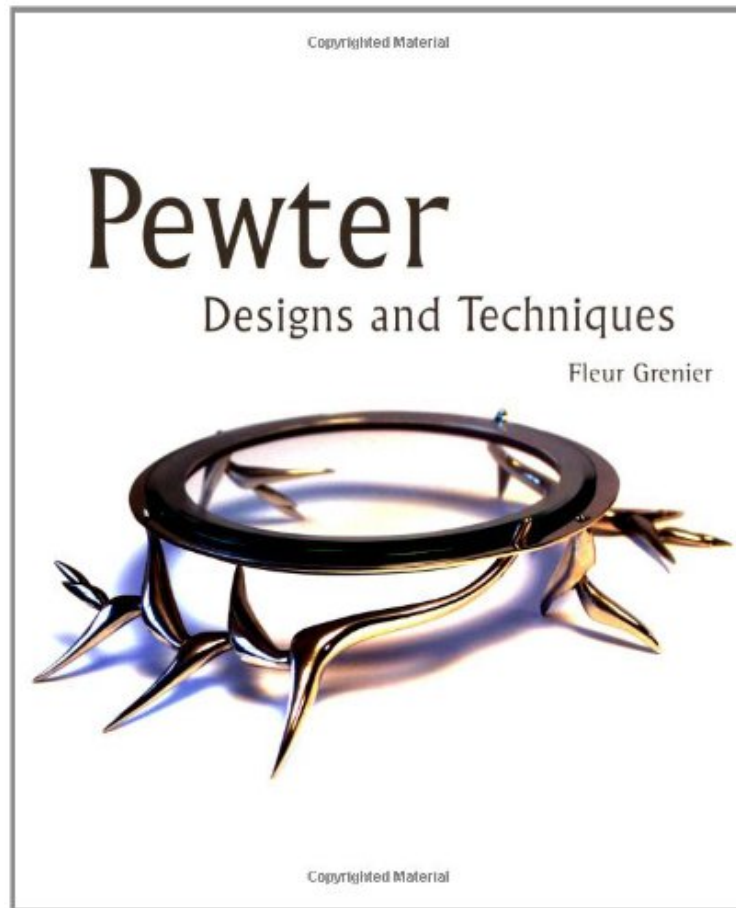


(Pdf free) Pewter: Designs and Techniques

Pewter: Designs and Techniques

Fleur Grenier

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Fleur Grenier : Pewter: Designs and Techniques before purchasing it in order to gage whether or not it would be worth my time, and all praised Pewter: Designs and Techniques:

0 of 0 people found the following review helpful. A great intro, for some peopleBy wiredweirdNot for others, perhaps, but it meets my needs.What's good: Grenier takes a fast-paced approach. First: the alloy - what is it? Her simple answer is tin, copper, and antimony. That's OK, as far as it goes, and she even talks a little about why these elements are combined. Simple borders on simplistic, though. Traditional pewters included lead. We, today, don't miss that a bit, but it's worth knowing if you ever come across older pieces or unfamiliar sources. Then there are variations, like bismuth in solders and in movable type. Additives like these can improve specific qualities, like reducing melting point or preserving exact dimensions in precision castings. Even within the Sn/Cu/Sb framework, differences in ratios give different working qualities: some better for casting, others better for cold-forging. But, this is a thin book. Many things had to go. As much as I long for the metallurgical details, I know myself to be in the minority. A mom and kid trying cuttlebone casting in the kitchen might not even pick up such a book.Next, Grenier presents tools and workspace - a tool in itself, really, the one where all the other tools come to life. She shows a workbench that looks

just like a jeweler's, in the European style (canvas catch-bag instead of pullout drawer), but very stripped down. Well, jewelers love their tools, and love them in large groups. In part, the simplicity comes when some tools get shoved off to a different workbench. Drill press, forming tools, and lots more have a separate area, away from the bench proper. A few things become clear at this point. First: Grenier speaks British English, not American. Her 'pillar drill' would be our drill press; 'Stanley knife' means 'utility knife'; brand names like Milliput are left to the American reader's imagination and diligence. Second: she's vividly aware that metal workers often like many different metals. As craft, pewter is not compatible with silver and precious metals - ironically, because as alloys, they're so very compatible. The problem is that any trace of pewter will fuse itself into and disfigure precious metals, since they alloy with such promiscuity. Soon after, Grenier suggests a basic toolkit for the budding pewterer. Without providing an exact shopping list, she goes over the common pliers, hammers and mallets, and other necessities. Here's where a more practiced reader might have an advantage: some of Grenier's tools look like antiques, possibly family heirlooms. (I have a few, of which I'm irrationally fond.) Others have a place only in the largest industrial shops or alloy producers. Even her suggestion of torch has built-in assumptions. Her hand-held butane torch is easy to acquire, easy to refuel, and puts little demand on hand strength. Another pewter book, however, suggests a jeweler's miniature oxy-gas torch instead. Butane is hot enough for pewtering, but a smaller and hotter flame gives more control with less risk to surrounding metal - that is, if you know how to exert that control. I don't fault Grenier's suggestion, but I point out others based on other considerations. Choosing tools is hard. Despite anyone's best efforts in helping you choose yours, some will work for you, some won't, and you can't know til you try them. The rest of the book deals directly with working the metal: casting, surface treatments, forming and forging, and polishing. Her 'forming' section includes low relief techniques like chasing and repousse - having tried these in harder metals, I can only imagine that pewter's compliant nature puts extraordinary demands on the user's skill, delicacy, and sensitivity. I've already strained your patience, so will forgo the detail some of us love so much. To the point, the book offers a broad introduction with endless directions for exploration. Readers with some metals experience will read between her lines, read around the more extravagant, and read into her discussions that a raw beginner might not parse properly. I often felt that the most basic basics were omitted, at the same time that more advanced topics were too. That's OK. An advancing beginner or transitioning worker in other metals will find plenty to hold onto, and I assign myself that intermediate position. Other readers with other backgrounds (UK English being one) will have different experiences of this book. I know just enough to know what I need, to know what to ignore, and to know when details have been skipped. For me, this is the right book at the right time. Given 'know thyself' as a first-order caveat, this has my highest recommendation.-- wiredweird0 of 0 people found the following review helpful. I gotta get me some pewter. By spinningwood Want to work with pewter and need some ideas and tips. This is a good read. 0 of 0 people found the following review helpful. Four Stars By L. M. Pettit pleased

Pewter is an age-old craft that is enjoying a revival today. This book celebrates its heritage and qualities by explaining the techniques that have been used for hundreds of years and continue to be used today. The basic techniques involved with working with pewter are explained as well as how they can be applied to make a range of exciting pieces far beyond the realms of tankards and hip flasks. The polished luster of pewter lends to contemporary designs. The modern pewter, lead-free alloy, does not tarnish or turn the dull gray color of the old pewter.

About the Author Fleur Grenier is a pewter smith who runs courses from her workshop in West Sussex and exhibits throughout the UK. She has won several awards for her work and is a freeman at the Worshipful Company of Pewterers.