
# *The Proceedings of the* SOCIETY OF SILVER COLLECTORS

# THE SOCIETY OF SILVER COLLECTORS

## THE PROCEEDINGS 1974 - 1976

*Autumn 1980* *Volume II, Numbers 9/10*

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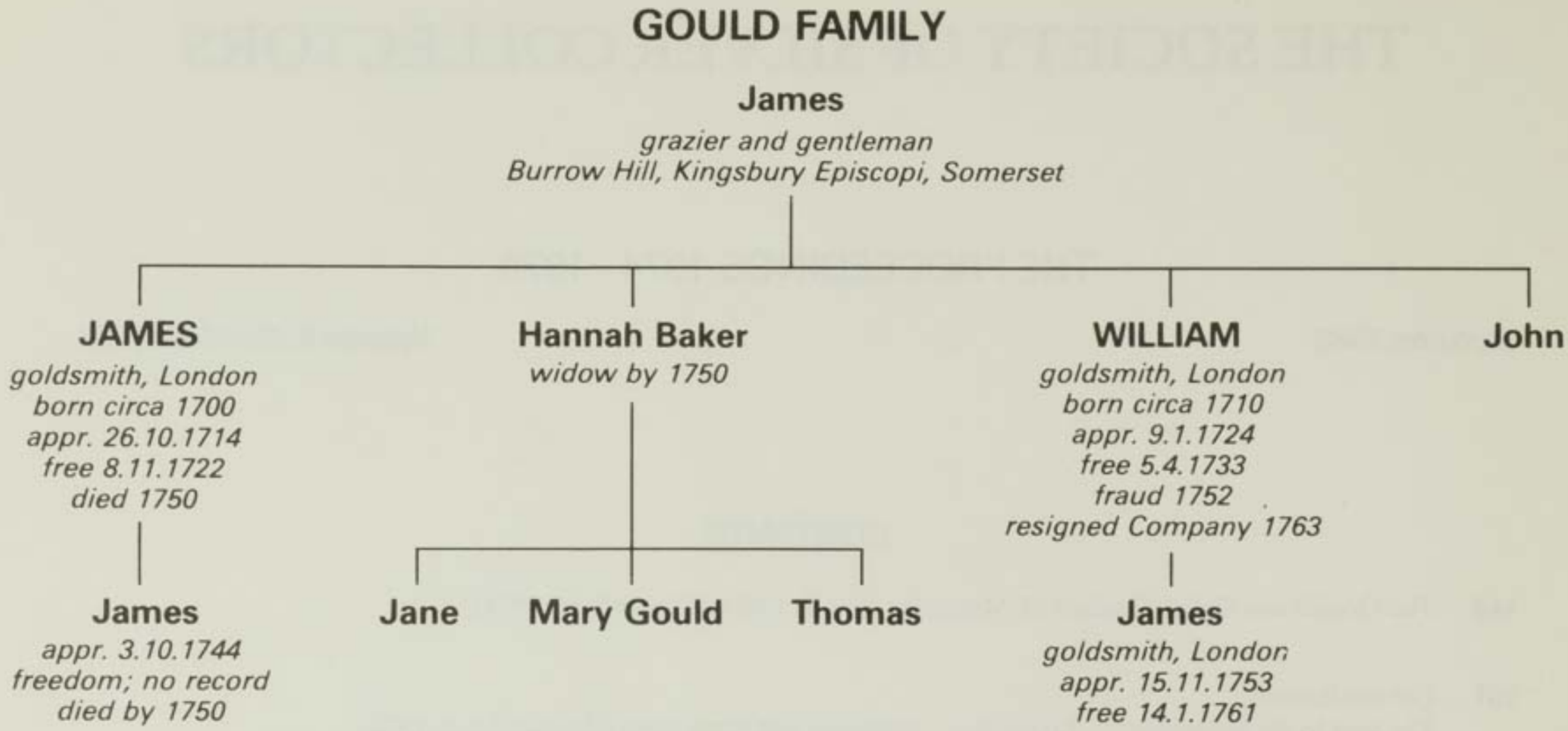



# The Goulds and Cafes, Candlestick makers

**By JOHN P. FALLON**

During the first half of the 18th century, large numbers of candlesticks and tapersticks were produced in London to satisfy the increasing demands of a progressively affluent society. Of the London craftsmen meeting this demand, by far the most prolific makers were two pairs of brothers, the Goulds and the Cafes, who between them dominated the manufacturing market for some forty years from about 1723 to 1763.

## James Gould's life

The eldest of these four was James Gould who was born about 1700. He was the son of James Gould who lived in the village of Kingsbury Episcopi in Somerset. In the Goldsmiths' Company's records of 1714, this James Gould senior was noted as being a grazier but by 1724 he had acquired the title of gentleman. James Gould junior was sent to London where he was apprenticed through the Goldsmiths' Company on 26 October 1714 to David Green, a goldsmith in Foster Lane. Green, the son of a Monmouthshire yeoman, was a plateworker who also manufactured candlesticks, so presumably it was under his guidance that Gould learned the craft of candlestick making.

Having completed his seven years' apprenticeship, Gould officially obtained his freedom of the Goldsmiths' Company on 8 November 1722. Eleven days later, he entered his first two marks at Goldsmiths' Hall, having set up a business at the sign of the Three Golden Lions in Gutter Lane. He registered a third mark at some time during the years 1732 to 1734, but unfortunately this mark is not dated in the records, so one can only guess at its date from its position in the register. In May 1739 he registered a fourth mark and in 1741 (March) he was noted as having moved premises to the Golden Bottle in Ave Maria Lane from where he entered two further marks in 1747 (August) and 1748 (June). He seems to have been a respected member of the Goldsmiths' Company, having been made a Liveryman in 1739 and elected an Assistant in 1745.

James Gould's candlestick production seems to have commenced in 1722 with its heyday in the early 1730s and ceasing by the late 1740s, the latest date I have so far recorded on a pair of candlesticks being 1746.

The last of James's apprentices, William Pragnell, was turned over in October 1749 to another goldsmith, John Priest, to complete his apprenticeship. This was probably because James was forced into retirement by increasing ill health, since he died early in the following year. An interesting point here is that John Priest had served his apprenticeship under James's younger brother, William Gould. James Gould died in the Spring of 1750. In his Will, in which he is described as a gentleman of Islington, London, he stipulated that he was to be buried in his vault in Kingsbury Churchyard, Somerset. He left all his properties, at both Kingsbury Episcopi and Chard in Somerset, to his widowed sister, Hannah Baker, for her lifetime and then to be passed on to his nephew, James, who was the son of his silversmithing brother, William. He also left his silver tankard and all his dead son's pictures and drawings directly to this same nephew, James.

Among many bequests were included £1000 to each of his nieces, Jane Baker and Mary Gould Baker, to be paid out of the sale of his Stocks in Public Funds. Should either of them have died unmarried or before they had reached the age of 21, then £800 was to go to their brother, Thomas Baker, if still living. James also released his brother, John, from his Debt of Bond, together with all interest due on it. The only reference Gould made to his brother, William, was a bequest of £20 for mourning and to leaving a mourning ring each for both William and his wife. Gould's executors were his sister, Hannah Baker, a Robert Willy and Robert Elliott, gentleman of Gutter Lane, Cheapside, who had been a bucklemaker and small plate worker trading there in the 1720s.

Over a period of 26 years, James Gould was Master to nine apprentices who included his son, James, and his younger brother, William. Unfortunately his son died during his apprenticeship, some time between 1744 and 1750, which was the year in which James himself died.

I found it revealing when I first examined the background of the seven remaining apprentices to discover that six of them hailed from Somerset, James's own county, and in fact all within a radius of 18 miles of Kingsbury Episcopi. These apprentices were John Quantock, John Cafe to whom we will return later, John Hyatt who later went into partnership with James Semour, John Paget, Richard Rugg and John Laver. The odd-

man-out among the apprentices was William Pragnell of London who was, as I mentioned, turned over to John Priest to complete his apprenticeship. Mr. Tim Kent, who has been researching into West Country silversmiths, states that James Gould is mentioned in the registers of Kingsbury Church as having donated to it several articles of silverware made by various silversmiths. Obviously, throughout his life he maintained close connections both with his home community and the local Church, his body finally being conveyed there for burial in the family vault.

### Brother William's chequered career

James's younger brother, William Gould, whose apprenticeship to James was registered at Goldsmiths' Hall on 9 January 1724, presumably completed his apprenticeship within the usual seven years but, for some reason, did not take his freedom of the Company until April 1733 although he had already entered his first mark in October of the previous year (20 October 1732). His business address at that time was at the sign of the Wheatsheaf in Gutter Lane. When he registered his second and third marks, in July 1734 and June 1739, it was from new premises at the sign of the Candlestick in Foster Lane, although the entry of his final mark, in June 1748, gives no address. In September 1746, William had been made a Liveryman of the Goldsmiths' Company but about 5 years later he was suddenly accused and, in 1752, convicted of fraud.

The circumstances and background of this event are most interesting. It appears that the Fishmongers' Company commissioned the manufacture of a silver chandelier from one Joseph Dyer. Now Dyer was only a retail goldsmith in Lombard Street and as such he had no mark of his own registered at Goldsmiths' Hall. That is probably why he sublet the work to William Alexander of Wood Street who did have a mark registered at the Hall for use on gold and silverware although he was chiefly a general ironmonger and a leading manufacturer of brass chandeliers. Possibly Alexander decided that this commission required a more specialized maker or perhaps he was simply too busy at the time, for he similarly sublet the work, this time to William Gould. So it came about that Gould's workshop actually produced the chandelier yet, when it was sent to Goldsmiths' Hall for assaying, it bore the mark of William Alexander who was presumably taking the credit for its manufacture.

At least in this instance, 'truth will out', for the Fishmongers' records state that with this chandelier there were "several frauds discovered to have been committed therein by William Gould, the workman". These frauds were that various parts of the chandelier were "concealing a great quantity of copper". I have been unable to find out exactly how this copper was incorporated in the chandelier, but it must have been in such a way that assaying failed to detect it.

I have been told by a current officer of the Fishmongers' Company how they think the fraud was discovered, but he emphasised the story is uncorroborated. Rumour has it that, shortly after the chandelier had been accepted by the Fishmongers' Company, possibly even during its initial hanging, it was dropped and one of the branches broken, revealing the copper. Presumably, since the copper could not have been incorporated in the silver without its being detected during assaying, and since this occurred very soon after the discovery of fused (Sheffield) plating, I have come to the conclusion that Gould probably used the copper as a filling in hollow parts of the chandelier. This would have given a false weight to the

**236** *The marks of James Gould*

*Britannia standard and sterling marks 19 November, 1722*

*During 1732/1734*

*30 May, 1739*

*31 August, 1747*

*6 June, 1748*

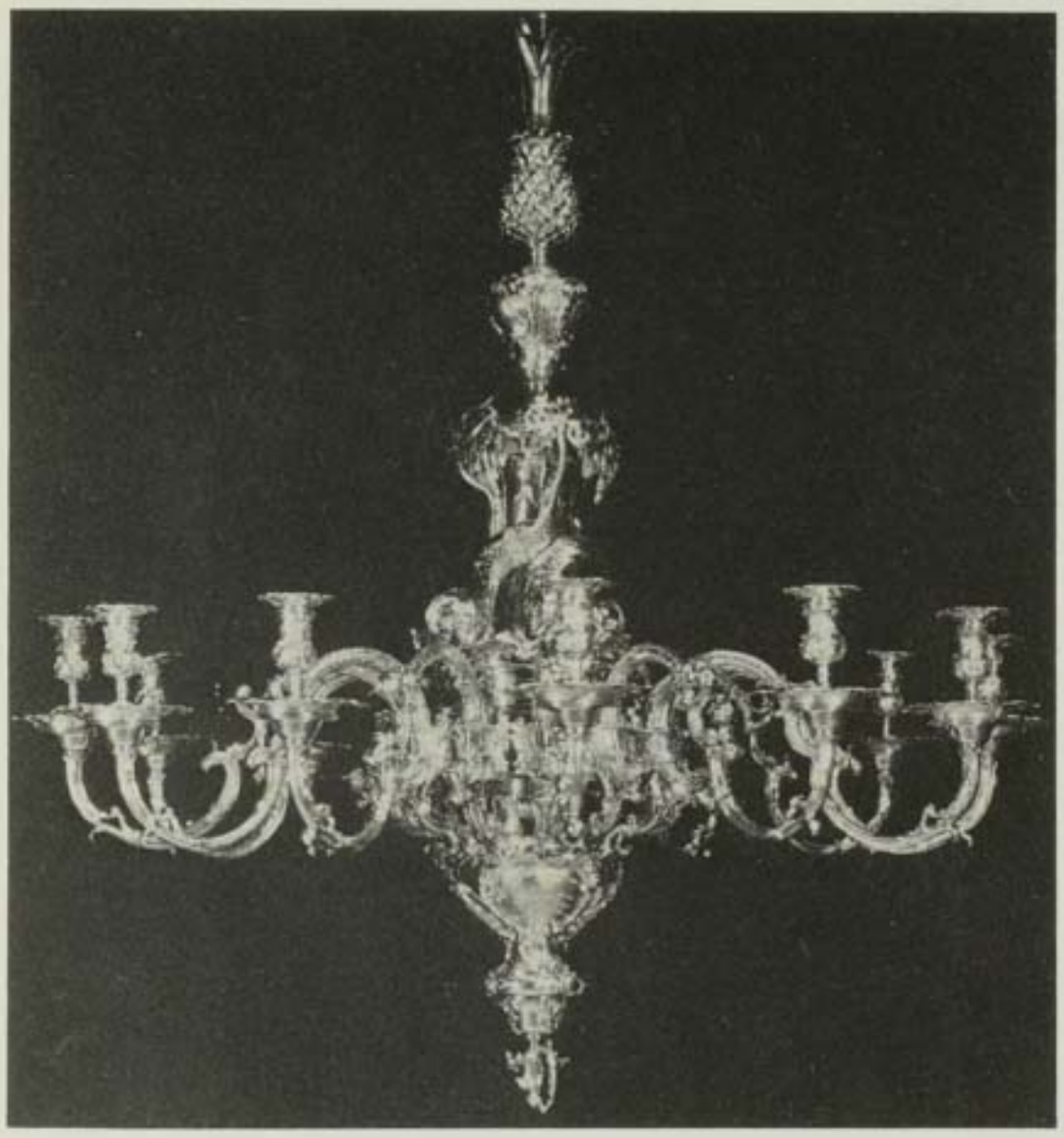
**237** *The marks of William Gould*

*20 October, 1732*

*24 July, 1734*

*1 June, 1748*

*Left to right:* **238** *One of a pair of candlesticks by James Gould, 1724, typical of his work until the early 1730s.* **239** *One of a matching set of four, two by James Gould, 1741, the others by Hannam and Crouch, 1770.* **240** *A later rococo example from a set of four made in 1744 and 1745 by James Gould.* **241** *One of a set of four by his brother William, 1741.*



chandelier resulting in a financial gain to the maker, since he would be paid according to its weight supposedly of silver.

The outcome of the affair was that Joseph Dyer paid £204-15s-d and William Alexander £279-6s to the Fishmongers' Company – very substantial sums for the time – in compensation for their part in the fraud; while Gould, being the workman, presumably was jailed. The chandelier, having been rectified where necessary with replacement parts, was hung in Fishmongers' Hall where it remains to this day

That appears to have been the end of William Gould's business career for, so far, I have no record of any candlesticks bearing his mark after 1752, the year of the fraud. At the time he had three apprentices, Walter Barry, John Butcher and John Monk. On 6 February, 1752, these three apprentices were turned over to other Masters; Barry and Butcher to John Cafe, and Monk to John Priest, the same Priest who had himself been William Gould's apprentice.

Surprisingly, Gould subsequently took on three more apprentices, the first being his son, James, on 15 November 1753, then Richard Cannon in 1755 and Mordecai Lloyd in 1761. Of these three, only Gould obtained his freedom, in 1761.

The question which immediately presents itself is why William should accept more apprentices subsequent to his turning over his three previous apprentices to other goldsmiths, remembering that the first of these new ones, his son James, was apprenticed to him only 21 months later. Apparently, his presumed jail sentence must have been of short duration. Although there seems to be no evidence of any pieces bearing his mark after 1752, surely Gould must still have been manufacturing somewhere in order to undertake the training of these three apprentices? Yet, according to the Goldsmiths' Company records, Richard Webb, goldsmith, is noted as occupying Gould's old premises in Foster Lane in 1756.

Could the answer be that, having lost his business due to fraudulent practice, Gould had managed to obtain employment with another silversmith by November 1753, at least undertaking commissions for that other silversmith? One can only speculate that his unknown employer may have been John Cafe, who was at least an acquaintance of his and previously a fellow apprentice under James Gould.

My next record of William is some ten years later, in 1763, when he petitioned the Goldsmiths' Company for the vacant post of junior weigher in the Assay Office, but, at the meeting of the Court of Assistants on 9 December 1763, it was minuted that he had, "some years ago been guilty of a fraud in concealing a great quantity of copper in a silver chandelier made for the Fishmongers' Company and that the same was a fact well known to many of the gentlemen of this Court and therefore it was moved and seconded that the said William Gould's petition be rejected and returned to him".

Gould was apparently desperate for money for he presented a further petition to the Court of Assistants just two weeks later, (14 December 1763) pointing out that he was now a poor Liveryman and that "through divers losses and misfortunes I am now strained in my circumstances and in a great want of some charitable assistance and therefore praying for a return of my said Livery fine", originally paid to the Company as a fee when he was made a Liveryman in 1746. As the Company's affairs were not, "in a prosperous condition", it was decided to return his Livery fine of £20 on his "executing a release of all his privileges as a Liveryman". So far I have been unable to trace William Gould's date of death or his Will.

In the records at Goldsmiths' Hall, James Gould, candlestick maker of Ave Maria Lane, is recorded as being in business in 1773 and having his mark entered at the Hall. This James, who had obtained his freedom of the Goldsmiths' Company in January 1761, was William Gould's son and possibly William Gould spent the last years of his life working anonymously for him. James's mark would have been registered at Goldsmiths' Hall sometime between 1761 and 1773, in the missing volume of 'Large Workers' marks.

**242** *Parcel-gilt twelve-branched chandelier made by William Gould in 1752 but bearing the mark of William Alexander. It is 46 in. wide overall, and weighs 1330 oz. Soon after it was delivered it was found to contain a large amount of copper. The fraud ended Gould's career. Courtesy the Worshipful Company of Fishmongers.*

**243** *Set of four candlesticks, two made by William Gould in 1747, two by John Cafe, hallmarked 1753*


### The Cafe brothers

Now we come to the Cafe brothers. John Cafe, born about 1716, was the son of Giles Cafe, a yeoman of Blackford in Somerset. Blackford is only about 18 miles from Kingsbury Episcopi where the Gould family lived, so it is probable that the two families were acquainted with each other if only through mutual friends. This could account for John's being apprenticed through the Goldsmiths' Company to James Gould in London on 15 December 1730. During Cafe's apprenticeship under Gould, one fellow apprentice was John Hyatt. It could be that a friendship began then which was sustained until Cafe's death in 1757.

John Cafe did not take up his freedom of the Company until March 1741, although he had already established a business in Foster Lane and registered his first mark in August 1740. By March 1741, he had moved to other premises in Carey Lane from where he entered his second and final mark in December 1742. In May 1743, he was working from premises in Gutter Lane, where he remained until his death. He was made a Liveryman on 17 September 1746, just two weeks after William Gould's election to the Livery. Among the nine apprentices whom he accepted between 1741 and 1754 were his younger brother, William Cafe, William Gamble and Thomas Hannam. As a silversmith, John Cafe appears to have been an industrious and capable workman and an equally competent businessman. He was still in his forties when he died in 1757, leaving a wife and five children. It seems that he suspected that his death was imminent since he began his Will with the words "being weak in body but of a sound and disposing mind, memory and understanding." He signed it on 28th April 1757 and was dead by 27th August, when probate was proved.

### John Cafe's Will

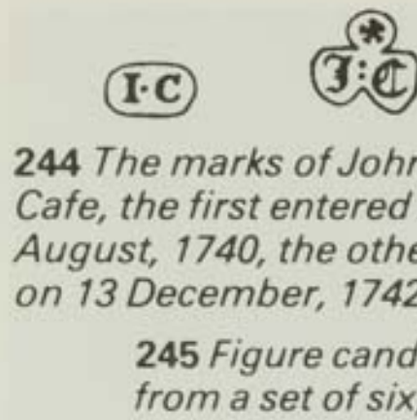
Among his bequests, he left his Somerset properties at both Blackford and the adjoining village of North Cadbury to his wife during her lifetime and then to his five children. If all his children were to die before reaching the age of 21 and were without issue, then these properties were to pass to his two brothers, Michael and William Cafe, and his sister, Mary. The unexpired lease of his dwelling house, outbuildings and land in Gutter Lane he left to his brother William, together with "all my furnaces, utensils and patterns now in my workshop and used in my trade or business". He also left £7,500 in cash from which his executors, Marmaduke Daintry and John Winning, were "to permit and suffer my brother, William Cafe, to have and make use of £500 part thereof in order to enable him to carry on his business without paying any interest for the same space of seven years". Nevertheless, the executors were to take in the £500 loan at any time during the seven years if there were any danger of its being 'lost' and, in the case of non-payment, they were to sue and recover the money by any lawful means possible. It would seem from this that John was somewhat dubious of his brother's capabilities to continue running his own business and remain solvent.

The remaining £7,000 was to be held in trust by the executors and the interest on it used to pay a pension to his mother and father and to maintain, educate and pay the apprenticeships of his children as the trustees should think fit. When each child reached the age of 21, he or she was to be paid an equal share of the £7,500. Other small bequests followed, including £10 apiece to his relations to buy themselves mourning. It can be seen that, he died a very rich man, able to leave ample provision for his family.

### William's career

John's first apprentice was his younger brother, William, who was indenturd on 11 March 1741, just six days after John had taken up his own freedom of the Goldsmith's Company. For some reason William had himself turned over in March 1746 to Simon Jouet, a goldsmith whose family came from Exeter. Presumably, William completed his seven-year apprenticeship about 1748 although hedid not take up his freedom of the Company until 5 October 1757. He was made a Liveryman in 1758.

Why he had himself turned over is open to conjecture; it miht have been because he and John had conflicting opinions which led to arguments and eventual parting since, it would seem from John's Will and subsequent events, that William had not the business acumen of his brother. It is possible that William remained with Jouet for some years after completing his apprenticeship, perhaps until John's death. Worthy of note is the fact that William took up his freedom of the Goldsmiths' Company roughly five weeks following John's death, after a gap of nine years from the completion of his own apprenceship



**244** *The marks of John Cafe, the first entered 21 August, 1740, the other on 13 December, 1742*

**245** *Figure candlestick from a set of six, all by John Cafe, four made in 1748, two dated 1756*

**246** *A variant style with chinoiserie figure stem, 11 in. high and weighing 172 oz. By John Cafe, 1753*

**247** *From a set of four on shaped bases, two by Frederick Kandler, 1747, two by John Cafe, 1756*

He may have practised a certain amount of candlestick manufacturing on his own account over this period, using Simon Jouet's and John Cafe's businesses as outlets for his goods, remembering that John Cafe had bequeathed the £500 loan to William for the purpose of enabling him to sustain his own business, a definite indication that William was already working at his own trade some time before 1757 when his first mark was officially registered.

With the death of John, William assumed control of his brother's business and premises in Gutter Lane. He entered two of his marks in August 1757. This was the only occasion when he registered marks, which could well be an indication of how few articles he produced actually bearing his own imprint. However, I have discovered another mark of his that is unrecorded at Goldsmiths' Hall but which might have been entered in the missing Volume of Large Workers marks begun in September 1759.

His output of candlesticks appears to have declined gradually during the 1760s (1769 being the latest date I have so far recorded) until in 1772 he became bankrupt, which seems to confirm the doubts implied within John Cafe's Will.

### William Cafe's many apprentices

Even after this, William continued to take on apprentices through the Goldsmiths' Company, there being three between 1773 and 1777. In addition, his son, Thomas, was apprenticed to him in 1784, "to learn his art of goldsmith". And yet William was a bankrupt.

Thomas obtained his freedom in 1792 as a silver turner. William's last apprentice was Deliverance Smith, in 1790. He was apprenticed to William "to learn his art of shopkeeper." In both these last two entries, William's address is given as High Street, Marylebone, so it would seem that he was running a shop, perhaps as a retailer of silverware, and in this way he was able to remain within the trade. The question as to who was the actual owner of the business still remains unanswered. All told, William had 19 apprentices between 1757 and 1790.

William died early in 1802, his Will being proved in March of that year. He had very little to bequeath. His household goods and chattels he left to Jane, his second wife, together with property at 31 Paddington Street for the duration of her life and thereafter in trust, with the profits being paid to his daughter, Mrs Elizabeth Upstone.

With the death of William Cafe, this remarkable era of candlestick manufacturing ended. Subsequent craftsmen copied their styles and developed them further, but none seems to have matched the prolific output of the brothers Gould and Cafe.

**248** *The two marks of William Cafe entered 16 August 1757, with a third of about 1758 presumably entered in the missing register*

**249** *Square-based gadrooned pattern from a set of four by John Cafe, 1755*

**250** *Rather similar design bearing the mark of William Cafe, dated 1764*

**251** *High rococo pattern, one of a set of four by William Cafe, 1756*

# FOR THE RECORD

**The visit to the Netherlands, the Cripplegate Foundation; the St. Nicholas Museum**

Sixty-three members and guests from England, Ireland, The Netherlands, Canada and the United States - the largest number ever to join one of the Society's outings - spent an exhilarating and busy long weekend in the Netherlands from October 3 to 6 1974. Nearly six months of careful planning and unwavering enthusiasm of Mr. Karel Citroen, ably assisted by H.E. The British Ambassador, Sir John Barnes, Mr. G.I. Michael, chief officer of the British Council in Amsterdam, and the directors and departmental heads of the Rijksmuseum, the Gemeente Museum at The Hague and the Boymans Museum at Rotterdam, made our short stay unforgettable: despite rather a lot of rain and the problems of negotiating the canal-side to the coaches at the end of the road in evening dress wielding umbrellas.

Members stayed at the Pullitzer, a charming hotel imaginatively converted from fifteen 17th century houses and warehouses between the Prinsengracht and the Kaisergracht: one member even had an old barrel hoist hanging from the window. However, it was in another beautiful and historic Amsterdam house that members were entertained at a welcoming party by Mr. and Mrs. Michael, a house splendid with early frescoes and furniture. The guests included members of the Anglo-Dutch community in the city as well as the museum directors who were to help to make the visit so memorable. Then the tables were turned, and the Society became hosts to Sir John and Lady Barnes and Mr. and Mrs. Michael at dinner.

Next day work began early at the Rijksmuseum, where members were privileged to handle the superb Dutch and German silver on display until the museum opened officially. After a coffee break, members spent the rest of the morning in the museum or wandered out into the city, sampling Dutch food, drink and shops. By evening, the rain had unfortunately set in, but the two coach-loads sped us on our way to the British Embassy at The Hague for a reception and silver display. The evening ended with dinner at the Sein Post restaurant in The Hague.

Next day the party split up, one setting out for the Boymans Museum at Rotterdam, the other for the Gemeente Museum at The Hague, a process reversed in the afternoon, when at last the sun shone again. Besides the silver, the glass in Rotterdam proved exceptionally popular with members, while paintings and drawings attracted others, with treasures from Bosch and Rembrandt to Teniers and Monet. At The Hague there was also a superb collection of Dutch silver, a huge array of Delft ware and a fascinating display of tiles, and a marvellous doll's house built in 1748. And something of Holland's long history of trade and empire was sensed at the Society's dinner held in the Indonesian Bali Restaurant in Amsterdam that evening.

On Sunday there were more choice delights at the house of Judge and Mrs. Willem Russell, whose lovely possessions ranged from both Dutch and English silver of high quality to fine paintings and a Renaissance letter-box. Finally the members took to the water, gliding through Amsterdam's canals in a specially hired canal boat, a relaxing friendly finish to a weekend packed with new faces, new scenes and new friends.

### From "Guest Howse" to Parish Workhouse

A few members who were able to come at short notice attended at a City of London Bank on May 7, 1975 to see the collection of silver belonging to the ancient Cripplegate Foundation. Most of the pieces are of 16th and early 17th century date, the earliest being a mazer bowl with a copper gilt rim dating from about 1500, with a silver-gilt foot added later, recorded by the inscription: John Burde mead this in Anno Domine 1568. One of those


**252** *One of a pair of wine cups engraved 'The Fyne of Peter Phillips for being released from being Scavenger, 1612.' 7½in. high. Maker's mark NR over a rose. From the collection of St. Giles, Cripplegate*

fine Tudor showpieces, a footed dish with a profile head of a Roman warrior, 5 in. high 1586, was among the pieces chosen for the City of London Plate exhibition at Goldsmiths' Hall in 1951, while another was a beaker of 1591, engraved with a border of scrolling arabesques within strapwork and the inscription: The gift of Hellen Hodsone Widowe to the Guest Howse of St. Giles for ever. The beaker also bears the arms of the Vintners' Company and the added note "whene ever Mr. Pawson was formane." In 1604 William Ballye "Stranger" gave a somewhat similar 7-inch high beaker of 1602, but the most intriguing of inscriptions must be that on a pair of fine large winecups of 1612 engraved "The fyne of Peter Phillips for being released from being Scavenger. 1612". A few later pieces included a beaker of 1597 altered in 1726 with the addition of a handle, and further "improved" with a domed cover in 1794, a silver-mounted box of 1864 purporting to be made of the "Ancient Roof of Guildhall, A.D. 1411", and a snuff box of 1784 by Phipps & Robinson with a later presentation inscription to the "Workhouse Committee of the Parish of St. Giles".

### The St. Nicholas Museum, Bristol

John Cooper gave a short talk on 20 January, 1975, on the converting of the redundant Church of St. Nicholas, Bristol into a museum of Church treasures. The Church itself had been re-built in 1760, necessitated by the rebuilding of the old bridge and the enlarging of the St. Nicholas Gate. The crypt survived the bombing of 1940, and in 1973 sympathetic restoration by Bristol Corporation transformed the badly damaged upper church, adding a half-floor to provide more exhibition space. At the east end there is just room for Hogarth's magnificent alter-piece painted in 1755/1756 for St. Mary Redcliffe - the church's own earlier alter-piece had been destroyed during the war. The contents of the museum are many and varied, and include two pairs of 12th century Limoges candlesticks on tripod feet with broad drip pans and sconces replacing the original prickets. There is a parcel-gilt medieval bowl from St. Michael-on-the-Mount, a strainer spoon by Bristol silversmith Ralph Good from Temple Church, and a paten from All Saints made about 1500 with an applied stamped border, presumably added at the time the accompanying post-Reformation

*Continued on page 154*

# A TREASURY OF RENAISSANCE GOLDSMITHING

*The Society Spring outing to the Schroder Collection*

On May 17, 1975, about forty members and family members assembled for lunch before embarking on a "mystery visit" to a house in Englefield Green. It was Dell Park (since sold) where they were welcomed by Mr. Bruno Schroder and his aunt, Miss Margot Schroder. The house had been bought in 1900 and extended in 1912/1914. The family, who had come from Hamburg about 1800, were inveterate collectors, buying not only early silver and objets d'art but Sèvres porcelain, pictures, fine furniture and antique and Renaissance cameos. The pictures went to Hamburg on Baron Sir John Henry Schroder's death in 1910, but Britain benefited from the Dolgellau Chalice, bequeathed to the Crown and now on show at the National Museum of Wales in Cardiff. His heir and nephew Baron Bruno Schroder continued extending the family collections of English and in particular Continental silver until his death in 1940. The Society were especially privileged to see the treasures until recently* seldom seem outside the family.

It proved, indeed, a breathtaking collection of virtuoso goldsmithing, that can be paralleled only by such splendours as those of the Waddesdon Bequest to the British Museum, the Pierpont Morgan in New York and the Rothschild family collections. Introducing the collections, John Hayward added to members' often scanty knowledge of Renaissance and, particularly, continental craftsmanship. One of the most interesting pieces, both as an example of fine silversmithing and as a reflection on 19th century taste and collecting, was one of the "Emperor tazze" from the set of twelve magnificent dishes made in the 16th century, probably in Italy, but with chasing apparently done by German or Flemish craftsmen. Each dish is surmounted by the figure of one of the twelve great Roman Emperors, surveying his life and works depicted in the four panels of the dish below. When the twelve were dispersed at the Marquess of Scarisbrick's sale in 1861, the Parisian dealer Frédéric Spitzer thought the fluted stem and gadrooned foot too simple – a feeling reiterated by later collectors – and replaced six of them with some rather showy Spanish supports, as can be seen in the examples at the Victoria & Albert Museum, in Toronto and in New York. Members were able to see how that despised fluting was, in fact, truly appropriate to the design. In the process of "improvement" the emperors and their lives became confused. Some exchanges have been made, but most of the tazze, like the Schroder example with Caligula presiding over the life of Galba, are wrongly assembled still.

An extraordinary piece of work made in Strasbourg was a large 16th century nef, said to have been given by the King of France presumably either Henri IV or Louis XIII to the Knights of the Malta. It remained there until Napoleon invaded Malta,

253 254 255

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**256** *Cow horn mounted in silver-gilt about 1610 by a Brunswick silversmith with gryphon terminal standing on a claw foot: the traditional 'Griffin's Claw' connected with the medieval legend of Saint Cornelius.*

**257** *One of the series of superlative Aldobrandini tazze, believed to have been made in northern Italy or France about 1580 for the Italian Cardinal who was elected Pope Clement VIII in 1592. Each tazza shows a Roman Emperor surrounded by panels depicting events from his life. Unfortunately during the 19th century the relevant figures and the appropriate dishes were confused, and this has the life of Galba but the figure of Caligula. The foot is, however, correct unlike six others, which were provided with more elaborate supports of Spanish origin by the French dealer Spitzer.*

**253** *Described by John Hayward as 'The finest surviving standing cup of its period' this 15¾ in. cup was probably made in Antwerp between 1560 and 1570. Not dissimilar in style but much grander than the Bowes Cup of 1554 (in the Goldsmiths' Company collection) it has a cylindrical rock crystal bowl enclosed within superb Renaissance frames and the cover is chased with allegorical scenes of the Four Elements*

**254** *Silver-gilt cup and cover, perhaps originally a ciborium, probably made in southern Germany about 1500. Nearly 14½ in. high, it is enriched with towers and turrets, and figures of knights, dragons and lions all modelled in relief, somewhat reminiscent of the Oldenborg Horn of the Kings of Denmark at Rosenborg.*

**255** *Rock crystal of the late Roman period, perhaps carved in Egypt, mounted in silver-gilt as a ewer by a London goldsmith in 1597 - one of the most highly imaginative pieces of English craftsmanship of its period, with the straps formed as caryatids and the snake handle recurved so that the head seems to strike at the hapless figure beneath it. It is 10¼ in. high.*

when it was brought to England, where it has been ever since. Seated in the stern are the ship's officers, eating an eternal meal, every detail superlatively modelled. A snake-handled ewer on a chased circular foot and with a seated bacchanalian finial demonstrated the practice of reusing original rock crystal vessels, so precious was the stone considered. Here the English goldsmith of 1597 had contributed a particularly mannerist theme as the snake recurves to strike at the caryatid below the handle.

From Milan came a lovely enamelled and gem-set bowl, from Nuremberg there was a nautilus shell cup with silver-gilt mounts, the shell engraved in China, as was that originally on a Delft-made cup, though the shell was replaced by a silver one dated 1595. From the north, too, came a superb 15¾-inch high rock crystal and silver-gilt standing cup and cover which Mr. Hayward described as "the finest surviving cup of its period" magnificently chased with architectural motifs and with four cartouches with allegories of the Four Elements round the cover. It was probably made in Antwerp about 1560/1570.

There were other great standing cups, there was a "griffin's claw" mounted in silver-gilt about 1610 by a Brunswick goldsmith – a memory of that strange story of Saint Cornelius and the wounded griffin - there were beautifully engraved small beakers, even a miniature set of playing cards in a little casket.

Beside it the English and Irish silver, though impressive, seemed to pale, though it included two rare bell salts of 1599 and 1600, a grand and important large tankard attributed to John Acton and very like that given by Archbishop Parker to Corpus Christi College, Cambridge, and a delightful richly fluted covered bowl and matching salver made by Benjamin Pyne in 1702 with superb marks and fine armorials: for the forty or so members it was an afternoon in which both mind and eye enjoyed a rich feast of virtuoso goldsmithing.

* Catalogues of the Schroder Collection, which went on show at Goldsmiths' Hall in October 1979 are still available from The Librarian, Goldsmiths' Hall, Foster Lane, London, E.C.2. Price £3.00.

*Continued from page 151*

Communion cup was made. Other Church treasures on show include a pair of very fine and ornate candlesticks of about 1675, and a procession of other Church pieces that end with a pair of ewers of 1810 by Matthew Boulton, while other church furnishings and local remains include the original carved stone bosses in the crypt and a magnificent brass chandelier of 1768.

That same evening, January 20, members saw the colour film showing the silversmiths at Colonial Williamsburg. William de Matteo and Philip Thorp, in 18th century dress and using original tools and equipment, raising a coffee pot and a 'can': an interesting and informative film of an experiment that worked.

### 18th century jewellery

On April 7, John Hayward gave another in his series of papers on jewellery through the ages. He opined that it was one of the less interesting periods, and it was especially difficult to determine the country of origin of most surviving pieces. Except for the Crown Jewels of Europe, there were few pieces set with large or fine stones - a curious fact, since most of the diamonds were rose-cut and therefore notoriously difficult to recut. That must have happened as there are few large roses surviving. Diamonds during the 18th century came to be the queen of gems, while silver was used for setting, and, as the Wickes accounts show, paste was also frequently used - in 1752 a pair of fine paste drop earrings cost 4 guineas. A good many pattern books of the period survive, many based on designs by the Saulini family.

### Orders and Honours

On June 10, a double bill featured David Spink on Orders and Decorations, with Dr. Medvei following with a short talk on the Honours Lists of recent years. Mr. Spink concentrated on British Orders, the most prestigious, of course, being the Garter, founded by Edward III. During the 14th century, foreign monarchs were admitted, Henry VII became its first Sovereign, and Henry VIII made Cardinal Wolsey the first

**258** *One of Mr. Gray's first duties after being appointed Honorary Keeper of Silver was to accompany Queen Elizabeth the Queen Mother round the exhibition of Cambridge Plate at the Fitzwilliam Museum in 1975. With them is Mr. Robin Crighton, Keeper of Applied Arts.*

Registrar. In Charles I's reign the Garter was worn on a ribbon. Queen Anne became the first female Sovereign of the Order, which today consists of the Sovereign and 26 Knights.

### News of members

The Society's congratulations were warmly extended to Mr. Michael Rossi and Miss Lorna Campbell Ritchie on their marriage, the first between two members which had also taken place under the new hallmarking regulations, date letter A.

Mr. P.C. (Bill) Gray was congratulated on his appointment as Honorary Keeper of Silver at the Fitzwilliam Museum, Cambridge.

# THE BUSINESS TRANSACTED BY THE SOCIETY

## OFFICERS AND COUNCIL 1974-1975

Chairman: Mr. Richard Vander

Honorary Vice-Chairman: Dr. V.C. Medvei, C.B.E.
Vice-Chairman: The Rev. Canon Peter Hawker
Hon. Secretary: Mr. G.S. Sanders
Hon. Treasurer and Executive Secretary: Mr. Richard Vander
Hon. Expert Advisers: Mr. Arthur Grimwade and Mr. Charles Oman
Hon. Librarian: Mr. John Hayward
Editor of the Proceedings: Miss Judith Banister (and immediate past chairman)
Members of the Council: Mr. Geoffrey Barrett; Lt. Cmdr. P.P.R. Dane, R.N.; Miss Susan Hare; Mr. D. Brand Inglis; Mr. T.A. Kent.

### Annual General Meeting, 1975

The 17th A.G.M. of the Society was held at 5 Belgrave Square on October 27th, 1975. Mr. Richard Vander was in the Chair and reported another most successful year, with talks by members and visits that had culminated earlier in the month with 22 members enjoying a six-day visit to Denmark which included a visit to the British Embassy, to a superb private collection and generous hospitality from Mr. William Heering who with Miss Banister had organised everything. Dr. Medvei put it on record that the meeting was exactly the 17th birthday of the society which had been arranged at a meeting at the Royal Society of Medicine on October 27th, 1958.

The Rev. Mr. Peter Hawker had returned after a sojourn in Australia. His efforts in preparing a newsletter that had been sent out to all Overseas members advising them of dates of meetings so that they could make plans to attend if they were coming to London at the time was greatly appreciated.

### Membership

Mr. Malcolm Baker was nominated as the representative of the Royal Scottish Museum, Edinburgh.

Mr. Jaspar Peck and Mr. David Udy transferred from ordinary corresponding membership.

Mr. David Morris was elected a Home Corresponding member.

### Resignations

Mr. Percy Hennell
Miss Mavis Bimson
Mr. L. Stranger-Jones, Q.C.

### Obituary

We regret to record the death during the year of Mr. Tom Jones (elected during 1963/4).

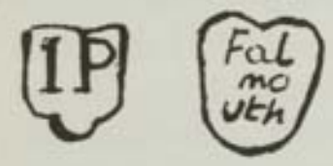
# THE GOLDSMITHS OF FALMOUTH

**By T.A. KENT**

In any consideration of West-country silver and its makers, geographical and economic factors are of prime importance. A conveniently situated market town or a port with an adequate level of mercantile prosperity provided a natural source of patronage likely to enable one or more goldsmiths to earn a living at their craft. Such a place was Falmouth, which during the short space of a century rose from nothing to become the largest and most prosperous town in Cornwall, its rise being based exclusively on business and trading activities.

Although Falmouth Bay provides one of the finest natural harbours in the world, until 1613, when Sir John Killigrew obtained Royal authority to erect some taverns, the site was undeveloped, and a drawing of 1615 shows only 10 dwellings, 3 inns, and a fish cellar. By 1627, however, "Smithwick" as it was then known had about 300 inhabitants, and from thence-forward expansion was rapid. By 1660 the population had risen to 700, and in the following year the Killigrews obtained a Royal Charter which constituted "our village of Smithwick" a borough, to be governed by a Mayor and 12 burgesses and for the future to be known as "ffalmouth". A market had been granted in 1652, in 1668 the first ship was built, and in 1673 it was described as "very commodious for ships, and a place of good trade". Thereafter to the end of the century the trading development of Falmouth moved on apace. Exports of tin, 648 cwts in 1668, rose to 5,772 cwts. in 1688, and in that year the Packet station, which was to contribute most significantly to the prosperity of the town, was set up. By 1716 Falmouth had 400 houses, which was (with Liskeard) the biggest number in Cornwall, and by 1720 the population had risen to 3,000.

Celia Fiennes did not include Falmouth in her itinerary, but in the 1720's Daniel Defoe, who was always interested in reporting commercial activities, visited the town. "The town of Falmouth", he observed, "is by much the richest and best Trading Town in this county . . . Falmouth is well built, has abundance of shipping belonging to it, is full of rich merchants, and has a flourishing and increasing trade. I say increasing, because by the late setting up of the English Packets between this port and Lisbon, there is a new commerce between Portugal and this town, carried on to a very great value . . . these Packets bring over such vast quantities of gold in specie, either in moidores, which is the Portugal coin, or in bars of gold, that I am very credibly informed the carrier from Falmouth brought by land from thence to London, at one time in the month of January 1722, or near it, 80,000 moidores in gold, which came from Lisbon in the Packet Boats . . . here is also a very great Fishing for Pilchards, and the merchants of Falmouth have the chief stroke in that gainful Trade." Falmouth Haven was, thought Defoe, "next to Milford Haven, the fairest and best road for shipping that is in the whole Isle of Britain." It is against this highly successful commercial background, doubtless producing a substantial number of prosperous men anxious to buy articles of silver, that we must consider the activities of those goldsmiths who were working in Falmouth at the end of the 17th Century and during the first half of the 18th Century. Taken in chronological order, five men attract our attention:



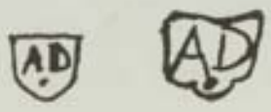

**259** *Marks of John Perriman and Falmouth mark from porringer, which dates from about 1700. It is 3¾ in. high and weighs 8 oz. 2dwt.*


### John Perriman

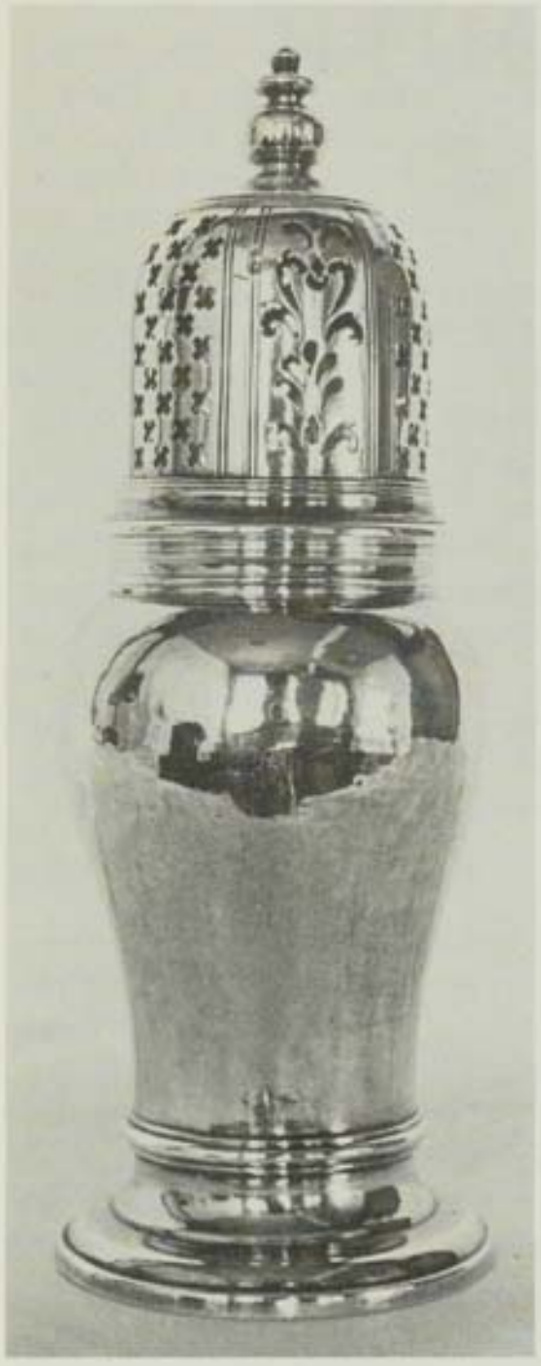
He was not, it seems, a Falmouth man by birth, but references to him in the Falmouth Registers commence in 1696 with the baptism on 2 March of that year of John, son of Mr. John Perriman, and between 1696 and 1707 the Registers mention nine of his children. He was a Churchwarden at Falmouth Parish Church in 1707 and is probably the Mr. John Perriman who was buried thee on 4 March 1727. The Newham Smelting House Accounts (Journal of the Royal Institution of Cornwall, Volume XIX) for 1704 mention "Cash received from Mr. Peryman of Falmouth for 95 ozs 13 dwts fine silver", and in the same year Samuel Enys of Truro and Enys in Gluvias paid Perriman £15-4s-6d for "15 morning rings and makeing." So it is clear that at this period Perriman was a working goldsmith and jeweller, and he may well have entered a mark at the Exeter office in 1701: this could be one of the missing 23marks. What is, however, more certain, is that during the 1690s Perriman was using a mark IP in shaped shield: this mark is to be found on a flagon and paten belonging to the Parish of St. Ewe, which carry an inscription recording their gift by James Robins who died in 1695. This is the mark (somewhat misdrawn) wrongly included by Jackson under "Barnstaple Marks" (page 460, line 10), and incorrectly dated to c. 1680. Slightly later, around 1700, Perriman also used a mark comprising the name Falmouth in a heart-shaped punch, an idea which I suggest he copied from the Plymouth goldsmiths of the 1697-1701 period. This mark is to be seen on a half-fluted porringer which appeared at Christies on May 21, 1975: it is engraved with the letter G and presumably is the object which Jackson recorded on page 463, line 5 as then belonging to the Parish of Gerrans. His attempt to date the piece to "1600-30" suggests he neither saw it, nor had much knowledge of Falmouth's history.

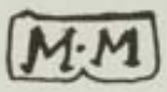
### William Adams

The Exeter Minute book records that on April 16, 1711 "Will. Adams of ffalmouth entered his mark", and the mark, AD in a shaped shield, is drawn in two sizes (with slight variation in form) on the page. Jackson gives no details of these marks. The Falmouth Registers provide no assistance at all in relation to Adams, and he probably moved away to work in another town, in all likelihood Penryn, where the registers refer to the baptism of sundry children of William Adams from 1716 onwards. The shape of the shields containing his mark, as drawn, suggests that he may have been an apprentice with John Perriman.




**260** *Marks of William Adams of Falmouth from the Exeter Minute Book.*




**261** *Fine caster of typical Exeter shape by Micon Melun, 1733, marked in Exeter. (Courtesy Exeter Museum)* **262** *Marks from the sugar bowl (right) and from the Exeter Minute Book.* **263** *Sugar bowl and cover weighing over 8oz. 10dwt., with Exeter marks of 1731*

### Micon Melun

In late 17th Century Falmouth, there were many Huguenots, enough at one time to justify a French congregation under its own Minister, Nicholas Aubin. Furthermore, the town of Falmouth was most sympathetic to these exiles, and from time to time collections were taken for them. In 1687 funds were raised for "Protestant fugitives from France", in 1694 for "Ye French Protestant Refugees" and in 1699 for "Ye Refugees of France". Conversely, there was widespread distrust of "Popery" and all its works, as the following baptismal entry shows:-

"November 9th 1694. Jane and Anne, daughters of Mr. Launcelot Stepnye, a Merchant in Oporto, by Hannah his wife, who brought over her two foresaid daughters for that ye priests of Rome endeavoured to get them away from their said parents (by stealth and bribeing of a maid servant) to educate in ye Popish religion."

By the early years of the 18th Century, several of the leading Falmouth merchants bore Huguenot names, and among those immigrants of some standing was René Melun, a surgeon, who is probably the man ofthat name who came from La Mothe, in the Department of Lozère, and was granted free denization in England on 8th March 1681. The Registers mention seven of his children between 1692 and 1703, and an entry for 10th December 1697 records the baptism of Micon, son of René Melun. On 12th March 1706 Mr. René Melun was buried at Falmouth, at which time Micon would have been nine years old.

On 1 May 1712 Micon, son of René Melun of Falmouth, Surgeon lately deceased, was aprenticed to Henry Muston of Plymouth, goldsmith,for 7 years at a Premium of £40 (P.R.O., IR.I). The Exeter Minute book states that on 14 April, 1720 "Mr. Micon Melun of ffalmouth entered this," the entry being followed by his NS mark, ME crowned in a punch of rectangular shape with cut corners, stamped on the page. It was not, however, until more than seven years later, on 27 November, 1727, that the Minute book records "Mr. Micon Melun of ffalmouth entered this OS mark"the impressed mark being MM in plain capitals within a punch identical in shape to that of 1720. This lapse of time is not easy to explain, but the position is similar in the case of certain other goldsmiths entering marks at Exeter, and the haphazard way in which the Minute book was kept renders it by no means unlikely that Melun may have entered a previous OS mark in 1721 which has not been recorded in the book. It is most improbable that he continued working in New Standard from 1720 to 1727, but it is possible that he used his OS mark as above during this period and later regularised the position by entering it in 1727. It is noteworthy that Jackson does not refer to either of Melun's entered marks, although on page 342, under a supplementary list, he illustrates against the date 1741 a mark, MM in cursive script within a shaped punch, which appears on a flagon of tankard shape at Veryan, fully marked Exeter 1741, and which must be another of Melun's marks. Jackson's assertion that this cursive mark was "impressed at Exeter" is quite untrue. Melun was still working in 1745, but the Exeter Minute book records no other mark for him after 1727. A smaller mark, MM with pellet between, is encountered on spoons.

A number of pieces by Micon Melun have been noted, and two of them may be referred to as examples. The Royal Albert Memorial Museum, Exeter, has an attractive baluster caster reminiscent in style of Plymouth work, fully marked for Exeter 1733 and bearing Melun's 1727 entered mark. This mark also appears on a group of Church plate at Mullion. Recently, I was fortunate enough to acquire a very nice sugar bowl and cover, equal in quality to the best London work of this period, weighing just over 8½ ozs, fully marked for Exeter 1731, and once again bearing the 1727 entered mark of Micon Melun. These two pieces show Melun to have a competent craftsman, but there is no evidence asto the size of his business. No doubt his main customers were the prosperous Huguenot merchants of Falmouth. Melun's name does not feature in the 1755 Exeter Assay book. He was buried at Falmouth on 12 January 1757, apparently without ever having had any family, and administration of his Estate was granted shortly thereafter in the Consistory Court of the Diocese of Exeter.

### Sampson Bennett

On 29 November 1716 Sampson, son of Sampson Bennett of Stoke Damarell, was apprenticed to Henry Tolcher of Plymouth, Goldsmith, for 7 years from 26 March 1714 at a premium of £25 (P.R.O. IR.I). The Exeter Minute book records that on 23 October 1721 "Mr. Sampson Bennett of ffalmouth entred this, "followed by the NS mark Be in a script in an oval punch. Jackson does not show this mark. On 25 June 1722 he entered an OS mark at the Exeter Office, SB in capitals

in an oval punch, and apparently continued to use this mark for the whole of his working life.

The Falmouth Registers record that on 1 September, 1723, Mr. Sampson Bennett was married to Mrs. Jane Peacock, who was the daughter of Mr. William Peacock, clearly a man of substance in the town. She was only sixteen years old.

Over the next twenty years or so the Registers contain many references to the large family of Sampson and Jane Bennett, fourteen children in all, five of whom survived. The eldest son, Sampson junior (b.1724) was apprenticed to John Garbett under the London Goldsmith's Company in 1738 and became free in 1747. Between 1729 and 1731, the Account books of Samuel Enys contain various entries in respect of articles which he purchased from Sampson Bennett, e.g.:

"For new seting my large amathist ring, £1.10.0"
"In olde silver and money for a pair of hand candlesticks, Wt. 18 ozs 12 dwts at 6/- per oz £6.19.6."
"To a fellow to a small candlestick which was my uncle's, 6 ozs 2 dwts, £2.8.9."
"For 12 teaspoons, £2.14.0."
"A pair of buckles, 10/0."

In 1741 the Rev. William Borlase paid Bennett £1.12.6d. for 6 teaspoons, and in 1755 5/6d. for a wax candle and stand. From these entries we see that Bennett's activities, like those of John Perriman, covered the trade of jeweller as well as goldsmith. He was by now a man of substance, and iln 1742 provided a bond in the Estate of Thomas Peacock of Helston, who was probably a relation of his wife.

In 1749 money was required for an extension to Falmouth Parish Church, and both Sampson Bennett and Micon Melun contributed to the fund.

Bennett was certainly the most prolific of the Falmouth goldsmiths, and numerous examples of his work, usually sturdy and somewhat unsophisticated, have survived. In particular brandy saucepans and teapots have been noted, and a teapot, fully marked for Exeter 1759, by this maker has the above average weight of 18 ozs 17 dwts. Item 18 in the 1957 Exhibition Catalogue of the Exeter Museum was a wine jug by Sampson Bennett, also 1759, and a coffee pot of exceptional weight has also been noted. Bennett also provided a substantial amount of church silver for Prishes in the Falmouth catchment area: Budock, Germoe, Constantine, Crowa, Grade, St. Keverne, Manaccan, St. Mawgan, Ruan Major, St. Wendron, St. Uny Lelant.

Although items bearing the Exeter date-letter for 1759 have been noted, Bennett's name does not feature in the 1755 Assay book, serving to emphasise the haphazard way in which the Exeter office was conducted at this time.

Describing himself as "of the Town of Falmouth in the Country of Cornwall, Goldsmith," Bennett made his Will on 10 February 1766 (P.C.C. 171 Tyndal). He was buried on 13 February, 1766, and his widow Jane Bennett, aged 86, on 25 June, 1792. It seems that to marry at 16 and have 14 children is a good recipe for longevity!

### James Chicot

A marriage allegation bond was provided in 1714 by James Chicot of Falmouth, Goldsmith, and the registers record the baptism of three daughters of Mr. James Chicot between 1714 and 1718. He was evidently a man of standing, presumably a Huguenot, and perhaps mainly a retailer.

To sum up, it is clear that during the period of Falmouth's great mercantile prosperity, c.1690-c.1750, there were four or five goldsmiths in the town catering for the varied requirements of plain commercial men, many of whom were no doubt self-made, and who wanted plain, honest silver of good quality but without all the sophistication of the metropolis. The worthy merchants and shipowners were accustomed to handle large quantities of foreign coin and perhaps bullion in their everyday business dealings, and the explanation for above-average weight of some Falmouth-made silver may well lie in the supply of generous quantities of raw material to the goldsmiths by their customers. Be that as it may, it is beyond doubt that the commercial life of this busy port is inextricably linked with the local goldsmiths and their work, in the economic history of Falmouth.

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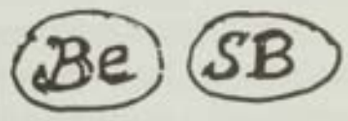



**264** *Marks of Sampson Bennett for New and Old Sterling which he registered at Exeter in 1721.*
**265** *Bullet tea pot of 1759 with silver leaf-capped handle. Assayed at Exeter.*
**266** *Tea caddy of about 1725 with Sampson Bennett's SB mark only.*


**267** *Three bottle labels with stamped titles. From a set of six by Hester Bateman, circa 1775.* **268** *Boat-shaped sweetmeat basket of thin gauge silver with machine-milled beading. Also by Hester Bateman, hall-marked 1786. Pair of late Sheffield-plated telescopic candlesticks with filled die-stamped and applied decoration. Unmarked, c.1825*

# Beauty and the Beast

*The growth of mechanisation in the trade*

**By JOHN CULME**

The Sun Fire Office Policy Registers[1] are a remarkable source of information for those interested in business history. Covering the period from 1710 to 1862, they comprise over one thousand manuscript volumes containing more than three million as yet unindexed policies. Within this work there are details of the property, 'stock and utensils' of almost every profession and trade, from dukes to cheesemongers.[2] Among the well known plate works registered with the Sun were Henry Tudor of Tudor and Leader, Bateman and Company, Paul Storr and his associates, and Rundell, Bridge and Rundell.

## Storr and his successors

Before discussing the aids to mass- and semi mass-production, and the re-organisation and problems caused by them, the importance of the Policy Registers should be emphasised as they relate to the continuity of one man's business: that of Paul Storr. He insured property with the Sun from at least 1794, through the years with Rundell's at Dean Street, and after his removal to Harrison Street, Gray's Inn Road.

That Storr succeeded to the business of Andrew Fogelberg after the latter's retirement in 1793 is well known. It is not generally realised, however, that these two men are likely to have been in contact until Fogelberg's death in 1814/15.[3] As evidence of this it should be noted that Susanna Fogelberg, Andrew's widow, subsequently sold their house in Hampstead to Paul Storr, while she moved to lodgings in Denmark Street, Soho.[4] If Fogelberg was aware of his former apprentice's prestigious association with Rundell's, then he might have personally known John Samuel Hunt. Born 1785, Hunt was a nephew by marriage of Paul Storr. In 1826 he became a partner in Storr's business by the investment of £5,000. There the knowledge of his position might have remained were it not for the evidence of a series of Sun Policies effected by him between June 1810 and September 1827.[5] From these it is clear that Hunt was a silver-chaser, as was Storr's father, who as early as 1810 was living in the house in Dean Street, and where it may be assumed he was working for Rundell's.

With this information in mind it is hardly surprising that Hunt and his son John were to show so much interest in Antoine Vechte, the brilliant French *repousseur* whom they invited to London to work for Hunt and Roskell, Successors to Storr and Mortimer, in the 1840s.[6] Perhaps the very quality of the firm's general chased work, which, in common with that of Garrard's and others, was attacked for its 'imitations of textures, chain and plate mail, and such laborious littlenesses', was the result of Rundell's earlier insistence on finish. That the art of the chaser was much esteemed at Hunt and Roskell is proved by their purchase of the plaster model of William Pitt's uncompleted Shield of Aeneas. *The journal of Design and Manufacturers* in 1850 observed that "it might be right, perhaps, here to endeavour to correct a misapprehension which, in conversation at least, appears to obtain very generally, that Messrs. Hunt and Roskell obtained possession of this design, and had been rewarded for its exhibition unworthily. When they offered to purchase the cast of this splendid shield for 500 1. they gave more for it than they will probably ever see for it again . . . and for having thus liberally benefited poor Pitts's family . . . they deserve the acknowledgements, and not the reprehension, of the public."[7]

Besides the many interesting details of Paul Storr's Insurance Policies, they show that he was a director of Rundell's Dean Street undertakings from the beginning of their association in 1807. Having registered his first mark from Dean Street on 21 August 1807, Storr joined the other partners, Philip Rundell, John Bridge, Edmund Waller Rundell and William Theed, in taking out a policy dated 23 October. It designates them as 'working silversmiths' and mentions 'the casting room under the yard behind' at £100, and 'the workshops all communicating in the said yard – stoves therein' at £2,400.[8]

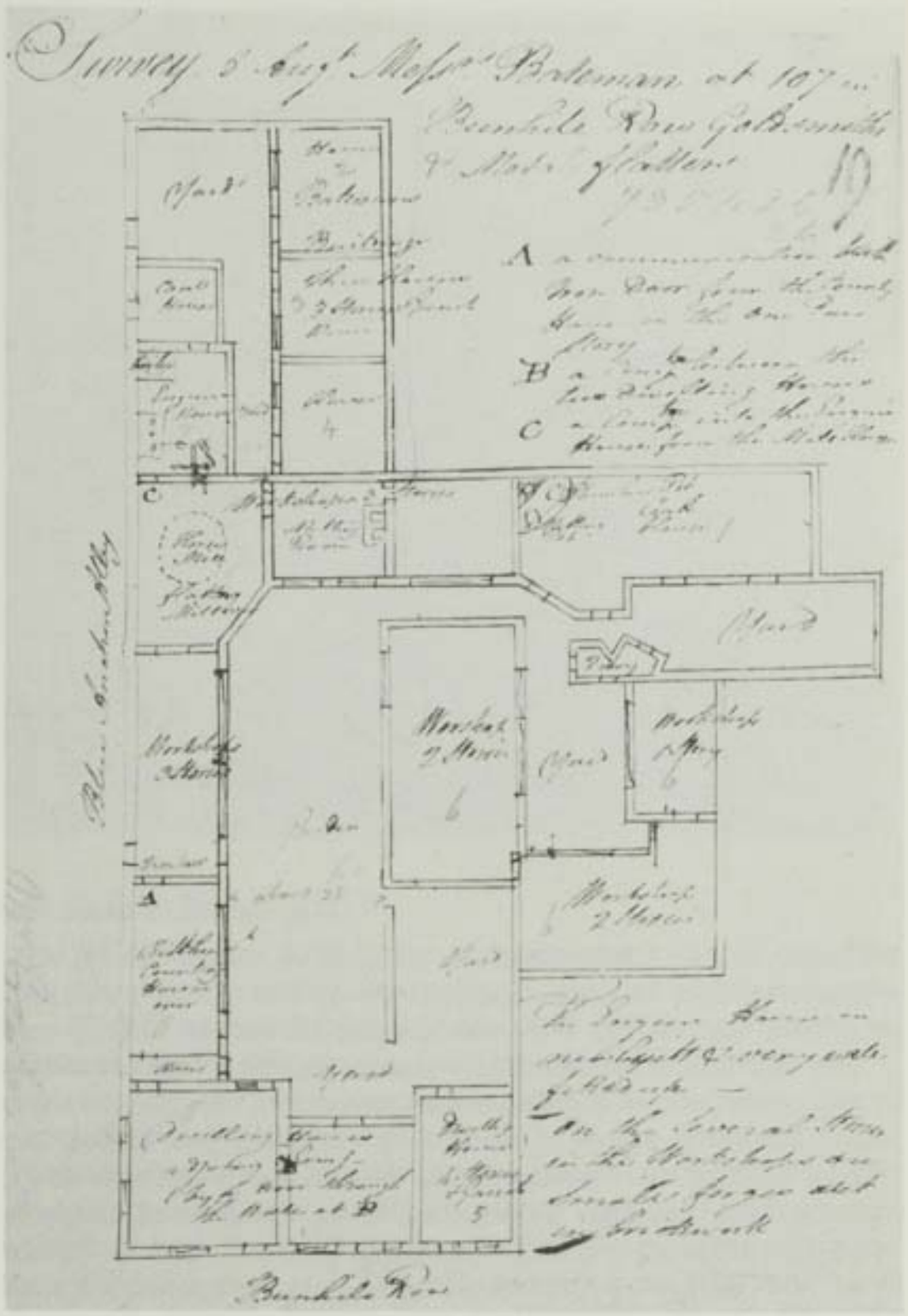
According to the anonymously written 'Memoirs' of Philip Rundell, published in 1827: 'In the course of the years 1806, 1807, and 1808, so great were the orders on Mr. Rundell, that without any exaggeration, upwards of one thousand hands were constantly employed in manufacturing for that firm . . . and at a silver manufactory in Dean-street, Soho, belonging to Mr. Rundell, where the first artisans were employed, a contract was entered into with the conductors of the same, who had an interest in the quality manufactured, to furnish a constant

supply of ten thousand ounces of sterling silver monthly . . .' This expansion in Rundell's business is confirmed by a Policy of 1808 which increases the cover on the workshops by six hundred pounds, and another of 1809 which mentions 'their New Workshops. . . intended to communicate with their other Workshops'.[9]

### The Bateman workshops

By 1790, the eighty-one year old Hester Bateman had had the satisfaction of seeing her husband's small workshop expand into one of London's most prolific plate manufactories. John Bateman, a chain maker and jeweller, had died on 16 November 1760, exactly five months before his widow entered her first mark at Goldsmiths' Hall from their house in Bunhill Row. The output of her shop during these early years was almost certainly confined to sugar tongs, spoons, wine labels and other smallwork. Apart from the evidence of these productions, nothing is known of the Bateman workshop at this date. Nevertheless, Mrs. Bateman's two silversmith sons, Peter and Jonathan, having been born in 1740 and 1748 respectively, were of an age to assist in running the firm. While Jonathan was only twelve at the time of his father's death, completing his apprenticeship in 1769, Peter was twenty.

Thomas Boulsover's chance discovery of 1743, resulting in the manufacture of Sheffield plate, revolutionised certain sections of the industry. Owing to the difficulty of making the fused copper and silver bars into sheets, it was found that the use of rolling mills produced better results than the hammer. Joseph Hancock of Sheffield was probably the first to use this method on a large scale, and he 'succeeded in making articles in what is called the braziery line, such as tankards, cups, coffee pots, &c., &c., to a considerable extent, and eventually established a mill worked by water for rolling the metal when plated, which – after himself giving up the manufacturing part – he employed in rolling metal for such other manufacturers as had taken it up. The metal was at first rolled by hand, until Messrs. Tudor and Leader, and afterwards Mr. (John) Winter, applied horse power.[10] This was during the mid-1760s, about the time of the introduction of the die-work and other mass-production techniques used by Sheffield Manuacturers of plate and plated wares.

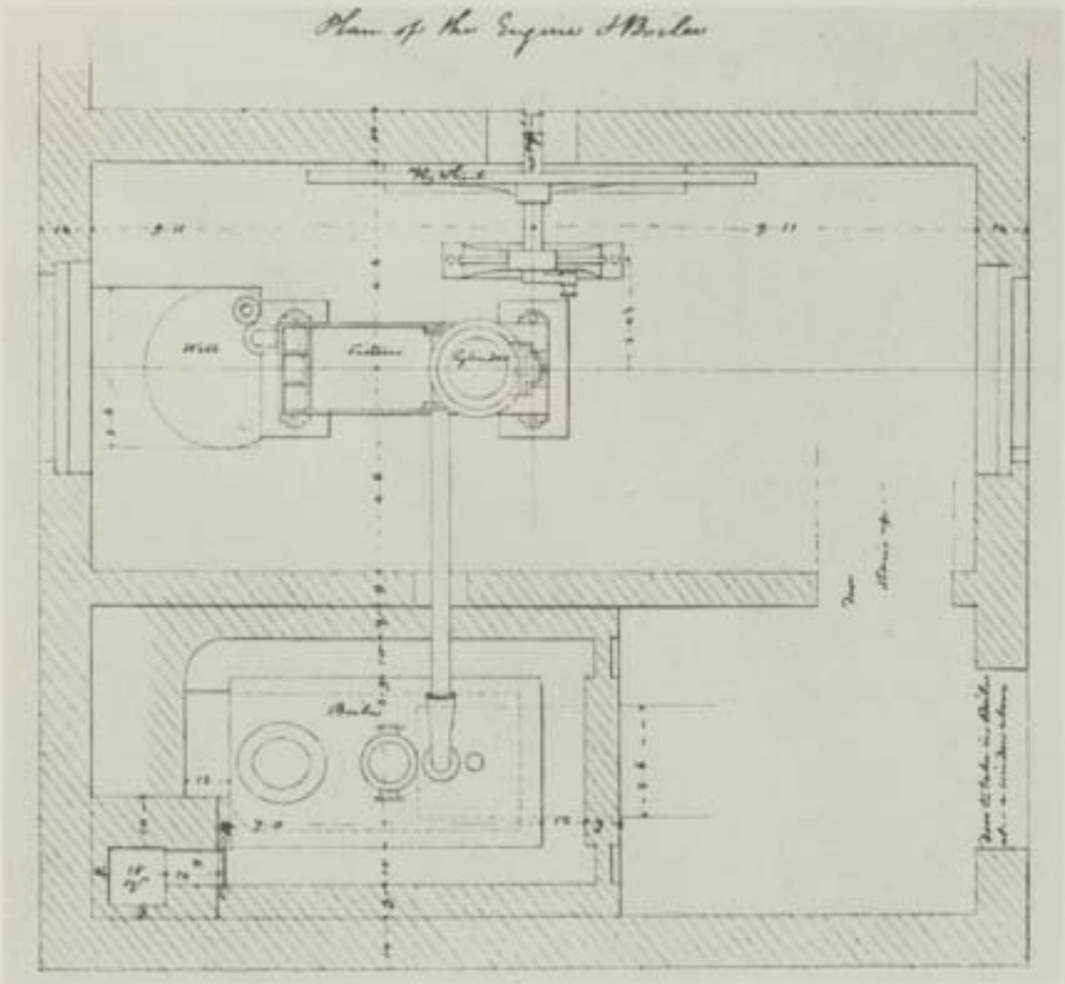


**269** *The Sun Fire Office survey of the Bateman's premises at 107 Bunhill Row showing the house and workshops, the engine-house and boiler with 'Horse mill, flatting mill over', 'melting pot, coak house' various maids' rooms and a garden in the centre, about 25 feet wide. (Courtesy The Guildhall Library)*

### The effect on the London Trade

Expansion in the industry at both Sheffield and Birmingham, especially after the foundation of their assay offices in 1773, inevitably had its effect on London production. The candlestick maker, John Carter, for instance, often had filled-silver candlesticks from Sheffield re-assayed in London and over-struck with his own maker's mark, a practice also employed by Hester Bateman. Moreover, with the evidence suggested by surviving plate, it would appear that such working silversmiths as Charles Aldridge and his partner, Henry Green, of Aldersgate Street, were by the mid-1770s relying solely on thin gauge, sheet silver for the making of teapots and cake baskets. Their work, like that of Andrew Fogelberg's for instance, paralleled the Bateman's by the use of the new, machine-milled beading for borders which had become available during the same period. That Mrs. Bateman and her associates had quick production in mind, even on a modest scale, cannot be doubted: their wine labels, unlike those of any of their contemporaries, frequently had the titles actually struck into the metal rather than engraved. The Batemans' large pieces, such as cake baskets, were probably first made during 1778/79. As with most of the firm's output until the second decade of the nineteenth century, these were fashioned from thin sheet. It is, of course, possible that the rolled metal was obtained from Sheffield, but this must have been largely unnecessary on account of the several silver rolling mills or 'flatters', working in London at the time. A notable figure in this field was Mary, widow of Benjamin Godley. The latter is recorded as living in Newgate Street as early as 1767. A Sun Policy taken out by Mrs. Godley on 5 October 1775, gives the address as 15 Bagnio Court, Newgate Street, and refers to 'Utensils and Going Gears in her flatting Mill . . . in said Court £300'.[11] Less than a year later, on 2 July 1776, Mrs. Godley removed her 'household goods and wearing apparel to her now dwelling house 18 Aldersgate Street', while the insurance remained unchanged on the machinery in the premises in Bagnio Court.[12] Another firm of 'gold and silver flatters' was that of Christopher Scott and Robert Kirton of 3 Giltspur Street, Smithfield. Early in 1775 their workshops were being extended into two newly-built houses in the adjoining Ball Court.[13]

The 1780s saw the consolidation of Hester Bateman's business and the work from her house in Bunhill Row steadily increased in quantity. During 1786 the rateable value on the premises climbed from twenty pounds to one hundred pounds per annum, probably indicating an enlargement in the workshops. Certainly by 20 October 1791, their new lease with its ground plan showed 'Ester Batemans House' (107 Bunhill Row) with 'Workshops' where, it is probable, a yard or garden used to be. Mrs. Bateman is presumed by then to have retired, and the document was counter-signed by the lessees, Peter Bateman 'working goldsmith' and his deceased brother Jonathan's widow, Ann Bateman. The plan on the lease further outlines the 'House in possession of Peter Bateman' (106 Bunhill Row), 'Wm Bests House & Yard behind' (108 Bunhill Row), and 'Empty House and fore Court' and 'Foxalls House



**270** *Plan of the engine-room for housing Boulton & Watt's steam engine at Rundell, Bridge & Rundell's premises, dated 5 November, 1812, showing engine and boiler. Other detailed drawings show side view of the engine, cross-sections and a longitudinal section of the boiler. (Courtesy of Birmingham Public Library)*

and fore Court' (respectively 1 and 2 Blue Anchor Alley). It was agreed that the lease should run for a term of sixty years at an annual rent of £56, due to expire at Midsummer 1851.[14]

The strength of the Batemans' business probably lay as much in the production of domestic silver as it did on the facilities they had for making ingots of silver into workable sheets. Indeed, they seem to have become metal flatters at about the time of signing the 1791 lease. Confirmation of these developments is apparent in the group of Insurance Policies effected by Peter, Ann and William Bateman with the Sun between 1794 and 1818. The most valuable from our point of view are those of 7 August 1802, and an accompanying, surprisingly detailed ground plan done on the following day: The first Policy of August 1802 commences, 'Peter Bateman & Co. at 108 in Bunhill Row Silversmiths', before including the 'Range of Workshops & Steam Engine House all communicating behind – £1300'. The Companion Policy lists the chattels of 'Peter, Ann, & William Bateman of No. 108 Bunhill Row Silversmiths', detailing the following: 'On their Steam Engine House – £800', later altered £1600; 'On their Steam Engine therein for Metal Work – £800'. and 'Machinery thereto belonging – £300', later altered to £500. The Policies of 1806, 1810 and 1813 designate the partners as 'Silversmiths & Silver Flatters'.[15]

The Surveyor's plan of 8 August 1802 is annotated with various notes, (Fig. 269), one of which states that 'The Engine House is new built & very well fitted up – on the Several Stories in the Workshops are small forges set in Brickwork'. Next to the Engine House, with its boiler, is a room called 'Horse Mill' with 'flatting Mill over'.[16] This horse mill may have been installed for some years; the Policy of 1794 mentions that a stable behind the workshops was insured for one hundred pounds.[17]

Frustrating as it is to us now, the Batemans did not advertise their flatting mills even in the Trade Directories, a fact which explains why nothing has hitherto been written on this aspect of their work. In their role as silver flatters with manufacturing interests, Bateman and Company were not unique in London. Barak Mewburn and Louis Chapman are another example, the former entering a maker's mark as a plate worker in 1831. As Mewburn, Chapman and Company they were operating throughout the 1830s as silver flatters at 6 Ball Court, near or in the same premises once owned by Scott and Kirton.

### The power of steam

Bateman's steam engine represented a bold advance from the horse mill. While James Watt of Boulton and Watt of Birmingham had patented the expansive working, double-acting, rotative engine in 1782, adding parallel motion and centrifugal governors in 1784 and 1788 respectively, steam power was still an exception. Various other London firms had steam engines around 1800, but these were principally used in breweries or in grinding for such manufacturers as mustard and paint makers. The Batemans' steam engine was not from Boulton and Watt and enquiries have so far failed to reveal its makers. That it was of a rotative type, however, can be substantiated by a further Sun Policy of 20 November 1806 when, again as Peter Bateman and Company, they insured for six hundred pounds 'three Houses . . . situated in a Court on the North Side of Blue Anchor Alley . . . one in Tenure of a Cotton Winder The Machinery turned by a shaft through her Brick Walls by Messrs. Batemans Steam Engine . . .'[18]

The Custom of hiring-out steam-power was to become widespread, especially in a town such as Birmingham where all manner of small work was undertaken. J.E. White, reporting for the Children's Employment Commission of 1862, observed that in addition "to the large distinct work-places which may be more properly called 'factories' . . . and there are in the yards in which Birmingham abounds . . . a vast number of small workshops, forming either separate floors or parts of floors in the same block of buildings, and in some of these cases renting the steam power needed for the work, as gun or plate polishing. &c., or standing alone or attached to houses . . ."[19]

### The Eleys

After Ann Bateman's death c.1814, and Peter Bateman's retirement the following year, the firm was taken over by William Bateman and his son, also William. The light gauge domestic plate usually identified with the late eighteenth century was no longer fashionable, although the need for silver sheet undoubtedly continued. Changes in the fortunes of the manufactory, in step with those general in the industry, were under way when William Bateman junior assumed control early in 1827. In much the same way as had Benjamin Smith senior and Paul Storr before him, Bateman became one of the 'principal manufacturers to Messrs. Rundell, Bridge & Co.' of Ludgate Hill. John Cutmore, writing to the Birmingham plate manufacturer, G.R. Collis, in 1846, stated that he was "for fourteen years superintendent of the extensive silver works of Messrs. Bateman and Ball . . . and I previously held a similar situation for five years with Mr. William Eley, Paternoster-row".[20] Cutmore's connection with both Rundell's and Eley and Company is as interesting as it is coincidental; both firms owned steam engines.

As to Eley's machine, noted in a Sun Policy of 24 June 1824, nothing is known.[21] Eley's activities were slightly unusual because, as plate-workers, they undertook the specialised manufacture of silver spoons and forks. The brothers William, Charles and Henry Eley, however, soon relinquished their premises to another table silver maker, William Eaton. Although the Eley's engine may have been used for buffing or even in the manufacture of table silver, it should be remembered that they had other interests outside silver production. One of these was William Eley's involvement with the book-cover maker and binder, J.L. Barritt who, incidentally, had been an apprentice die-sinker at Rundell's.[22] The Eley's other, and superseding interest was the manufacture of Eley Brothers Patent Cartridges for guns. Again, William Eley was the energetic partner, himself conducting the experiments

**271** *Teapot by Robert Gainsford of Sheffield, 1822, largely built up from die-stamped sections.*

**272** *One of a pair of wine coolers also dated 1822 die-stamped and assembled by the same makers. Both Sheffield and Birmingham were well to the fore in applying steam power to silver manufacturing*

which led to the Patent. One evening in 1841, while stirring a mixture of fulminate of mercury, he shattered the quiet around Old Bond Street with a terrific explosion; he did not survive.[23]

### The Rundell's machinery

Full details of Rundell, Bridge and Rundell's steam engine are contained in its manufacturers', Boulton and Watt's archives which are now deposited in the Birmingham City Reference Library.[24] Philip Rundell started negotiations with Boulton and Watt in 1812, and the engine, which was six horse power, was delivered and fitted up the following year, costing the firm a total of £555-14s-3d. £520 of this was for the 'Metal Materials' which were used to construct the engine. Although its exact location remains a mystery, it might have been the same one which Rundell's insured with the Sun on 25 February 1822. The Policy reads: 'Messrs. Rundell & Co. of Ludgate Hill, jewellers. On a house and manufactory communicating Situate in Brick Lane Spitalfields in tenure of a diamond cutter – £500. Steam engine and machinery therein – £500.[25] As large manufacturing jewellers, Rundell's probably employed this unnamed diamond cutter in the same way that, many years later, Hunt and Roskell used the services of Levie Moses Auerhaan. The latter, a 'diamond cutter and polisher' of 79 Harrison Street, Gray's Inn Road, had been employed by Hunt and Roskell to succeed the person they had originally obtained from Holland to cut the Nassuck diamond in 1841.[26]

It is interesting to find that Auerhaan's premises should have been so close to Hunt and Roskell's plate works because, of course, their jewellery workshops were some miles away in Soho. According to the 'Official Catalogue' of the International Exhibition of 1862, "To show the art of DIAMOND CUTTING, Messrs. Hunt & Roskell have erected a mill in the Western Annex . . . where the process may be seen and clearly explained . . . Mr. Auerhaan or one of his assistants will attend on those days to explain the process". The cutting wheel was "charged with diamond powder and oil, and has a revolution imparted to it from 2000 to 2500 times a minute; it is about twelve inches in diameter, and the periphery, therefore travels at the rate of about 100 miles per hour . . ."

Both Rundell, Bridge and Company and Bateman and Ball[16] wound up their businesses in 1842. While Rundell's stocks of plates and dies were sold, Bateman and Ball's premises passed into other hands. A horse-hair manufacturer had moved into 108 Bunhill Row by 1844, and No. 107 was eventually taken over in 1845 by John James Whiting, the owner of a silver spoon and fork manufactory and steam flatting mills.

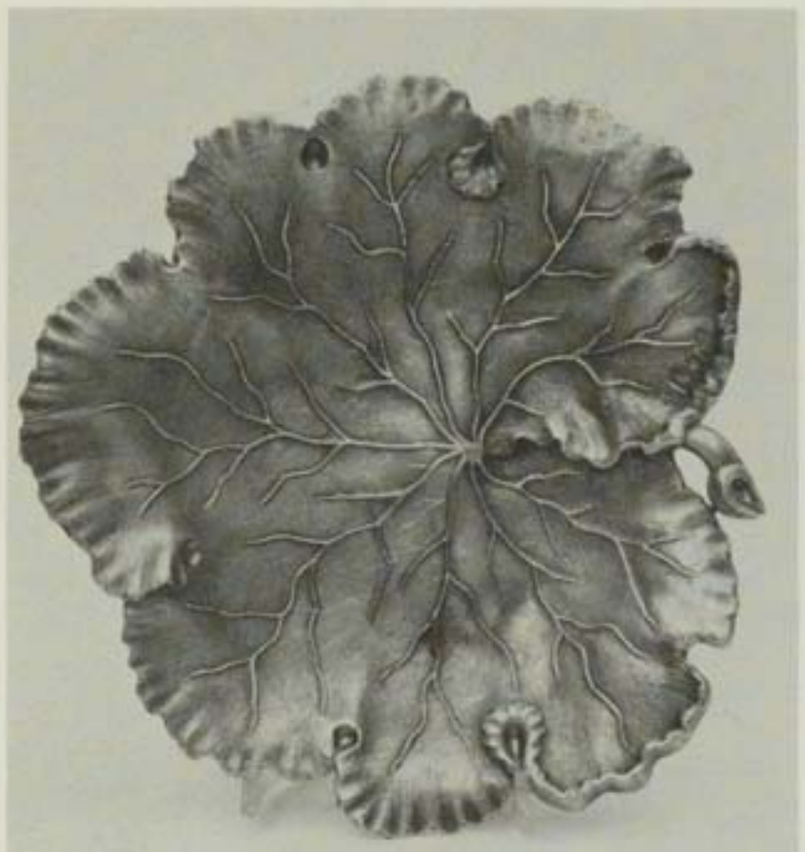
### The scene in Birmingham

The steam engine in London workshops never assumed the importance that it did in the manufactories of Sheffield and Birmingham, neither did the London plate and jewellery works experience the acute problems which accompanied the new industrial system. Piecemeal expansion of factory premises were partly responsible for unhealthy working conditions. Unlike Matthew Boulton in Birmingham, who built a new factory as early as the mid-1760s, most manufacturers were content to add to existing houses. Indeed, Rundell's Dean Street premises were once fashionable town mansions.[28]

A visitor to Birmingham in 1810, not confining his remarks to the plate industry, wrote: "Notwithstanding the great scale on which manufactories are conducted, the immense power and high perfection of the machines employed, which shew that nothing really necessary has been spared, and that there is no want of capital, yet the buildings themselves are, for themost part, poor and shabby, and evidently added to at different times, as if they had grown round a common centre . . ."[29]

As late as the 1860s, William Hutton and Sons' electroplate works in Sheffield were described as being "much cramped owing to their position in the very centre of the town . . . it is in consequence found impossible to provide washing rooms." When asked by a Parliamentary Commissioner for details of his factory, Hutton said that, besides the adult workforce, he employed about fifty boys and girls under the age of eighteen. He continued by saying that wherever "there is machinery there are sure to be accidents at times if there is any carelessness. We have done what we can to make ours safe. There are two principles. One is to have the shafts over-head and the bands coming down from it, but our shops are not high enough for this. So we follow the other, ie, box off the shafts which are low done. We are required by the coroner to do this in consequence of a fatal accident . . ."

Again at Hutton's: "Several young boys are engaged in the rolling mill and stamping shop, in which the metal is shaped . . . Passing the blanks of forks and spoons through the rollers looked dangerous work for young boys . . . "Little Johnny lost his finger", said a young boy who had lately begun rolling. The fingers come almost in contact with the roller, though guards are put which, if care be used, prevent the finger going too far . . ." James Griffin, a wholesale jeweller of Birmingham, reported at the same time "In some of the works, as stamping, the children lose their fingers. Three have applied here from the same place, a stamper and piercer's, who had lost fingers, one all the fingers of one hand. A boy having lost a finger in this way



**273** *Die-stamped and chased fruit dish by Henry Wilkinson & Co., Sheffield, 1845. The design was originated by Gainsford's some twenty years earlier, and probably was made from the same dies, as Gainsford & Nicholson's tools and dies had been sold up in 1834.*

**274** *Die-stamped and chased card case with a view of Warwick Castle. By John Taylor and John Perry, Birmingham, 1839*

will hold his hand behind him, being 'cute enough to think that it will diminish his value . . . I have seen women pulling heavy stamps with their foot all day in away which is downright slavery'.[30]

The use to which steam power could be put was almost limitless. It is useful, however, to find reference to specific operations conducted with its help. A Sun Policy of 1847, effected by Philip Ashberry, a Sheffield maker of 'spoons and metal teapots', give some details. It mentions a building in his yard, the ground floor used as a metal shop, a small furnace well secured therein for melting metals, the Room over used for cutting Horn Scales[31] by three small circular saws and the Attick used for buffing spoons, the Machinery in both rooms turned by an iron shaft from a steam engine three yards off in the Yard . . . Building . . . near, the ground floor containing a Steam Engine of Eleven Horse Power and used for turning (ie. spinning) teapots and powder flasks, the Rooms over used for buffing spoons, the boiler of the steam engine outside the building"[32]

### Hayne and Cater

Among the London works at this period using steam power was that of Jonathan Hayne of Red Lion Street, Clerkenwell. In his Will, signed in 1841, Hayne mentions "the freehold messuage or tenement being number 16 in Red Lion Street aforesaid together with large workshops and premises adjoining thereto wherein my . . . business is carried on . . . and a valuable plant, business, fixtures and implements of trade including steam engines and stock in trade at the same place".[33] Hayne's business, continued by Samuel Hayne and Dudley Cater, was largely concerned in making domestic plate and table silver. The firm's teasets of the 1830s are interesting for their use of die-stamped parts, while their output of table silver rivalled that of Francis Higgins and Chawner and Company. By the 1860s, the retail jeweller and silversmith of Conduit Street, Edwin W. Streeter, was boasting of his "machine-made jewellery in 18 carat gold, 50 per cent less than hand-made.

### Workmen's marks

In London where most workshops were operating on a smaller scale compared to their Sheffield and Birmingham counterparts, increased production created its own special problems. The greatest appears to have involved the control of the work manufactured. Foremen in table silver works, for instance, faced a nightmare in trying to account for every ounce of the precious metal. Such a situation as this was aggravated by the fact that workmen were sometimes encouraged to finish the spoons and forks at home. Consequently, some workshops' employees had their own marks which are often found struck in addition to the hallmarks and the so-called maker's mark. One of the earliest workmen's marks to have been isolated is on a Stephen Adams table spoon of 1800/1 (Fig. 277)

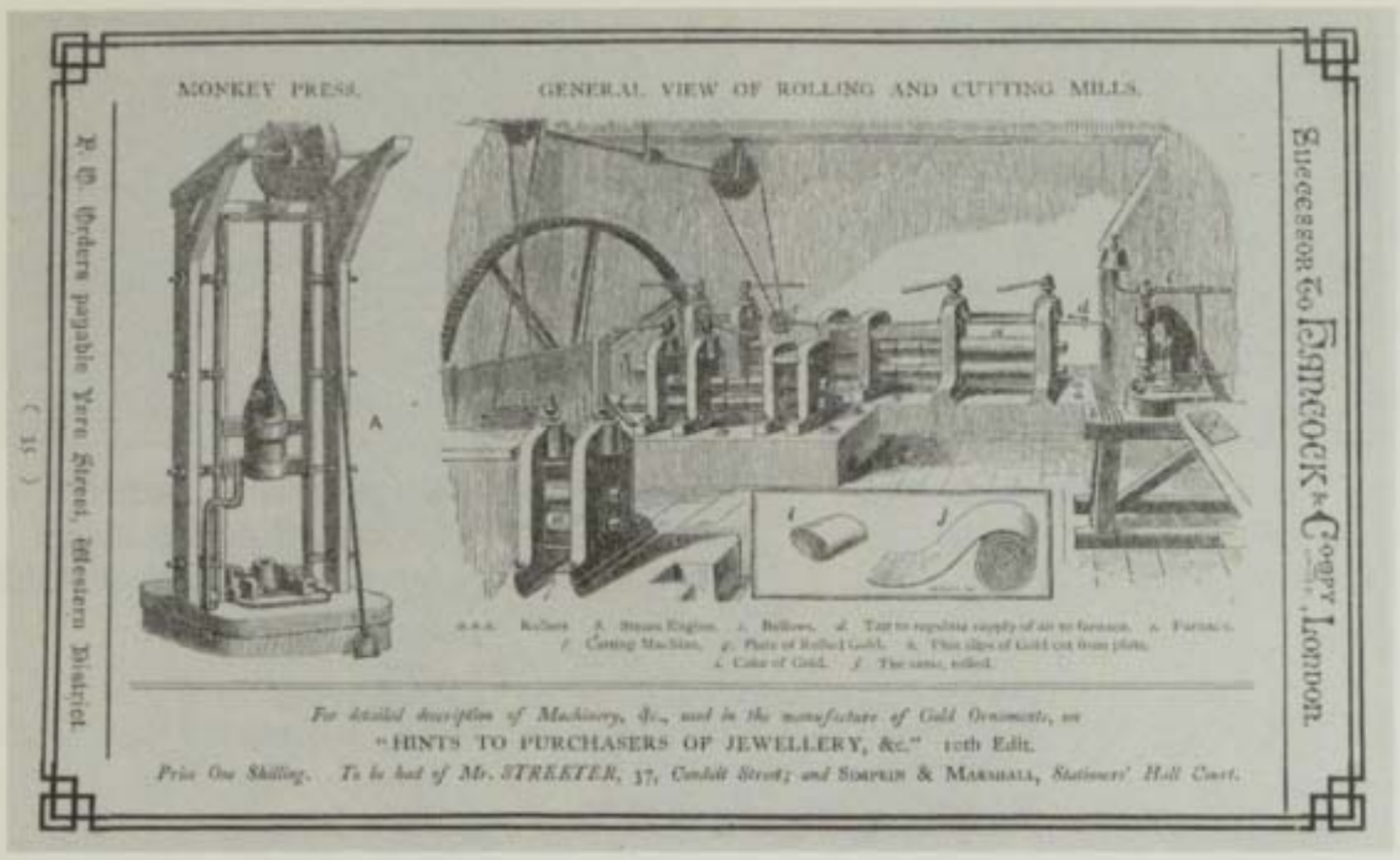
An interesting police case of 1868, involving Henry Holland and Son, goes some way in explaining the use of these workmen's marks. "Henry Sturges, a working silversmith, was placed at the bar on remand . . . charged with robbing Messrs. Holland & Son, manufacturing silversmiths, of 16 Jewin-crescent, his masters . . . The prisoner had been in the service of the prosecutors for the last four or five years, and for nearly the last two years he had been robbing them. It was their custom to give out work to the workmen to finish, and upon the work the man so receiving it put his mark . . . Mr. Holland went to Debenham & Storr's (auction) sale, and there recognised eighteen silver spoons which bore his mark. He purchased them, and found that they were the same that he had given to the prisoner to finish about eighteen months ago . . . "[35]

Life for the workman could have its lighter moments as when, in 1868, the employees of Holland and Son "had their annual feast . . . at the Castle Inn, Woodford. Between thirty and forty sat down to dinner, presided over by Mr. Holland, Mr. Kenneth occupying the vice-chair. 'The Health and Prosperity of the firm' was drunk with musical honours; other toasts followed interspersed with singing".[36]

### Stock and pattern numbers

With large-work, certain manufacturers in London were sufficiently well-organised to use stock or order numbers on finished wares. Usually struck into the metal, these should not be confused with recurring pattern numbers which are often to be found on work from such Sheffield and Birmingham manufacturers as Martin, Hall and Company and Elkington and Company. A series of stock or order numbers worth examining are those used by Storr and Company and their successors between about 1808 and the outbreak of the First World War. Until Paul Storr's retirement in 1839, the firm used what appears to be a yearly system, from 1 to 999. After that date, four digit numbers were used. The first of this series reached its conclusion in about 1859, and the second in about 1890. By 1914 the numbers in the third series had reached just over 3000.

It should be noted that a similar numbering system was instituted at Rundell, Bridge and Rundell after Storr's withdrawal from the partnership in 1819. Instead of being struck, Rundell's numbers were scratched onto the metal and for this reason they may be confused with those of modern dealers.




**275** *Machinery used for making gold jewellery as suplied by Edwin W. Streeter & Co. in the 1860s, who advertised themselves as Successors to Hancock & Compy. Limited, London (John Johnson Collection, Bodleian).*

Nevertheless, the numbers have been noted on work bearing the makers' marks of John Bridge and of Rundell's two principal outworkers, William Bateman, later Bateman and Ball, and John Tapley. The series climbs from 2500 in about 1825 to 7500 in about 1839.

### Competition from the Midlands

By the 1860s and 1870s, the industry had undergone massive change since Hester Bateman's day. No longer were Sheffield and Birmingham considered poor relations to London. Largely through the energies of such firms as Elkington and Company, London's dominance was threatened. In 1874, Elkington's welcomed the Prince and Princess of Wales to their Newhall Street factory in Birmingham. Here the royal couple saw "shelves groan under the weight of costly enamels. There are rare works entirely in metal, which tell of the cunning of hand, and the cultivated poetic minds which operated in their production." This, of course, referred to the work of Vechte's pupil, Léonard Morel Ladeuil, and others; but Elkington's excelled in other matters and had the most up-to-date equipment. We are told that in the centre of the Stamping Shop "there stands an enormous stamp, which converts flat discs of metal thirty inches in diameter by the action of the falling hammer of the stamp with its force, or counterpart of the die, fixed attached to the hammer, which produces enormous salvers, dishes and meat covers, concave and convex. It was shown by reference to work being stamped, that, by a single blow of the stamp, the depth of the concavity was increased by at least half an inch . . ." After seeing the electroplating process, the tour continued into the Brazier's Shop where "articles not stamped are raised . . ." It was here explained that the process which followed the completion of electroplated objects, consisted in trimming away the superfluous solder, and thereafter the entire surface of the various objects were brushed or polished by means of brushes or buffs, set in motion by steam power . . . [37] According to evidence given in the Children's Employment Commission of 1862, this process caused "a great deal of dust, which settles plentifully on the heads and dresses of the workpeople and other places. To guard against this, many . . .tie handkerchiefs over the heads, and all wear tight-fitting brown dresses . . . The work makes a great noise".[38]

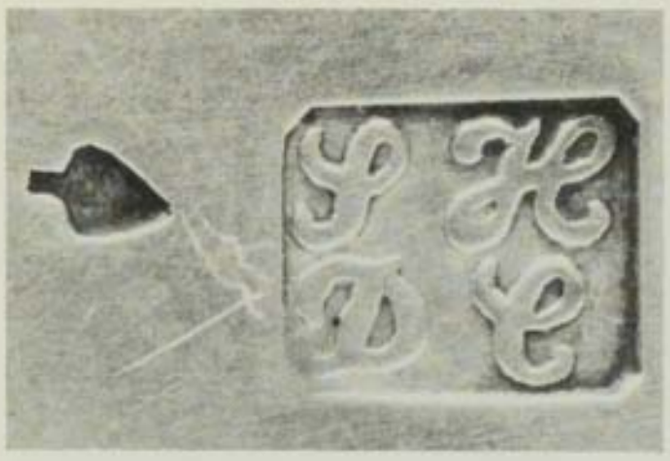
In 1890, when Elkington's factory was enlarged, a correspondent in *The Jeweller and Metalworker*, was "rather surprised to learn that the firm undertake a lot of plating for the trade, in addition to that for their own works".[39]

The tendency for specialist manufacturers to supply half-made goods was nothing new. In the watch-making industry, for instance, this practice was well established by the eighteenth century. In 1890, William Gallimore and Sons of Birmingham were "not only spoon and fork and electro-plate manufacturers, but they do an enormous business in supplying blanks to the trade. Buying all the metals in their raw state, this firm produces nickel and German silver, brass and copper wire, does rolling for the trade, and an immense business in supplying blanks and wire mounts in every variety."[40] Again in 1891, Stokes and Ireland of Birmingham advertised: "Spinning & Stamping done for the trade with (their) splendid machinery."[41]

### Decline in London

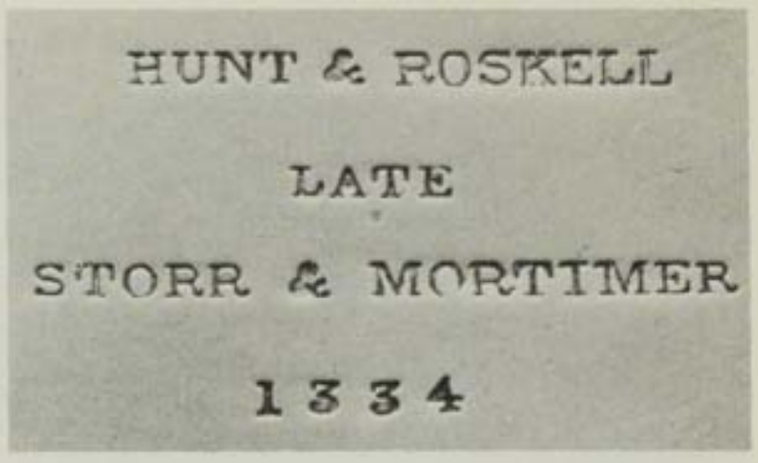
After the tireless investigator, Henry Mayhew, visited Hunt and Roskell's factory in 1865, he wrote: "The establishment of Messrs. HUNT & ROSKELL is unique in its way, they being among the very few manufacturing silversmiths and goldsmiths existing in London . . ."[42] This may certainly have been an overstatement, but as we have seen it was true that the industry was shrinking in the direction of Sheffield and Birmingham, heralding the all-embracing British Silverware Limited of recent times.[43] As William Ryland, one of Elkington's Birmingham managers expressed it: "Steam is now being applied generally to so many new purposes that the amount of work done in houses and small shops in the town is much less than formerly, and probably this change will increase still further. Larger manufactories are now being built, both on this account and also because manufacturers find it answers their purpose better to have large and healthy work-places".[44]

Mayhew had noticed the use of machinery at Hunt and Roskell's just as Beatrix Potter did sixteen years later. By that time, however, in the early 1880s, such firms as Walker and Hall and John Round and Sons Limited, established in 1845 and 1847 respectively, were producing work in Sheffield at an astonishing rate, the latter claiming to be 'THE LARGEST SPOON AND FORK MAKERS IN THE WORLD'. Walker and Hall were among those manufacturers who were creating a demand for steam-pressed, silver-backed hair brushes and the like by the sheer abundance of their output. Foreign competition, principally from France, Germany and North America, played its part in the need for mass-production. In London, and particularly at Hunt and Roskell's, the pace was slow and becoming slower. Beatrix Potter's guide, Mr. Saunders "asked a workman to show us how a cup was made. The silver had first been pressed flat and cut into a circle. He held it into one of many holes in a large wooden block, turning it round holding it in different ones, and hammering all the while withan iron



**276** *Mark of Samuel Hayne and Dudley Cater with a workman's mark from sauce ladle of 1836.*

**277** *Mark of Stephen Adams with a workman's mark, taken from a tablespoon of 1800.*




**278** *Stamped label of Hunt & Roskell with maker's mark of A. & A.H. Benson from a porringer made in London in 1895.*

hammer. Then the other smiths hammered it into the proper shape and thickness. Afterwards the first man to finish the shaping, fixed it over a wooden knob which was turned by a machine in the room above. By pressing it with an instrument which it was revolving he could alter the shape wonderfully. When he rung a little bell the machine was stopped."

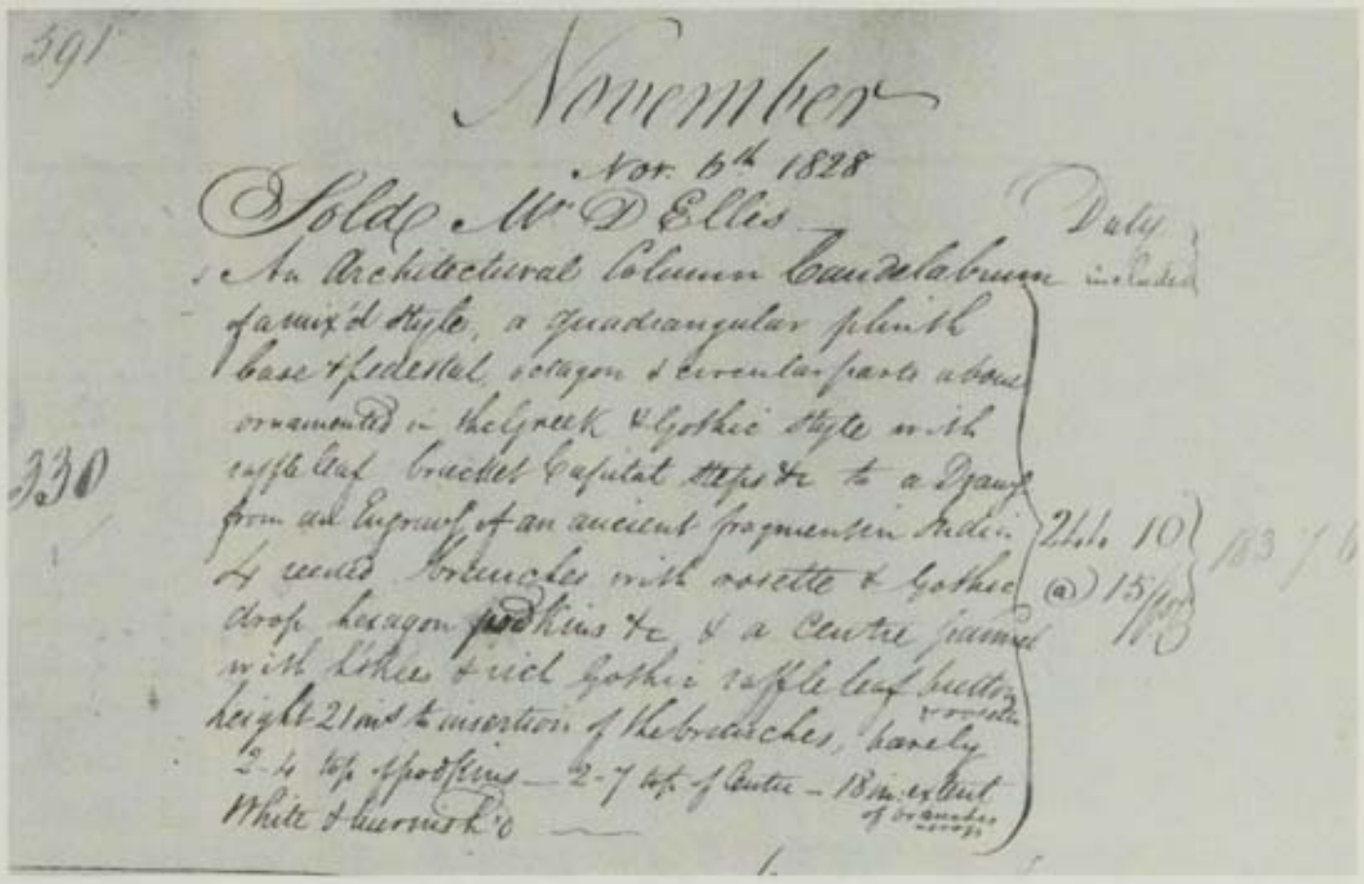
In spite of Hunt and Roskell's installation of spinning and buffing apparatus, the latter "exactly resembling a miniature edition of the modern hair-brushing machine."[45] their business was evidently catering for a fast dwindling market. Their ancient premises in Harrison Street bore witness to this, and the fifteen year-old Beatrix Potter might have been describing the chimney in which poor Tom Kitten was lost rather than a once flourishing workshop. "The Warehouse", she wrote, "was dark and old-fashioned with steep stairs and narrow intricate passages, small doors frequently opening on to uneven stone steps of which Mr. Saunders always warned us. He then went carefully down, feeling with his foot to see that he was at the bottom and telling us the number . . . There was a nice little tortoiseshell cat . . . [and] another pussy, who [dashed] away surprised at the sight of so many people . . . Nothing had been dusted since that house was built I should think . . ."[46]

NOTES:

1. Elizabeth Adams, *Transactions of the English Ceramic Circle*, Vol. 9 pt. I, 1973.
2. Guildhall Library, Sun Registers, MS 11936/236, 21 MARCH 1775, 'John Culme of the City of Exeter, cheesemonger', 351057.
3. Public Record Office, PROB/II/1565, fol, 78. Will proved 3 February 1815.
4. Swiss Cottage Public Library, Manor of Hampstead, Manor Book 1809-1824, p.152, 3 August 1815: Guildhall Library, Sun Registers, MS1936/471. 917457, Mrs. Fogelberg died in Denmark Street; 1818.
5. Guildhall Library, Sun Registers, MSS 11936/453/493/509/516,844866, 995743, 1037741, 1065573.
6. Shirley Bury, 'The lengthening shadow of Rundell's', part 3. *The Connoisseur*, April 1966, p.221.
7. *The Journal of Design and Manufacturers*, 1850, Vol. 3, p.109. Pitts committed suicide in 1840.
8. Guildhall Library, Sun Registers, MS 11936/440. 809339.
9. Guildhall Library, Sun Registers, MS 11936.
10. From a letter written by Samuel Roberts to a local Sheffied Newspaper in 1843, quoted by Frederick Bradbury, 'History of Old Sheffield Plate', reprint, Sheffield, 1968, p.40.
11. Guildhall Library, Sun Registers, MS 11936/242, 359159.
12. Guildhall Library, Sun Registers, MS 12160/25 p.90 352814.
14. Sotheby's, 31 October 1974, lot 122.
15. Guildhall Library, Sun Registers. MSS 11936/424/438/447/464, 735425, 735426, 795788, 795789, 839201, 885872.
16. Guildhall Library, Sun Registers, MS 11936D fol. 19.
17. Guildhall Library, Sun Registers, MS 11936/398, 626754.
18. Guildhall Library, Sun Registers, MS 11936/438, 798015.
19. Children's Employment Commission 1862, *Third Report*, London, 1864, p.54, para. 23.
20. George Richmond Collis. 'The Assay Office and the Silver Plate Trade', Birmingham, 1846, pp.26/27.
21. Guildhall Library, Sun Registers, MS 11936/497, 1017821.
22. *The Bookseller*, 31 August 1863, pp. 494/495.
23. *The Times*, 28 June 1841, p.7c.
24. Z N 8, 5 November 1812.
25. Guildhall Library, Sun Registers, MS 11936/492, 989511.
26. 'Catalogue of Works of Art, in Silver and Jewelry, exhibited by Hunt and Roskell, late Storr and Mortimer, London, 1862, p. 37.
27. The partners were William Bateman. Jr., and Daniel Ball.
28. 'The Survey of London', London, 1966, St. Ann's, Soho, Vol. XXXIII, pp. 221-229.
29. L. Simond, 'Journal of a Tour and Residence in Great Britain during the years 1810 and 1811 by a French traveller', Edinburgh, 1815, Vol. II. pp. 92-96.
30. Children's Employment Commission 1862, *Fourth Report*, London. 1865, pp. 47/48, paras. 218/219; Children's Employment Commission 1862, *Third Report*, London, 1864, p.120, para. 553
31. Presumably used as fillets for teapots handles.
32. Guildhall Library, Sun Registers, MS 11937/350, 1564101.
33. Public Record Office, PROB/II/2076, fols, 216-219, proved 24 June 1848.
34. *The Times*, 1 April, 1868, p. 14d.
35. *The Illustrated Police News*, 25 January 1868, p. 3a.
36. *The Jeweller and Fancy Trades' Advertiser*, September 1868, p.204.
36. *The Jeweller and Metalworker*, 1 December 1874, pp. 291-294.
38. Children's Employment Commission 1862, *Third Report*, London, 1864, p. 123, para. 576.
39. *The Jeweller and Metalworker*, 1 October 1890, p.317
41. *The Jeweller and Metalworker*, 15 June 1890, p. 189
41. *The Jeweller and Metalworker*, 15 October 1891. advertisement.
42. 'The Establishment of Messrs, Hunt & Roskell', *The Trades and Manufactories of Great Britain*, 1865, pp. 31-33.
43. British Silverware Ltd. was formed from the amalgamation late in 1963 of Mappin & Webb, Elkington & Co., and Walker & Hall, Its closure in 1971 was the result of industrial action. See *The Times*, 29 October 1963, p. 16f, and 7 January 1971, p. 15d.
44. Children's Employment Commission 1862, *Third Report*, London, 1864, p. 122, para. 568.
45. Op. Cit. 42.
46. 'The Journal of Beatrix Potter', transcribed from her code writing by Leslie Linder, London, 1966, 4 November 1881, pp. 3-7

*I should like to record my thanks to Edwin Green, archivist of the Midland Bank, without whose initial advice on the Sun Fire Office Policy Registers this paper would not have been given.*

**279** *Die-stamped and assembled tea and coffee service designed by Kate Harris and with sponsor's mark of retailer W.C. Connell and trade mark of William Hutton & Sons, 1900.*



391

November

Nov. 6th 1828

Sold Mr D Ellis

An Architectural Column Candelabrum of a mix'd Style, a Quadrangular plinth base & pedestal, octagon & circular parts above ornamented in the Greek & Gothic Style with raffle leaf bracket Capital steps &c to a Drawing from an old Engraving of an ancient fragment in India. 4 reeded serpents with rosette & Gothic drop hexagon pedestals &c & a Centre fluted with Lotus & rich Gothic raffle leaf bottom Height 21 ins & insertion of the brackets, barely 2 ft 4 ins Apothems — 2 ft 7 ins Centre — 18 ins Girt of ornaments

Duty included

330

224 oz 10 dwt @ 15/ per oz £183 7 6

**280** *Four-light candelabrum, 31 in. high and weighing 224 oz. 10 dwt., sold on November 6, 1828 to Mr. D. Ellis, a retailer with premises in Oxford Street, London. Described in the ledger as 'An Architectural Column Candelabrum of a mix'd style' it combines 'Greek and Gothic with . . . capital steps &c. to a Drawing from an old Engraving of an ancient fragment in India.'* **281** *The entry giving details of the candelabrum, and charging 15s. per oz. for making it (including duty) which came to £183.7s.6d. The candelabrum, with its fitted case bearing Ellis's name, (though not in the ledger) was sold at Sotheby's in 1970.*

# Identity Parade: The Barnard Ledgers

**By JUDITH BANISTER**

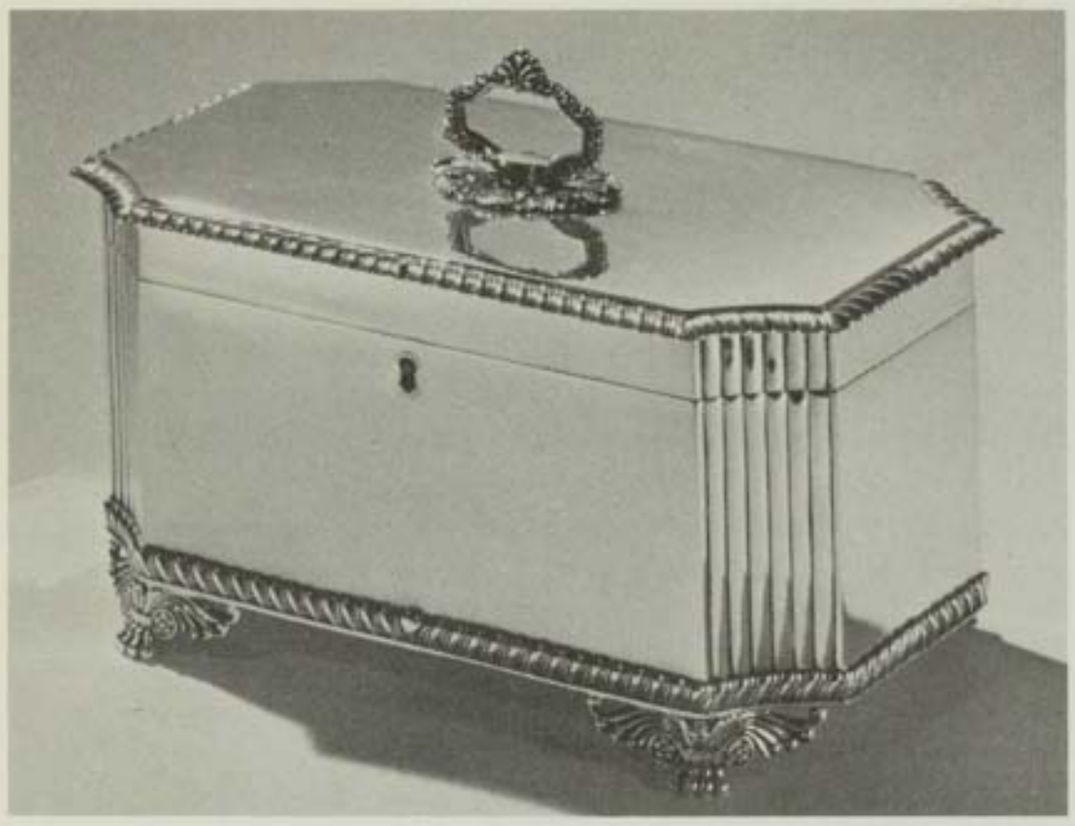
The four ledgers or, more properly, day books under discussion run from the end of June 1818 until December 1831, with a rather frustrating gap (presumably one volume) from early May 1821 to March 1824. They are the earliest extant Day Books of the firm of Barnard & Sons, the London silversmiths, who claim to trace their history at Amen Corner back to Anthony Nelme, who registered his Britannia standard mark from "Avie Mary Lane" in 1697. The earliest records, probably covering the early years of the 19th century, where, it is said, eaten by rats during the war. Nevertheless, due to the good offices of Shirley Bury and Arthur Grimwade, these four earliest ledgers and a great body of later ones have been rescued from oblivion and provide an almost unending source of fascination and education.

Entered up in great detail, mostly by the same very easily readable hand, the massive Books provide an invaluable insight into the London silver trade in the early 19th century. The firm supplied retailers in the City and the West End, and all over the country from Portsmouth, Exeter and Bristol to Manchester, Newcastle, Edinburgh and Abrdeen. They exported by way of overseas agents to Charlestown, South Carolina and to Calcutta; they supplied Captains in the Army and Navy, members of the Clergy, and private clients who came to them direct or by recommendation; and, perhaps most interesting of all, they produced goods fully or part finished for firms that one generally thinks of as manufacturers.

Most entries are very full. All give the date, the purchaser's name, with sometimes the added bonus of an address, more or less information about the goods sold – meticulously detailed for special commissions, less so for stock lines – the weight, the price per ounce, the duty payable and the total price. By 1818, the duty was at the dauntingly high amount of 1s. 6d. per oz., due to the exigencies of the Napoleonic Wars and their aftermath. Gold, too, was expensive, so that gilding often cost as much as the silver and the making as well.

### Rebeccah Emes and Edward Barnard

By 1818, Rebeccah Emes had been widowed for ten years and was in partnership with John Emes's former manager, Edward Barnard, their joint marks being entered at Goldsmiths' Hall in 1808. The business was situated in Paternoster Row, on the corner of Ava Maria Lane, where once the *Amen* was chanted by the clergy in procession from St. Paul's. The area was completely destroyed during the last War. It is said that the same house had once been occupied by the Nelmes, Anthony and then Francis, and later by Thomas Whipham, then by his son in partnership with Charles Wright. Edward Barnard was in fact originally apprenticed to Charles Wright, but was turned over to Thomas Chawner just over two years later. Chawner was also working from Ava Maria Lane, and about 1783 the lease of the premises was assigned to him. The Chawners were landed gentry and when Thomas was bound to Ebenezer Coker, his father was described in the apprentice registers as "gentleman". Thomas appears to have specialised in spoon-making rather than the salvers and candlesticks at which his master chiefly worked, but his son Henry,



**282** *'A long octagon fluted hollow cornered Tea Caddy, upt., 8 in. long 4 wide and 3 deep in the body, gad. edge of cover and flat to bottom of body cover 1 in. deep, claw and hskle feet, outside joint, octagon gad$^{d}$. ring and lead rosette, division and lock & key Satin wood lift outs w$^{h}$. rosettes & leaf buttons. To drawing.' Weighing 40=15, the Duty came to a massive £3.1s.2d., and the cost of making £8.15s. Made for Rundell, Bridge & Rundell, it was actually ordered by John Gawler Bridge himself from Barnard's on July 30, 1818.*

also working from Amen Corner, made mostly hollow-ware, and his workshop was particularly noted for the exceptionally fine bright-cut engraving done there, especially between 1786 and 1796. In that latter year, Henry Chawner took John Emes into partnership. Barnard held the position of foreman to the partnership from 1796 to 1798, when Henry Chawner retired to the country, having some eleven years previously married an heiress, Miss Hore of Esher. Though he seems to have retired from active business, throughout his long life – he survived until 1851 – he apparently retained an interest in it, perhaps even directing it from his country estate at Newton Valence in Hampsire, though in name the firm was that of John Emes, who entered his mark alone and for ten years supervised the production of fine, though often ascetically simple, silverwares.

John Emes presumably died in 1808, when a new mark was registered by Rebeccah Emes, sometimes called Widow Emes, and William Emes, who was perhaps John's brother, having power of attorney rather than in fact being a silversmith. A few months later, the business seems to have been re-established, and Rebeccah Emes and Edward Barnard entered their joint mark. In February 1829 the firm became, on the presumed death of Widow Emes, Edward Barnard & Sons, when Edward Barnard took his three sons, Edward, John and William into the business. Edward I retired in 1846. The business was continued as Edward Barnard & Sons ever since, removing to Angel Street in 1838, then to Fetter Lane and, finally, in 1910 to Hatton Garden, where they still are.

### The Chawner 'private' transactions

A wholly unexpected series of entries in the books affirms the close links between Henry Chawner and Emes and Barnard – more than twenty years after his retirement, Chawner was, it seems, using the firm as his London agent and general factotum. In November 1820, for example, they paid out several small sums on his behalf, including £2.0s.1d. for medicines purchased on July 26, 8d. for a parcel to Wimbledon on August 19, and £23.7s.6d. to the Equitable Insurance. He regularly bought rouge, plate powder and emery paper through them, and often far more personal things: In November 1830 they paid out 2s. for silk stockings for him, £5.7s.6d. for Hats and, in December, £12 for boots. His household must have been clumsy with china, for "rivetting china 3s." and "mending Saucer 1s." are not infrequent entries. In January 1831 Chawner had four shillings.worth of Hair Powder, bought "½ hundd. Office Pens" at 3s. in February, paid 9s. for having his Will examined in March (though he did not die for another twenty years), £2 for mignonette boxes in April and, a nice touch, paid 7s.6d. for a Print of George IV who had died the previous year.

### The trade customers

The years between 1818 and 1830 were busy ones for any competent London silversmith. The end of the Napoleonic Wars, the profits of overseas trade and of the war itself, and improving communications throughout the country brought plenty of business, and Emes and Barnard were in the centre of things. It would be illuminating to know how many people they employed. Certainly their output was large and their customers many and varied. The trend towards retailers simply being retailers, or, at best, making a few things such as jewellery or engraving gold and silver wares, was fast becoming established throughout the whole country, and many distinguished shopkeepers were among the firm's best customers.

In London, the list was headed by Rundell, Bridge & Rundell, the famous *Aurifices Regis et Principis Walliae*, familiarly entered as R.B. & R. in the ledgers along with the name of the shopman who ordered it – Sharpe, or Swaine, Higgens or Cracknell, even Mr. Bridge himself and, later on, Fox, who in the 1840s wrote his own revealing account of working at the Ludgate Hill premises. Each entry was also numbered in sequence, starting afresh the following quarter.

The same idea for accounting was used for another rgular customer, Thomas Hamlet, the natural son of Sir Francis Dashwood, in business in St. Martin's Court, Leicester Square. One of his employees Mr. Wood was mentioned from 1818 until about 1827, with Woolbert and Snow both appearing frequently throughout the 1820s. Other good customers included Green, Ward & Green, near neighbours of Rundell's on Ludgate Hill, and, perhaps inevitably, listed as G.W. & G., Garrard & Brothers of Panton Street, by 1826 known only as Robert Garrard, David Ellis in John Street from about 1827, and Kensington Lewis in St. James's Street. Other familiar London names included Mr. Asprey and Messrs. Spink & Son.

Outside London there were also many names still known in the trade. In Manchester Ollivants (now Ollivant & Botsford) did a thriving business. There was Martin of Bath, Reid & Son of Newcastle – the Barnards in fact married into the family and there are also frequent references and sales to William K. Reid, the son of the founder of the Newcastle firm, who came to London and was in partnership with Joseph Cradock from 1818 until 1825, after which he continued in business on his own off Chancery Lane. Other silversmiths who bought from Emes & Barnard included Mackay & Cunningham and James Howden & Co. of Edinburgh, Gray and Son of Glasgow, Rettie's of Aberdeen and West of Dublin. Manufacturers in Birmingham and Sheffield were also supplied – Wilmore of Birmingham, and Joseph Rodgers & Co., and Geo. Yonge & Co., of Sheffield – while Barber, Cattle & North of York – first recorded as Barber & Whitwell and on one occasion in 1826 as Barber, Cattle & Jupp – were also regularly sent large consignments. In many instances the work was struck with the customer's punches. In 1829 they charged a guinea for producing "4 steel punches for marking their large work R. Jones & Sons, Liverpool fecit" – a firm who was among their best customers.

A good many London "manufacturers" also bought goods from the firm. John Reily, and later Reily & Storer, frequently had wine labels struck for them at Amen Corner, with many entries marked "unfinished" or "not hallmarked." On the

**283** *'A 6 Quart Warwick Vase & Cover with plated lining to use as Soup Tureen' one of a pair made for Reid & Son of Newcastle for Lady Blackett. Each weighing some 252 oz., and costing £190 apiece, and fitted with plated liners, they are fully described in entries for October 6 and December 7, 1827, Emes & Barnard allowed Reid's 10 per cent. discount on the order.*

other hand, Emes & Barnard also bought in from Reily. Recorded is a cucumber slice of silver and ivory sold to Barber & Co. in August 1831 for 2 guineas, marked "R. & S. des.", and on November 8, 1827, Mr. E.H. Adams, who had an extensive business in Exeter, "exchanged one of Reily's labels, Vidonia for Moselle" and had to pay 5s. for it. Most surprising of all, Hennell's bought some salts from them in 1830.

Goods for Barber & Co. were sometimes marked "to be hallmarked in York" while others, especially pieces that were large and important, were marked with their punch but assayed in London.

"A 4 Quart full leaf ovolo edge bellied oval Soup Tureen concave fluted neck & pitch to Cover, rush and lotus body & water leaves, domed fluted and rose pitch foot & reeded foliage loop handles, White horse on top, S.B. & B. 97 oz. 13 dwt. at 5s.3d. an ounce." That entry, on August 14, 1824, shows that it cost £53.3s.2d. including duty of 7.6.6., engraving at 12s. Barnard's used Barber's punch for it – and the piece, bearing James Barber & Co.'s mark, with London hallmarks for 1824, is in the collection of the York Merchant Venturers' Company (illustrated by Charles Oman, The Conoisseur, December 1967). In fact, a good many pieces purporting to have been made by Barber's or by Reid's, and many others sold to overseas companies such as Hamilton of Calcutta, are almost instantly recognisable as Barnard's work when one has seen enough of it, and one soon realises that the practice of retailers marking plate as their own had far outgrown the few specialist pieces so found in the 18th century.

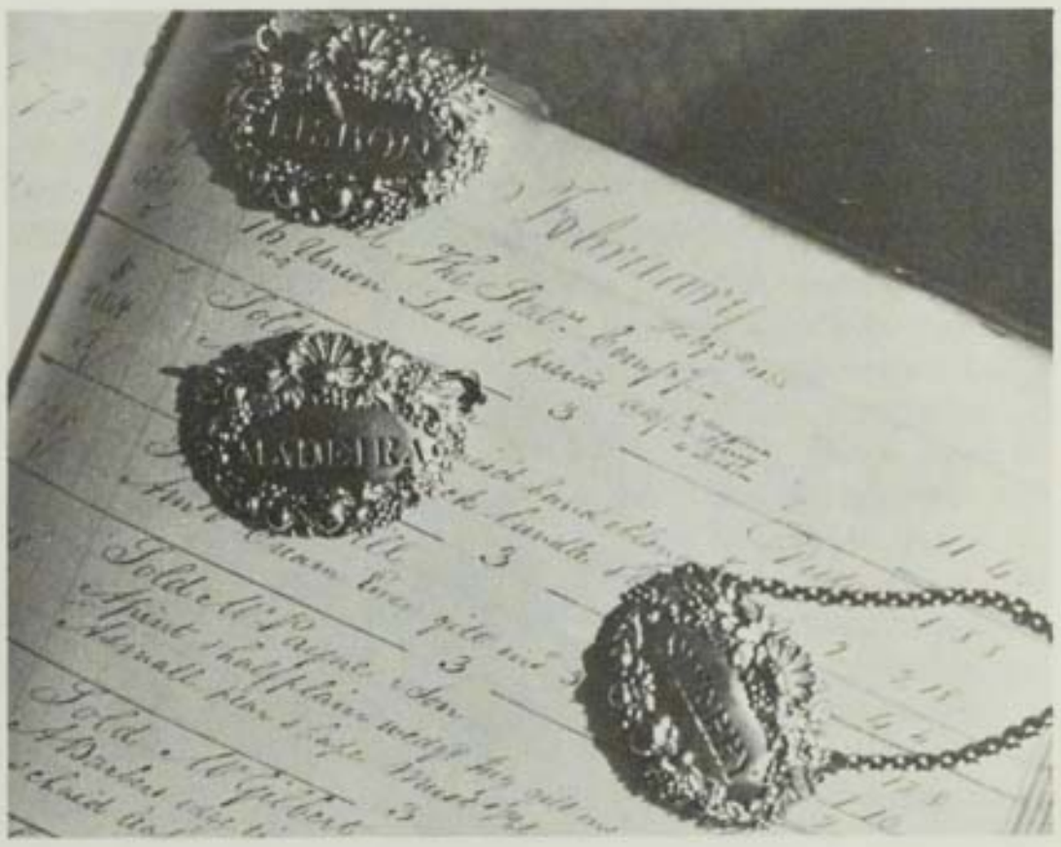
### A variety of different lines

It is, of course, almost impossible to identify many individual items among the huge range of standard lines made by the Barnards. There were coffee pots, cream ewers (never called jugs), sugar basons *(sic)*, waiters (a term used both for salvers and tea trays as well as small waiters), saucepans, pannicans (small saucepans), cans (children's mugs), bottle stands (ie. coasters), bread baskets, rummers (goblets and wine cups), cruets, soy frames, egg frames and mustard pots, tea kettles, tea services, soup and sauce tureens, entrée dishes (usually called double dishes), dishes and plates and inkstands in great quantity, and were often repeats of stock designs.

### Lost products

Some things are tantalisingly unidentifiable, the oddities and curiosities, most probably lost for ever. In August 1818, for instance, they sold Messrs. John & Philip Taylor "205 Silver Caps for Acetometers, engraved numbers, £20.10s." This is especially interesting as the Oxford English Dictionary does not recognise the term Acetometer, used in vinegar making, until 1846. They do acknowledge, however, an eupyrion, of which Emes & Barnard made two in 1827 and another in 1831, all for Mr. Hamlet. In 1827 Michael Faraday wrote that "an eupyrion should always be placed in the laboratory" and notes that it "is a very small bottle half filled with asbestus *(sic)* . . . moistened with very concentrated sulphuric acid . . ." The examples in question may very possibly have been made for the scientist, who in June 1829 went directly to the firm to buy "an oval badge and a yard of strong chain" delivered to the Royal Institution.

Though primarily silversmiths, they did make a few other things – mourning rings were not uncommon entries. In February 1828 they supplied "A chas'd Chess Man (King) 4 in. to Ivory Pattern" at £2.12s.6d. and that same year mounted "A Horn as a Snuff Mull wt. Bissle &c. Cover gilt, insc. Engraved a Pointer Dog after Cooper" which they charged at £2.8s., the same price as in May 1829 for "Adding a Silver Rim to Cover of large India Teapot with chain to lip and spout." More macabre was a shield-shaped Coffin Plate weighing 13 oz. 5 dwt. and engraved Harriet Walker. There were a lot of School and sports medals, often supplied to members of the Clergy, presumably the schoolmasters. The Reverend gentlemen were sometimes rather fussy about their purchases, as the Rev. W. Hancock of the Military College of Sandhurst who paid £1.5s. to have "A strong blade as Butter Knife old form made to his directions &




**284** *Three of a set of '16 Union Labels piec'd at 14/- 6 Madeira, 6 Sherry, 4 Lisbon,' weighing 10 oz. 17dwt. and costing The Stationers' Company of London £11.4s. on February 3, 1825. The ledgers are frequently invaluable in identifying old trade terms such as 'Union'.*

**285** *One of the most extraordinary commissions ever undertaken by the firm was this curious vase and cover incorporating '2 Diplomatic Box covers wt. Royal Arms in laurel wreaths . . on 2 sides and medals on the other . . . . & fancy flower chasd dome to introduce jewels . . . 2 Gold Medals let in cover . . . large Topaz for button . .' Of 9-quart capacity, the cup, less the medals, weighed 160=12 and cost in all £61.17.7d. to make, being charged out to Fisher, Braithwaite & Co. on September 27, 1824. It was made for presentation to the Earl of Clancarty, ambassador to the Hague in 1813/1815 and 1816/1823. (Courtesy Sotheby's)*

**286** *The original term 'Bottle Coaster' meant what we should now call a 'wine wagon' to judge from the entry for 'Two richly chasd wavd Bottle Coasters abt. 20 by 9 openwork Chasd scrolls rising in foliage at ends with demi Griffin and lion crests . . . & patt, Castors on Mahogany bottoms. Pitchd & raisd silvr bottoms sunk to receive B.Stds.' Weighing a grand total of 354=15, they cost £187.19.10d., but were not, it would appear, originally gilded as they now are. They were made for David Ellis in September 1829 for the Sawbridge-Erle-Drax family, the demi-wyvern crest representing Drax and the demi-lion Sawbridge. (Courtesy Christies)*

to his agate handle" while the parsimonious no doubt found their "Bead edge Savealls with gallery and points" at 16s. each very much to their taste for saving candle-ends.

### The Doncaster Race Cups

Their larger trade customers were often just as finicky, wanting drawings to show their clients, as Fisher Braithwaiter & Co. who had "A Model of the Portland Vase (in Wax on Wood) & the plaister Moulds of -do- with handle &c. . . say £6.0s.6d." and "2 or 3 setts of designs of Groups of Negroes for a large Vase . . . say £3.3s.0d." in December 1827 or Mr. P. Bright of Doncaster who always supplied the race cups and who in February 1830 was charged £4.10s.0d. for "9 fin'd Drawings of The Doncaster Race Cups, 1821 to 1829 inclusive".

Even without the inscription, no one could be in any doubt that the following entry on 9 Sepr. 1828 referred to any piece other than the Doncaster Race Cup of 1828 now at Temple Newsam:

Mr. P. Bright.
A 6 Quart antique egg shape Vase (Buckingham) beaded ovolo edge and chas'd Greek honeyskl'e & scroll on neck under flanch, vine and bays brot. on body all over & leaves & hs'kles bottom, div'd rich husk d'ble Snake handles with vine curls & concave fluted foot, sqre. plinth & struck collet wire (no cover).
Gilt all over.
Engd. on *plinth* Doncaster Races 1828.
& rev. Stewd Names Lord Morpeth, Mr. S. Wortley Wainscot Case.

The total price of £142.14s.1d. included Duty on 170:7 oz. coming to £12.15s.7d., metal and making at 5s.4d. and 6s. oz. coming to £96.8s.6d., gilding £30, engraving £1.10s.0d. and the wooden case £2.

### Special commission

Sometimes they must have been hard put to it to humour

**287** *Among the dozens of race cups made by the firm, this vase and cover of 1827 can be identified as having been ordered by Mr. R. Lewis of Shrewsbury. The 'lottery and jockey button' remain but the engraved inscription has been removed so that it has lost 3 oz. of its original 110 oz. 8dwt. Its cost of £85.12.4. includes £20 for gilding. (Courtesy Christie's)*

**288** *A 'wavy shelly' cup and cover of a pattern that was particularly popular in India. This example, made in 1829, is one of a pair, the two stands and the other cup both being struck with the mark of Hamilton &Co. of Calcutta whose agent Thorpe frequently ordered large consignments.*

their customers. An entry in October 1829 for Gray & Sons of Glasgow reads:

> Finishing, Hammering, Mounting Entirely, chasg.plate, repairing, restoring & polishing a 21-in round Waiter. 113 oz. at 2s. £11.6s. which was credited by £1.11s.9d., being 6 oz. 7 dwt. at 5s. "by Waste on above".

Some of the designs made up were quite extraordinary. Fisher & Co. in 1824 took delivery of "A 9 Quart octagonal Vase & Cover the corners narrow oak 2 Diplomatic Box covers wt. Royal Arms in laurel wreaths introduc'd on 2 sides & metals on the other thro' astragal panelling down the corners wt. leaves, leaf ovolo top of body, laurel bottom, rose roll pitch to Cover, & fancy flower chas'd dome to introduce jewels, scroll reeded foliage hdles standing up from top of body, belly fluted convex foot, leaf pitch & octagon plinth. 2 Gold Medals let in Cover & chasd frames." This came to 160 oz. 12 dwt., at £40.5s. plus £12.3s.7d. duty, plus gilding inside at 9 guineas. The cup still exists, being sold at Sotheby's in 1966, and turns out to have Fisher Braithwaite & Jones Fect. London stamped on the base, and the medals to be by Wyon, Andrieu, Pistrucci and Michaut. The cup having been made for presentation to the 2nd Earl of Clancarty, twice Ambassador to the Hague and one of the four British Plenipotentiaries at the Congress of Vienna.

Another extravaganza was a massive four-light candelabrum sold to Mr. D. Ellis on November 6, 1828, "An Architectural Column Candelabrum of a mix'd style, a quadrangular plinth base & pedestal, octagon and circular parts above ornamented in the Greek and Gothic style . . ." This cost £183.7s.6d. Incredibly, another somewhat similar example appears to have been made for Ellis the following April, but larger and weighing over 355 oz., while yet another unusual candelabrum of 1827 sold to Fisher & Co. represented the arch and piers of Southwark Bridge.

Not everything was extraordinary by any means. In 1818 they sold "A long octagon fluted hollow corners Tea Caddy" to Rundell, Bridge & Rundell, a piece ordered by JGB himself and from the full description patently that illustrated (figure 282). For Lady Blackett in Newcastle there was a "6 Quart Warwick Vase & Cover, the Vase wt. masks, skin, leaves &c as usual. . ." the entry noting that Reid & Son were to be allowed *c* per cent commission on the agreed price at 15s. an ounce, coming to £190. It was supplied with a plated liner to allow it to be used as a soup tureen, and that still remains with the base. A magnificent pair of cast, chased and pierced bottle coasters with demilion and gryphon crests made their appearance at Christies in 1968. On "mahogany bottoms" it was impossible to weigh them but the ledgers reveal that they were made for Mr. David Ellis as weighted 249 oz. 16 dwt. and were originally accompanied by four similar "B. Stds." weighing 105 oz. 2 dwt. Nor is everything that can be identified quite so grand. Even a pair of scroll-shaped bottle tickets with eagle tops made in 1824 can be identified as "2 Eagle pattern B. Labels to pattern eng. and swags. £1.14s." – obviously to a Hester Bateman original, while in February 1825 they supplied "16 Union Labels pierced at 14s.6d. Madeira, 6 Sherry, 4 Lisbon" to the Statnrs. Compy. and sold by them a year or two ago. Perhaps one day a visitor to Tahiti will come across "A metal Coronet wt. oak wreath band and bagot wires 10 balls and trefoils, & ball & Cross on top of Skeleton frame gilt dead. label on front Tahiti. A dove & Wreath on mount & ornamental termination for Sceptre. gilt dead. A radiated star wt. VRIII gilt." which cost £10.8s.

Again and again, pieces large and small made by the firm can be identified, chiefly because of the meticulous descriptions, sometimes enhanced with little drawings, as of a special hinge for a tea-kettle repair undertaken for E.H. Adams, though a simple curved shape shown beside the description of "A Nurses Stand" (presumably a nightlight) is rather too tantalisingly sketched. Some of the descriptions are, however, delightful, like a large cup and cover "skulking fox on top" and one wonders what difference from the usual French Fiddle and other flatware was the "School spoon" sold to W.L. Grosvenor Esq., Junior in 1818.

The identity parade of Emes & Barnard manufactures is not only fascinating but has world-wide possibilities.

# SHORT REPORTS

*The 1975 outing to Denmark, a private collection of Continental Silver, the launch of 'London Goldsmiths', a visit to Armourers' Hall and the outing to West Berlin and Dresden.*

A cautionary note for the visit to Denmark from September 28 to October 4, 1975, stated "The seemingly large amount of free time is unlikely to be what it appears!" Once again, a full and varied programme had been arranged, and the Society's thanks were especially due to Danish member William Heering, and to the travel agents and Judith Banister at home. The trip was based in Copenhagen, where members assembled on the first evening for dinner together. Next day they saw something of the city, with a visit to The National Museum of Applied Arts, where the Director, Erik Lassen led members on a delightful tour of the museum with collections of both old and new, giving them the opportunity of discussing and handling many of the objects on display. An all too brief visit attempted to embrace the royal treasures of Rosenborg, through a maze of rooms crammed with jewels and silver, furniture and tapestries, porcelain and glass: Dr. Boesen seemed to know details of every piece, from the great pearl-encrusted harness of 1586 belonging to Charles IV to the gold box showing St. Paul's Cathedral by G.M. Moser of London, the Crown used only twice, by Charles IV and his son, the silver and amber dishes made in Konigsberg in 1585, the paintings and the cameos, the orders and medals, and the famous Oldenborg Horn dating from the 15th century with its turreted and arcaded adornments.

In the evening, a party at William Heering's charming house at Hellerup was a chance not only to enjoy true Danish hospitality but to see his extensive collection of Hester Bateman silver. Among the guests were Mr. and Mrs. Erik Lassen, Mr. Carsten Folker and his sister, and Mr. and Mrs. Bo Bramsen who were to entertain members during the visit. Immediately on leaving Hellerup, members were whisked to Sollerod Kro where a flower-filled room was the scene of a superb banquet at the invitation of Mr. Heering.

Next day the history of Denmark beckoned, with a visit to the National Museum, full of prehistoric and medieval treasures and where an intriguing display of fashions preserved for post-erity in the boglands of Denmark, imaginatively explained methods of making as well as displaying the fashions of the 1st century A.D. From the survival of the past to one man's choice in recent years: the C.L. David collection of pictures, sculpture, household goods, porcelain and silver in the charming house which he bequeathed as a museum in 1945. A stroll back to the hotel, and then it was time to get ready for the reception by H.E. the British Ambassador and Lady Stark.

On Wednesday, a whole day's excursion took in Kronborg, the cliff-hung castle that is Hamlet's Elsinore, then the castle of the Danish Kings since Frederik II, the Frederiksborg Palace, secure behind its moated fortifications and home of so many national treasures, and notable, too, for its magnificent Great Hall and for the impressive and restful Chapel of the Order of the Elephant, the ancient Danish Order of Chivalry to which so many notable men and women are admitted and whose emblems hang in the Chapel walls. From there the coach went on to the twin-towered red brick Cathedral of Roskilde, with its massive Royal tombs, among the finest being that of Queen Margrethe, who died in 1412.

There were still other treasures in store. Besides touring the Georg Jensen workshops and the Royal Copenhagen porcelain factory there was a visit to the Heering Glass Collection, ably introduced by Mr. Bent Wolstrup, and a further treat organised by Mr. Heering was a visit to the house of a distinguished collector of silver, objets d'art, Ashanti gold weights and fine furniture. There was also a party at the apartment of Mr. and Mrs. Bo Bramsen, who opened every door and cupboard to an enthusiastic group: our generous hosts in Denmark deserved more than the dinner arranged for them at the Imperial Hotel where at last we could turn hosts during one of our very successful and satisfying overseas visits.

### A sumptuous preview

On November 21, members were entertained by John Hayward to a private view of Continental and other silver at Sotheby's Bond Street rooms. Mostly consisting of 16th and 17th century pieces, it formed a sumptuous preface to Mr. Hayward's forthcoming book, Virtuoso Goldsmiths, 1540 to 1620. Two fine English pieces included an Exeter tigerware jug of the late 16th century and an alabaster cup. A rather rare piece was a Wan-Li porcelain ewer that had acquired its mounts in the South Caucasus or in Persia.

Of the 16th century pieces by far the most important was a cup and cover made in Antwerp that had come from the collection of the Marquess of Exeter - a study in classical harmony just before mannerism swept through Europe, and patently chased by the same craftsman as the covered standing dish at Emmanuel College, Cambridge. By the middle of the century the search was on for something new and exciting, and many craftsmen travelled far and wide spreading the new ideas - so much so that there is a danger of neglecting the Italian craftsmen and designers who instigated so many of the new themes, the engravers who spread the new mannerism abroad were often Flemish - for example, Wenzel Jamnitzer drew largely on designs and ornaments from Flemish sources. By the end of the century Dutch influence was everywhere, as in an unmarked but probably Dutch standing dish of about 1600 - of much superior craftsmanship to southern German work at the time.

Among the few later pieces on show, a large baroque basin showing the influence of the sculptor Bernini nonetheless still echoed mannerism in its central decoration, while two naturalistically formed and chased fruit dishes by Robert Gainsford and Co. of Sheffield made in 1827, but apparently made, though at the same time, by two different workmen as one is rather finer than its companion.

Following this opulent show, Mr. Hayward entertained members to an excellent buffet supper.

### Launch of a chef d'oeuvre

1976 began with a very special party held at Christie's Great Rooms in King Street to mark the publication of one of the most important books ever to have been written by a member of the Society: Arthur Grimwade's long-awaited *London Goldsmiths, 1697-1837, Their Marks and Lives*. Reviews, many of them written with great sincerity by fellow members, unanimously acclaimed the completion of Mr. Grimwade's mamoth task, and his clear and concise "plan" that makes identification of nearly every registerd London mark, and many provincial ones beside, simple and sure - the exceptions generally being those from the missing registers, though in some instance identities can be unhesitatingly offered. Added to that, the work contains lists of other categories of maker such as smallworkers, hilt makers, and watchcase makers and, almost as invaluable as the marks, brief lives of every gold and silversmith whose marks were registered. "The Shades of Foster Lane" to whom the work is dedicated are today a little less umbrageous.

The meeting then adjourned to the Institute of Directors for supper and to see the film "Artistry in Silver".

**290** *Small parcel-gilt flagon of 1567 with a pellet below the date letter indicating the appointment of a new Assay Master as the Queen disapproved of Richard Rogers, also acting at the Mint. Known as the Tyndale Flagon, it is engraved 'To Remember the Poore' and was given to the Armourers' & Brasiers' Company by Thomas Tyndale in 1574.*

**291** *The magnificent and very early cup of about 1500 to 1520 given by John Richemund, Master in 1547/1548. The maker's mark is an E with a flower. It is 12½ in. high.*

### Silver at Armourers' Hall

Instead of a Spring outing to the country, London was the venue on May 25th, 1976: a chance to inspect the fine collection of plate belonging to the Armourers' & Brasiers' Company. The collection was introduced by Claud Blair, who spoke of the Company's origins. The Armourers had been established in 1322, receiving their first Charter in 1453. In 1515 they amalgamated with the Brasiers, who had worked alongside the armourers, who had really disappeared by the 15th century.

Most of the plate was acquired by gift or purchase. Some of it was out-of-date even then – for instance when Joan Doxie left the Company £6.13s. to buy plate they purchased a gourd cup of 1585 with her bequest. By 1568 the custom of those taking the livery to present a spoon was established, and between then and about 1647 the Company acquired 72 seal tops and a single Apostle spoon, each marked with St. George's Cross and the weight recorded. On show were no fewer than five rosewater dishes and some twenty wine cups set out on the drawing room mantelpiece. There was an extremely fine silver-gilt vase and cover with vertical panels alternately polished and matted in the manner of Wedgwood black basalt ware, but the chief glory of the collection lay in the 16th century silver. Besides the Doxie gourd cup there was a standing cup of 1580, the Chapman Cup, with engraved tapering bowl and repousseé chased domed foot: another of 1568 with a globular bowl and everted lip that rather resembled a silver ostrich egg cup, and a third of 1553, maker's mark RD monogram given to the Company in 1582 with a typical warrior and spear finial to the cover. A silver-gilt mounted and lined mazer bowl given by Everard Frere "new garnished ano 1579 for ye Poor" was apparently once used for alms – perhaps in penance for drinking too freely from the Company's many cups, which include a charming stoneware pot in the form of an owl given by a widow in 1537 when it was valued at 28s. 6d.

Undoubtedly, however, the glory of the collection is the controversial standing cup presented to the Armourers by "John Richemund Identylman" which is still used to toast the Master at the Election Dinner. Entirely Gothic in style, it is not hallmarked and bears only the maker's mark E with a marigold-like flower in a shield. It has been dated to 1557, though on stylistic grounds a date between 1500 and 1520 was more likely.

### Berlin and points east

A group of 22 members ventured into Eastern Europe once again in the autumn of 1976 to visit Berlin, Koepenik, Dresden and Pillnitz. Having agreed to start in West Berlin, they arrived at the Hotel Kempinski on Sunday September 26, ready for an early start next day to the Charlottenburg Palace and the Kunstgewerbe Museum, followed by the museum of antiquities and other City sights.

The rebuilt museum, which suffered many losses during the war, still contains some truly splendid treasures, and members stayed long admiring the wonderful medieval gold, silver and enamelwork, such as the marvellous double-sided enamelled and gem-set treasure of the Guelphs that can be dated to 1339 and the earlier 8th century reliquary shrine set with pastes and cloisonné enamels. There too was the Baptismal bowl of Frederick Barbarossa, made in Aachen between 1155 and 1171,

From the medieval, attention was soon focused on the Luneburg treasure, the only town plate in Germany to survive in its entirety. It dates between 1460 and 1570, and besides the privilege of a conducted tour by the Director of the Museum Prof. Dr. Dreier, members were allowed to handle the sumptuous collection. Another intriguing possession of the museum is the elephant table fountain by Christoph Jamnitze made at the end of the 16th century, while a few superb and select majolica plates and jars survive from a once much larger collection, a sad fate that also befell many of the porcelains though again, a representative collection has been saved.

Next day a planned departure at 9 a.m. for East Berlin and the D.D.R. unfortunately bore out the ominous notes "hopefully set down for the guidance of members" on the tour, which added "Any pretensions to accuracy must be viewed with suspicion. . . any details that turn out to be right are almost certainly due to the hard work of Kurt Ticher." When no coach arrived, it was he who assailed the agents as our valiant interpreter as, indeed, he had done sterling service in making arrangements in the D.D.R.

The coach did arrive at last, with a charming guide, Christel. She, however, tried to take us straight to Dresden. Kurt had been assiduous in arranging a visit to Keopenick, an old hunting lodge where many of the treasures saved from the destruction of the old Berlin Schloss are housed. The poor girl was in tears, but we were adamant, and when we arrived, rather late, she saw why we were so insistent: the museum authorities had hauled the great gilded thrones, wine cistern and other enormously heavy Augsburg treasures to the top of the Castle, up a spiral staircase, so that we could inspect them properly. So, too, with luncheon at the local hostelry: Kurt had made the arrangements and we were, of course, expected.

At last, to her relief, we were on our way to Dresden. The hotel was adequate, though on more than one occasion caused con-sternation when members inadvertently went into one of its identical twins and found their keys did not fit! Dresden's treasures are stupendous. In the Green Vaults we renewed acquaintance with Dr. Joachim Menzhausen, who took us round and showed us the jewel-like creations made by J.-M. Dinglinger for Augustus the Strong with their famous highlight, the tableau of the Great Mogul Aureng-Zebe which he made about 1701/1708. Another superb treasure in the Green Vaults is the jewel casket made by Wenzel Jamnitzer about 1580, the extraordinary group of nautilus shell cups also dating from the Mannereist period, wonderful gems and diamonds, among them the Dresden Green set as a shoulder-knot.

Next day it was the turn of the porcelain galleries to receive our rapt attention, and we marvelled at the tier upon tier of Chinese and European craftsmanship housed at the Zwinger, from Tang horses and Kang-Hsi vases to the prize pieces made at Meissen in the Elector's own factory with the models of harlequins and theatrical figure groups and the huge, brilliantly white birds and animals for which Meissen is so renowned.

For the scientifically minded there were the collections of arms and armour, instruments and clocks and watches at the Zwinger as well as the magnificent Old Master paintings, where the State collection includes Giorgione's Sleeping Venus, Durer's Young Man, a Holbein portrait of Charles de Solier. Rembrandt and, most evocative of Dresden's shattered past, pictures of the City by Canaletto. Even among such beauty, however, one masterpiece stood out: the lovely triptych by Jan van Eyck, as exquisite in its detail and devotion as an illuminated manuscript.

All too short a visit to Dresden concluded with a visit to Pillnitz, and then it was back to East Berlin, where the Museum of Western Asiatic Antiquity brought to life all the archaeology learned in childhood - the great procession of lions, for instance, from about 580 B.C. and the Great Altar from Pergamon, nearly 120 feet long and almost as deep. It was a grand finale to the visit, though it was, admittedly, with some relief that members once again returned to the warmth and bright lights of West Berlin and turned their backs on the D.D.R., a sad land now that was once, as the museums so vividly showed, a haven of culture and of commerce.

# THE BUSINESS TRANSACTED BY THE SOCIETY

## OFFICERS AND COUNCIL 1975-1976

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### Annual General Meeting, 1975

The Chairman welcomed members to the 18th A.G.M., which also marked their first meeting at Goldsmiths' Hall, London. He was especially pleased to welcome the Clerk of the Company, Mr. Peter de B. Jenkins and the Prime Warden, Mr. Algernon Asprey. Reporting on the year's activities, Canon Hawker said that they had never expected that Goldsmiths' Hall, the 'Mecca' of their interests, would become their normal place of meeting. Once again it was members rather than guest speakers who had read papers during the year, while outside events had included a visit to see some fine Continental silver from a private collection arranged by Mr. John Hayward at Sotheby's rooms. They had been to Christie's in King Street for the launch of Mr. Arthur Grimwade's London Goldsmiths, to Armourers' Hall and to a private view of the Cambridge Plate Exhibition at the Victoria and Albert Museum. The autumn outing from September 26 to October 2 had been another adventurous one, to Berlin, both West and East, and to Dresden. In June they had heard Dr. Yvonne Hackenbroch speak on Renaissance portraits and jewels.

### Financial

Presenting the Accounts, the Honorary Treasurer said that rising costs had contributed to a trading loss. Members agreed unanimously that subscriptions should therefore be increased from April 1977 to £10.00 for ordinary membership, £12.50 for family membership, £10.00 for each representative of an Institutional member, and £5.00 for corresponding members.

### Membership

The following were eleected to full membership during the year:

Mr. W.F. Price and Mr. John Overholt, transferring from home corresponding membership. Mr. Anthony Phillips; Mr. John Cox; Mr. Alfred Essex; Colonel H. Heath; Dr. Gerald Davies; Mr. Michael Newman.

Mr. J.E.H. Simon and Mrs. Jean Schofield were elected home corresponding members.

The Minneapolis Museum of Fine Arts, represented by Mr. David Revere McFadden, was elected to Institutional membership.

### Obituary

We regret to announce the death of the following members during 1976:

Mr. E.K. Fellowes, an overseas corresponding member in South Africa. (elected in 1966).

Dr. John Hunt of Baily, Dublin, at whose house members had been entertained during their visit to Ireland in 1971.

### News of members

Miss Hazel Muras was married to Mr. Philip Osborn.

Mr. Karel Citroen of Amsterdam published his long-awaited Amsterdam Silversmiths & Their Marks, and kindly presented a copy to the Society.

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