richard Munday once recollected that in the shop where Richard Neate sold his pewter there were balls of wool which his wife sold. The shop which Richard Neate occupied was said to be next door to a (Mrs or Miss?)s. Donking, a wool shop. As previously mentioned these recollections have now been partly confirmed by the 1936 Directory entry of – *Neat Rd. Wool Shop, 92 Albion Street.*

Antique dealing, like any other small private retail business of that period, could not have been that profitable an enterprise, especially after 1929.

There is no doubt though from the correspondence from Richard Neate to Antonio De Navarro that he did supply this wealthy Papal Envoy, with fakes.

Interestingly only one touchmark later appearing on the alleged 'Neate Touch Plate' is recorded on one of these. But this writer has not yet seen any clear evidence that Neate sold pewter marked with any of the other 133 such marks.

There must be more pieces with those marks, as who ever owned the touch plate must have had the punches to mark it, and those punches may have come from several sources.

But for the plate to have been Richard Neates', there ought to be a lot of evidence somewhere that he used a lot of the marks – and there isn't. So far this writer knows of just one – others might have further information.

(This alleged 'Neate' touch plate and a faked piece - documented as sold by Richard Neate are shown in the review of the 'The Richard Neate Touch Plate' elsewhere on this website, and the writer hopes the reader might have already seen that review.)

A letter from Richard Neate to Navarro implies that he, Neate, was a Roman Catholic, important perhaps when dealing with a Papal Envoy, that some common background should be shared.

However no evidence can be found that Neate was other than Church of England. He was buried with his protestant parents and protestant first wife.

Richard Neate enlisted in the army giving his religion as Church of England at age 20. He married his first wife in the Church of England at age 27.

Unpublished correspondence from later in his life indicates he and his first wife had by then become active Roman Catholics, though there is no evidence to show that this was other than a contrivance to gain favour.

He appears then to have used his supposed religious affiliation to promote his business activities with at least one important customer, known to have purchased costly faked pieces from him.

There is no known evidence that Richard Neate was involved in the export business to North America or elsewhere. It has been suggested there is pewter supplied by him in Australia but it is likely that that was purchased directly from him in London.

A 1928 advert mentions 'British Colonial and American Buyers' so some such trade may yet come to light, but clearly had there been any scale to an export trade it should have been known of by now.

He made, or was thought to have caused to be made, some known fakes, but not a great many of them – no production line here. We can only guess where he might have found people he first considered capable of hot metal work. Scarcely then, like a man who was so organised as to have the touchplate.

What appears, to quote - is a picture of a man who sold:

- *Genuine pieces lacking a mark*
- *Bits from genuine pieces disassembled then put together with new parts to create more than one 'original' and at least one of them needing a mark*
- *Changing the mark on a newer item coupled if necessary with some ageing and an 'older' mark applied*
- *Adding marks to enhance items that have indistinct or incomplete marks - hallmarks and/or touches, plus verification marks*

He certainly sold wrong pieces in the 1920s and 1930s such as the two handle cup shown on the cover of the Richard Neate Touch Plate booklet, and others that have been seen in important collections in the UK.

A catalogue seen of a 1938 Sothebys' sale, not attended as far as can be told by Neate, suggests that the profit on the pieces sold to Navarro and other Pewter Collectors should have been considerable. There are no known indications that the volume of sales Neate made were large enough to make him prosperous, nor are there any good reasons to exclude the thought that perhaps he sold them on commission.

What happened to Richard Neate's business? It is unknown when exactly he did retire as he appears to reduce or stop his advertising in 1939. It is said he retired in 1944.

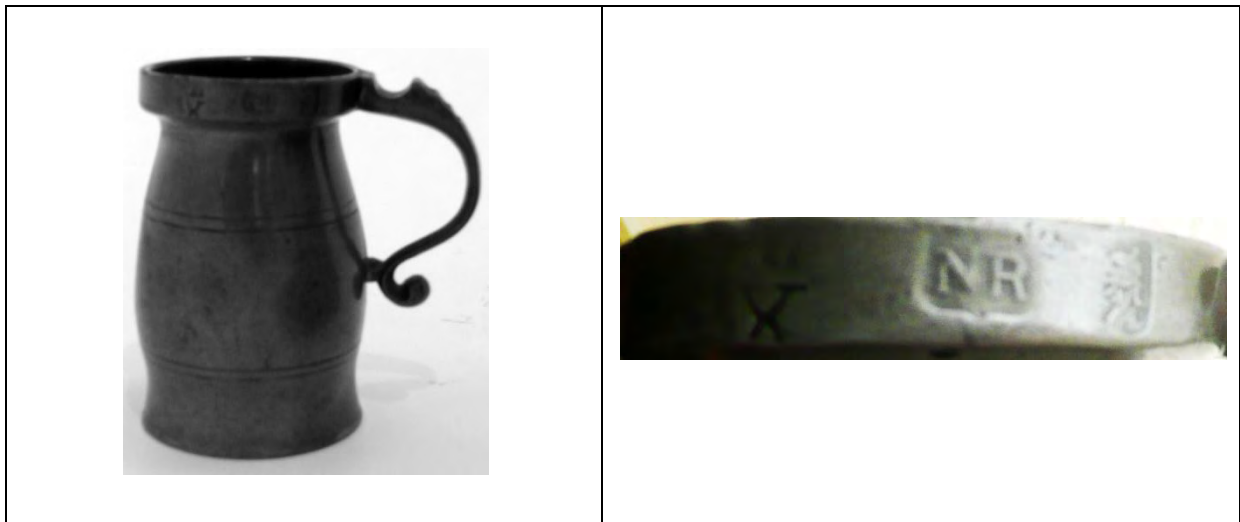
By chance, perhaps, it is in 1944 when Richard Munday is first ever recorded as advertising by using his name (the reader will see that was not the name he was born with or used in his earlier years). His first shop is within a mile of Richard Neate's former premises (a twenty minute walk or five minute taxi ride or drive). This

name of 'Richard Munday' is better suited perhaps for dealing with English or American collectors than the other names he is known to have used.

This article says that there is insufficient evidence for this touch plate to be attributed to Richard Neate.

Richard Neate died in 1953 aged 72.

About the NR hall marks – an Urban Myth?



A lidless Gill Measure with two of the NR Hallmarks – initials N R and a Griffins Head

These hall marks are found on a variety of pieces which are usually not what they seem to be. They are found on pieces intended to deceive, and also on pieces that would deceive very few established collectors. Very often the marks do not look old from wear or time effects and are sometimes apparently deliberately rubbed to indicate aging.

These marks have been attributed to Richard Neate, though this writer can find no good reason documented anywhere why they should be.

It has been said that such marks are attributed correctly because collectors with considerable experience thought so. It might be remembered that years before such then experienced collectors bought the fakes he sold.

There is a joke that NR stands for 'Naughty Richard' but even if there were any truth in this, then which Richard? They are taken by some as being the initials of Richard Neate put backwards to deceive. This is likely a convenient explanation for some, that has been allowed to flourish.

Furthermore this Richard (Neate) has no recorded sense of humour that would lead to a reasonable train of thought that the marks were his creation. Richard Munday had that sense of humour but nothing firmly connects him with these either.

Is it simply an Urban Myth? If any collectors know better than perhaps they would let this website know or publish the evidence somewhere appropriate so we can all read it.



N.R followed (here) by (a rubbed) Griffins Head followed by a Cockerell – marks likely to be found on made up pieces, and pre war repros.

(Naughty Richard – (or see below) – what a demon – poor old Cotterell) – ‘piffle!’



The piece opposite was said to be an Antique c1700 Trumpet Base Candlestick.

It looks like a repro candlestick soldered to the base of a small 19th c bowl.

It might not be, but without examination that is how it looks in the opinion of this writer, and the above hall marks are from the base, and they are known to be used on such compositions (polite) .

Elsewhere on this website are photos of c1700 real trumpet based candlesticks for comparison.

Comment from respected pewter writers about similar marks includes –

I have never seen any definite evidence that these hallmarks were used by Richard Neate, in my view it is a kind of urban myth. The only way I could understand the attribution as 'Naughty Richard' was if Neate had (created) some of these "NR" reproductions and sold them on. After all H. H. Cotterell, who was aware of these marks, was very concerned about the antiquing in various ways of reproductions.' (It was from this comment that I took the Urban Myth of the title)

And from a second –

I recall mention that NR was Naughty Richard! If one is going to make outright 'fakes' (or is it fair to so describe something that never existed for real other than when created by this maker), then why not be equally 'silly' and mark them differently. I have seen the mark on unusual forms of lidless baluster measures in different sizes, so clearly made as a long 'run', which could have been pre-WWII from the modest oxidation they had.

Just a thought - but suppose that a joker had NR as really meaning –

“NOT REAL”!!

Another reader suggests that there was a firm in the 1920s by the name of

NORMAN SELLS REPRODUCTIONS

who used these marks on Reproduction Pewter – if any reader has confirmation of this or information about it this website would be pleased to hear from them.

So this article moves on to consider what is known of Richard Munday and his almost entirely different world.

RICHARD MUNDEY (1899/1900-1990)

Richard Munday was born Sam Newberg in Spitalfields area of London the youngest of three children born to a recent Jewish Russian immigrant mother. He died listed as aged 91 in Westminster London in December 1990 with his death certificate giving the 25th December 1899 as his birth date, which differs from his birth certificate of the 8th April 1900.

His mother Fanny (1873-1966) was born in Riga Russia and his father was Harris Newberg, a Master Bootmaker. It is unknown where Harris was born but the couple married in London in 1894 and Harris appears to have died between 1901 and 1911. The family name as used by his mother was Newberg but could have been Neuberg or Nieburg as Sam had two sisters, Annie and Sarah, both of whom used different spellings on marriage.

As Samuel Newberg he makes an appearance in a performance in aid of Hebrew and Religious classes in 1913 presumably using the singing talents he mentions later in life.

Interestingly marriage records show that after a previous marriage had been dissolved, Richard married in 1965 (she died 1970) and again in 1971 (she died 2003) So it is quite possible that he was married four times as he was known to suggest!

As with his date of birth and name, Richard appears to have a problem with his personal identity; as on the 1965 marriage he registers himself as Richard Munday formerly known as Stanley Newbury, but he lists his father as Stanley Newbury. Perhaps this wife had only previously known him as Stanley?

Richard Munday's last wife was his widowed cousin Etta, the daughter of his Mothers' brother. On that marriage when he notes that his name has been changed by deed poll, he correctly lists his Father as Harris Newberg but of course Etta would have known that.

Nothing much else is then known of him for sure until 1944 – many years later – other than two auction catalogues where someone notes the names of other buyers present.

A collector writes -

There is however an auction catalogue for a Sothebys' sale held on the 4th November 1938. This was the sale of the collection of E. Billings Lewis. The present owner of the Catalogue thinks it was originally either Fenton's or Minchin's. The catalogue had belonged to Frank Holt who was friendly with them both, but he himself did not start collecting until about 1950.

Whoever originally owned the Catalogue carefully recorded who bought the lots (when he knew who they were, which he did in most cases) and what the price paid was. He also wrote at the start of the pewter section "All the pewter had been over cleaned, not only outside, but inside as well." (This might favour it having been Fenton's).

Buyers recorded are almost all people known of including Casimir (Charles Casimir known as Bumpy Head due to a forehead growth), Graeme (Sutherland Graeme),

Minchin, Rollason and Munday. In the case of the latter his name is apparently spelt Munday, but then the writer was unsure how to spell Casimir either). Munday bought at least eight lots costing nearly a £100.

This indicates Munday was the recognised name of an established dealer in 1938, seven and half years before the Deed Poll change. He must have started using the name Richard Munday some years previously.

It is also said that at an earlier date of 1929 (19th of December) he is recorded as buying at Sothebys'. Implying then that he was known under this name in at least the late 1920s, when he is under 30, but as to where he was working, how, or who with is not known. Richard Neate is said to be buying at the same auction. (also Casimir, Fynde, Kimball, and Cotterell). It is not known (by this writer) who has this catalogue.

He emerges then as Richard Munday. This rather asks the question as to who did he call himself 'Richard' after; someone else who he knew well?

Declaring that he was previously also known as Stanley Newbury, (Stanley was the name of a sister's child and the last G to a Y anglicises the name – guesswork though), it appears in preparation for overseas trading he changes his name by deed poll, as shown in the entry in *The London Gazette*; at least 17 years after first using this name.

*NOTICE is hereby given that by deed poll dated the 27th March 1946 and duly enrolled in the Supreme Court of Judicature on the 28th day of March 1946, I RICHARD MUNDEY of 19 Chiltern Street, Marylebone in the county of London Antique Dealer a natural born British subject renounced my former names of Sam Newberg otherwise Stanley Newbury,- dated this 2nd day of April 1946.
WM. EASTON and Sons, 43 London Wall,
London, E.C.2. Solicitors for the said Richard Munday.*

He sometimes goes out of his way to confuse questioners, or he did at different times appear to be a fantasist creating for himself different stories as to influence how he was perceived to be by others.

It was said that he had some musical talent which he was able to use in theatrical/singing and touring.

It may have been through Richard Neate's contact with Antonio De Navarro or we can also speculate (albeit 'wildly' according to one knowledgeable reader) how Richard Munday came to know the (wealthy Papal Envoy) Anthony de Navarro. There is detail that Navarro's wife, an American Actress called Mary Anderson held charity concerts in London. So though this is entirely circumstantial, is it likely Richard Munday might perform for the wife of a known wealthy Pewter Collector? (after all Richard Neate would in writing declare that he personally was a catholic!).

Here follows a few things said by him or of him about parts of those unrecorded years:

When he was working as a singer he would have travelled around the country and that he had acted as a runner for Richard Neate.

He used to say that in his younger life he had been an opera singer.

He started his business after a stint as an ambulance driver about 1940 during the blitz but quickly resigned as he could not stand the sight of blood.

Prior to 1940 he was a boy singer in the music halls and naturally had to retire as he became older and the music halls faded in popularity.

He was not an orthodox Jew and may not have been practising (his birth faith).

Commercial is the word he used to describe quite run of the mill pieces which were predominately shipped to the US and Canada.

I was cautioned as soon as I joined (the Pewter Society) that if I bought anything from him I should make clear that I was a member.

The English Society have made things too hot for the fakers. So they are sending their stuff over here...

The "Neate-Mundey (sic) School" - Jimmy Fenton to Sutherland Graeme letter dated November 7 1947.

Richard Mundey used to say his contribution to World War II was earning dollars.

The late King Haakon VII of Norway was said to be friendly with Richard Mundey and it is said that during the war would spend time in his shop.

He told me once that he had four wives but could not be sure.

After Neate's retirement (1944) Mundey started to become a reformed character.....

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In 1944 Richard Mundey started advertising in *The Times* in a serious manner for:

Antique Pewter Wanted of every type – Tankards, Flagons, Candlesticks, Porringers, Plates, Tobacco Jars and Miscellaneous Items – Send full details. Richard Mundey
19, Chiltern Street, W.1

On October 14, 21 and November 4 & 18

Old Pewter Pots required, all sizes: Tureens, Bowls, cups, Tobacco Jars, and any other odd pewter articles – Richard Munday, Period Pewter, 19 Chiltern Street off Blandford Street, London W.1

1945 – March 17, March 31, April 7 and May 5

Old Pewter Wanted – Pots of all sizes, flagons with or without lids, porringers, tobacco-jars, &c; single pieces or whole pewter collections bought. We buy silver and silver plated articles - Richard Munday, 19 Chiltern Street off Blandford Street, London W.1

1945 – August 25, September 1, 8, 15, 22, October 6, 13, 20, 27 November 3 and 17

Many more advertisements through 1946 including requests for – ink stands, horse brasses, Coloured China, Sheraton Barometers, brass candlesticks, Dutch Brass Tinder Boxes, Glass and Crystal Boxes pairs Brass early Candlesticks with shaped bases, tureens,

He is advertising in 1955 as well now especially for AMERICA –

“Buyer for America will definitely pay TOP PRICE for OLD and second hand SILVER English and Foreign, Plated Articles and Old Sheffield, old copper.....”

Unusual for the time as dealers tended to be more discreet in their searches for stock. Whereas this is bold full face advertising!

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While in 1946 his adverts continue running from April to 3rd September, the end of the year brings real developments in Richard Munday's business as he is then recorded sailing to North America –

27 September Liverpool to Halifax Nov Scotia out by First Class

Returns December 4 from New York to Southampton – good business? – returns First Class

Again in 1947/48 (listed as married) Southampton to New York and back these trips take 2 ½ to 3 months – *just who is looking after the shop?*

There were two trips in 1949, after cancelling a January sailing he presumably flew as he returns by sea in May and the second sets out in December, flights and sailing combined returning in early Feb 1950 (– *again who is looking after the shop?*)

Something happened in late 1949 as he doesn't sail out here - he later flies out, there is no clue as to the reason.

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These details may seem excessive but they are here so that the reader understands the scale of business that must have taken place to fund such business trips. This cannot be simply a few hundred or so old pots – this requires either thousands of those or some extremely valuable stock - or both. What Richard Munday is undertaking here is very costly.

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In the 1950s 1960s and 1970s another side to Richard Munday is revealed.

Clearly, whilst he still wants the money from North America, (and elsewhere) in the UK he seeks admiration, approbation and prestige, from those he regards as knowledgeable. This is the difference between Richard Munday and many other dealers – he needed acclamation – applause!

In the 1960s and 1970s (certainly from 1964 to 1977) he was regularly buying at Auction for the Worshipful Company, before he became one of its Freeman; it is said that he was supervised by an officer of the Company who took advice from others.

In the 1950s he had given some form of undertaking to the forerunner of the Pewter Society that he would deal honestly with members. Does this assume they knew he would not do so with others and thus tacitly approved?

This might explain how he became friendly with Ronald Michaelis in the 1950s but still begs the question as to what Michaelis and others understood or knew?

In 1974 a Jewish Newspaper records that he and his wife hosted a ball at the Savoy Hotel. This was the same year that his friend Joseph A. Burnham became President of Marshall Fields, arguably the most important retailer (certainly of antiques) at that time in the USA. This could be a simple coincidence or it could have been around the peak money making time of Richard Munday's export pewter trade. Balls at the Savoy Hotel would not be inexpensive to host.

1974 10 May *Around London -Thames Valley Ziona Wizo - At the society's annual dinner and ball, at the Savoy Hotel, the host and hostess were Mr. and Mrs. Richard Munday. The proceeds of the ball were devoted to welfare work in Israel.*

Richard Munday was buried on the 31 December 1990 (having died on the 28th) and his wife Etta died on the 9 Feb 2003 and was buried on the 11 February 2003. They are buried at the Edgwarebury Lane Cemetery of the West London Synagogue. A Pewter Society member attending his funeral says that no matter, if he was or was not an Orthodox Jew, his was a Jewish funeral.

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1969 to 1971 and after - An Eye Witness

The chairman of Marshall Fields of Chicago in 1974 had worked his way up in a long career from the shop floor, and understood all its business really well. In 1969 he certainly had the ultimate say in the promotion of antiques in the store which as other contemporary witnesses reveal was a huge and successful product promotion over a number of years. A massive feature of this was Antique British Pewter.

The son of that very senior 'director' (as he was in 1969) visited London and was shown around their operation by the UK based agents of Marshall Field. One of their main suppliers of better goods and a personal friend of that director was Richard Munday.

The son now aged about 66 has contacted this writer to relate what he saw and impressions he had of the activities at the time.

How reliable is this witness, you will ask?

He was a successful antique dealer in his own right for over 35 years with a base in Chicago and homes in Chicago, and the Cotswolds U.K.

He does not seek the company of pewter collectors and although pewter played a part in his earlier business and home life his main interests became/were in furniture and pictures.

He does not write or publish. He is retired.

He knew of this writer's interests in these matters and contacted him with a view to providing background to set the record straight as he saw it.

So what does he tell us he saw? The following are uncut excerpts from a number of emails and provide an indication of what was happening around 1970:

My visits were, in 1969-1971 for the sake of accuracy.

I actually visited Munday's home twice in c.1970-71; memory says it was just west of Harrods, off Walton Street, within walking distance .

The workshop on the lower level suggested he was actually manufacturing items. There were shelves full of old moulds, some by Yates, which he showed me. I also saw an old mould of a gallon bellied (lidless) 19th c. measure. On the workbench were 2 roughcast bodies of a slender gallon 18th c. baluster, and a third turned down with ball-terminal handle attached. I do not recall any lids, but these were certainly intended to be DVs.

At this point, he was faking openly; he showed me several Yates moulds he had

procured, as well as a gallon DV c. 1760, with 2 roughcast examples and one turned down. He also showed me 3 original verification punches he had found.

Mundey's verification punches (3 that I saw) were simply stamped (1 or 2?) into the turned-down, finished product - a DV gallon, from c. 1760 moulds; no effort to efface or obscure the marks as far as I know. There were 3 in process on his workbenches. He showed me the punches and talked about where he had obtained them. I saw no half-gallon mould, or copies. I was in the shop area with him for perhaps 15 minutes. I was young at the time, but knew it was pretty important. I have no idea how he may have attempted to age them.

I did not see a mould for the gallon double volutes; I only saw the finished or partly finished products. I did see a range of moulds for "Yates " (so described) vessels, some quite large with long handles and knopped lids, which I did not examine.

If you are wondering how I ventured on to all of this, it is complicated, I had spent around 1500 pounds (a good sum then) with him earlier in the day.

I was being tutored around by the buyer from Marshall Field & Co; he was employed at the time, in essence, by my father, who was chairman of Field's at the time. I had many rare opportunities, as you might imagine.

I saw 2 or 3 verification punches, and there were many others on a wall rack. I well recall one which I later figured out was probably "LCC", backwards of course. I was in the shop area with him for perhaps 15 minutes. I was young.

To be fair, Mundey's set-ups at the Chelsea show were vast and impressive; some really remarkable gear, along with suspect polished items (the old breath test worked well back then).

I believe Mundey was consumed by pewter his entire life, and felt resentment, as a hands-on dealer, toward the academic community. A bit of a loner, I think, who was greatly disturbed by the lack of appreciation for his efforts in the 40's and 50's. The street people did not care much for him either.

The naval mess bowls were very popular in the early 70's at Field's Afar. I did not like them, as there was no clear reference in the literature at the time. I know they came from Richard Mundey. Field's bought pewter in the markets at Bermondsey and Portobello, but never this sort of thing; the bulk of their more unusual pewter came from RM, I believe.

It remains my opinion that Mundey, an incredibly energetic and crafty fellow who devoted his whole life to pewter, was involved in a great deal more than tramping up pots with silly labels for the export market. His association alone with the WCP and other prominent collections attests to his knowledge and influence. It is an unlikely combination, simple Dickensian hawker and advisor to the elite.

There is a huge gap here - an area which, I believe, formed the nucleus of somewhat covert activities that are now emerging.

I listened to Richard himself, at the Chelsea Show in c. 1972, carry on about how "no one appreciated everything he had done to save pewter during the war and for many years after".

I do know he maintained separate premises apart from Chiltern Street. No doubt at all. That I was able to visit it was simple fortune; he seemed to really enjoy my father, aside from the huge economic opportunity (Marshall Fields) that my father represented.

The antiques business at MF in the early 70s was enormous; the company maintained a permanent storeroom. The back stock of smalls (pewter, silver, plate, boxes and the like) numbered in the many hundreds if not thousands, some of it dating back 20 years or earlier to original purchase. There were dozens and dozens of paintings. Tea chests were being packed on a regular basis for air freight.

Further on the "CM" balusters:

1) At the time (long ago) I was curious that there were no (photographed) examples of "CM" marks on DVs size quart and down. I was thinking that perhaps the larger sizes were made up (perhaps in the 1920s?) to fill out sets. I could only assume that the Commonwealth of Mass. would have ordered full runs, if these big examples are original, and that some of the smaller ones would have survived. Perhaps there is further evidence here.

2) At the time, I had not found a gallon or half gallon marked "CM" with a reliable English touch mark. The Fassons' seemed to have proudly marked all of their measures (including gallons) - why would they not mark "CM" stamped export wares similarly? All these years later, I have now seen photos of the Banckes-marked gallon and half-gallon; I tend to accept these as probably correct, although the images (as expected) do not convey a sense of age."

3) I know that my own piece, now calmed down to a decent gray colour, was quite suspect on purchase. It had been "dipped" in lye solution to give it a cleaned appearance.

4) I would like to see a "CM" baluster of any size in uncleaned scale.

5) Personally, I believe that most "CM" marked large balusters are fakes. Not all, perhaps, but many of them.

And another time - Let me reiterate my thoughts about "CM" gallons especially

1) *When I bought my shield-terminal Bud and DV gallons in c. 1980 at around £1000 pounds each, I bought my slender DV with ball terminal (marked twice with "CM") for around £300 pounds. It looked virtually new, but it was a good look at a low price. Everybody knew they were fakes.*

2) *Somewhere in the 1978-1981 period I saw 2 identical, fresh "CM" marked gallons for sale in Portobello Road London.*

3) *Parenthetically, I believe this is the exact style that Munday was reproducing, and I doubt he was the first to do so with this mould, which I would guess had been in use even in Cotterell's time; no doubt a survivor from much earlier.*

4) *The number of slender ball-terminal DV gallons marked "CM" (but with no maker's mark!) exceeds (I once estimated, long ago) the total of marked examples - (Banckes et al) by a fair number.*

5) *In the late 70s-early 80s I examined 5 such items, and all were identical except for placement of CM, CS and the like marks.*

6) *My example, here now, is identical to that in a Leading Museum Collection. Every example I researched, including the above Museum piece, could, most likely, be traced back to England after c.1900.*

Now why would all these "CM" colonial examples end up traced back to England?

7) *I have never seen a slim DV gallon with "CM" marks in a dirty old scaled condition; All that I have seen are lightly toned and tarnished, even on the underside.*

8) *I just don't trust them. I know for certain some are fakes - but which ones? Most, I think - not all, but most.*

9) *Give me one with a maker's mark any day*

I never worked for Marshall Fields & Co; I simply travelled with my father to the Field's London office during my university years; he was a great antiques collector, and was at the time setting up the Antique Galleries and Crossroads Market back in Chicago. I formed friendships with many of the Field's buyers (both in Chicago and

London) during these years, and eventually travelled with them on buying trips, where I essentially learned the trade, circa 1969-1975.

Basil Cross was the head of all furniture operations at MF in Chicago at the time, including antiques. Brilliant fellow; he scoured the UK with others during this period.

.....

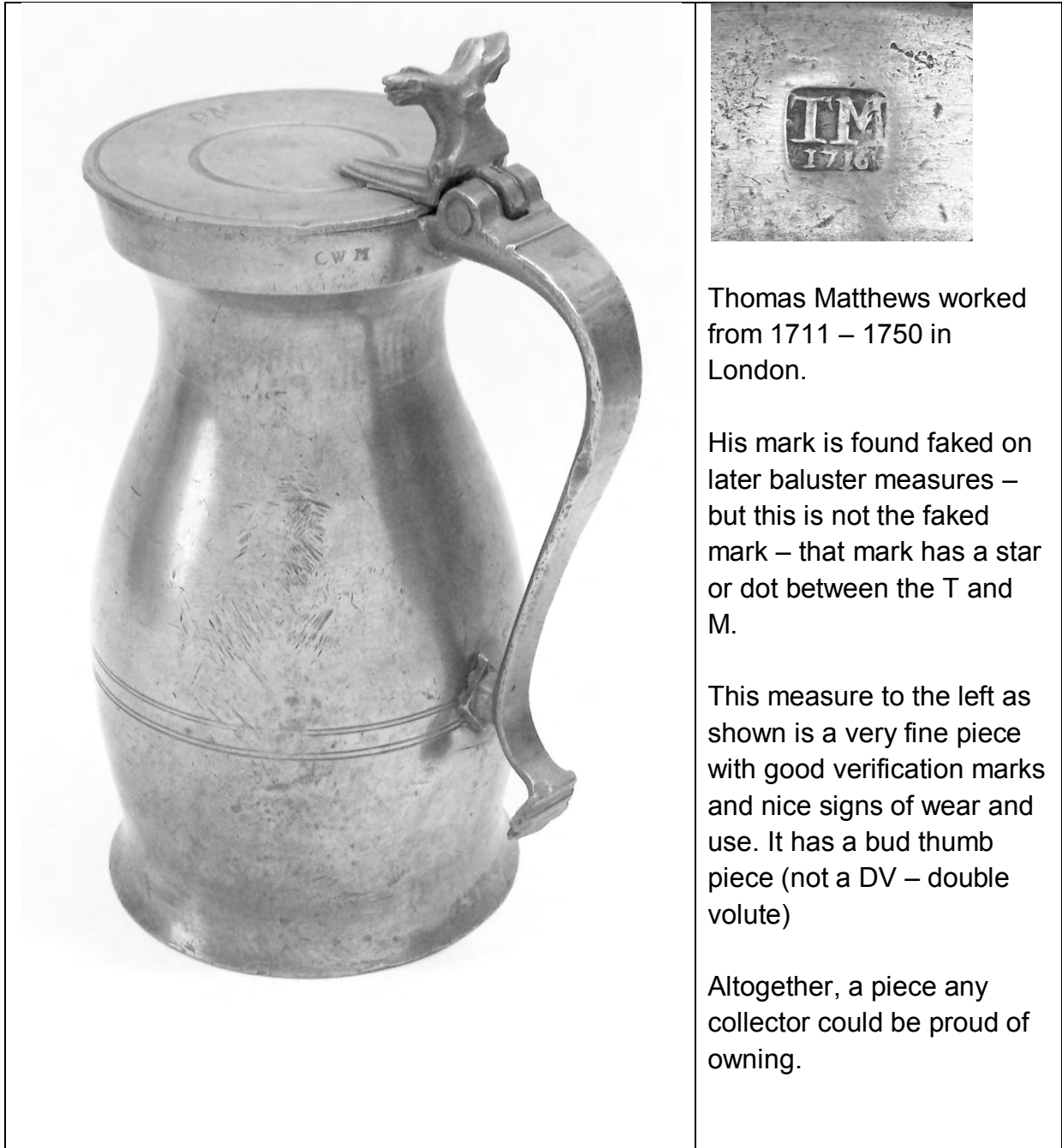
CM Marked Gallons

There is an alternative view - that in Massachusetts with its river and coastline there was more need for measures, so more single Gallons were bought, and kept for use in smaller ports.

Many had little use and were kept very carefully and often likely used little. Different strikes of the letters are not unusual. To call fake the majority of such pieces is wrong.

There are writings of far more depth and detail but this writer/collector/dealer does not consider this website worthy of quoting his work. Such is life.

Another collector (not any of the above) however is happy to let photos of his CWM marked Gallon Double Volute, with a maker's mark of Thomas Matthews be illustrated here. It is a delightful piece,



Thomas Matthews worked from 1711 – 1750 in London.

His mark is found faked on later baluster measures – but this is not the faked mark – that mark has a star or dot between the T and M.

This measure to the left as shown is a very fine piece with good verification marks and nice signs of wear and use. It has a bud thumb piece (not a DV – double volute)

Altogether, a piece any collector could be proud of owning.

In Fairness to Richard Munday

It has to be said that Richard Munday was very knowledgeable about old Pewter. He did sell a lot of very good pieces quite honestly. He helped the Worshipful Company gather their collection after the war. He was a serious contributor to the Reading Exhibition of 1969. He was extraordinarily well connected to collectors, dealers, academics, and other pewter researchers of experience. He valued his contacts with all those and actively wanted respectability and the approbation of those whose opinion and position he valued.

It should be stressed that the labels he used were typed in the same manner be it for the good pieces or the doubtful. The label alone is no indicator. A buyer seeing such a label on a piece he wants can always seek an opinion from another collector if unsure. Consider this set –



A well known dealer/collector says of the above piece – *I would like an inkstand like this, and see no reason either from the label or the ware to doubt its authenticity. It may be a bit too 'clean' for some tastes, but there seems to be wear on the top*

above feet, which is exactly what one would expect after 200+ years of usage. The absence of a maker's mark endears it to me slightly more bearing in mind Munday's label on the item! Can't see a problem with it, and a while ago it would have been worth getting on for a £1000.

We find that from 1966 – 1983 Richard Munday did have premises at

10 Wheatley Street, W1 (as well as 19 Chiltern Street) – this was a short walk of maybe half a mile away. (He died here, at home, so these premises were residential, though with a pewter store and workshop at basement and ground levels, but no shop). (His penultimate wife widowed Betty Leon lived at that address prior to his marriage to her).

There are other reports that there are pieces in Australian Museums' carrying Richard Munday tickets that are of doubtful provenance.

Thousands of pieces sounds like an awful lot of pewter but it is known that there is a room in the midlands the size of a double bedroom that holds 1300 or more old moulds for making pewter pieces as well as other items, each mould being at least of two pieces and far thicker than the item being made. Two such rooms (good double bedroom size shelved out) could easily contain 6000 pieces of pewter. As such then the numbers are not as difficult to understand.

Another collector has a number of photographs - of pictures taken during a period in the 70's when another man (said to be a protégé of Munday but with no hint whatsoever known of engaging in any similar bad practices) was dealing in pewter. The black & white photos revealed a warehouse packed with racks of deep shelving stacked with pewter from floor to ceiling. This was a period when pewter was an expensive commodity and much pewter was purchased by Dutch dealers - hardly surprising as the £ started to fall from the mid-70's to practically nothing against the Mark and Guilder.

He sold only to the trade and in large value lots. A serious collector turned up at his warehouse one day in the 1970's and was refused entry. This dealer later went into higher value antiques and by all accounts was extremely successful.

This section is here to say that many others dealt in pewter and in quantity when antique pewter was fashionable. There is always the speculation there as to who actually owned the stock shown in the photographs, we have no way of knowing.

Whilst others may have had deliberately deceitful practices, some did not.

What sets Richard Munday apart is his desire for public recognition and for a wide acceptance of his talents as he saw them, he seems to have had a real love for antique pewter, coupled with a strong desire for material success regardless of how

it was achieved within his trade; one even wonders if his knowledge thrilled him to know that he could fool the 'alleged' experts.

This material success was achieved by (what we regard today as) both honest and very dishonest methods. Some of these methods are shown in the illustrations and comments following.



This piece is not a fake. The description is florid advertising and whilst imaginative and perhaps unlikely cannot be said to be wholly untruthful. The server is highly polished (the metal as well as the description) for the American market.

The Cocks mark is a real mark as the fake used has the bird breasts over the central letters ND whereas as here in the real mark the letters are in the space between the breasts.

He could guess a date but could not be as certain as here he states the date the touch was struck. It is said this mark might have been used from 1817 to 1847 but in this case it is thought most likely used 1817-1820 by Samuel Cocks, hence Munday's dating is also fair.

Membership of the UK Pewter Society gives access to the data base of pewterers marks – the most up to date information on this subject to be found anywhere.



This piece is in the USA. (This mark belongs to the server above).



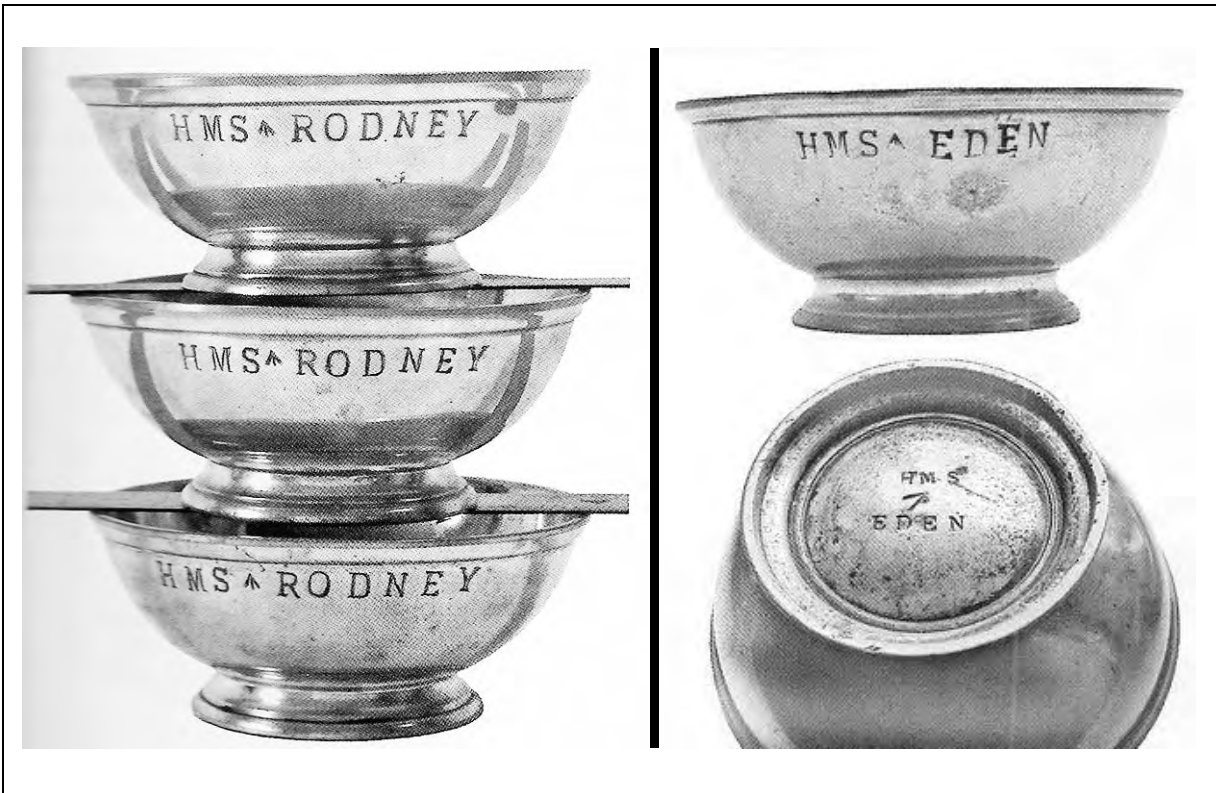
The above photo shows a fine set of highly polished Irish haystack measures.

The ticket detail is not known. There is no reason to think these are other than fine pieces.

However they were heavily repaired. It is unlikely it was known how to match the pewter used in the original set. After 40 years of aging it is very apparent that the repairs were of a different pewter mix to the original and large repairs now show. A collector who shone a light inside at the time of purchase should have noticed the repairs.

So depending on the ticket there is no dishonesty here – as collectors should examine their expensive purchases. No doubt a damaged set would have greatly increased value once repaired and polished. These are in the USA. They were purchased from Munday in December 1969 for about £550, a good amount of money then.

(These were likely purchased from a pewter store/workshop in the basement/ground floor levels of the residential accommodation at 10 Wheatley Street, referred to elsewhere in this article).



Elsewhere in this section of the website is the article on Naval Bowls. It is well worth a read.

It is thought that sometime after WWII there were Government surplus sales that included maybe hundreds of these bowls sold very cheaply over a period. It is likely they were made shortly before or around 1890. Dixons of Sheffield are the likely makers.

Munday's tickets appear on these bowls, so certainly he sold them, and sold many of them to the USA. Some tickets do say 'similar' which is incorrect because they were never so marked or so used.

The names on the bowls are of known and unknown vessels the arrow mark as shown was never used by the Navy.

Names found include – Nancy, Diomedes, Eden, Titus (name never used by the Navy), Lydia (name used only in fiction), Ajax, etc. Someone here was likely having a laugh to themselves as they named the bowls!

Labels found are those typed by Munday's typewriter and in his style.

These bowls were sold in New York, Chicago, Bloomingdales, Thalhimers, Marshall Field, and various Canadian and other Department Stores. Witnesses have seen stores with over 100 such bowls for sale – you could collect a set! (An expensive set!)

You will read in the same article details of Jugs also being sold with most unlikely inscriptions – inscriptions that made the jugs valuable.

Thus were inexpensive Government surplus Pewter Bowls, enhanced in value to deceive the customer. The North American customer mainly it seems. There were many hundreds of them.

This writer in 2009 was offered a Scottish Church Communion Set said to have returned to the UK from the USA comprising 2 Scottish lidded flagons, 2 chalices, 2 pattens, and one small seven inch bowl.

At the time a photo was not taken of the set, other than poor photos of the marks found, in the bowl, the flagons and on the pattens.

The mark in the small bowl was that of Stephen Maxwell of Glasgow the other marks were known fake marks (Join the Pewter Society and see the difference on the UK Pewter Society data base – there are constant references to this data base - but that is the only place, anywhere in the world, to find such detail easily.)

One way to tell the difference is in the outline of the fake marks which are simply straight lines of a square but with the real marks you have rounded corners and serrated sides between. The wording also differs; the historical references could do with checking (?).

Stephen Maxwell had a really good looking ship in full sail in his mark with the wind in the sails, in the fake marks the sails are flat and look to have not much wind in them at all!

The labels to be found are all of the Munday typewriter style.

Clearly this set was not a real set but pieces gathered together and marked far later than when made, in order to greatly enhance the value of the whole and to give a terrific display.

We know Munday could do this, we know the labels are his.

This writer was told that after he declined the 'set' it was sold in the South of England two days later!



Above is a gallon DV as referred to in this article and the above one of the marks also referred to. A simple mark that might add considerable value.

Below is a mark taken from an authentic Baluster measure shown here simply by way of contrast with the somewhat simplistic mark shown above



The owner of this piece comments as follows –

*A one gallon bud measure made by Thomas Matthews. This measure has all the marks of being a period piece. It has on the rim the letters CWM which is interpreted as **C**ommon **W**ealth **M**assachusetts. I would assume that these letters are correct and of the period. Note that the **M** in this image does not go as low in the middle as your image. Note that the **W** is not an upside down **M**. One must be aware that these letters were used over a period of time and may have been replaced. Also, the measures may have been stamped at different locations using different stamps*

Thus the above featured pieces show us that many sales were made of pieces dressed to sell, heavily repaired, with doubtful and simply untrue florid descriptions, or actually faked by being made later and passed off as aged.

These were pieces that were attractive to collectors, museums, and the wealthy for home furnishings. It is believed that such sales were widespread throughout the English speaking world, and that membership of the UK Pewter Collectors club was no protection.

The motive for this was simply to make money from the gullible or easily deceived and to make a lot of money.

Certainly others may say that much of what is found is simple and relatively inexpensive stuff and it may well be, because we know that thousands of such pieces were also processed.

As a wholesaler Richard Munday would have to provide what his customers wanted. He would have been encouraged to provide pieces of value and with a story.

Much junk was repaired and decorated for resale. Knowledge then was not as it is now. Incorrect finials were used; the pewter metal could not be matched so in time the repairs would show.

Many good guesses were made. Much decoration was added.

Also it should be remembered that someone other than Munday was likely doing this work. As though skilled in hot metal work Richard Munday was undoubtedly more skilled in Sales, Marketing, Management and Imagination.

This eye witness also tells us that whilst befriending various leading members of the pewter collectors in the UK and looking for prestige and approbation Richard Munday continued to sell pewter ware into the 1970s that was dressed or doubtful - to earn substantial monies for himself.

It looks increasingly as though the time scale of this activity was at least from the twenties into the late 1970s, with a peak in about 1974

Perhaps the activities of the London office of Marshall Fields, explains in part that he did not later need to travel to the USA to conduct business.

It leaves open just what those 'colleagues' in the UK knew.

.....

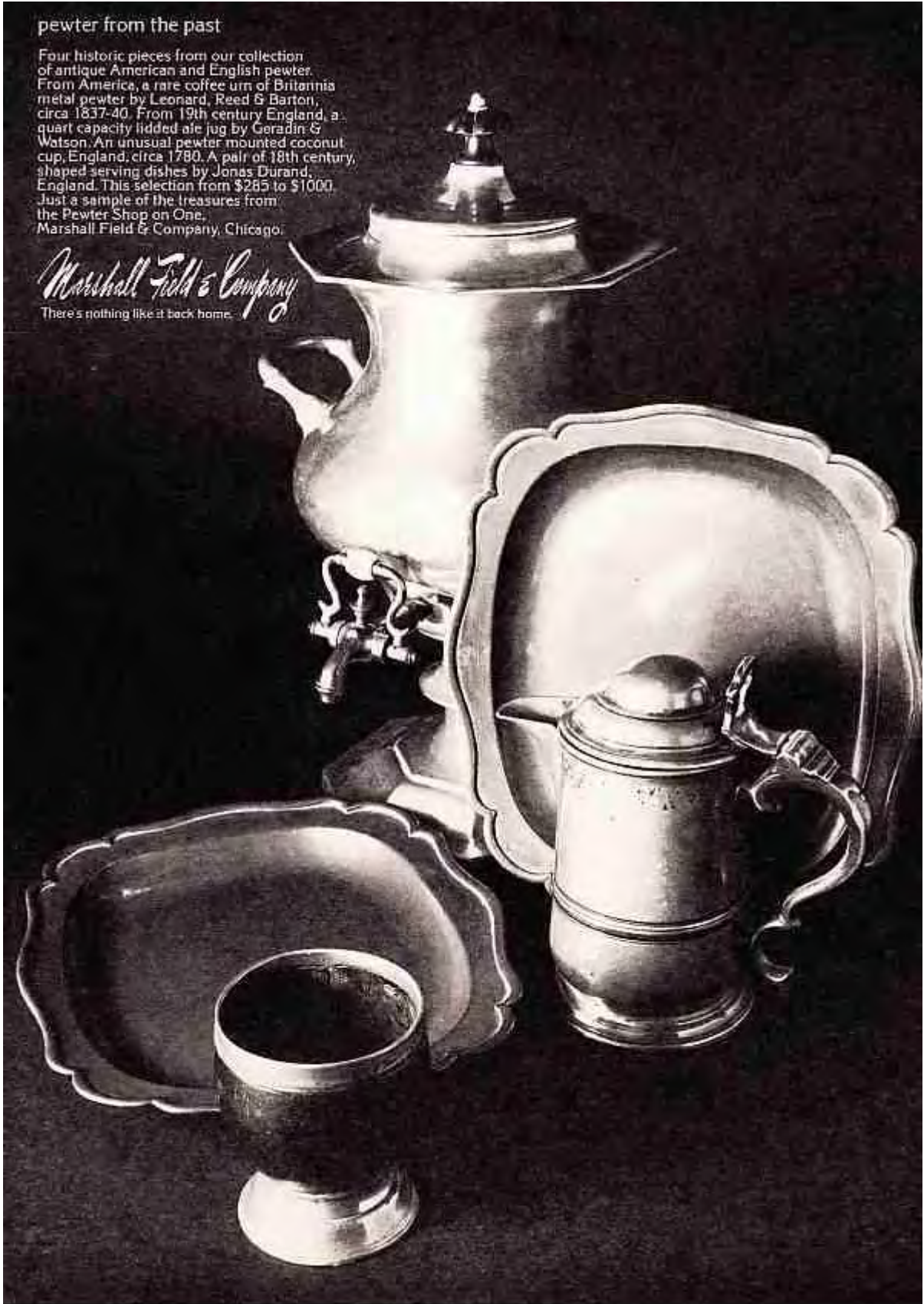
Certainly in 1974 Richard Munday was said to be the main supplier of English Pewter to Marshall Field. There is nothing untoward in the advert shown below however it does clearly show the finish which the American customer wanted for their pewter.

In 1974 van loads of pewter were sent by Richard Munday out of London on a nine hour round trip to be discretely so prepared. This period was perhaps peak for the demand for English Pewter in the USA. So prosperous was Richard Munday at this time that he was able for example to host the charity ball at the Savoy Hotel. Perhaps it should be remembered that he was about 74 years old then.

pewter from the past

Four historic pieces from our collection of antique American and English pewter. From America, a rare coffee urn of Britannia metal pewter by Leonard, Reed & Barton, circa 1837-40. From 19th century England, a quart capacity lidded ale jug by Geradin & Watson. An unusual pewter mounted coconut cup, England, circa 1780. A pair of 18th century, shaped serving dishes by Jonas Durand, England. This selection from \$285 to \$1000. Just a sample of the treasures from the Pewter Shop on One, Marshall Field & Company, Chicago.

Marshall Field & Company
There's nothing like it back home.



A 1975 advert for Marshall Field of Chicago – for their Pewter Shop on One.

An Australian visitor in 1989 remembers -

As to Richard Munday, yes, I visited him at Wheatley Street in June 1989. It was a terrace house with several levels. I spent about an hour there and quite enjoyed myself. I was still quite a novice and he did show me some pewter but nothing that stands out especially. He did offer me a pair of highly polished plain-rimmed plates for 80 pounds the pair with rubbed marks of R Watts but I didn't buy them. Curiously, a similar pair turned up here in Adelaide about 8 years later but I don't know who bought them.

The thing about Richard Munday was his hands; they were the slipperiest that I've ever shaken. He was polite and kind enough to invite me to his home for a short visit whilst we were staying in London, not far from where he lived.

An Australian collector friend has several pieces that he bought from Munday in the late '70's and '80's which are all genuine, with labels.

.....

In 1998 writing in the Pewter Society Journal a piece entitled - Neate et 'al'. John Richardson said plainly that Richard Munday was not the source of the 'Richard Neate Touch Plate'. His actual words might be revealing in as much as he wrote – *Why we were misled I do not know but the plate did NOT come from Richard Munday's effects.* – (this writer notes that this does not say that it was never Richard Munday's possession merely when found – just where it did not come from).

John Richardson declared that it likely originated from a retired antiques dealer called Godfrey Patrick Worsley – (words again used) “The evidence points to Worsley being a producer of forged pewter and the possessor of the touch plate”.

No evidence is produced - simply rumour, hearsay and speculation, circumstantial piffle, which might have been a little unkind even unwise given Worsley's widow was then alive (and two sons). And also more speculation –

“Did Neate produce the touch plate and give it to Worsley”.

He even guesses – “But did Worsley know Neate or produce pewter for him”. Some research then is required into the very little known about “Patrick Worsley”

So here again long dead Richard Neate gets the blame – but where is the evidence?

As will be seen it is likely Worsley was in a far higher league, immediately after the war, than Neate ever had been, as to his honesty this writer has no evidence of any dishonesty – although his possible (but totally unproven) association with Richard Munday leaves questions.

Godfrey Patrick Dempsey Worsley

Godfrey Patrick Dempsey Worsley was born 1902 in Aldershot Hampshire – he died in 1983 (his father a Surgeon - Richard Le Geyt Worsley; he had a brother born in County Durham – who was an Industrial chemist).

He went to the Canary Islands in 1932 (age 30) as an actor. He married Dorothy Laura Jones from Birmingham in the Islington area in 1933 and they both went to America in 1934 returning via Canada listed as Actor and Actress of Her Majesty's Theatre London (there is no sign of any of the three Munday names working with them). London addresses are given on both the 1932 and 1934 trips.

He then turns up again almost ten years later, travelling First Class to the USA in 1945/1946/1947/1948/1949/1950 listed as an Exporter. In 1945/46 and 1947 his address is Finchley and then 1948/49 and 1950 Buntingford in Herfordshire.

He is normally away six weeks, usually leaving about a month before Richard Munday, but there for part of the same time, as Richard stays for longer.

Worsley gives T. D Whitney Co., in Boston Mass. as his c/o address in 1948/49 and 50. This company was what was known as a dry goods store '*in which are displayed under one roof almost all the things worn, or used for domestic purposes, by man, woman, or child*'.

He does not show up under his surname circa 1946 with a telephone so any listing would perhaps be under a business name as it would certainly seem strange for someone who always travelled first class not to have a telephone.

Yet unlike Richard Munday – Patrick Worsley always travels first class over a six year period and is away for six weeks each time – just consider the **huge total costs** of doing that, and how much pewter needs to be sold (if that is what he was selling) even to cover the costs. Surely the persistence shows the costs were covered and worthwhile.

The only telephone number found for him is 1982 in Somerset. This time period can be difficult as there is not much on line, in the way of Telephone or trade directories. Patience is needed to look through the 1945 and 1946 London Post Office Directory to see if he could be located and confirm what style of business he is actually in.

There was a company called Worsley & Co Ltd Antiques at 50 Knightsbridge SW1 from 1950 to 1959 - then they vanish - there is no proof that ties this to Patrick Worsley, however likely it might seem.

It is difficult to see that Patrick Worsley could have had the hot metal skills and training, the time or inclination, to engage in actual pewter work; as with Richard Munday, and as likely also with Richard Neate.

So why would the academic John Richardson speculate about Worsley and Neate? It has to be remembered that the internet has brought much previously unknown information out into the open – such as Worsley's travel arrangements.

Too many coincidences? – Worsley and Munday - the acting/singing career, an Exporter/Antique Dealer, travel to the US during that same time period, dodgy pewter, and apparently Worsleys' widow selling the 'Neate' plate seven years after the death of her own husband but the year after Munday's death? (If she did?)

It is certainly interesting.

However there is no evidence that Patrick Worsley was selling fakes or involved with fakes. There is no absolutely clear cut connection between the Neate Touch Plate and Patrick Worsley's widow.

There is no information as to what he actually did sell in the USA. First Class Ocean travel, whilst unlikely to be paid for by savings from previously known theatrical acting work, might possibly have been funded by inheritance, or, if by antiques; then it did really require a great deal of very profitable trade.

The Worsley connection with Munday may have been a coincidence used to advantage by those who had charge of or had even made the plate, who might have been traducing a dead man.

That Munday was also connected with the theatre, although by way of singing, is accepted even though no proof of that can be found. That Munday travelled to America within the same period as Worsley is confirmed by travel details, though he did not travel with Worsley. That they met in America or colluded on any business there cannot be established at all.

Unlike Richard Munday, Patrick Worsley never appears to have had the need to prove himself as an expert, or as better than his fellow dealers. Like a lot of Antique dealers at the time he kept his information as private as he could.

This really is where Richard Munday differed from many others, that and the method of making his pewter marketable. He was not alone in doing this.

Patrick G Kydd - a Silversmith.
(another name raised elsewhere in connection with
Richard Munday and Richard Neate)

Patrick G. Kydd was born in 1924. From 1973 - 1980 he lived at 70 Colston Street, Bristol and then moved to Birmingham where in 1982 he is listed as P G Kydd, Silversmith Workshop, 26 Albion Street. He died 2006/7 and his collection when sold was detailed as that of a 'West Country Gentleman'.

This name has been said to be a repairer to Richard Neate, but cannot be, as he would have not been old enough to be effectively trained before Neate retired.

He was a repairer for Richard Munday and other collectors known to Munday. There is always a tendency in matters of faking and repairs for the blame to be put on Richard Neate; as to who does that - we can only surmise about their reasons for it.

Strangely when Pat Kydd's own collection was sold at Gardner Houlgate's auction near Bath on September 5th 2007, it was mostly avoided by serious collectors because of the quality of the repairs. To be as charitable as possible, we can speculate that perhaps these repairs were done late in life.

It is also unlikely that a silversmith on his own would carry out the more mundane tasks of cleaning and polishing pewter in the work needed to be undertaken for Munday. But a silversmith likely has specialist talents useful in the creation of interesting 'reproductions' and with skills as an engraver.

.....
It has been written in defence of Richard Munday; that he, Munday, negotiated with the Government of the day to export "REPRODUCTION" pewter to the (USA). Also that it was in the States that the deception took place as that was where they were sold as genuine antiques and not so sold by Richard Munday.

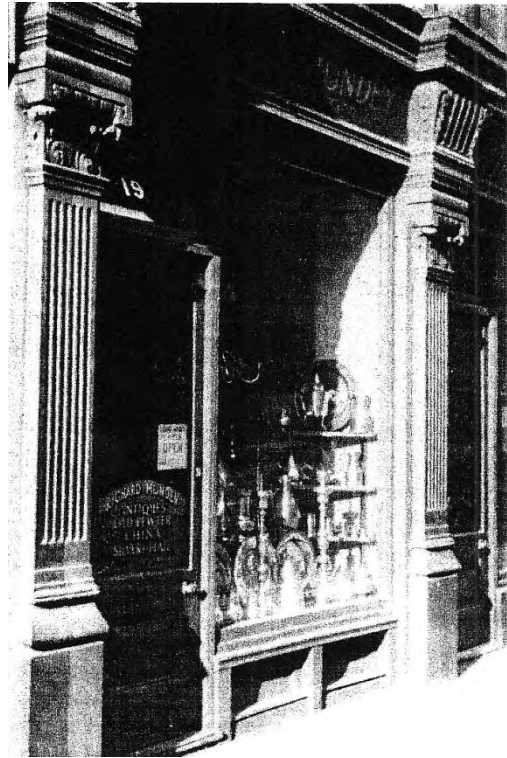
The tariffs on USA imports of 100 year old antiques were far less than those on 20th century Reproductions in the period reviewed. Hence there was a price advantage to shipping as 'Antique' as against more costly 'Reproductions'. The price difference would not prove deception but it is strong 'circumstantial' evidence.

However unless the signed declarations were seen it could not be understood for sure exactly what was done.

It is known though that pieces made in the 20th Century as well as real Antiques were sent to Marshall Fields, and in a cleaned and polished state who could tell? Certainly some of the reproductions were sold as antiques however they were shipped.



Richard Munday (in the 1920s?)



19 Chiltern Street (1940s)

A Mystery of the 1920s and 1930s – where was Richard Munday?

There was an article published by the Pewter Collectors Club of America in the Winter of 1999. A brief review of this (under 'fair use') might be as follows. It was assembled by Alex Neish, a later life friend of Mundeys; a knowledgeable and serious collector; it gave extracts from Munday's writings.

Considerable praise is given by Richard Munday to Mr. Fynde a Pewter dealer (more of him later) as a real influence on the young Munday's knowledge.

The period from 1927 has small detail of his meetings with Howard Cotterell. HHC is hugely praised for his book - but slightly damned as needing Munday's knowledge and advice (once recalled) with descriptions such as 'portly, finger waving', 'would never admit he could be wrong'.

Acquaintanceship with de Navarro is also claimed.

He claims information found by his friend Ronald Michaelis afterwards, would have doubled the size of 'Old Pewter' – it has scarcely doubled by 2011 after ten years of computer and the internet, (if we refer to the main content of Makers and Marks).

Recollections of auctions and deals are coupled with history and advice on how to spot reproductions, and information as to Engelfields use of old moulds; thoughts on patina and collecting, and the help he gave the Worshipful Company.

Interestingly Richard Neate is only briefly mentioned once at the very end in a note (by Alex Neish) referring to a collection bought after the death in 1928 of a noted glass collector Charles Kirkby Mason. Richard Neate was said to have acquired his pewter (now where did he get the money from?) and it is written that he, Richard Neate, published an article concerning some of these pieces.

(Does anyone know where this article by Richard Neate is to be found?) How would Alex Neish know who purchased Kirkby Mason's pewter part of his collection after his death?

It is a good collection of self praise by a very knowledgeable dealer. It had this writer thinking that Richard Munday had never left the stage.

“Circumstantial Piffle”

Whilst assembling this article a correspondent warned against '**Circumstantial Piffle**'. Well parts of what follows he likely would call just that.

However in the absence of those who know, certainly of those who will tell what they know, and with the previous publication of half truths, it is felt to be justified to speculate a little on the basis of the information that can be found and to see where this leads.

What we know of Richard Neate is that he starts up in business as 'Bygone Days' in 1922.

It is often found that pewter dealers start off in a small way from their home or somewhere with little cost if any and as a part time interest until such a day as they have stock and connections and then 'open shop'.

It has been said that Neate and Munday were good friends and worked together. Collectors referred to 'Neate and Munday' as two of a kind.

It is said that Munday was on the stage and it is thought that he was a boy singer. (The use of children in Victorian and Edwardian public and theatre entertainments was not uncommon).

Also that after his voice had changed with adulthood he could no longer earn his living on the stage. A knowledgeable reader comments - *In his autobiographical article he says he was in 1922, a member of a touring company. Operatic singers and for that matter singers in musicals and operettas are normally adult.*

A connection to singing as a boy now appears to have been confirmed by the 1913 advertisement mentioned earlier, when as Samuel Newberg (aged 13), he is one of approximately 30 'artistes', "*who have kindly promised to appear, by kind permission of their respective Managers.*"

The name of Carl Rosa Opera touring group has been mentioned but searches so far do not find him under any of the three documented names in the Deedpoll or that of Rudolph N. Mondo as mentioned in the autobiographical article.

Thought of as a 'runner' for Richard Neate, it is not impossible that Munday had his own stock of collectible pieces at this age. In fact if he had not, it would be more surprising.

At this time you did not reach adult legal status until you were 21 and setting up in business on your own before your twenty first birthday was not legal. He would have been twenty-one in either December 1920 or April 1921, (although it was not unknown for a minor to set up a business in someone else's name), though there appears to be no evidence that the very aware Richard Munday, (or whatever name he then went by), did do such a thing.

Strangely - 'A. Fynde' first appears in business in 1921 (as did Neate's first shop). The business continued until 1932, which was the peak of the depression when people like Richard Munday tell us times were really difficult for their business.

Strangely - there is no record anywhere in the U.K. of anyone at all with the surname 'Fynde' (No birth, death or marriage registration is recorded on searches made for that surname). So who was 'A Fynde'? It is possible it was Richard Munday's trading name - with the name used as in the context of 'A Good Find'!!! (**Piffle!** I hear someone say!)

A reader doubts that with Munday's ethnicity he would have used 'Fynde'. Clearly though his adoption of Stanley Newbury as a name shows that he felt the ethnicity of his birth name was a problem; so he had found a way to anglicise it. In theatrical touring also he would come across many 'English' class matters.

What a good invention of a name; guaranteed to appeal to the right class of British collector with that 'Y' giving resonances of known gentlemen's surnames.

No wonder Munday wrote so glowingly and without reservation about 'A Fynde'. And it is in keeping with Munday to laugh at his customers from the very beginning.

This could explain why we cannot 'Find' Richard Munday in the 1920s.

'A Fynde' - is referred to again in an article by Ronald F. Homer in a Pewter Society Journal of Spring 1999. This article was perhaps a response to the Richard Munday words previously mentioned as later published in the same year by Alex Neish in the PCCA Journal. Or it may have been attempt to resolve the controversy of the 'Granger' candlestick responding to queries from the Victoria and Albert Museum.

The article showed an advert by A. Fynde for two pieces including the 'Granger' candlestick.

PEWTER

17th-Century
ENGLISH
FLAGON.
Height to top, 9 in.
Diam. of base,
6 in.

17th-Century
CANDLESTICK
(Continental).
9½ in. high.

A. FYNDE, 16 Park Rd., Regent's Park, N.W.1
(Three minutes from Baker Street Stations) Telephone—Paddington 6336

The Granger candlestick featured in this advert which was in the 'Connoisseur' Magazine of August 1922.

(89 years ago...)

There were always doubts in collecting circles right from 1922 when this candlestick was first shown. The Victoria and Albert having had tests of the metal completed could find no difference between the base and the stem of any consequence. The work on the base is not as fine as that of the stem and some repairs had been done using an old lead solder.

In general terms whilst not conclusive the V & A appear to consider the candlestick likely to be genuine.

They too refer to Mr. Fynde as a reputable dealer but very clearly knew no more about him than did Ron Homer. The only person on record as knowing Mr. Fynde quite well was Richard Munday.

Clearly it was known that there was such a business in 1921 and at that address.

Was the later PCCA article intended to refute some of what John Richardson and Bob Horan had written in 1998? (Neate et 'al' etc.) Had offence been taken at mention of Richard Neate or Richard Munday in that article? Had the PCCA article or something similar, been declined by the UK Pewter Society Journal?

At that time the PCCA had members more critical of Munday than were generally found in the UK where he was often regarded as a character who had reformed.

Whatever the detail of the sequence of publications and the internal disagreements in the world of old pewter, was it known that this business officially commenced in 1921 and closed in 1932? Was it ever thought that this business could have been Richard Munday's?

(A 1921 Directory records - A.Fynde Curios and works of art 16 Park Road NW1.)

Thus 'Fynde' has a London shop by 1921, and is able to advertise in the *Connoisseur* and in *The Times*, offering quite expensive items. However in the history of 'A. Fynde' as can now be traced, strangely there are actually, only four advertisements found in eleven years! One at the beginning of 1922, two at the end of 1922 regarding Christmas gifts - and one advert in 1930.)

The *Times* also records that he (A. Fynde) attended a sale at Christies on the 8th December 1922 and bought a single lot of pewter costing 60 guineas (a dish and three tankards).

The following is the text of an advert placed by him in *The Times* on:

*2 December 1922: CHRISTMAS GIFTS
PEWTER, nearly 2,000 pieces, from 2s 6d to £40. A.Fynde, 16 Park Road, N.W.1,
three minutes from Baker-street stations.*

From 1922 to 1932 he listed in the telephone Directory at a time when telephones were by no means common.

'A. Fynde' advertises himself as 'Works of art and curios' whereas Richard Neate lists himself as an Antique Dealer.

There is however just one piece of evidence that appears to refute the theory that Munday could be trading as 'A. Fynde'.

The 1929 Sothebys' catalogue apparently shows Fynde, Neate and Munday all buying at the same auction!!

The Times advertisement for this Thursday December 19th auction shows 'garden ornaments' from Welcombe House Stratford-on-Avon, 'the property of a gentleman' being sold in conjunction with Messrs. James Styles and Whitlock of Rugby (Estate Agents - they also had offices in other centres including London and Birmingham). Sotheby's appear to be the sole agent for the four other sellers which the catalogue apparently indicates contained just a single collection of pewter; lots 9 to 44; with most lots wholly adapted to the trade with up to 15 objects in one lot - c. 6 objects a mean average.

Fynde bought lots 9 and 18 (18 objects)

Cotterell bought 10, 12, 17, 42 (17 objects)

Neate bought 11, 30, 35, 43 (14 objects)

Munday 13-16, 19, 20, 22, 26 - 28, 41 (39 objects)

Casimir 25 and 44 which was by far the most expensive object in the sale at £39.-

where is this 'loving Cup' now? - marks OP 5554B, excavated Cheapside in 1885.

Other names Safristein (?), Thomson, Newton, King, Campbell (was this Kimball?), Oliver and Eyles - no other names mentioned.

So presumably 'Fynde' must have existed if he and Munday are recorded as separate buyers; or was it possible for one person to register to bid on behalf of themselves and another?

At this time Sothebys would provide, after a sale, names of buyers and payments. It is possible that Munday was buying some for the shop - 'A Fynde' (where he would need to keep accounts) and some for himself or his collection. So it is still perhaps possible that A Fynde was a trade name for R Munday.

How otherwise is it that no-one else really ever mentions him at all? How then that Munday knew him well? How is it we can find no trace of how Munday traded in the same period 'A Fynde' is trading. If any reader knows for sure some of what Richard Munday was doing in the 1920/30s or has further information concerning Richard Neate this website would be grateful to be informed.

It is hoped that this article will help the novice collector to make better choices when considering the purchase of apparently attractive and perhaps costly pieces of old Pewter. (The better decision is to join the UK Pewter Society whose website database is the best information on Pewterers' and their marks anywhere in the world).

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THE CASIMIRS

This name often occurs as known antique pewter dealers of the years 1934 onwards.

They likely started in business long before Richard Munday though perhaps sharing a Russian Jewish immigrant background as father Samuel, who traded as an antique dealer and whom died in 1933 and was born about 1865 in Russia whilst his wife was from Prussia.

There are obviously many London Antique Dealers in those times but the Jewish community looked after its own, as did other ethnic groups - and Richard Munday surely knew them.

Samuel and his wife had four sons -

Chas. (Charles - born Caesar in 1896 (known as 'Bumpy Head' dealt from 49 George Street Portman Square and later 180 Brompton Road.

Louis (Isaac Louis) from 12 Beauchamp Place SW3. (born 1895 and died Dorset in 1990).

Harold (born 1903) from 24 Paddington Street W1

Jack born 1910 (Jacob) - (Black Jack after his famed black leather driving coat often worn at auctions referred to by H. H. Cotterell in 1934 - thus Jack was trading and well established at age 24) – 23 Pembridge Road, (Notting Hill) W11.

All Antique dealers, only one lists himself including the word pewter and that is Caesar aka Charles while his brothers Louis (Isaac Louis) and Harold are just listed with their names. It is not known what Louis and Harold dealt in or for how long.

Both Louis, his son Gerald and his brother Jack, made numerous business trips to the USA and although Richard Munday was Marshall Fields main Pewter supplier our USA eyewitness knew them well and recalls:

Way back when, my father and Jack Casimir were good friends. Jack owned The Brass Shop in the Pembridge Road, Notting Hill, while his brother "Bumpy" owned The Pewter Shop (in Knightsbridge, as I recall). Jack had two sons, Mike and Ray, who took over the business in the early 70s.

Mike and Ray operated a wonderful business in the glory years prior to 2005 or so; everything I ever saw there (including the private showroom) was first class, from early Flemish candlesticks to the best pewter to fabulous Victorian brass fenders and fire screens. Their prices were high, as they catered to the day-trip Dutch and German buyers who wanted "one-stop shopping."

As you may know, Christies sold the dregs (believe it) of their stock in early 2008; they still operate privately.

They are mentioned here not in association with any deceptive practices, (although Cotterell and others grouped one or more of them with dealers such as Neate, Munday, etc) – but as an example of folk with a not dissimilar origin to Richard Munday, trading within the Antiques business at the same time and buying at the same auctions, and so trading as well at a young age. It is not thought that they would do other than leave school when permitted, and go straight to work, as indeed about the same time, did Richard Munday.

The Touch Plate of around 2003

A touchplate of 149 faked marks came into the possession of the London Worshipful Company of Pewterers.

It was made to the orders of Alex Neish an important collector, authority, and a later life friend of Richard Munday.

The article detailing the plate and marks in the Pewter Society Journal of 2003 written by David W Hall and Malcolm Toothill is headed – **More Fake Marks**.

It is not written as to where the punches came from, it is said they were used 'recently' to make the plate. The marks are not all touch marks; some are verifications, ownership and house marks, and labels (as in 'London').

Whoever previously owned them had at their finger tips at the turn of the 21st Century an arsenal of fake punches, whose only intention when made can only have been to deceive.

An Australian collector comments -

Marks 23 and 89 are the same as shown on the original "Neate Touch-plate" as illustrated in that book on p 27, marks 4 and 5 - so there is a definite link between the two plates and also the punches as they appear on both.

Mark 52, a crowned 1847 bears similarity to that on a fake large bellied measure that you wrote about in your article on fakes to be on the look-out for.

I actually have a fake truncated cone pint that has these marks on, as well as another fake, of Norwich which you'll remember from last year.

This piece was purchased/acquired originally in 1938-39 by its former owner who kindly scratched the year when he got each under the base. That means the fake pint was pre-war and likely to have been made by Munday or Neate, depending on who's blamed.

My betting is that the punches came from Richard Munday's stock that were bought after his death in 1990.

There is a mystery that despite the very large numbers of faked punches for marking pewter that have clearly existed, not as many pieces as might be expected using these marks have yet been found.

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Two examples follow of valuable pieces where Munday tickets indicate he sold them at some time, and it is likely he caused the alterations to be made that were wrong and false – though they might well have been the best renovations known of at the time, and helpful in attracting a sale. One was sold to the USA and another sold to Australia.

British Pewterers had a very good eye for design and the best thing the collector can do is look at as many good pieces as possible with a view to being able to recognise their talent. ('Get your eye in' so to speak) Often if a piece looks wrong, or clumsy, then it is worth finding out if unsympathetic additions or repairs have been made. A piece that looks wrong is often – wrong. A wrong piece is not a good piece to collect.



An early wide based Wigan lidded flagon with an added finial, and questionable denticulations, clearly thought of by Munday as Northern and as an impressive aid to a sale.



How these pieces from Wigan did appear, though they did vary, as the hinge lug and thumbpiece show.



This shows a piece sold by Munday with a finial attached later that is clearly wrong for a York Acorn lidded Flagon. More like a doorstop than a finial!



An appropriate York lidded flagon with finial – the piece was made by an early John Harrison of York. (This finial is a reasonable replacement.)

Richard Munday – an identity problem

As the longest article on this website and perhaps the most puzzling, doubtless Richard Munday would have been really pleased.

In death he leaves us a final puzzle –

Richard Munday's death certificate gives his date of birth as the 25th of December 1899 – Christmas Day!

His birth certificate however gives his date of birth as 8th of April 1900.

But as in all cases of death certificates, the person supplying that information is not the one who is the subject of the certificate – it is a third party.

So this is the date that Richard gave his nearest and dearest and celebrated; and this was the memory of either his stepdaughter, or his wife Etta celebrating his birthday on the Christian Christmas day.

By law registration of a birth had to take place within forty two days so if his birth date accurately was the 25th of December 1899 the registration should be in either the December quarter of 1899 (covering October November and December) or the March quarter of 1900 (covering January February and March).

Sam Newburg's birth registration is listed in the June quarter of 1900 and subsequently that Certificate indicates that either the 25th of December is not correct or it is a late registration, and the birth date changed to save a possible penalty.

Obviously this is not a Pewter matter and need not be a matter of his character.

He did however change his name firstly sometime after the age of 13 or 14 from Samuel Newburg to Stanley Newbury. Perhaps he found the British class system favoured more English sounding names and removed a possible disadvantage to his career.

He played with his Englishness even further sometime likely in the late 1920s changing his name to Richard Munday – note again the subtle change of spelling of the word Monday (apparently spelt Munday by the price 'noter' in that auction catalogue, who could not have known him well, or Casimir, which he also misspelt. How did the writer know Fynde then? – did he get the names after the auction or during it? Note the subtle and humorous spelling of the nonexistent UK name 'Fynde').

He would give an incorrect name for his father on his marriage to his penultimate wife, who must have known him firstly in his late teens and early twenties as Stanley Newbury.

So he would play with words, names, dates, even with his nearest and dearest surely only to achieve something he thought of as an advantage.

Let us consider his business practices and trade talents –

- 1) He initiated substantial repairs on pieces that today would be considered scrap.
- 2) He used florid descriptions for pieces as it suited him.
- 3) He added marks to unmarked pieces to give a story to them.
- 4) He assembled what today might appear to be sets from different pieces by using fake punches.
- 5) He may have taken pieces made in the first half of the 20th century and given them marks that applied to pieces from centuries before.
- 6) He used his imagination to have engraved plain pieces to purport to be other than what they were or earlier than when they were made, and so add value.
- 7) He supplied many thousands of pieces by export, he was a very successful dealer and established good relationships with his customers.
- 8) He had a great deal of knowledge.

Much of the above was considered common business practice at that time. Many others were doing the same, though with not as much knowledge.

However the sheer volume and the use of imaginative and fake marks has produced a situation in which today the buyer needs to be careful about what he is buying.

There is no better way of being careful when buying British Pewter than using the UK Pewter Societies data base and checking that the marks on pieces are indeed marks found on genuine pieces made when the marks are recorded as being used. Today you can even use a mobile communicator to check whilst looking at the piece.

Richard Munday had certain character attributes that separated him from his fellow dealers. These include –

- 1) A need to be centre stage and to be appreciated for his knowledge.
- 2) A need to be accepted by other accepted pewter experts.
- 3) A really ironic and biting sense of humour – not often recognised by those who have been consulted for this article. He took the ‘mickey’ and falsely praised those with inflated egos, some younger collectors he patronised.
- 4) It could be said that he was never off stage, always acting, and that several changes of names used by him in his early life for his advantage was but a sign of a strong need to ‘win’ throughout the rest of his life.

And win – it appears he did.

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Can there be any conclusion?

This started out as a look at The Richard Neate Touch Plate and at the close it does not look that there is any reason whatsoever to attribute this touch plate to him. There are other plates not so attributed so perhaps there was a lot of faking during times when Pewter Collecting was fashionable.

Who made the punches? Where is the pewter with those marks on? The article finishes with perhaps more questions unanswered than answered.

Pewter is found likely made in the late 1950s bearing marks from this touchplate. Richard Neate was then dead.

Richard Neate leaves correspondence to show he did sell some faked pieces.

Richard Munday was extremely knowledgeable in his times. He did certainly export large quantities of pewter including many pieces intended to deceive. He was faithful to his typewriter and typing style which leaves many clues. He was also very much a character and appears to have had an unusual sense of humour, (but at least he did have one).

This article **has failed to show** the actual connection in the 1920s and 1930s between the two Richards. That Richard Munday knew so much about Richard Neate and his trading shows the likelihood of continuity of the deceitful trading methods used by RN albeit developed by RM to a much higher and far more rewarding and successful level.

This website views these matters as ongoing. It welcomes comment backed by factual reference or personal experience or photographs of pieces or sets of pieces. Additional information may be published at a later date of, any corrections, or additions made to the information gathered herein. This website realises that standards and information have changed over the ages.

This article is published in the section of 'Fakes and Worries' but collectors spending serious money and those making the odd purchase are shown on this website guidelines as to how they may best decide for themselves. This article acts as a caution and charts a bubble in the demand for old pewter that existed

in the late second and third quarter of the 20th century and demonstrates the early 20th century gullibility of some collectors. For many this adds to the intellectual challenge of this subject.

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There were clearly many other antique pewter dealers involved in deceit, who left little of a trail behind them. Many others no doubt were honest and several clearly took advantage of a collecting and decorating fashion, whilst it lasted.

From Laughlin L I, *Pewter in America*, Vol.2 p124

Unfortunately a good many examples of this group are on the market and one of the principal offenders in their early distribution was a large, and presumably reputable, department store in the heart of New York City's shopping district. There I have seen as many as a dozen fake pieces mixed indiscriminately with genuine marked American pewter. The salesgirls could not distinguish the old from the new and the buyer for the department, when summoned for an explanation, brazenly admitted that the pieces which I criticized had been made to order in Germany. No excuse whatever was offered for placing such wares on sale at prices fully as high as might be expected for genuine.

To end then a quotation –

We don't yet know the extent of the cunning and art of the faker. Yes, ART! His work is wonderful & if only he would sell his things as reproduction he would be lauded to the skies as a past-master, instead he descends to trickery for a greater financial reward.....I'm fearful of many things the world is passing as genuine.'

Howard H Cotterell 1931. (See page 14 The Early Years).

Other sources used in preparing this include –

www.ancestry.co.uk

www.findmypast.co.uk

GRO indices

The Times

Bruce Burnham (USA), retired antique dealer, and son of Joseph A Burnham former President of Marshall Field's department stores of Chicago.

(Marshall Field was at one time the largest retailer in the USA operating in Chicago Detroit and Minneapolis/St.Pauls engaged in middle to up market selling. Antiques were a particularly successful part of the business in the 1960s and 1970s.)

Genealogy/newspaper/trade directory/telephone directory and travel research by Christine Ellis of Sydney Australia.

This website thanks David Hall, James Johnson, Geoff Lock, and others for helpful email exchanges and

Robert Werowinski (USA) for his photo of the TM Bud Gallon.

Of others contacted a few (but certainly not all) were most unhelpful, obtuse, or even deliberately difficult, and one really quite rude about this website and the articles on it, but in so being did fortunately leave snippets of confirmable information, for which this writer thanks them all.

This article might have in small parts include, as has been written to this writer in response to it – 'vague, unsupported, anonymous opinions and hearsay....' precisely because so many do not want their information to be used, or for themselves to be named.

However it also reveals much previously unknown and well sourced genealogical information adding greatly to our knowledge of the characters involved and their life styles.

It also provides the first ever eye witness testimony recorded on some of the working practices of Richard Munday.

For those interested – none of this new information would have been discovered or revealed without contact made with this website.

Any others who would like to add information, or tell the writer of his errors (whatever) are welcome to contact – johnstephenbank@btinternet.com

