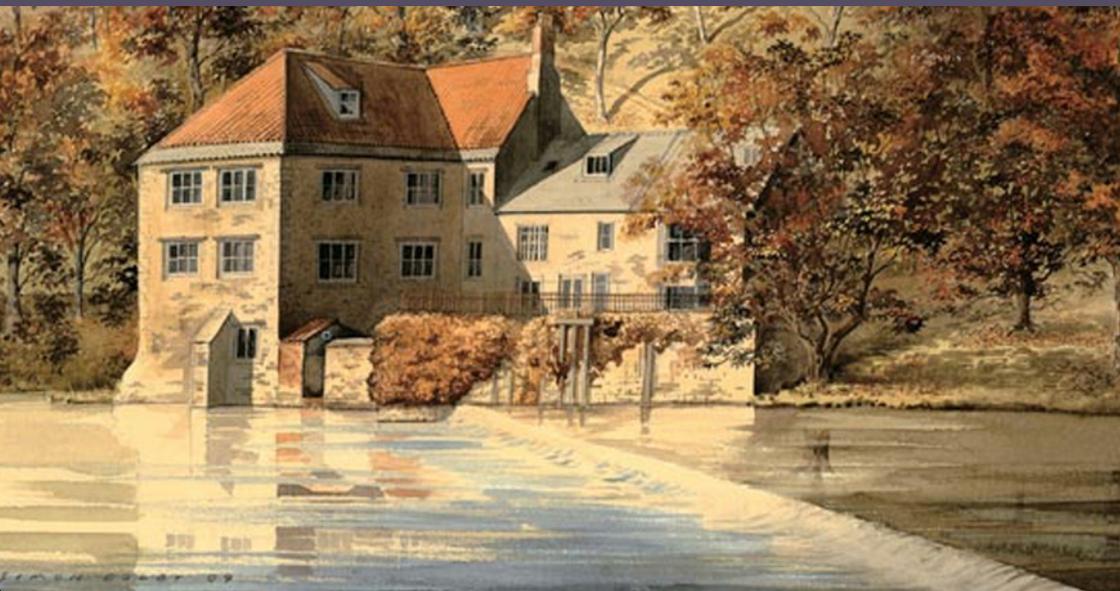




Durham City Freemen

The Drapers' Guild



Foreword

Durham City Freemen A Brief History of the Guild of Joiners

In 2016 the 'Freemen' established a History Group and embarked on a project to explore the history and heritage of their 8 remaining Guilds/Companies, using a wide range of archive material, together with artefacts discovered and recovered from the bed of the River Wear beneath Elvet Bridge by Gary Bankhead.

The group comprised of both 'Freemen' and local people who had an interest and passion for the heritage of their city.

Their work does not purport to be an academic study, but has been created for the general public, with its aim to shed light on the history of the Guilds/Companies and the Freemen.

The trade Guilds/Companies and Freemen held power and influence and did much to shape the city and its heritage for over 300 years.

I hope you find the work of the history group both interesting and informative.

Eric Bulmer
Chairman of the History Group

Acknowledgements

With grateful thanks to the members of the History Group and in particular, to Rosemary Zakrzewski and David Parkinson for their major contribution in researching the Joiners Guild.

The creation and production of this booklet could not have been achieved without the support of the County Records Office, Durham University and Gary Bankhead, for his guidance and access to artefacts he discovered and recovered from the bed of the River Wear beneath Elvet Bridge.

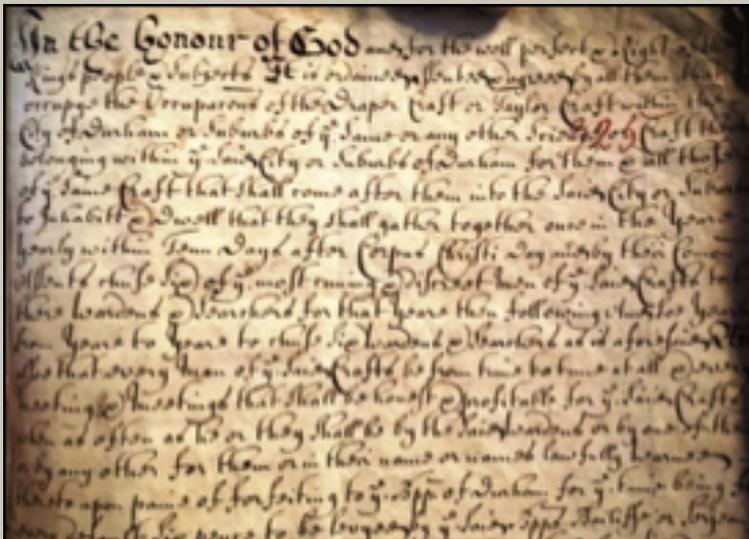
Finally, special thanks must go to Geoff Kitson the official photographer of the Freemen for providing images and John Booth, the Freemen website manager, who assembled the research material for the production of this booklet.

Overview of the History of the Guild/Company

The Initial Charter

From late medieval days, individual craft groups or ‘misteries’ formed companies to organise, oversee and manage their trade. These companies evolved to become powerful ‘guilds’. The most influential of these were the Livery Guilds of London, one of which was the ‘Drapers’, another being the ‘Tailors’.

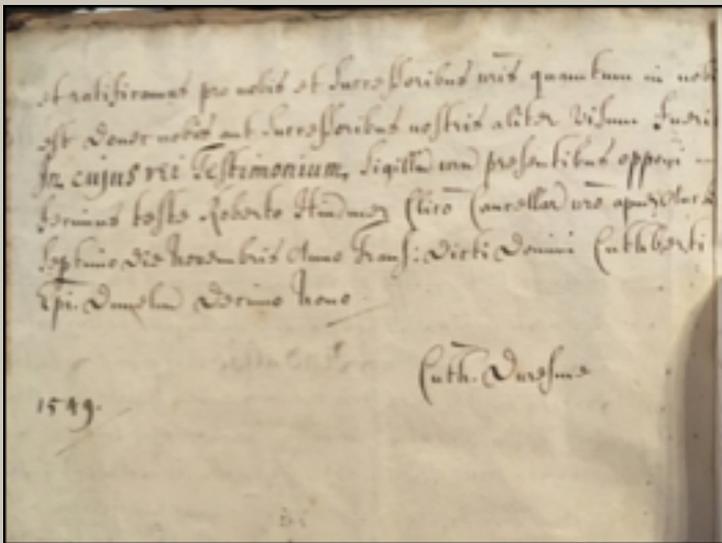
There is evidence in records of the Drapers Company that, in 1180, there was an informal trade group of London drapers but the first Royal Charter was not granted until 1364. As with other trades, the regulation of the Company was necessary for the protection of their profession. In order to enable the drapers to control their own trade, the Guild received, in 1438, its Charter of Incorporation (The Drapers Company, 2018).



1. 'Drapers and Tailors Charter' 1549
(Photo: Leatherland 2018)

The Tailors, by 1300, had also founded a fraternity, their first Charter was granted in 1327 followed by its Incorporation Charter in 1408. The fraternity was known as the Company of Tailors and Linen-Armourers until 1503 when, due to its commercial development, it became the Company of Merchant Taylors (Merchant Taylors' Company, 2018).

Evidence of the combined Durham Guild of the Drapers and Tailors is found in their Charter, which was granted by the Bishop Tunstall in 1549, (Figures 1 and 2). This document laid out the rules, known as Ordinaries, to be strictly followed by the membership of Freemen. These Ordinaries were, on occasions, updated with amendments to the initial Charter.



2. Bishop Tunstall signature.
(Photo: Leatherland 2018)

The Ordinaries

Most craft fraternities of the thirteenth and fourteenth centuries were associated with a religious house. The London Drapers were attached to the church of St Mary Bethlehem in Bishopsgate, (The Drapers Company, 2018). The Tailors, however, were not associated with any parish church but were known as the Fraternity of John the Baptist (Davies, 1994, p.7). The Charter of Incorporation aimed at a strict control of the trade and included claiming ‘the right to search for defective goods and to supervise workers, particularly aliens and other immigrants’ (Davis, 1994, p.9). The Charter of 1549 was very specific in its Ordinaries for the behaviour of the Guild, including the penalties for disobeying a rule, for example, ‘For Obedience to the Warden and Other Officers’, Forfeit 8d and ‘Against speaking without License’, Forfeit 8d.

Structure of the Company

In the early years, the two Guilds were very different. The Tailors were more prestigious and offered social advantages derived from an influential and wealthy membership. Despite the Drapers’ emphasis on the skill of their craft, many joined the Tailors to enjoy these benefits. Although, the Tailors and the Drapers had, initially, cooperated, considerable tension between these two Guilds developed throughout the fourteenth century. Contributory factors to this hostility included the increasing access to international markets and the ‘indiscriminate sale of cloth’ (Herbert, 1834, p.425), by participants of several other trades.

With little available documentation, the history of the Drapers’ and the Tailors’ companies in the City of Durham is difficult to define. We know that, although before 1480 there was ‘a fellowship & Companie of Drapers Taylors’ (Durham University, no date) who, upon occasion had used the banner of St Cuthbert with the a Merchant Tailors and Drapers. References in the Crossgate Borough court records to Wardens of the taylourcraft enforcing their control of the trade in 1502, 1505 and 1509 suggest that the Tailors Company were independent before their alliance with the Drapers Company in the 17th century.

The Coat of Arms of the Drapers and Tailors

Prior to the 1549 Charter, the two companies had individual Coats of Arms (Figures 3 and 4). The Drapers' Coat of Arms was originally awarded in 1439. In honour of the Virgin and Mother Mary, three sunbeams are seen, issuing from three flaming clouds. In 1561, the design was modified with the helm and crest, the golden ram and supporting lions (The Drapers Company, 2018).

The Tailors' Coat of Arms was awarded in 1481; this modified version was granted in 1586. It shows the lion above a pavilion, with two mantles, symbols of the trade of a tailor. Two camels support the crest, the holy lamb representing the religious origins of the company (Heraldry of the World, 2018).



3. Drapers Coat of Arms
(Photo: The Drapers Company 2018)



4. Tailors Coat of Arms
(Photo: Merchant Tailors Company 2018)



5. Coat of Arms of the Drapers and Tailors with Signatures of Wardens and Stewards
(Photo: Leatherland 2018)

After the amalgamation of the Guilds, the two Coats of Arms were combined to become one heraldic design which is still in use today (Figure 5).

The present Coat of Arms of the ‘Drapers and Tailors’, signed by the Wardens and Stewards and dated 1783 shows the motto of the Tailors which, translated, means ‘with harmony small things grow, while with discord the mightiest are ruined’.

Fundamental changes that have taken place during history

The Norman Conquest had stimulated international commerce which demanded, a previously absent, regulation of transactions and protection of trade. The reign of Henry 1 (1100-35), saw the introduction of the 'Gild Merchant'. This was an association with judicial powers, initiated by means of a Royal Charter. By 13th century every town had a merchant guild; Durham was granted this power during the reign of Henry 2nd (Hoffman, 2011, p.48). Members of the 'Gild Merchant' were allowed to trade freely, therefore had the Freedom of the town (Gross, 1890, p.124). In many boroughs this Membership and Freedom was obtained by being a Master Craftsman.

As the Guilds developed and became more powerful, their system and structure varied from town to town. Some Guilds were amalgamated, as in Devises, where the Drapers Guild consisted of clothiers, carpenters, smiths and 13 other trades. In Bristol, mercers joined with the linendrapers; in Gateshead, the mercers, the drapers and the tailors were one guild. In Durham, there were, at one time, 16 trade guilds which included the Drapers and, separately, the Tailors, (Hoffman, 2011, p.49) but evidence of when and why they amalgamated is absent.

Durham City Guilds Records Office and the University of Durham Library Special Collections hold documentation which refers to the Freemen and Apprentices of Guilds working in the City during the seventeenth and eighteenth centuries. The Drapers list of Freemen shows over 160 names of Admissions to the Guild between 1722 and 1852. This includes over 80 multiple family names such as, Atkinson, Crofton, Lee, Swalwell and Wilson showing evidence of several generations of Freemen and Apprentices. However, not all of these Freemen were Drapers. Some had been admitted as having completed their servitude but others claimed their right to admission through patrimony (Durham University, no date). Two families that were very involved with the profession and its administration were those of Binks and Vasey.

Families of Freeman within the Guild/Company

Binks

Simon Binks, born in 1757 was the start of a lineage which was to establish a prestigious family business of drapers in Durham in the 18th and 19th Centuries. A Freeman of the Drapers Guild, he was **Warden in 1783 and** partner within Binks and Lampson, based in Sadler Street. He married Catherine Storey in 1776 and his son, Christopher, was born in 1777. Having been a Kings Scholar of Durham Independent School, he became Alderman of the Freeman in 1806 but died in 1814 (Whiting, 1941). Simon died in 1817, followed by his wife in 1823. She passed on the business to her son's wife, Elizabeth and former foreman, John Caldcleugh.

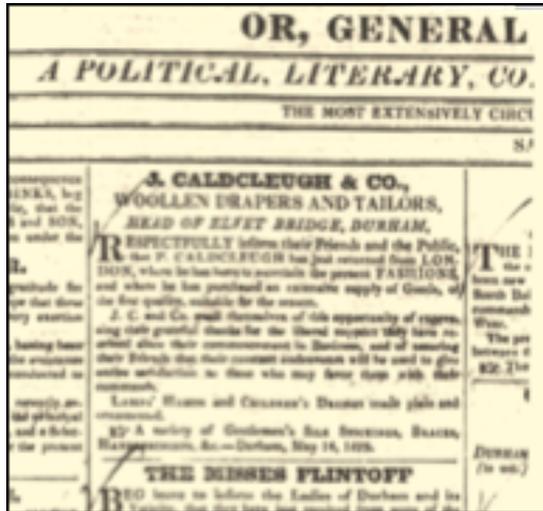
After the death of John Caldcleugh in 1825, the business was passed to Elizabeth's son, Matthew, born 1804 (also ex-Durham School), the name now changed to Elizabeth Binks and Son.

John Caldcleugh's widow, Jane, continued her share of the business with the help of her brother-in-law Peter Caldcleugh. This, also, was based in Sadler Street; references have been found for premises next to the Subscription Library and also opposite the Queen's Head Inn.

According to a Durham Advertiser article of May 1827, Matthew Binks was very active in obtaining quality fashions in London and had opened a connection in the capital with a principle Robemaker to supply vestments to the clergy.

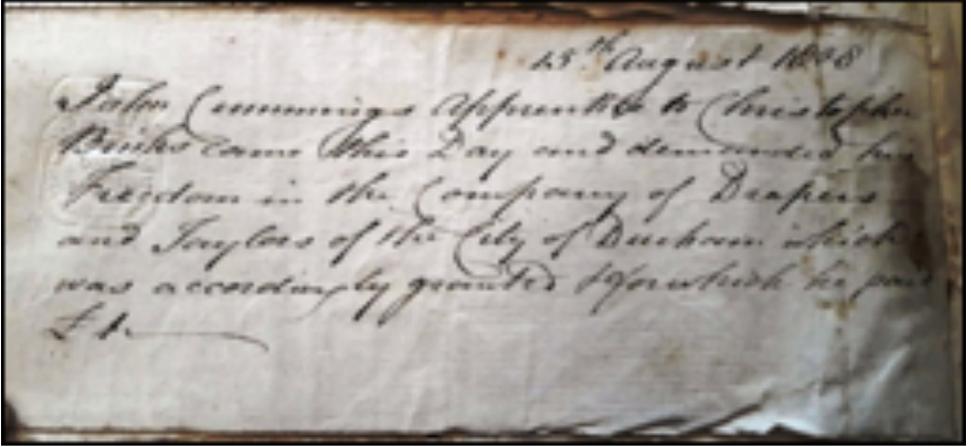
When Elizabeth died in 1828, the name changed yet again, this time to Binks and Telfair. Mr Telfair had also been a previous foreman. With increased prestige, by 1834 the company became cap and robe makers to Durham University, founded in 1832.

In an advertisement dated May 14 1829 in the Durham Advertiser (Figure 6) showing the place of business of J. Caldcleugh & Co. to be ‘Head of Elvet Bridge’. Meanwhile, according to Slaters Directory, 1848, Peter Caldcleugh was trading from 79 New Elvet, James Telfair and Sons from 58 Sadler Street and a relative of the Binks family, Simon Binks Tilly was established in Wanlass Lane.

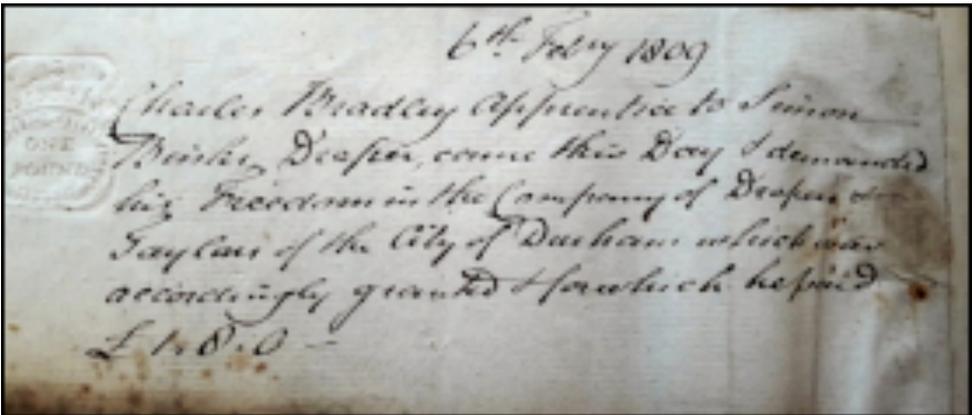


6. From Durham Chronicle.(1829) Photo: Dunn, 2018.

Freedom notes (Figures 7 and 8), held at the Palace Green Library, Durham, show John Cummings claiming his Freedom from Christopher Binks in 1808 and similarly Charles Bradley from Simon Binks in 1809



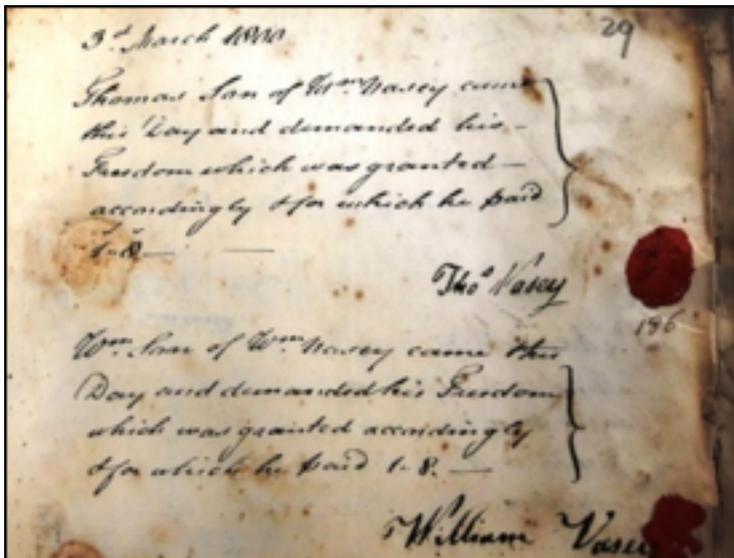
7. Freedom notes, 'John Cummings' (1808)
(Photo : Leatherland 2018)



8. Freedom notes 'Charles Bradley' (1809)
(Photo : Leatherland 2018)

Vasey

Census documents and Ancestry Records show that members of the Vasey family lived and carried out their profession of tailor/drapery in the City of Durham since the mid 1700's. The earliest reference found is that of Thomas Vasey who was born in 1714, married Isobel Richardson in 1743 and, together, had 5 children. One of his sons, William, who was born in 1750, became Warden of the Drapers and Tailors Guild, his signature is seen on the joint Coat of Arms (Figure 5) dated 1783. His marriage to Ann Anderson produced five children, three of whom were tailors, Thomas born in 1778, William in 1778, Ralph, 1781 and Robert, 1786; all became Freemen through patrimony. Freedom notes of Thomas ('Thomas Vasey', 1800) and William ('William Vasey', 1800) and signed by them, are dated 3 March 1800 (Figure 9). The subsequent generation of Thomas Vasey saw two of his sons, William born in 1812 and Robert in 1817 continuing the family tradition, with Robert's son, Thomas Blagdon (b. 1842), becoming a prominent Freeman of the Tailor's Guild. He and his family are shown to have been living at 31, Framwellgate on the 1871 Census ('Thomas Vasey,')



9. Freedom notes. Thomas Vasey and William Vasey (1800)(Photo :
Leatherland 2018.

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The undermentioned Houses are situate within the Boundaries of the

Parish	Ward	Street	House No.	Year built	Value	Remarks	Remarks
St. James	St. James	St. James	23	1780	20	Wool	Durham City
St. James	St. James	St. James	24	1780	20	Wool	Durham City
St. James	St. James	St. James	25	1780	20	Wool	Durham City
St. James	St. James	St. James	26	1780	20	Wool	Durham City
St. James	St. James	St. James	27	1780	20	Wool	Durham City
St. James	St. James	St. James	28	1780	20	Wool	Durham City
St. James	St. James	St. James	29	1780	20	Wool	Durham City
St. James	St. James	St. James	30	1780	20	Wool	Durham City
St. James	St. James	St. James	31	1780	20	Wool	Durham City
St. James	St. James	St. James	32	1780	20	Wool	Durham City
St. James	St. James	St. James	33	1780	20	Wool	Durham City
St. James	St. James	St. James	34	1780	20	Wool	Durham City
St. James	St. James	St. James	35	1780	20	Wool	Durham City
St. James	St. James	St. James	36	1780	20	Wool	Durham City
St. James	St. James	St. James	37	1780	20	Wool	Durham City
St. James	St. James	St. James	38	1780	20	Wool	Durham City
St. James	St. James	St. James	39	1780	20	Wool	Durham City
St. James	St. James	St. James	40	1780	20	Wool	Durham City
St. James	St. James	St. James	41	1780	20	Wool	Durham City
St. James	St. James	St. James	42	1780	20	Wool	Durham City
St. James	St. James	St. James	43	1780	20	Wool	Durham City
St. James	St. James	St. James	44	1780	20	Wool	Durham City
St. James	St. James	St. James	45	1780	20	Wool	Durham City
St. James	St. James	St. James	46	1780	20	Wool	Durham City
St. James	St. James	St. James	47	1780	20	Wool	Durham City
St. James	St. James	St. James	48	1780	20	Wool	Durham City
St. James	St. James	St. James	49	1780	20	Wool	Durham City
St. James	St. James	St. James	50	1780	20	Wool	Durham City
St. James	St. James	St. James	51	1780	20	Wool	Durham City
St. James	St. James	St. James	52	1780	20	Wool	Durham City
St. James	St. James	St. James	53	1780	20	Wool	Durham City
St. James	St. James	St. James	54	1780	20	Wool	Durham City
St. James	St. James	St. James	55	1780	20	Wool	Durham City
St. James	St. James	St. James	56	1780	20	Wool	Durham City
St. James	St. James	St. James	57	1780	20	Wool	Durham City
St. James	St. James	St. James	58	1780	20	Wool	Durham City
St. James	St. James	St. James	59	1780	20	Wool	Durham City
St. James	St. James	St. James	60	1780	20	Wool	Durham City
St. James	St. James	St. James	61	1780	20	Wool	Durham City
St. James	St. James	St. James	62	1780	20	Wool	Durham City
St. James	St. James	St. James	63	1780	20	Wool	Durham City
St. James	St. James	St. James	64	1780	20	Wool	Durham City
St. James	St. James	St. James	65	1780	20	Wool	Durham City
St. James	St. James	St. James	66	1780	20	Wool	Durham City
St. James	St. James	St. James	67	1780	20	Wool	Durham City
St. James	St. James	St. James	68	1780	20	Wool	Durham City
St. James	St. James	St. James	69	1780	20	Wool	Durham City
St. James	St. James	St. James	70	1780	20	Wool	Durham City
St. James	St. James	St. James	71	1780	20	Wool	Durham City
St. James	St. James	St. James	72	1780	20	Wool	Durham City
St. James	St. James	St. James	73	1780	20	Wool	Durham City
St. James	St. James	St. James	74	1780	20	Wool	Durham City
St. James	St. James	St. James	75	1780	20	Wool	Durham City
St. James	St. James	St. James	76	1780	20	Wool	Durham City
St. James	St. James	St. James	77	1780	20	Wool	Durham City
St. James	St. James	St. James	78	1780	20	Wool	Durham City
St. James	St. James	St. James	79	1780	20	Wool	Durham City
St. James	St. James	St. James	80	1780	20	Wool	Durham City
St. James	St. James	St. James	81	1780	20	Wool	Durham City
St. James	St. James	St. James	82	1780	20	Wool	Durham City
St. James	St. James	St. James	83	1780	20	Wool	Durham City
St. James	St. James	St. James	84	1780	20	Wool	Durham City
St. James	St. James	St. James	85	1780	20	Wool	Durham City
St. James	St. James	St. James	86	1780	20	Wool	Durham City
St. James	St. James	St. James	87	1780	20	Wool	Durham City
St. James	St. James	St. James	88	1780	20	Wool	Durham City
St. James	St. James	St. James	89	1780	20	Wool	Durham City
St. James	St. James	St. James	90	1780	20	Wool	Durham City
St. James	St. James	St. James	91	1780	20	Wool	Durham City
St. James	St. James	St. James	92	1780	20	Wool	Durham City
St. James	St. James	St. James	93	1780	20	Wool	Durham City
St. James	St. James	St. James	94	1780	20	Wool	Durham City
St. James	St. James	St. James	95	1780	20	Wool	Durham City
St. James	St. James	St. James	96	1780	20	Wool	Durham City
St. James	St. James	St. James	97	1780	20	Wool	Durham City
St. James	St. James	St. James	98	1780	20	Wool	Durham City
St. James	St. James	St. James	99	1780	20	Wool	Durham City
St. James	St. James	St. James	100	1780	20	Wool	Durham City

Research revealed very few documents relating to wills and inventories of drapers and tailors during the 18th and 19th centuries. Tools and equipment of their craft would probably be retained within the business, which as we have seen, was generally continued by another family member.

However, in the probate records of Durham City draper Thomas Hall dated 1586, his will, inventory and probate account give an informative insight into the possessions of his trade.

The comprehensive list with a value of £112.4s.10d shows items of furniture, of household use, his horses and equipment relating to his trade.

The value of his many items of ‘clothe’ totalled £51.17s.9d (Figure 11) and included large quantities of silk, broad cloth, kersey (coarse narrow cloth), check, linen, harden (hard fabric made from flax) and cotton. (‘Thomas Hall’, 1586)

A note of all the clothe.		li	s	d
12 yardes of selke russed		2	3	4
8 yardes $\frac{1}{4}$ of golde in bokes att 6 ^s a yearde the holle ys		2	9	6
12 yardes of fazante couller		2	13	4
1 yearde & $\frac{1}{2}$ of browne blowe		0	11	0
3 yardes & $\frac{1}{2}$ of brode graye		0	8	0
2 yardes and $\frac{1}{2}$ of brode skye couller		0	12	0
12 yardes of selke russede att		2	0	0
9 yardes of brode sheppes couller att 8 ^s the yearde		3	12	0
4 yardes of brode grene att 7 ^s a yearde the holle ys		1	8	0
5 yardes of selke russed att 3 ^s 8 ^d a yearde the holles ys		0	18	4
9 yardes & $\frac{1}{2}$ of fazante couller att 4 ^s 4 ^d a yearde all ys		2	1	2
1 yearde & $\frac{1}{2}$ of course graye the pryse		0	4	0
3 yardes of brode reade the pryse		0	15	0
12 yardes of baggeres graye the pryse		2	0	0
(continued)				
27 yardes of whitte cotton att		10	0	0
3 yardes $\frac{3}{4}$ of rouge the pryse		0	1	3
4 yardes of yeallowe cotton the pryse		0	1	6
2 yardes of blacke cotton the pryse		0	0	8
		<hr/>		
	Some ys	51	17	9

11. Excerpt from inventory DPRI/1/1586/H1 of 'Thomas HALL, draper, of citie of Durham, parish of St Nicholas'

Can we obtain a photo of the original document?

While we have been unable to trace this family of Thomas Hall, we do know from the Freeman Admissions List 1722-1852 (University of Durham) that in 1789, another Thomas who was the eldest son of John Hall became a Freeman though patrimony. Six other family members are listed showing involvement with the business of drapery in Durham until the mid 19th century.

The Guild/Company within the context of that period in history

After the rebellion in 1069 by the North of England to William the Conqueror's attempt to take over Durham, his revenge was to plunder the lands and massacre the peasants. In order to control the city, in 1072, the Normans built the castle, followed in 1093 by the Cathedral created by the

After the rebellion in 1069 by the North of England to William the Conqueror's attempt to take over Durham, his revenge was to plunder the lands and massacre the peasants. In order to control the city, in 1072, the Normans built the castle, followed in 1093 by the Cathedral created by the Norman bishop.

The Castle and the Cathedral were imposingly sited in the centre of the town, on the peninsula formed by the bend in the River Wear. As the town began to expand, the areas or Boroughs called St. Giles, the Bishops Borough and Elvet developed. During the twelfth to 14th centuries, hospitals and schools were founded within these Boroughs (Durham City Guide, No date)).

The Bishop who was given the title Prince Bishop, had been endowed with limited special powers to control the town. When, in 1538 Henry V111 destroyed the Shrine of St Cuthbert and, with it, the attraction of the town as a pilgrimage, he also removed some of these powers. However, the Prince Bishop was able, in 1565 to create a corporation of mayor and aldermen (Historic Durham, no date) drawn from the Freemen of the City. (Lambert, no date).

The Freemen represented the several crafts and trades that supported the industrial activity of Durham. Most important was the woollen trade, the weavers, dyer, fullers, spinners and drapers. This was followed by the leatherworkers including the tanners, the saddlers, the girdlers and the

Residence and Place of Work

The list of Freemen received into the Drapers Guild for the Period 1722-1852 (University of Durham, no date) shows those who were accepted through Servitude and others through Patrimony, however, not all were Drapers. For example, within the Vasey family, of the eleven Freemen admissions listed, only one was through servitude, all others were via patrimony. Where we have been able to ascertain trades from the Census documents, we learn that brothers, Thomas (b.1814) and James (b. 1823) were painters while John (b. 1818) was a bookbinder.

From Census documents, and **Pigot's Directory**, the residences of the drapers and tailors researched within the City of Durham were found to be in the central streets including Elvet, Framwellgate, Crossgate and Sadler Street (Figure 12).



12. Map Durham City 1860 Replace with Kathleen's Map marked with places of residence/work

The Work of the Medieval Guild/Company

The Medieval cloth trade involved several skills during the process of wool to garment. Controlled by the merchant who bought large quantities of wool, it would then be handled by the spinners, dyers and finishers before being passed to the tailors, the drapers or the mercers who may, or may not, have been clothiers (British History Online, 2017). To separate the trades of draper and tailor is not simple; research has revealed an ambiguity of definition. Herbert (1834, p.393) tells us that 'Draper originally meant a maker...the word being derived from the French, drapperie.... to drape'. According to the Shrewsbury Drapers Co (2018), in Medieval and Tudor times, the word 'Draper' was the name given to a merchant dealing in woollen cloth.

Census documents show that individual Durham Freemen describe themselves as ‘Draper’, others as ‘Tailor’, some as ‘Draper and tailor’, one even as ‘Tailor and bonesetter’. Although it is possible that while being a tailor was a specific craft, the draper had a business in which he may have been, also, a merchant for other goods. Similarly, the mercer may have dealt in cloth, hence the trades overlapped. To complicate the definition further, Quinton (2001) expounds, ‘Throughout the century drapers had been expanding their interests in exporting cloth’ while ‘the most successful tailors, in particular, had evidently become large-scale retailers

The nature and work of that period in time.

Within the guild structure was a hierarchy of masters, journeymen and apprentices. A Master Tailor/Draper would take a boy into his home for between seven and ten years and train him in his craft. The apprentice then became a journeyman who could obtain paid employment with another Master before, if he was competent, becoming a Master himself. During his time of training, the apprentice was bound to the Master. Immediately upon the completion of his term of servitude he could seek admittance as a Freeman of the Company and of the City. He would ‘demand his freedom’ from the Master, become a Freeman and was free to trade within the City. Eldest sons of Freemen might, upon reaching 21 years of age, in turn gain their freedom by patrimony without serving a term of apprenticeship. In the Mercers’ Company and, also for a period, in the Drapers’ Company, any son of a Freeman could gain his freedom in this way.

While we have no specific information regarding the lifestyle of the Durham Freemen, we can learn a little of the lifestyle of the Drapers through research undertaken at Durham University. King (2001) looks at the social context of the North East of England during the seventeenth and eighteenth centuries. Heley (2007) offers a picture of the material means of tradesman at that time. Although these studies were not specifically related to Durham craftsmen, the way of life in a neighbouring location would have similarities.

The Guild was a source of welfare for its members and the wider community, offering a social life of meals and activities. Although few women were accepted as Freemen, they did play an active part in support of their husband's business or in social activities. In addition to celebrations or festivals, funerals were an important element in the responsibilities and rituals of the Guilds. The support of the Fraternity to the widow and family, extended from the financial to the pre and post ceremony socialising (King, 2001).

Tools and equipment used within the craft.

Tailors were not ranked within the groups of high wealth trades nor were the working groups of related trades, including drapers. There is little inventorial evidence for items of the trade being passed on to beneficiaries. Tailors, especially, needed few tools and, although drapers may have held a wider range of goods, such as cloth, these materials would, no doubt, remain in the business to be continued by another family member. Tailors tools of 1549-1642 would include shears, pinking shears, pressing irons, smoothing irons, shop boards, shop chests, with supplies of cloth and spun yam (Heley, 2007).

Artefacts relating to the Guilds of the Drapers and Tailors

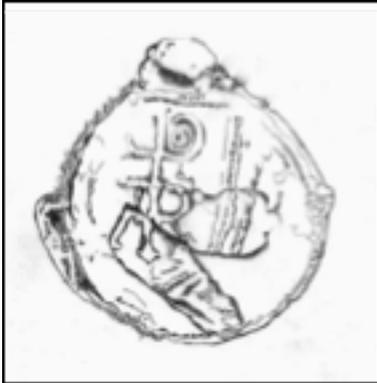
Artefacts found in the River Wear, two thirds of which related to clothing (Bankhead, 2018) prove the existence of drapery and tailoring trade in Durham with a large collection of sundry items including cloth seals, buckles, spindle whorls, pins, bodkins, hooks and eyes, buttons, hem weights, a variety of fasteners and trading tokens (Bankhead, 2018). Along with many other items, these artefacts are part of the Durham River Wear Assemblage (Bankhead, 2018) They were all found from 2008 to 2018, in the River Wear downstream of Elvet Bridge, Durham City. This is now an underwater archaeology site.

Cloth Seals

Introduction to Cloth Seals Kathleen

Artefact No B.1365 (Figure 13)

13. Cloth Seal 15th-17th Century, No. B1365



This is an excellent example of a complete two part Post Medieval Lead Seal which was found with a small amount of textile surviving between the discs. This was analysed and classified as fine woven probably worsted cloth with the original colour being red. (Bankhead, 2016)

Dimensions , 22-23mm

Date, 15th -17th century

Composition, lead

Condition, scratched.

Origins.....

Scissors

Artefact No. 3673 (Figure 15)

A pair of iron scissors, approximately 13cm in length with a cutting edge of 6.5cm. The blades, each showing a D shape pattern, are pointed and are held with a central rivet. They have similar regular, circular and finger loops at the opposite ends.

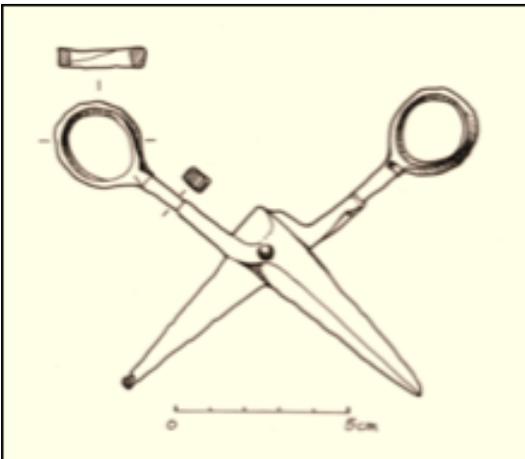
15. Scissors No.3673
(Photo: Liu, no date)



While they are still intact there is considerable corrosion to the surface of the metal, which has been identified analytically as iron.

This everyday functional item is difficult to date as scissors have been used from the 12th Century. Historical documentation would suggest that they probably date from sometime after the fifteenth century and before the nineteenth, when scissors were commercially manufactured.

The maker is unknown but he would have used the forging techniques of hammering and welding to produce the tool, adding a small amount of carving for decoration or identification. The precision required for cutting would be in the final assembling and adjusting of the blade setting.



A pair of Scissors is an everyday tool in most households and businesses, the size and style being variable according to their purpose. This would be particularly true within the trades of the drapers and the tailors of Durham. However, according to Lui (no date), this particular example was, probably, not specific to those trades. The quality is inferior to scissors which are required to give an accurate cut and the size is smaller than those shears required to cut fabric. While these may have been used by members of

Pins

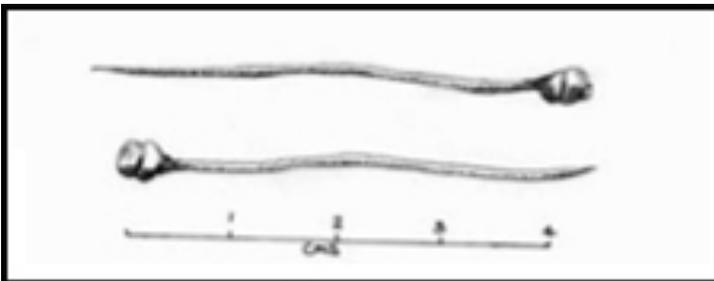
Artefact No. 2038 (Figure 16)

Metal pins, sharpened at one end with a head, formed by two twists of the same wire soldered to form a head at the other end.

16. Pins No. 2038



The length of each is 70mm and the diameter just over 2mm with the head being 5mm in diameter and each weigh 2grams. These pins which would have been used between the 14th and the 17th centuries, all show signs of use, being bent along the shank.



Analysis of the material indicates an alloy of copper and zinc with traces of iron, nickel and manganese. The condition of the surface, however, shows dark mottling of the copper caused by oxidation.

The method of making was by drawing copper strips through a drawplate of diminishing size holes until the desired thickness was achieved. During this process the wire was annealed several times before straightening, sharpening and cutting.

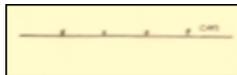
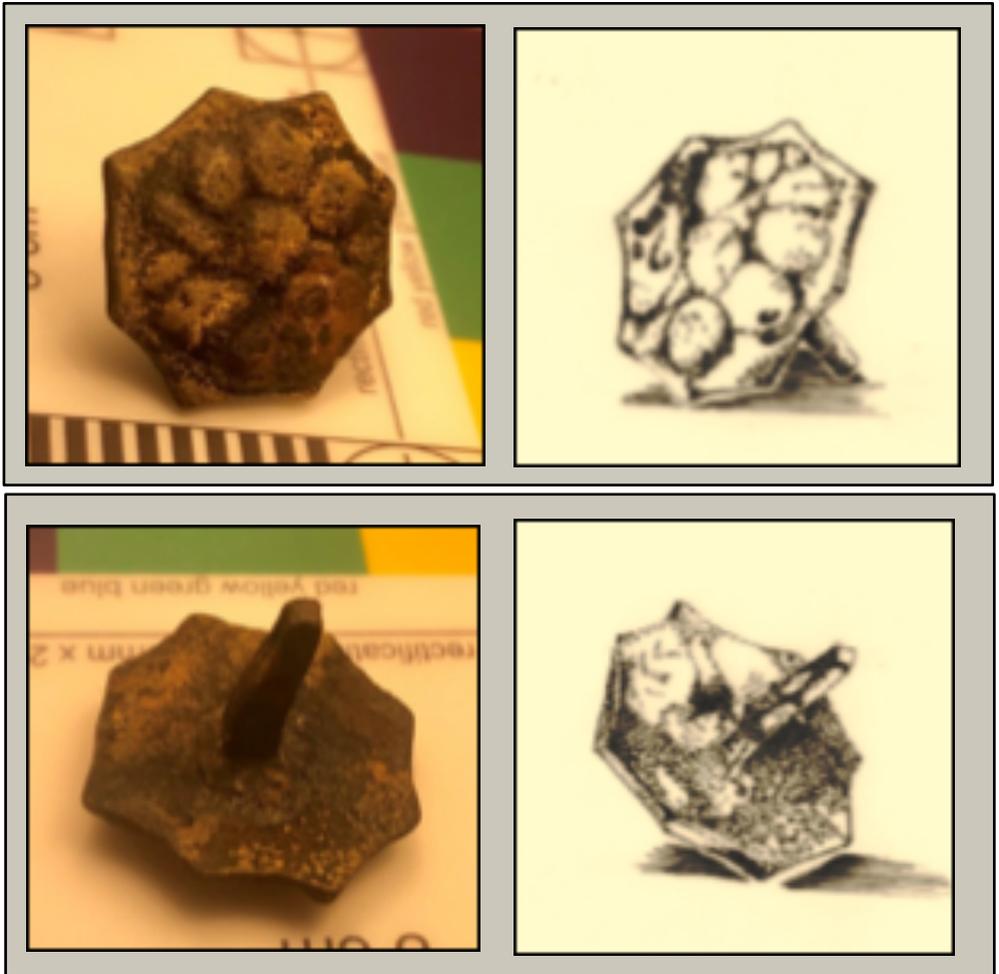
Origins

While the origins of these specific pins cannot be accurately identified, those of high quality were known to have been imported from France during the 15th – 17th centuries. Early English pins were produced, in the main, as a cottage industry and were a very expensive commodity. This localised manufacture threatened by imports from the continent was subject to royal control. The first factory, a wire mill owned by John Tilsby in Shroud Gloucestershire, began production in 1622; the ‘world’s major pin producing industry...evolved in England during the eighteenth century’ (Capel, 1992).

Association with Guild

Being an item of general and multiple applications, the use of pins would not be confined to the Drapers or Tailors Guilds. Pins were an essential implement for the making of garments, from the cutting to the final finishing stages. Today, pins are only required during the construction process of the garment. During the 14th to 16th centuries, these ‘dressing pins’ with decorative heads would also be used to secure clothing fabric while being worn (Gilbert, 2018). As these pins have simple twisted heads they were most likely to be used for a functional purpose.

Mount
Artefact No. B1014 (Figure 17)



17. Mount No. B1014

Dimensions:

Date: Postmedieval, 16th - 17th centuries

Composition: copper alloy, probably yellow brass.

Corrosion to both sides.

Origins

The word 'Mount' is a generic term which covers decorative additions to historic functional items such as furniture, leather goods or clothing. The purpose on items of clothing accessories, especially on belts and girdles, was not only for decoration but also to signify status.

The girdle was a medieval woman's belt, it's lavishness reflecting her wealth (Rosalie's Medieval Woman, 2012). Medieval mounts can be distinguished by their style, this example with its fixing lug and floral design, suggests a post medieval period (ref required).

It would be made by a leatherworker called a girdler, a maker of girdles for ladies or of belts for gentlemen. The Company of Girdlers received their Royal Charter in 1449 and flourished until girdles became less fashionable at the end of the 16th Century. Their craft of making this accessory was associated with other guilds, such as the Cordwainers (The Girdlers Company, no date). The belt was an important addition, an accessory to a garment created by the Tailor or Draper.

The Durham Guild of Girdlers was part of a larger Guild, in existence in 1610, and which comprised Blacksmiths, Lorimers, Locksmiths, Cutlers, Bladesmiths and Girdlers. (City of Durham Freeman, 2012). There is no record of its ongoing survival.

Jeton (French)

Artefact No.....(Figure 18)

A jetton is a token or a coin-like medal, with no face value. They are also called ‘casting counters’ – ‘casting’ being the term used for calculating of accounts. They were originally produced as an aid to calculation for ‘accountancy’ purposes, prior to the introduction of Arabic numerals.

The word comes from the French, ‘jeter’, which means ‘to push’ – the tokens were pushed across a board.

They were used in ‘sets’, generally of 100 or 50, on a lined board or cloth. The counters were placed on or between the lines to signify the number. When more were added, a jeton would be moved to the next line or space – similar to an abacus - quite complicated sums could be achieved.

The jeton originated in France for use in the Royal Household, probably about 1220. Official jetons were, generally, made of silver, most of which have been melted down. Those that have survived were produced from copper alloy for common usage.

The metal alloy was beaten to the required thickness and then stamped out using a die. There were no restrictions on the design so there are literally hundreds of different variations, relating to their origins and purpose. English jetons (which were mostly made in France), were in use from about 1280 but diminished in the 14th century with the introduction of the cheap Tournai and, subsequently, Nuremberg types.

Jetons then became widely produced for tokens, souvenirs, attendance payments, medalets, etc. and, could be considered to be the forerunner of modern event mementos.

The use of jetons in abacus arithmetic continued until the introduction of Arabic numerals and the algorismic method of calculation.

18. Jeton No., Obverse and Reverse



Obverse:

Heater shield containing 3 fleur de lis. Annulets and pellets

Legend – AVE MARIA GRACIA

Reverse:

Triple stranded cross fleury with fleur de lis ends
Letters AMAM within quadrilobe. Annulets between two pellets

Size : Diameter 28mm, Thickness: 1.3mm,
Weight: 7g.

Material : Copper alloy with iron, traces of lead, tin and zinc

Condition: Corroded

Date: Many jetons have been found and documented in the UK and throughout Europe. Including many showing this design or with slight variations. Exact dates are uncertain as jetons bore no classifying inscriptions or dates. From references, this jeton, which is not of high quality has been dated to the mid 1400s.

Origins: Tournai, a town and region of Belgium on the French border but which had, previously, been held in French, Spanish or Dutch territory, was a centre for the cloth on the Hanseatic trade Route of the twelfth to fifteenth centuries. Traders would travel between Tournai and the North of England, merchandising raw wool or cloth and exchanging coin and tokens.

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THE DRAPERS GUILD