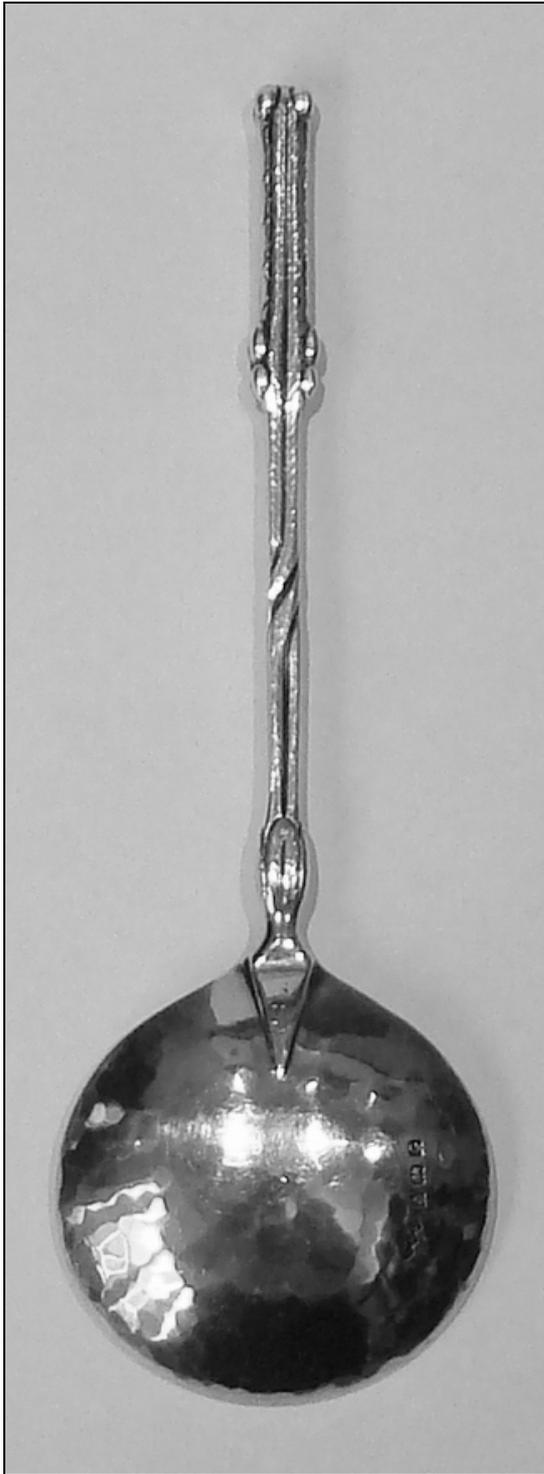


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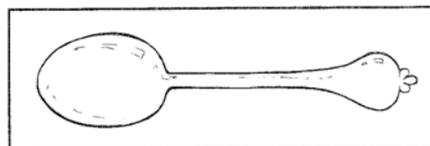
'The Silver Spoon Club'

OF GREAT BRITAIN

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COVER

- An Arts & Crafts Silver Serving Spoon
Made by Liberty & Co.
Birmingham 1931

And: The Postal Auction, Lot 106, page 25

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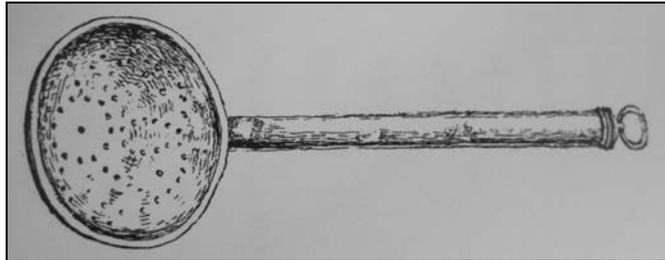
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Lemon Strainers As Communion Spoons?

By Paul Holmes

Having tracked down a good many of the communion spoons in the City churches identified by Edwin Freshfield in his three-volume monograph of the 1890s I was feeling that my survey had identified all the domestic spoon types that had been used at the altar. Of course things are never likely to be as simple as that and Derrick Chivers threw me off course by discovering a reference to an unusual strainer spoon at St Olave's Church, Southwark. Revd Cooper's paper¹ illustrates a strainer spoon with a round bowl, almost like a Georgian sugar sifter. It caught me completely by surprise, not only the shape of the bowl but its handle, a variant of a cannon handle?



Sadly St Olave's had been demolished in the 1920s and its plate removed to the new church in Mitcham, south of the river, though the spoon no longer appears in the church's present collection. However a similar looking spoon turned up on a visit to the City of London Museum, for St Albans, Wood Street. As this church had also been demolished, though as a result of being bombed in WW2 with only its tower remaining, this proved most fortuitous!

Freshfield² had identified this spoon, '*S Alban, Wood Street, silver gilt spoon, circular strainer, short tubular handle with a ring at the end of it, makers mark RH in linked letters*'. When examined it appeared to be the double of that at St Olave's church, a silver strainer spoon with rounded bowl, pierced all over with small round holes in interlocking circles. The bowl is unusually deep for a strainer spoon and its rounded outline is unlike any domestic spoon of the 17th or 18th centuries. This rather imperfect circular margin has a poorly soldered applied rim. The handle is completely rounded, hollow and tapering to the bowl, where it is soldered just below the rim, again rather poorly and without any of the standard 'heels'.



Images courtesy of the City of London Museum

The wider end of the handle is sealed with a flat cap and applied moulding round the edge. The cap has a small rounded hole to one side and a complete ring protruding, allowing a ring to be passed through, presumably for hanging up the spoon. The handle is engraved in script with 'N^o11 Wt 1.7' with one mark only, the maker's mark, 'RH' conjoined, at the top end of the handle and also in the middle of the underside of the bowl. The spoon measures 9.7cm long in the stem, 6.6cm long in the bowl, and 6.4cm across.



The deep, rounded bowl of this spoon suggests that it is unlikely to be the usual strainer spoon for skimming across the surface of the wine in a communion cup, where the longer, narrower bowl of a Trefid or Hanoverian spoon is more fit for purpose. The shape is suggestive of a kitchen strainer, where the liquid is poured from a jug, such as a flagon, through the strainer on its way into the final vessel. A similar, but larger, non-metal strainer hangs on the kitchen wall of Ham House. Might such a strainer also have been used in the cellar as the wine was decanted from a barrel into a flagon and then just hung on the cellar wall afterwards?

Continued overleaf...

Oman³ identifies this type from an example he saw at the Chapel of The Royal Hospital, Chelsea, 'Strainer spoons sometimes broke away from the ordinary secular types. An example, which was made as part of the 1687-8 service of plate at Chelsea Hospital, has a round perforated bowl and a tubular handle resembling those of punch-ladles'.

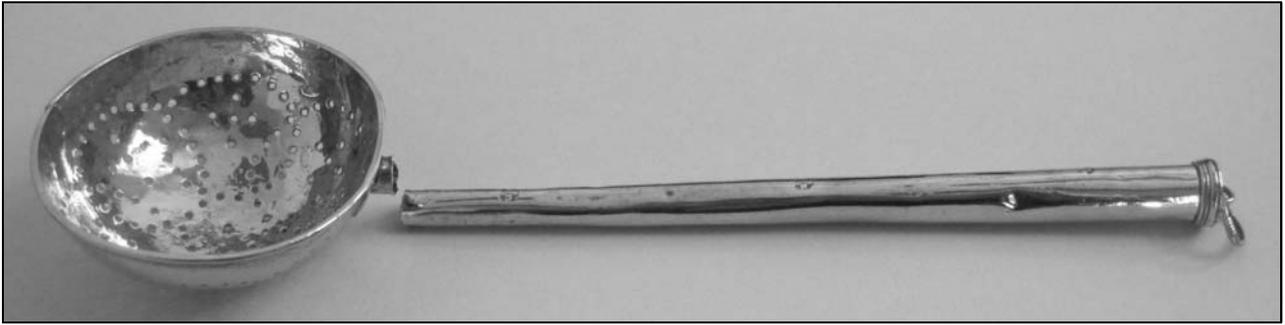
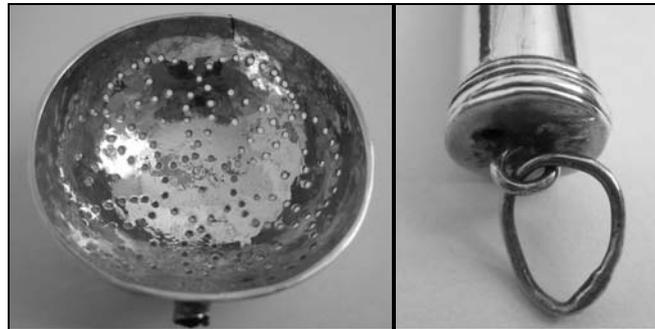


Image courtesy of The Royal Hospital, Chelsea.

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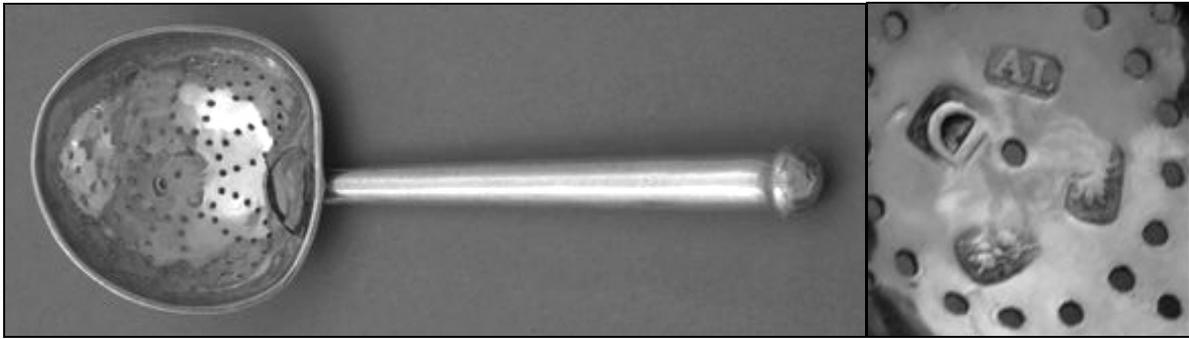
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Images courtesy of The Royal Hospital, Chelsea.

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Images by kind permission of the Dean & Chapter, Westminster.

These four almost identical strainer spoons being quite unlike any domestic spoon seen so far in my survey seems to be at odds with the ‘experts’ claim that communion spoons were all domestic spoons that had just been modified for use at the altar and rarely purchased specifically for that purpose. Could The Revd Cooper’s comment, ‘*With regard to Spoons there is only one which can claim to have been made for its present purpose – the quaint little spoon at S Olave, Southwark*’, refute the experts’ claim? The probable dates of these spoons, 1697-1720, might well agree with his statement if previous seal tops and trefids had worked as skimmers along the surface of the wine but been found less effective as strainers and so a new design tried? Certainly the rounded holes are much smaller than the foliate piercing of the mote-spoon pattern and so more effective as strainers.

The other common features – the hollow, rounded handle, the rings at the distal end and the setting of the handle slightly below the rim of the bowl should also be related to function, if these are specifically made. Punch ladles have their otherwise similar cannon handles set at 75° to the bowl, the better able to lift liquid out, compared with the strainer spoons’ handles horizontal to the bowl as it is held flat over the flagon or chalice. The handle set below the rim of the bowl leaves a gap around the rim as it rests on the flagon or chalice, allowing the pourer to see the level of the wine beneath, whilst being hollow makes for extra lightness when the bowl is full of wine. The rings at the end of the handle suggest its being hung with the open bowl face to the wall, and the bulk of the bowl outwards, somewhere handy for use, whereas the domestic variety of spoons lay more easily in a drawer or a safe shelf. A rather obvious feature that all four have in common is the manner of the straining holes or perforations, i.e. over the entire bowl. The previous domestic spoons, converted to strainer spoons, have a wide variety of perforation patterns and many are only partially perforated.

David Whitbread⁶ in his recent thoughtful Finial article came upon one of these unusual shaped strainer spoon in purchasing his Mountjoy spoon at auction. Further examples turned up in his scanning old Woolley & Wallis sale catalogues, where they were described as ‘lemon strainers’. They were identical in all respects except for a clip on the bowl margin opposite the handle but surely as lemon strainers they would need to be secured to the sides of the vessel into which the lemon was being squeezed? Were the purpose-designed communion strainers merely copied from domestic strainers already in use in kitchens or the Brew House? David’s own lemon strainer has a split beneath this join as do both the St Alban’s and The Royal Hospital spoon, the latter becoming separated from the bowl.

Perhaps this weakness did indeed result, as Charles Oman remarked, in the design of this spoon not really catching on? It would be interesting to know if others have seen examples of these spoons and whether they really were lemon strainers rather than specially designed communion strainer spoon.

Notes

1. The Revd T S COOPER, MA, FSA, in Vol XV of the Surrey Archaeological Society Collections 1900, pp142-3 & p244.
2. EDWIN FRESHFIELD, 1894, ‘Communion plate in the churches in the City of London’.
3. Charles OMAN, English Church Plate, 597-1830, OUP, 1957, p253 & illustrated pl. 93a.
4. Edwin FRESHFIELD, 1895, ‘The Communion Plate of the Parish Churches in the County of London’, p64.
5. Arthur GRIMWADE, London Goldsmiths, 1697-1837, Faber & Faber 1990, p420 & 53.
6. David WHITBREAD, A Few Early Ladles and Strainers, The Finial Vol 22/01, Sept/Oct 2011, pp16/17

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A Newly Discovered Huguenot Small Worker

By David McKinley

Ever since I became deeply involved in research into the Harache family of Huguenot goldsmiths who came to this country in the late 17th century, I have been puzzled by the part played by Peter Harache the younger. He is credited with much exquisite large work of the Queen Anne period and indeed the late Arthur Grimwade considered his work as good as that of his namesake Peter Harache the elder. What is puzzling is that I have come across quite a bit of small work by Peter Harache II, I have several pieces in my own collection, but all of the large work attributed to him that I have been able to investigate has turned out to be by Peter Harache I.¹

On considering this problem I came to realise that early Queen Anne plate bearing a mark that must be attributed to a Peter Harache has been credited to the younger of the two, for two reasons. First in 1935 Sir Ambrose Heal published the fact that a Pierre Harache died in 1700 and as Peter II was known to have lived beyond this date the logical conclusion was that the burial record must refer to Peter I and that any plate made after 1700 must therefore be that of Peter II. Secondly Peter II registered marks at Goldsmiths' Hall in 1698 in the same register as Peter I had done the year before and as the latter was a known large worker then this register must be a large workers' register. Thus Peter II must also have been a large Worker. The marks registered by these two Haraches, whilst making use of some of the same motifs and thus at first appearing similar, are in fact noticeably different (Fig. 1).

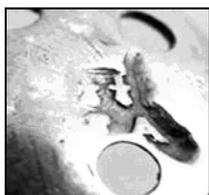


Fig. 1. The smallest of the Britannia standard maker's marks registered against the name Peter Harache junior in the books at Goldsmiths' Hall as it appears on a pair of andiron tongs with a screw in spike between its arms recently sold at Woolley & Wallis. (Courtesy Woolley & Wallis-Auctioneers of Salisbury)

It is now known that Peter Harache I in fact died in December 1712 and my own researches reveal that the death recorded in 1700 was almost certainly that of Peter II's son who was born in 1696 and of whom nothing more is recorded. This alone accounts for the fact that all the plate I have been able to investigate is struck with the mark of Peter I, but what of Peter II's registered marks?

As there has never been mention of a small workers' register for the period in question I contacted David Beasley (Librarian to the Goldsmiths' Company) for his advice on the matter. His advice was that from the records at Goldsmiths' Hall it is not at all clear that large and small marks relating to one man were kept in separate registers at this time as they probably were by the mid 18th century. According to David "*The method of entry in the early books does group the marks on one workman under his first entry*". This suggests only one register, which would account for both large and small marks appearing together in the same book.

But why did Peter II register large marks as well as small if his large marks were never used? The explanation may well be that both these Haraches worked together as a Company and large marks registered by either of them must be considered Company or workshop marks. The Company may well have decided to register two lots of marks so that in the event that one could no longer be used there was a back up mark available. Since Peter II was the only other member of the Company at that time with the appropriate name it is not unreasonable that he should have been chosen to register these 'back up' marks.

The Company appears to have been wound up after Peter I's death in 1712 since Lewis Mettayer took over the workshop at Great Suffolk Street from that date and by November 1714 Peter II was in receipt of Royal Bounty. Thus he only had 22 months in which to produce large plate and no workshop in which to produce it.

If we look at Peter II's background it becomes clear that he came from a family of small workers. Both his brothers Abraham and John (John Harache I), who are known to have been working in London at the same time, were small workers and all of Peter II's own apprentices registered marks as small workers on gaining their freedom so that all the evidence is that Peter II was himself a small worker. This is not surprising since, in France, Protestants tended to be small workers, Peter Harache I being an exception!

I am convinced that it will eventually be proved that there is no large plate struck with any of the large marks registered at Goldsmiths' Hall against the name Peter Harache Junior. He was, in fact, a small worker who merely formed part of the Harache Company!

If on further examination of extant plate from the Harache workshop held in collections round the world, the above findings are found to be correct then it is of no wonder that the late Arthur Grimwade compared the post 1700 Harache plate so favorably with that made just before that date since both will have been made by the same man or at least struck with his mark!

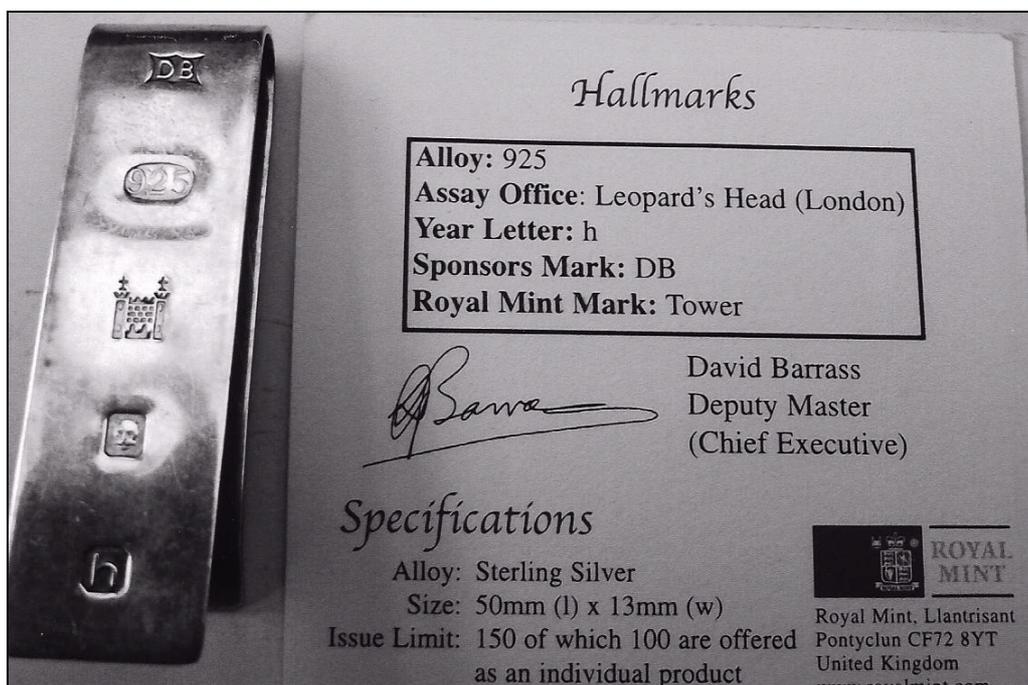
Notes

1. Images of marks have been sought from several museums and other sources but have not always been forthcoming. Examples of known misattributions are as follows: Sideboard Dish 1700 (Koopman Rare Art), Cup & Cover 1702 (sold by Christies in 2000), Methuen Dish 1703 (Ashmolean Museum), Wine Cistern 1704 (Worshipful Company of Barber Surgeons) & Richmond Race Cup and Cover 1705 (sold by Christies in 2001).

-O-O-O-O-O-O-

A 'Tower' Royal Mint Hallmark!

Spoon Club member Ted Daw sent in this picture showing a piece of silver with an incuse 'tower' mark, presumably the Tower of London. My question: Is this actually a Hallmark, as described by the Royal Mint or merely a pretender? Clearly it has been struck by the London Assay Office, so surely a Hallmark or are they now into taking payments for 'logos' and can anyone have one in addition to a sponsor's mark?



Ted has also sent this picture of the Queen's Diamond Jubilee 1952 - 2012 Hallmark.

Caveat Emptor

By Richard Turner

One outcome from writing my Book '*Collecting Silver – Fakes, Breaks & Assay Marks*' was the resultant small collection of 'problem' items. Already having been infected with the collecting bug, I continued gathering suitable examples, preferably with more than one of what would be detraction to anybody else. This is fast forming my own little Black Museum (a suitable name, as, when tarnished, silver goes black).



Fig. 1



Fig. 2

A Kings Pattern teaspoon, which was sent to me recently, is an ideal new exhibit and a typical example of how aware the buyer must be. At a casual glance, from the top (Fig. 1), it looks like a nice example, with a little wear to the decoration. The bowl is in good condition, apart from a minimal knock near the end. On the rear, once again we have some wear, with, apparently, some rubbing to the assay marks (Fig. 2). However, on closer inspection gives a completely different picture and sliding the finger and thumb along the stem, one finds irregularities instead of the smooth feel of a good piece.



Fig. 3

With a magnifying glass, small cracks can be seen around the remaining assay marks, marked at point 2 on Figure 3. Initially this was not so evident, as there was a slight bend there, carefully reducing the width of these cracks (Fig. 4).

The next piece of evidence is the 'rubbing' of the lion passant and date letter. On very close inspection, this is solder repairing a crack, which has part flooded the lion and completely blotted out the date letter. Indeed, one can see file marks where an attempt was made to recover the lion mark. There would have been no duty mark, as, from the leopard head shield, it was made during the 1896 – 1915 run. The solder area stretches from point 1 to the lion, about one centimetre of the stem.

Whoever did the repair was very careful, even using an engraving tool to continue the double thread lines through the repairs. Strangely, the 'breathing on a solder join, to show it up', does not work here.

The next repair, at point 3, was between the sponsor's mark (Charles Boyton) and the leopard head. This is evidenced by a slight flattening, to remove excess solder, just above the leopard head and flooding of the 'B'.

The final repair, point 4, is between the sponsor's mark and the journeyman's mark. This one is detectable by eye as a darker line across. There is also a slight flattening to remove excess solder. At a guess, this was part of a set, of great sentimental value, which got trodden on. The cracks did not go right through to the top, as the only evidence on that side is a slight loss of definition of the double thread around the first repair mentioned (Fig. 5).

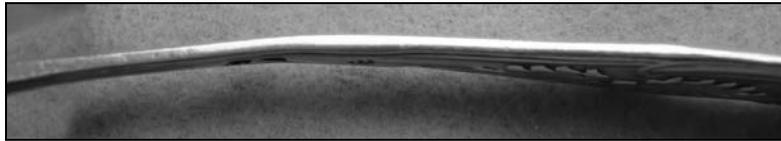


Fig. 4

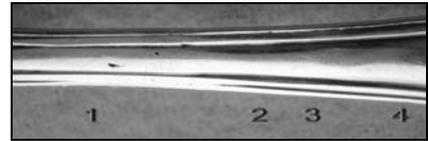


Fig. 5

I was asked to examine this to check if it was damaged, and, after the report, we came to a mutually acceptable price, so that what was effectively a mere 35gms of scrap, has now become a prized possession.

I am now planning on expanding my little book to about two hundred pages. If anybody has examples of obscure damage, change of use, fraud, fake, etc., that they would let me utilise as a warning to the curious, I would be very much obliged. Please contact me on turner.scotprov@btinternet.com

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Fixing Finials – A Question?

By David Whitbread



Those of us with an interest in early English spoons soon learn that their finials are soldered to the stems, normally with a 'V' joint if London made and a lap joint if provincial. My assumption has been that the finial would have been cast with a short projection from its base that could be shaped to fit the stem. However, recently when looking for something else on the internet, I came across the record of a metal detector find of an Apostle finial, St Simon Zelotes, with a hollow base.

This leaves me with a question. Does the hollow base mean that it must be from something other than a spoon? Or was the stem of the spoon (or a bridging piece of silver) sometimes inserted into the finial rather than being spliced to a projection that was part of the finial?

Perhaps those with more experience of early spoons or with experience of spoon making can throw some light on this.

Notes

- Images courtesy of the Portable Antiquities Scheme.
- Reports of the find can be seen online on the Portable Antiquities Scheme website (ref LVPL-883FF2) and also on the UK Detector Finds Database (ref. 29629) where the Apostle is mis-identified as St James the Greater.

Whats in a Name?

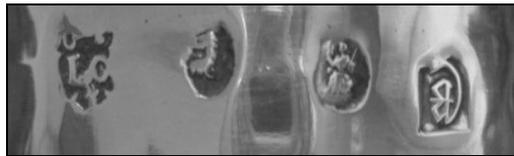
Some thoughts about early Makers' Marks

By Paul Holmes

The recent Silver Society outing to the Grosvenor Museum caused me to think again at how makers' marks had evolved. Peter Broughton, the Museum Curator, who was our guide for the afternoon, introduced us to the Canon Ridgeway Silver Gallery. The display cases are very well labelled, each item being identified, as well as each case explained in the context of Chester silver making.

The first case contained early spoons, trefids, seal top, dog-nose and marrow, as well as several cups. An Elizabethan communion cup of 1570 interested me because of its fine strapwork engraving with arabesque pendants. It caught my eye as being so very like the Exeter communion cups but this one was by one of the earliest Chester makers, William Mutton. His mark, Peter explained, was a sheep's head within an ornamental shield, in other words a *rebus*, a visual pun.

Well, his name lent itself to such a device, perhaps a way of distinguishing his name from amongst his fellow goldsmiths. However it reminded me of another silversmith whose name lent itself to a similar device, Nathaniel Lock. His mark had also appeared on a chalice but much later, 1712, at East Anstey church in North Devon. The mark, 'Lo' with a key device above was clearly again a play on his name, ie a rebus.



I had met this idea of a rebus at the annual Festival of Music within the Liturgy at Edington Priory Church, on the edge of Salisbury Plain. This large Priory church has some interesting monuments including a tomb chest, probably that of a monk. The tomb is decorated along the side with spandrels, several displaying a barrel with a sprig growing out of the top. The armorial displayed on the tomb included three wooden barrels. There were local families in the area with the name Baynton, which might have been Norman French, or Middle English, *bay* for a sprig, or a stag's horn & *tun* for a barrel, ie a pun on the name!



In Tudor times barrels had been known as *tuns*. So here was a rebus being used to signify part of a person's name. Was this a common usage in a variety of ways? How many other goldsmith's used it? Ambrose Heal, in his 'The London Goldsmiths, 1200-1800, gives a number of shop signs that clearly reflect the goldsmith whose premises it was, the *Gilt Fox* in Cheapside for John Fox and the *Bolt & Tun*, in Cornhill for Thomas Bolton.

The more one learns about silver the more one realises that marks have so many stories behind them.

Feedback

Gareth Marken, I wondered if I could submit a question for the Finial: In a Finial auction last year I was successful in winning two feather-edged tablespoons with shoulders. These are by Thomas and William Chawner.

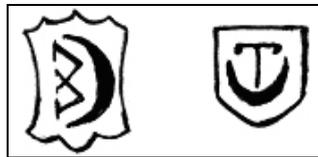
Recently I also acquired elsewhere another feather-edged tablespoon with shoulders, unrelated but by Thomas Chawner. Finally I have one other feather-edged teaspoon with shoulders, again purchased a little while ago in the Finial but this time by John Lambe*. I must confess I am a novice to this field but understand this pattern is not that common and wondered if other readers could share with me whether they have spoons (or other flatware) of the same pattern by these or by other makers to see if there is any link between certain makers and the preference for this pattern.

*Also of interest, the teaspoon by John Lambe has only the maker's mark struck twice, and a crest with a lamb. Having seen articles in the Finial (and an auction lot for this March) suggesting spoons with marks struck in this way (maker's mark only, struck twice) possibly belonging to the collection of the maker, I wonder if this could reasonably have been from his personal set.

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Piers Percival comments on Michael Bodden's question of 'social rivalry'. One feels sure that this was always evident, even in the world of spoons: let us look at an example 200 years before Michael's spoon, within the streets of St Vedast.

In 1586 there emerged two fresh maker's marks on spoons, both with the initial of the goldsmith's FIRST name in association with a crescent, an interesting and unusual feature which surely suggests that at least socially, they were on equal terms and knew each other well.



The above maker's marks are drawn from two spoons both dated 1586 from the collection of The Worshipful Company of Armourers and Brasiers.

One of these is the 'T' above a crescent, which almost certainly pertains to Thomas Lawrence (Larrance in the Court Books). He had been apprenticed in 1578 to Robert Rase, a lesser spoonmaker who in later times was frequently to be found asking for charity. The mark with variations has been recorded between 1586 and 1615 with particular frequency between 1595 and 1602, a time when Larrance was known to have two apprentices working with him.

The other is the 'W' within a crescent, which almost certainly belongs to William Cawdell. He had been apprenticed in 1575 to Patrick Brue, who in later times became one of the more respected members of the company, becoming an elected Warden and also a juror for the Trial of the Pyx. The mark with several variations has been recorded between 1586 and 1621 and it is known that Cawdell would become the most prolific spoonmaker of his day, with huge numbers of spoons being churned out causing considerable problems for the Assay Office. The Frith set of Apostles from 1592 has his mark as well as from the same year the famous Tichborne Celebrities.

Born equal? Their paths would soon diverge!

-O-O-O-O-O-O-

Luke Schrager emails: I was interested to read Michael Bodden's article (The Finial, Jan/Feb 2012, page 3) on the similarities between Old English Thread pattern dessert spoons by Smith & Fearn and Richard Crossley. The links between the makers are in fact more marked than he states.

Richard Crossley was actually a member of the Chawner workshop, as were George Smith & William Fearn, but he was not a formal apprentice. Joseph Brasbridge notes in his autobiography *Fruits of Experience* published in 1824 that:

Crossley 'came originally to London as a boy, and was employed by Chawner, the spoon-maker in Paternoster Row, to carry charcoal to his men; hence he was known by the name of Charcoal Dick but being a smart lad, and writing a good hand, he was promoted to a place in the counting-house; and having by the sobriety and frugality of his habits he saved a hundred pounds, he began business for himself'.

In addition to this when Crossley took a new partner in 1807, near the end of his career, he chose the son of a member of the Chawner workshop. George Smith IV was the son of the George Smith III who worked with William Fearn.

As to the quality of their output, the extant records suggest that the weight of all silver commissioned, including flatware, was primarily dictated by the clients' requirements and budget. Both firms were certainly prolific and produced good quality flatware but on balance that produced by Crossley is of at least the same standard as Smith and Fearn. I do have to admit that I may have a biased view as I am currently working on research into Richard Crossley.

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Tim Kent writes: I have looked over the item submitted by Mr Michael Bodden ('Two Spoons' The Finial, Jan/Feb 2012, page 3). If he were to join the Silver Society (The Secretary, PO Box 1972, Andover, SP10 9GJ), he could arrange to get a copy, No. 25, of *Silver Studies* in which Luke Schrager and myself told the full story of the leading spoonmakers to which Mr Bodden refers, under the heading '*Thicker Than Water*'. His interest in learning more could be satisfied; as he would appreciate how closely all these people were related.

The basic reason why some spoons are of heavier quality than others is purely commercial: the customer paid per ounce plus 'fashion', his was the choice, and lighter spoons would have cost less. It was the same in the 17th century and remains alive today.

These firms were major trade suppliers, and business was good: Crossley was able to retire with £80,000.00 and leave a sizable trust fund for his ex-apprentice John Doughty, who had gone to work for Eley, Fearn and Chawner.

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The Editor: I would to take this opportunity to personally thank you all that have given support to me, with the Save Burlington Arcade campaign.

I had thought, but more realistically hoped, that after Westminster Council rejected the planning application to replace the floor here in the Arcade last year the landlords would realise that their plans for modernising the Arcade would not work. However, it seems that is not the case and they are perusing this objective of theirs. All being well and fingers crossed, the fresh planning application will receive the same response as before and will let you know the out come, hopefully positively, in the next issue.

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Results for the Club Postal Auction - 15th March 2012

Please note that the results price does not include the 10% buyer's premium.

<u>Lot</u>	<u>Reserve</u>	<u>Bids received £</u>	<u>Result £</u>	<u>Lot</u>	<u>Reserve</u>	<u>Bids received £</u>	<u>Result £</u>
1.	12	12; 14; 16	15.00	81.	50	81; 121; 121; 140; 165	152.50
2.	12	13; 16; 17	16.50	82.	80	82; 83; 123; 151; 170;	
3.	12	14; 15; 16	15.50			176; 205; 210	207.50
4.	12	12; 14; 16	15.00	83.	68	76	72.00
5.	12	13; 14; 16; 21; 24; 28; 31	29.50	84.	100	120; 140	130.00
6.	12	16; 16; 16; 32	24.00	85.	60	72	66.00
8.	25	25; 26	25.50	86.	320	322; 325; 420	372.50
9.	10	10	10.00	87.	85	86; 110; 131	120.50
10.	15	15; 25; 26; 26; 32	29.00	88.	140	143	141.50
11.	20	21; 25; 26; 29; 32; 40; 48	44.00	89.	95	105; 125;	115.00
12.	20	23; 40; 50; 51; 73; 200;		92.	95	115; 120; 130	125.00
		324	262.00	93.	25	37; 45	41.00
13.	25	25; 40; 64	52.00	94.	15	46; 67	56.50
14.	20	21; 56	38.50	95.	15	16	15.50
15.	20	25; 50; 51	50.50	96.	75	101	88.00
16.	25	25; 26; 28; 42	35.00	97.	40	40; 45; 46; 63; 76	69.50
17.	30	32; 32; 33; 33	33.00	98.	45	45; 50; 75	62.50
18.	15	15; 15; 17; 28	22.50	99.	140	180	160.00
19.	12	12; 14; 14; 20; 25; 85	55.00	100.	60	69; 110	89.50
20.	80	87	83.50	101.	60	62; 101; 335; 345	340.00
21.	30	35; 46	40.50	102.	25	28	26.50
22.	30	41; 42	41.50	103.	20	25; 40; 42; 45; 47; 95	66.00
23.	25	25; 28; 35; 43	39.00	104.	500	505; 510; 654; 705	679.50
25.	30	35	32.50	107.	150	153; 190	171.50
27.	48	49; 49; 62	55.50	109.	250	276	263.00
28.	8	10	9.00	110.	100	110; 118; 150	134.00
29.	125	185	155.00	111.	150	156; 195; 260; 282; 352	317.00
30.	125	134; 195; 196	195.50	112.	150	178	164.00
31.	20	20; 50; 55; 56; 66	61.00	113.	40	42; 76	59.00
32.	50	70	60.00	115.	1200	1220; 1300; 1450; 1616	1533.00
33.	50	70; 76	73.00	116.	2200	2222; 2250; 2850; 3270	3060.00
34.	40	60; 90	75.00	118.	68	68	68.00
35.	40	40; 75; 155	115.00	119.	78	80; 90; 90	90.00
38.	80	102; 128; 210	169.00	120.	75	109	92.00
39.	15	15; 32	23.50	122.	65	82	73.50
40.	80	95; 101; 136	118.50	123.	68	85	76.50
42.	22	42	32.00	124.	54	102	78.00
43.	40	45	42.50	125.	32	31; 32	32.00
46.	22	25; 40; 42; 45	43.50	126.	28	30; 35; 41; 42; 60	51.00
48.	380	380	380.00	127.	20	20	20.00
53.	180	180	180.000	128.	14	14; 25	19.50
54.	340	330; 340; 362	351.00	129.	24	28; 45	36.50
55.	280	330	305.00	130.	18	31	24.50
56.			W/D	131.	55	56; 56	56.00
57.	260	285	272.50	132.	15	15; 16	15.50
59.	25	28; 29	28.50	133.	15	15; 31	23.00
60.	30	30	30.00	134.	10	10	10.00
61.	45	50	47.50	135.	10	10	10.00
62.	30	30; 38	34.00	138.	50	51; 75	63.00
63.	5	11; 20	15.50	139.	28	32; 50	41.00
64.	40	68	54.00	140.	30	37; 38; 45	41.50
67.	40	40	40.00	141.	90	130	110.00
72.	25	26; 31	28.50	143.	18	18; 28	23.00
73.	150	161; 240; 257; 270; 386;		144.	18	25; 27; 28	27.50
		422; 456	439.00	145.	20	23; 25; 26; 28	27.00
74.	150	153; 155; 160; 165; 175;		146.	16	16; 18; 20	19.00
		180; 248; 290; 340; 340;		147.	100	103	101.50
		420	380.00	150.	35	75	55.00
75.	150	165; 200; 234	217.00	151.	50	52; 58	55.00
76.	140	155; 160; 210	185.00	153.	250	275; 295; 320	307.50
77.	60	62; 85	73.50	154.	250	275; 295; 385	340.00
78.	80	130; 140; 155; 175; 180	177.50	155.	275	295	285.00
79.	140	140; 141; 145; 180; 220;		157.	50	76	63.00
		320	270.00	158.	30	51	40.50
80.	170	175; 204; 222; 301; 315;		161.	20	20; 22	21.00
		345	330.00	163.	20	27	23.50

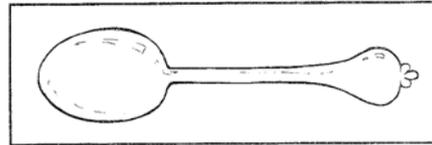
'The Silver Spoon Club'

OF GREAT BRITAIN

26 Burlington Arcade, Mayfair, London. W1J 0PU

Tel: 020 7491 1720 Fax: 020 7491 1730

E-mail: silverspoonclub@bexfield.co.uk



V.A.T. No. 658 1470 21

www.bexfield.co.uk/thefinial

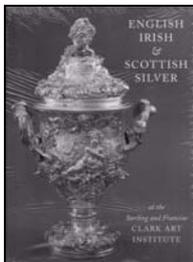
POSTAL AUCTION

(For members and subscribers only)

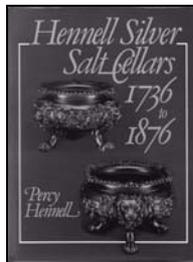
To take place on **Thursday 26th April 2012**

Your written, email or faxed bids are invited for the following lots – bids to be with us, please, by no later than 12.00pm, on the day of sale. Please note that purchase prices are subject to a 10% buyers premium, plus VAT on the premium and £6.00 for U.K. postage & packing per consignment, see page 31 for details.

Members are welcome to come and view the lots on offer at 26 Burlington Arcade (if you are making a special journey, please do check availability with us first to avoid disappointment).



Lot 1



Lot 2



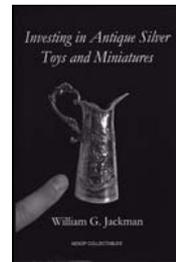
Lot 3



Lot 4



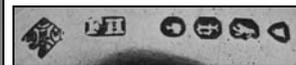
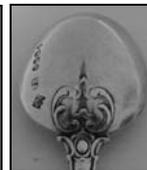
Lot 5



Lot 6

- Please note: due to the weight of some books the postage, packing & insurance has been individually priced as opposed to the normal single cost of £6.00 per parcel, or, as always, they can be collected from Burlington Arcade. (Postage shown is within the UK, for overseas we can arrange separately).

<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
1.	Book: English Irish & Scottish Silver at the Sterling and Francine Clark Art Institute . Hardback, DJ, 1997, pp 595. un-opened. (Post £17.00). Est. £75-95.	£50
2.	Book: Hennell Silver Salt Cellars 1736 to 1876 by Percy Hennell. Hardback, DJ, 1986, pp 142, signed by author. (Post. £7.00). Est. £60-80.	£50
3.	Book: Edinburgh Goldsmiths' Minutes 1525 - 1700 , edited by Henry Stuart Fotheringham. Hardback, 2006, pp 407. (Post £6.00). Est. £20-30.	£18
4.	Catalogue: The Bramah Collection - Lawrence's 11 th October 2011. Paperback, pp 115. Est. £15-25.	£10
5.	Catalogue: Snuff Muls & Silver - Woolley & Wallis - 19 th October 2006. Paperback, pp 41. Est. £15-25.	£10
6.	Book: Investing in Antique Silver Toys and Miniatures by William G. Jackman. Paperback, 2011, pp 118. Est. £15-25.	£10



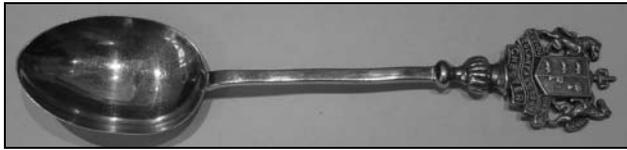
7. **Victorian silver child's spoon**, London 1857 by Francis Higgins. L-14.9cm; W-34g. ~ good marks and condition. Est. £50-60. £50



8. **Victorian silver child's spoon**, Birmingham 1870 by George Unite. L-18.8cm. ~ filled handle, minor kink to bowl tip, otherwise good marks and condition. Est. £60-70. £60



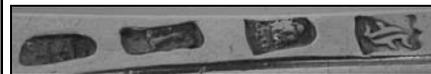
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 9. | Aberdeen silver Fiddle pattern dessert spoon , by George Jamieson, with London marks for 1865. L-17.6cm; W-48g. ~ good marks and condition. Est. £50-75. | £45 |



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| 10. | Silver 'Chester' teaspoon , Chester 1928 by Christopher Perry & Co. L-11.6cm; W-14g. ~ kink to stem, otherwise good marks and condition. Est. £25-35. | £25 |
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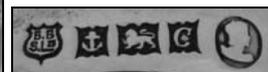
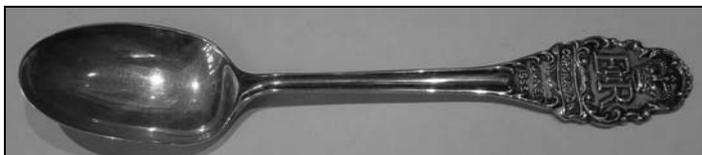
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| 11. | Silver 'Masonic' teaspoon , Birmingham 1934 by Barker Brothers & Sons. L-10.9cm; W-13g. ~ good gauge, marks and condition. Est. £20-30. | £15 |
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| 12. | George III silver Hanoverian pattern table spoon , London 1761 by Thomas Roe. L-20.9cm; W-59g. ~ good bowl, marks and condition. Est. £120-130. | £120 |
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| 13. | Dumfries silver Old English pattern table spoon , circa 1810 by Joseph Pearson. L-22cm; W-54g. ~ knocks to bowl, otherwise good condition, excellent marks. Est. £250-275. | £250 |
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| 14. | Silver 'ER Coronation' teaspoon , engraved ' <i>Presented by the County Hospital Bangor to Nigel Philip Wixey, born 2nd June 1953</i> ', Birmingham 1952 by Barker Bros. & Sons. L-12.7cm; W-17g ~ good condition £30-35. | £30 |
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| 15. | Victorian silver sugar tongs , Chester 1899 by Tom Hayes. L-8.8cm; W-16g. ~ good marks & cond. £25-30. | £25 |
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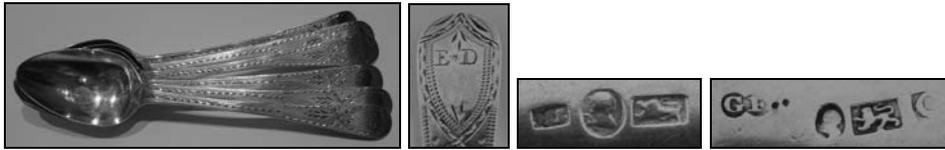
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| 16. | Silver Old English pattern teaspoon with coat of Arms , Sheffield 1934 by James Dixon & Sons. L-11.5cm; W-13g. ~ bowl tip nibbled, otherwise good marks and condition. Est. £15-20. | £20 |
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| 17. | Aberdeen silver Fiddle & Shell pattern sugar spoon , by Peter Gill, with Edinburgh marks for 1841. L-15cm; W-24g. ~ good bowl, marks and condition. Est. £55-75. | £45 |
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 18. | Set of 6 silver 'Fleur-de-lys' picture-back teaspoons , Sheffield 1918 by John Yeomans Cowlshaw. L-11.1cm; W-82g. ~ good gauge, marks and condition. Est. £70-90. | £60 |



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| 19. | 6 Exeter silver 'Bright-cut' pattern teaspoons , 5 x by Joseph Hicks (c.1800); 1 x by George Ferris (c.1812). L-13.5cm; W-79g. ~ bowls a bit knocked about, otherwise reasonable marks and condition. Est. £60-80. | £60 |
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| 20. | Russian silver 'Fiddle' pattern teaspoon , Moscow 1882 by '3.E.3'. L-13.5cm; W-15g. ~ reasonable marks, good condition. Est. £25-35. | £25 |
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| 21. | Edwardian silver 'Bramhall Gold Club' teaspoon , Sheffield 1908 by Joseph Rogers. L-13.3cm; W-22g. ~ good marks and condition. Est. £25-35. | £22 |
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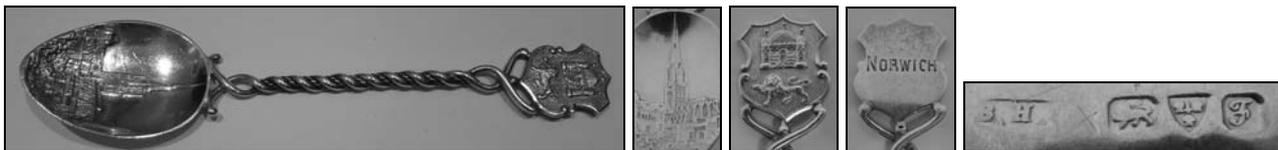
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| 22. | German .800 silver 'Edward VII Coronation' teaspoon , circa 1902. L-11cm; W-13g. ~ good marks and condition. Est. £20-30. | £20 |
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| 23. | Silver & enamel 'George VI Coronation' teaspoon , Sheffield 1936 by 'P.L Ltd', and stamped Bolton Rotary Club. L-10.1cm; W-9g. ~ good marks and condition. Est. £25-35. | £20 |
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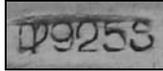
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| 24. | Edwardian silver & enamel 'Central Beach Tower Blackpool' teaspoon , Birmingham 1909 by Levi & Salaman. L-11.9cm; W-17g. ~ good marks and condition. Est. £25-35. | £18 |
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| 25. | Edwardian silver 'Norwich Cathedral' teaspoon , Chester 1906 by B.H. Joseph. L-11.5cm; W-12g. ~ maker's mark worn, otherwise good marks and condition. Est. £20-30. | £20 |
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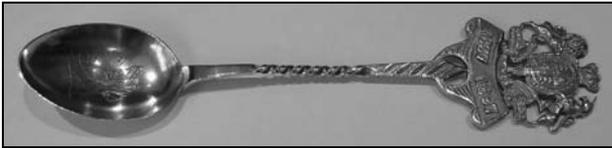
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| 26. | Silver & enamel 'Rochester Cathedral' teaspoon , Birmingham 1914 by Levi & Salaman. L-11.4cm; W-11g. ~ good marks and condition. Est. £29-30. | £16 |
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 27. | Norwegian silver & enamel ' OSLO ' spoon, circa 1960s. 15cm; W-41g. ~ small flake of enamel gone near feet, otherwise good mark and condition. Est. £40-60. | £30 |



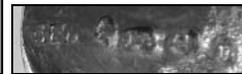
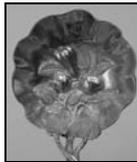
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| 28. | American sterling silver-gilt ' Naturalistic ' olive spoon, circa 1885 by Gorham of Providence, Rhode Island. L-29.6cm; W-62g. ~ unusual serving piece, in need of a gentle clean, good marks and condition. Est. £250-350. | £150 |
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| 29. | Victorian silver ' Queen Victoria 1837 – 1897 ' teaspoon, Birmingham 1896 by 'E.G.T.'. L-12.9cm; W-15g. ~ good marks, reasonable condition. Est. £20-30. | £15 |
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| 30. | Victorian silver Fiddle pattern condiment ladle, London 1838 by Mary Chawner. L-12.7cm; W-19g. ~ wear to back of stem where resting against a cruet bottle, otherwise good marks and condition. Est. £25-35. | £15 |
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| 31. | Victorian silver ' Pear ' tea caddy spoon, Birmingham 1875 by Hilliard & Thomason. L-8.4cm; W-13g. ~ a rare pattern, good marks and condition. Est. £350-550. | £160 |
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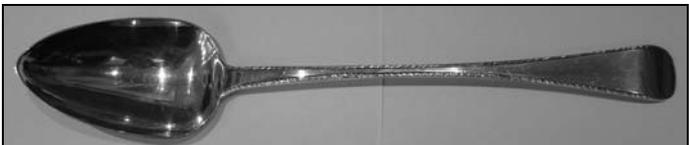
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| 32. | Exeter silver Fiddle pattern sugar spoon, 1861, by J. Stone. L-14.3cm; W-23g. ~ good marks and condition. Est. £55-75. | £45 |
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| 33. | George III silver & green stained ivory butter spade, London 1799 by John Emes. L-18.4cm. ~ later ferrule, otherwise good marks and condition. Est. £125-225. | £75 |
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| 34. | George III silver & ivory cheese scoop, Birmingham 1819 by Joseph Taylor. L-18.5cm. ~ good marks and condition. Est. £200-300. | £140 |
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| 35. | Exeter silver Feather-edge pattern basting spoon, 1822 by William Welch II. L-31.1cm; W-109g. ~ good bowl, marks and condition. Est. £180-240. | £170 |
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Lot

Description

Reserve

36. **Scottish silver pierced fish slice**, Edinburgh 1823 by James Hewitt. L-18.5cm; W-104g. ~ slight knock to blade, otherwise good marks and condition. Est. £160-22.

£130



37. **Victorian silver cake/melon serving fork**, Sheffield 1869 by Martin, Hall & Co. L-21.3cm. ~ good marks and condition. Est. £65-85.

£65



38. **Set of 6 Russian silver teaspoons**, Moscow c.1908-1917 by **Carl Faberge**. L-14.8cm; W-189g. ~ signs of removed initials (but well done), otherwise excellent gauge, bowls, marks and condition. Est. £550-650.

£440



39. **Silver 'Whitbread Crest' teaspoon**, London 1926 by 'H.P.'. L-11cm; W-13g. ~ good marks and condition. Est. £20-30.

£13



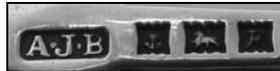
40. **Silver 'Artists' Rifles' teaspoon**, London 1911 by William Hutton & Sons. L-12.5cm; W-18g. ~ good marks and condition. Est. £25-35.

£24



41. **Silver 'Golfer' teaspoon**, Birmingham 1921 by 'J.F.'. L-11cm; W-12g. ~ good marks & condition. Est. £20-30.

£13



42. **Silver & enamel 'Brighton' teaspoons**, Birmingham 1955 by 'A.J.B.'. L-11.2cm; W-12g. ~ good marks and condition. Est. £20-30.

£13



43. **Silver 'Stratford on Avon' teaspoon**, Birmingham 1958 by 'A.J.B.'. L-10.8cm; W-11g. ~ good marks and condition. Est. £20-30.

£13



44. **Edwardian silver-gilt 'Oban' teaspoon**, Sheffield 1904 by 'RD&S'. L-10.6cm; W-11g. ~ good marks and condition. Est. £20-30.

£13



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 45. | Silver & enamel 'Windsor' teaspoon , Birmingham 1920 by Sydney & Co. L-10.2cm; W-8g. ~ interestingly this spoon has been chromium-plated over the silver!, good marks and condition. Est. £20-30. | £12 |



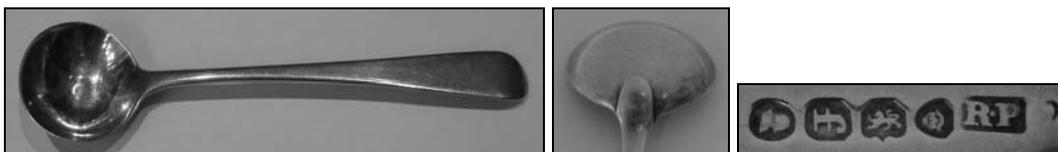
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| 46. | Silver & enamel 'Lynton' teaspoon , Birmingham 1932 by 'G's'. L-11cm; W-10g. ~ good marks and condition. Est. £20-30. | £15 |
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| 47. | Set of 6 silver 'Silver Jubilee 1952-1977' teaspoons , cased, Birmingham 1976 by Exquisite. L-10.3cm; W-85g. ~ good marks and condition. Est. £120-160. | £66 |
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| 48. | Victorian silver 'Rococo' pattern dessert spoon , London 1884 by Francis Higgins. L-17cm; W-53g. ~ good gauge, bowl, marks and condition. Est. £60-90. | £42 |
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| 49. | George IV silver Old English pattern salt spoon , London 1821 by Richard Peppin. L-10.3cm; W-10g. ~ good marks and condition. Est. £15-25. | £11 |
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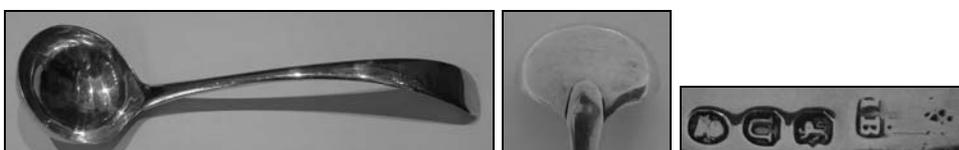
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| 50. | George III silver Old English pattern salt spoon , London 1806 by Stephen Adams. L-9.7cm; W-8g. ~ good marks and condition. Est. £15-25. | £11 |
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| 51. | George III silver Old English pattern condiment ladle , London 1799 by John Edwards. L-11.4cm; W-13g. ~ good marks and condition. Est. £25-35. | £18 |
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| 52. | Victorian silver Old English pattern condiment ladle , London 1860 by George Adams. L-11.1cm; W-19g. ~ good gauge, marks and condition. Est. £25-35. | £18 |
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| 53. | George III silver Old English pattern cream ladle , London 1815 by Sarah & John Blake. L-13.2cm; W-17g. ~ signs of removed initials, otherwise reasonable marks and condition. Est. £25-35. | £18 |
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 54. | Silver 'City Rifle Club' teaspoon , Sheffield 1936 by Cooper Brothers & Sons. L-13.1cm; W-21g. ~ good gauge, marks and condition. Est. £25-35. | £17 |



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| 55. | Silver 'NLRC' rifle club teaspoon , Sheffield 1930 by John Round. L-13.1cm; W-22g. ~ good gauge, marks and condition. Est. £25-35. | £17 |
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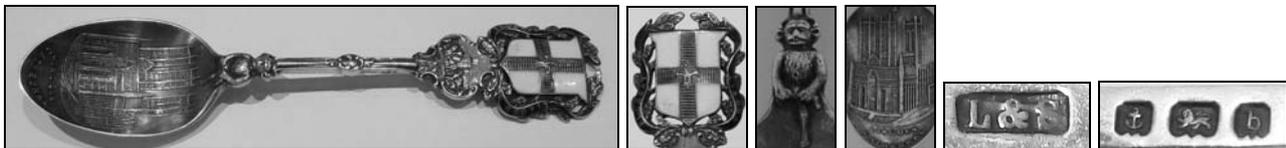
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| 56. | Silver & enamel 'Rifle Shooting' teaspoon , circa 1920 by 'HW Ltd'. L-11.7cm; W-22g. ~ only maker & 'silver' mark, probably made for export, good gauge, marks and condition. Est. £25-35. | £18 |
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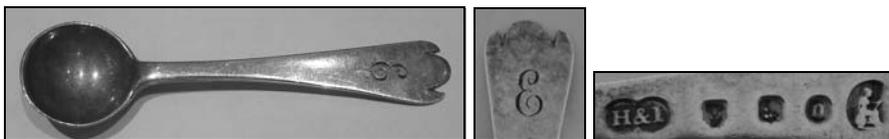
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| 57. | Pair of Edwardian silver 'Rifle Club' teaspoons , Birmingham 1909 by Elkington & Co. L-11.1cm; W-28g. ~ good gauge, marks and condition. Est. £30-40. | £20 |
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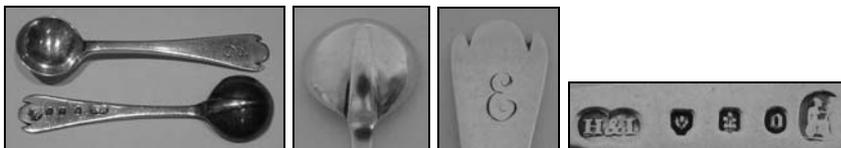
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| 58. | Victorian silver Apostle (St. Philip & St. James) child's spoon & fork , London 1865 by John Figg. L-16.8cm (spoon). W-58g. ~ good marks and condition. Est. £65-95. | £48 |
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| 59. | Edwardian silver & enamel 'Lincoln Cathedral' teaspoon , Birmingham 1901 by Levi & Salaman. L-13.5cm; W-27g. ~ good weight, marks and condition. Est. £30-40. | £24 |
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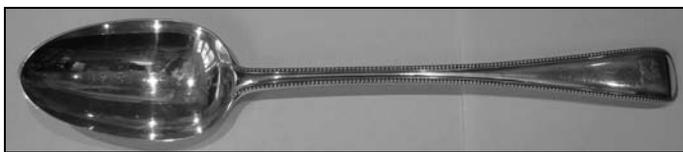
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| 60. | Scottish Britannia standard silver Trefid Rattail pattern salt spoon , Edinburgh 1895 by Hamilton & Inches. L- 6.6cm; W-6g. ~ Note: the 'New Britannia mark' (right facing); good marks and condition. Est. £25-35. | £18 |
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| 61. | Pair of Scottish Britannia silver Trefid Rattail pattern salt spoons , Edinburgh 1895 by Hamilton & Inches. L- 6.6cm; W-12g. ~ Note: the 'New Britannia mark' (right facing); good marks and condition. Est. £45-65. | £35 |
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| 62. | Set of 6 George III silver Old English pattern table spoons , London 1791 by Peter & Jonathan Bateman. L- 21.5cm; W-361g. ~ the rarest Bateman mark, good bowls, marks and condition. Est. £700-800. | £680 |
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 63. | Victorian silver Old English Bead pattern basting spoon , London 1860 by George Adams. L-30.7cm; W-162g. ~ excellent bowl, marks and condition. Est. £230-280. | £220 |



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| 64. | Scottish silver Fiddle & Shell pattern basting spoon , Edinburgh 1817 by W & P Cunningham. L-30cm; W-95g. ~ good bowl and condition, reasonable marks. Est. £150-175. | £140 |
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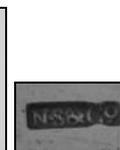
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| 65. | George II silver Ribbed Hanoverian pattern dessert spoon , London 1731 by S. Hutton. L-18.8cm; W-33g. ~ slight wear to bowl tip, otherwise good marks and condition. Est. £80-120. | £75 |
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| 66. | George III silver Shell-back Hanoverian pattern table spoon , London 1760 by J. Lampfert. L-20.6cm; W-64g. ~ slight wear to bowl tip, otherwise good shell, marks and condition. Est. £80-120. | £75 |
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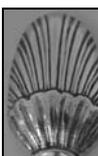
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| 67. | Swedish silver Trefid spoon , 1906, by Israel Sundstrum. L-18.8cm; W-42g. ~ good bowl, marks and condition. Est. £65-95. | £65 |
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| 68. | Sheffield, George III silver Old English pattern sauce ladle , 1795, by Nathan Smith & Co. L-17cm; W-48g. ~ reasonable marks and condition. Est. £100-125. | £90 |
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| 69. | Irish silver Bright-cut Celtic-point pattern table spoon , Dublin 1787 by 'R.E'. L-22.8cm; W-61g. ~ wear to bowl tip, otherwise reasonable condition and good marks. Est. £100-120. | £95 |
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| 70. | Pair of George II cast silver shell-backed bowl teaspoons , circa 1745, by 'PR'. L-10.9cm; W-29g. ~ one stem has old repair, otherwise good gauge, marks and condition. | £180 |
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| 71. | George II cast silver-gilt shell-backed bowl teaspoon , circa 1745, by 'IH'. L-10.8cm; W-14g. ~ reasonable mark, good condition. Est. £75-85. | £75 |
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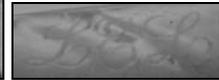
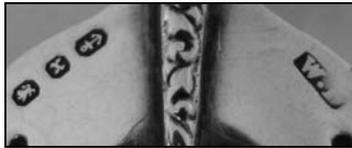


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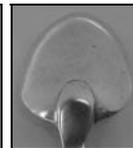
Description

Reserve

72. **Victorian silver & mother of pearl pickle fork**, Sheffield 1900 by 'RFM'. L-18cm. ~ old long hair crack on handle, otherwise good marks and condition. Est. £25-45. £20



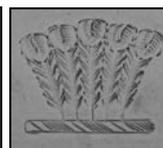
73. **Victorian silver & mother of pearl jam spoon**, Birmingham 1897 by William Devenport. L-13.3cm. ~ good marks and condition. Est. £40-60. £34



74. **George III silver Old English pattern dessert spoon**, London 1798 by Henry Nutting. L-17.2cm; W-32g. ~ minor wear to bowl tip, otherwise reasonable marks and condition. Est. £25-35. £24



75. **Pair of George III silver Fiddle pattern dessert spoons**, London 1816 by S. Godbehere, E. Wigan & J. Bult, overstriking 'WS'. L-17.4cm; W-77g. ~ good marks and condition. Est. £45-65. £45



76. **George III silver Feather-edge pattern basting spoon**, London 1776 by John Lambe. L-29.5cm; W-106g. ~ excellent bowl, marks and condition. Est. £160-260. £100



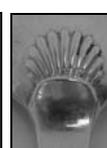
77. **Pair of George III silver Feather-edge pattern table spoons**, London c.1775 by Tompson Davis? L-20.8cm; W-114g. ~ marks worn, otherwise good bowls and condition. Est. £90-140. £80



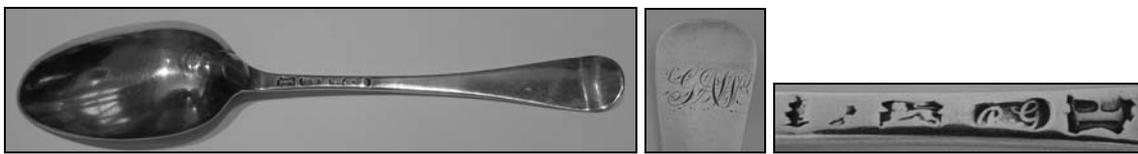
78. **Victorian silver Victoria pattern dessert spoon**, London 1840 by S. Hayne & D. Cater. L-17.3cm; W-67g. ~ good gauge, marks and condition. Est. £45-65. £25



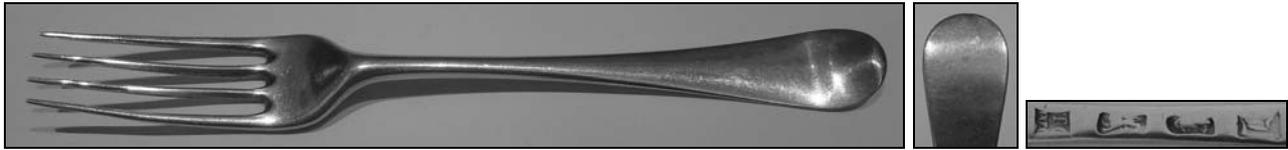
79. **Queen Anne Britannia standard silver Ribbed Hanoverian Rattail pattern table spoon**, London 1710 by William Petley. L-20.3cm; W-57g. ~ good, bowl, marks and condition. Est. £100-200. £60



80. **George II silver Ribbed Hanoverian Shell-back pattern table spoon**, London 1735 by Edward Bennett I. L-20.3cm; W-52g. ~ early for a shell-back, good bowl, shell, marks and condition. Est. £80-140. £60



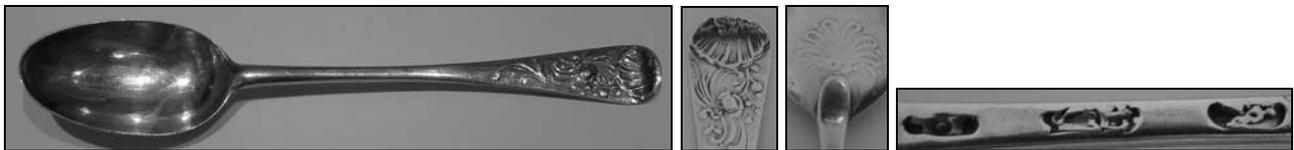
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 81. | George III silver Old English pattern table spoon , London 1750 by Richard Gosling. L-19.5cm; W-40g. ~ slight wear to bowl tip & knocks to bowl, otherwise reasonable marks and condition. Est. £40-50. | £40 |



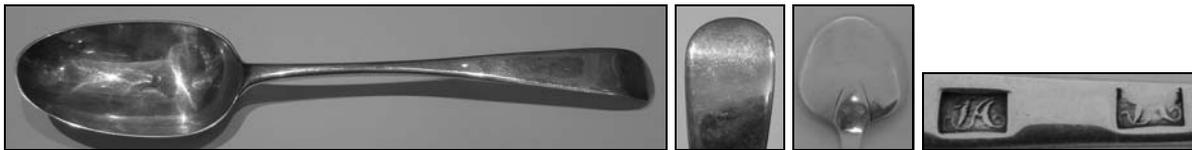
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| 82. | George III silver Old English pattern table fork , London 1766 by Thomas & William Chawner. L-20cm; W-60g. ~ reasonable marks, good tines and condition. Est. £50-80. | £40 |
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| 83. | Roman? silver spoon (found in Wiltshire), circa 200 AD?. L-12.3cm; W-8g. ~ the reason for the '?' is that I just don't know, however I like the colour and feel, in good condition. Est. £100-200. | £75 |
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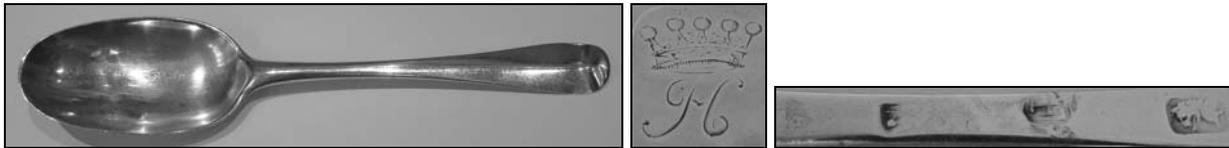
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| 84. | Irish silver rococo picture-front and shell-back Hanoverian pattern teaspoon , Dublin c.1760 by 'I.L.'. L-12.6cm; W-12g. ~ unusual front, reasonable marks, good condition. Est. £45-75. | £25 |
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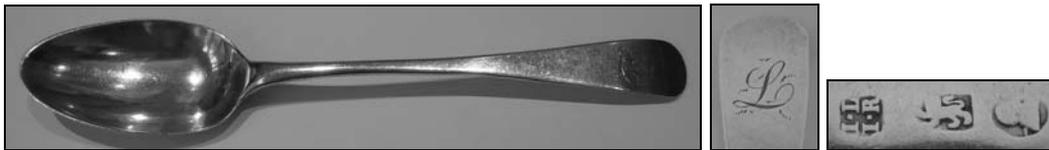
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| 85. | Provincial/Colonial silver Old English pattern table spoon , circa 1760, by script 'IA'. L-21.8cm; 50g. ~ reasonable marks and condition. Est. £70-120. | £60 |
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| 86. | George I Britannia standard silver Hanoverian Rattail pattern table spoon , London c.1721 by Paul Hanet. L-20cm; W-64g. ~ wear to marks, knock to bowl, otherwise reasonable condition. Est. £80-100. | £80 |
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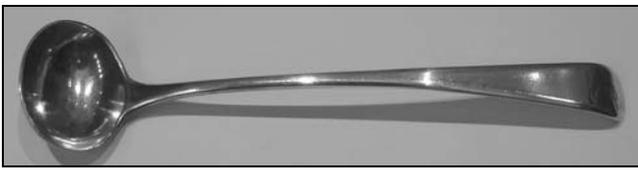
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| 87. | George I Britannia standard silver Hanoverian Rattail pattern table spoon , London 1721 by Paul Hanet. L-20cm; W-64g. ~ wear to marks, bowl played around with, otherwise reasonable condition. Est. £80-100. | £80 |
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| 88. | Newcastle silver Old English pattern dessert spoon , circa 1790 by John Langlands & John Robertson. L-17.2cm; W-30g. ~ reasonable marks and condition. Est. £30-50. | £20 |
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| 89. | George III silver Old English Bead pattern condiment/cream ladle , London 1788 by Hester Bateman. L-10.2cm; W-11g. ~ good marks and condition. Est. £60-90. | £25 |
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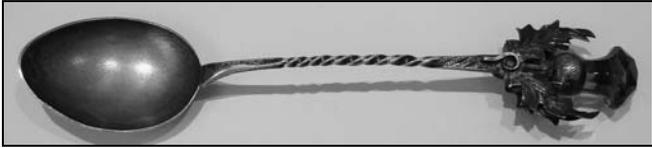
Lot

Description

Reserve

90. **George III silver Old English pattern cream ladle**, London 1806 by 'E'. L-12.7cm; W-14g. ~ wear to maker's mark, otherwise good bowl, marks & condition. Est. £40-60.

£15



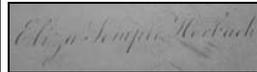
91. **Edwardian silver & paste (amethyst) 'thistle' teaspoon**, Birmingham 1908 by William Henry Leather. L-12.3cm; W-12g. ~ needs a clean, good marks and condition. Est. £20-30.

£10



92. **American silver condiment ladle**, New York c.1870 by J&W Moir. L-13.7. ~ good marks & condition. Est. £25-45.

£15



93. **American silver Fiddle pattern dessert spoon**, engraved 'Eliza Semple Horbach', circa 1850 by A. Richardson. L-17.8cm; W-28g. ~ good marks and condition. Est. £20-40.

£15



94. **Newcastle silver Old English pattern dessert spoon**, circa 1790 by John Langlands. L-18.7cm; W-34g. ~ good bowl, marks and condition. Est. £35-65.

£28



95. **French silver 'Nice' teaspoon**, circa 1910. L-12.4cm; W-12g. ~ good marks and condition. Est. £15-25.

£10



96. **5 pairs of Victorian silver fruit knives & forks**, Birmingham 153/4 by Joseph Gloster. L-21.1cm (knives). ~ handles with typical all over knocks, good marks, reasonable condition. Est. £100-140.

£85



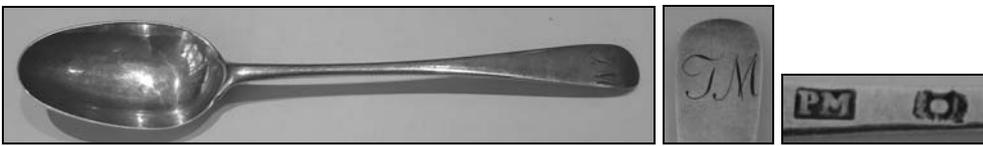
97. **George III silver Old English pattern sauce ladle**, London 1793 by Richard Crossley. L-17.2cm; W-50g. ~ good bowl, marks and condition. Est. £45-65.

£28

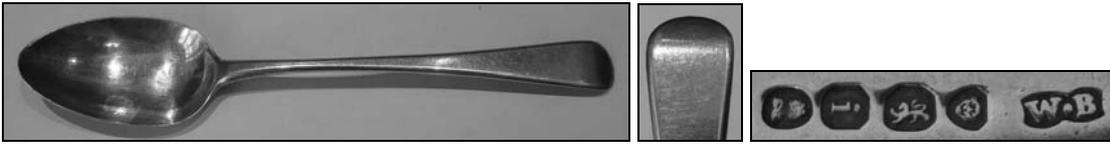


98. **George III silver Old English pattern teaspoon**, London 1815 by Paul Storr. L-13.9cm; W-17g. ~ good marks and condition. Est. £45-75.

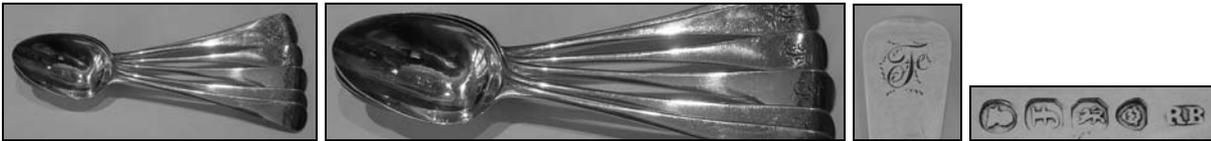
£35



<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
99.	Scottish provincial? Old English pattern teaspoon , circa 1800 by 'PM'. L-13.5cm; W-11g. ~ good bowl, marks and condition. Est. £25-45.	£10



100.	George IV silver Old English pattern teaspoon , London 1824 by William Bateman. L-14.1cm; W-16g. ~ good marks and condition. Est. £15-25.	£10
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101.	Set of 6 silver Old English pattern teaspoons , London 1821 by Richard Britton. L-12.9cm; W-76g. ~ minor wear to bowl tip, otherwise good marks and condition. Est. £60-80.	£45
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102.	Set of 5 George III silver Old English pattern teaspoons , London 1805 by William Sumner. L-13.1cm; W-82g. ~ good bowls, marks and condition. Est. £45-65.	£44
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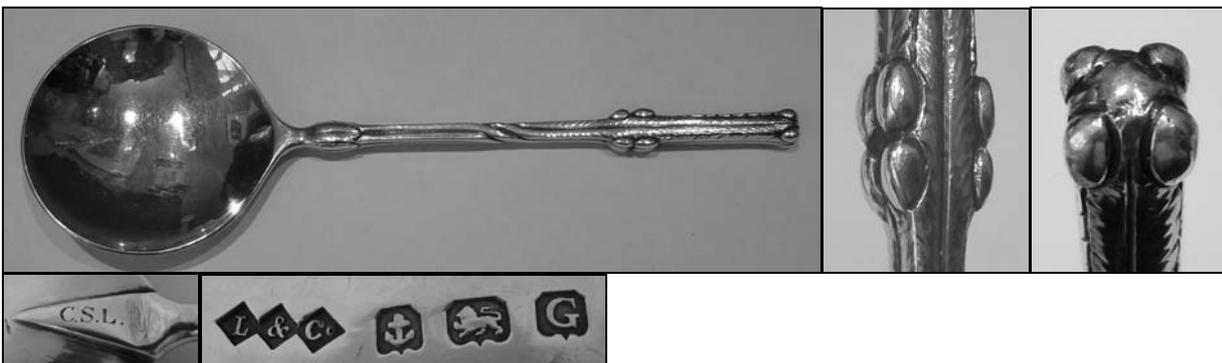
103.	Pair of Edwardian silver Apostle fruit serving spoons with gilded bowls, Sheffield 1902 by George Howson. L-19cm; W-158g. ~ excellent bowl, marks and condition. Est. £130-170.	£115
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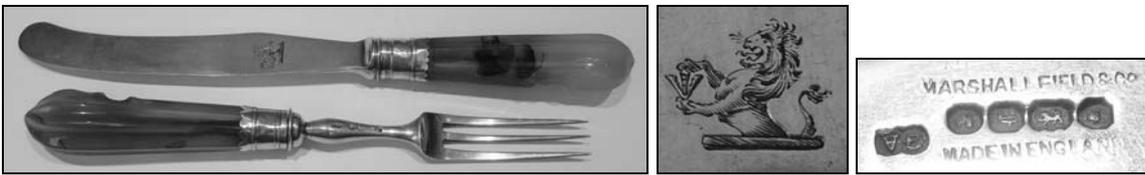
104.	Pair of Victorian silver fruit serving spoons with figure finials, London 1890 by J.N. Mappin. L-19cm; W-126g. ~ reasonable marks, good bowls and condition. Est. £110-140.	£100
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105.	Aberdeen silver Old English pattern table spoon , circa 1790 by John Leslie. L-21.2cm; W-61g. ~ excellent bowl, marks and condition. Est. £120-160.	£100
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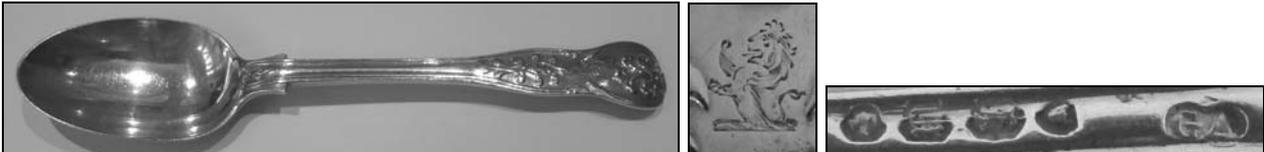
106.	Arts & Crafts silver serving spoon with 'Barley/Wheat' stem, Birmingham 1931 by Liberty & Co. L-19.6cm; W-91g. ~ initialled 'CSL'; excellent detail, gauge, marks and condition. Est. £650-850.	£600
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| 107. | Victorian silver-gilt dessert knife & fork with 18 th century agate handles, London 1841 by George Adams. L-19.8cm. ~ good marks and condition. Est.£140-180. | £120 |



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| 108. | Victorian Britannia standard silver Trefid Rattail pattern teaspoon , Birmingham 1886 by Hirons & Plante. L-10.9cm; W-11g. ~ wear to bowl, otherwise reasonable marks and condition. Est. £25-45. | £25 |
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| 109. | Victorian silver Princess No. 2 pattern teaspoon , London 1855 by George Adams. L-14.6cm; W-34g. ~ a rare pattern; good detail, bowl, marks and condition. Est. £40-70. | £30 |
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| 110. | Silver 'Better A Wee Bush Than Nae Bield' teaspoon , Birmingham 1925 by J. Grinsell & Son. L-11.6cm; W-15g. ~ good marks and condition. Est. £25-45. | £25 |
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| 111. | 17th century silver chocolate muddler , circa 1670 (as described by the vendor). L-16cm; W-5g. ~ nice colour, good condition. Est. £250-350. | £250 |
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| 112. | Silver 'Beulah Hill Golf Club' teaspoon , London 1915 by Elkington & Co. L-14.8cm; W-36. ~ good gauge marks and condition. Est. £30-50. | £25 |
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| 113. | Cape silver Fiddle pattern salt spoon , circa 1820 by Peter Clark. L-10.3cm; W-11g. ~ good marks, reasonable condition. Est. £40-70. | £25 |
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| 114. | Indian Colonial silver 'Allahbad Volunteer Rifles' teaspoon , circa 1920, not marked. L-13cm; W-25g. ~ good gauge and condition. Est. £25-45. | £25 |
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| 115. | George III silver Hanoverian pattern salt shovel , London c. 1775 by Charles Hougham. L-8.8cm; W-6g. ~ good mark and condition. Est. £30-50. | £25 |
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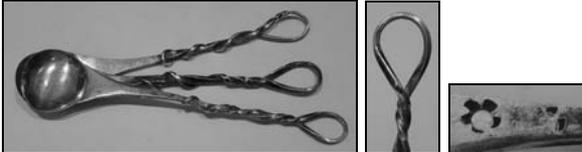
116. **Pair of Victorian silver Apostle salt spoons**, Birmingham 1865 by Hilliard & Thomason. L-7.7cm; W-17g. ~ good gauge, marks and condition. Est. £45-65.

£35



117. **Pair of Scottish silver Scottish Fiddle pattern salt shovels**, circa 1780. L-9.8cm; ~ marks partly struck, good gauge, shovel and condition. Est. £45-75.

£30



118. **Set of 3 Continental silver 'Whip-lash' pattern salt spoons**, circa 1780?. L-7.9cm; W-7g. ~ very light, and certainly not the quality of English equivalents; reasonable marks and condition. Est. £35-65.

£25



119. **Victorian silver Palm pattern butter knife**, London 1884 by Francis Higgins. L-20.1cm; W-63g. ~ maker's mark worn, otherwise good gauge marks and condition. Est. £50-75.

£40



120. **Perth silver Celtic-point pattern tablespoon**, circa 1780 by James Cornfute. L-23cm; W-67g. ~ good bowl, marks and condition. Est. £100-150.

£85



121. **Birmingham, George III silver Old English pattern tablespoon**, 1778, by Edward Sawyer. L-21.4cm; W-58g. ~ good marks and condition. Est. £85-125.

£85



122. **Victorian silver Coburg pattern butter knife**, London 1858 by George Adams. L-19.7cm; W-65g. ~ reasonable marks, good gauge and condition. Est. £60-90.

£50



123. **Dutch silver Ribbed Hanoverian pattern sweetmeat fork**, Bergman op Zoom c.1740. L-9.9cm; W-7g. ~ reasonable marks, good condition. Est. £60-90.

£35

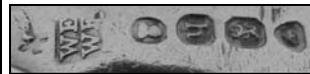


124. **Victorian silver Victoria pattern salt shovel**, London 1842 by Samuel Hayne & Dudley Cater. L-14.4cm; W-35g. ~ good bowl, marks and condition. Est. £75-125.

£50



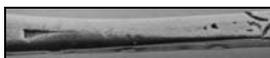
Lot **Description** **Reserve**
 125. **Birmingham**, George IV silver **Fiddle pattern table spoon**, 1821, by Edward Thomason. L-22.6cm; W-62g. ~ good bowl, marks and condition. Est. £55-85. £55



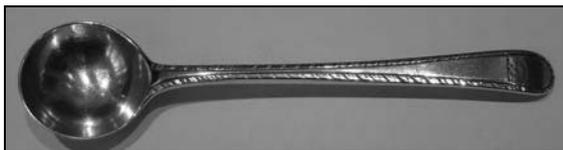
126. **George IV** silver **Coburg Oyster shell-back pattern teaspoon**, London 1823 by William Eley & William Fearn. L-12.9cm; W-34g. ~ good gauge, marks and condition. Est. £40-60. £30



127. **Chester**, Victorian silver **Fiddle pattern dessert spoon**, 1846, by Patrick Leonard. L-17.3cm; W-35g. ~ good bowl, marks and condition. Est. £55-75. £50



128. **George II** silver **Mask-front Scroll-back pattern teaspoon**, London c. 1750. L-12.1cm; W-16g. ~ maker's mark too squashed to read, otherwise good gauge, detail, bowl and condition. Est. £45-65. £35



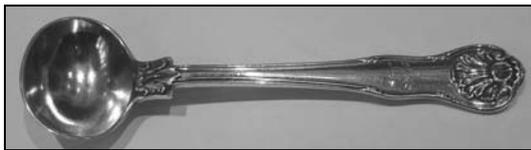
129. **George III** silver **Feather-edge pattern salt spoon**, circa 1780 by 'TW'. L-9.9cm; W-11g. ~ good gauge, mark and condition. Est. £35-55. £30



130. **Scottish Provincial?** silver **Hanoverian pattern table spoon**, circa 1770, by 'W.M'. L-21cm; W-59g. ~ good marks and condition. Est. £80-120. £60



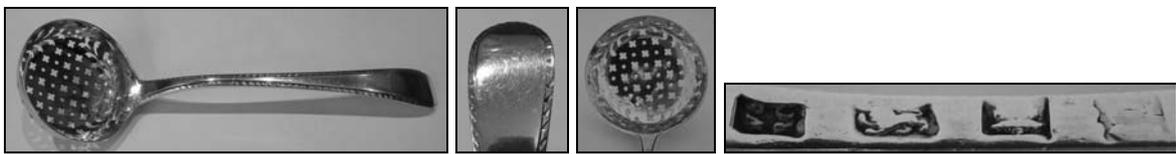
131. **Exeter** silver **Bright-cut pattern table spoon**, 1793 by Richard Ferris. L-21.1cm; W-36g. ~ bowl a little polished, otherwise good bright-cutting, marks and condition. Est. £45-75. £35



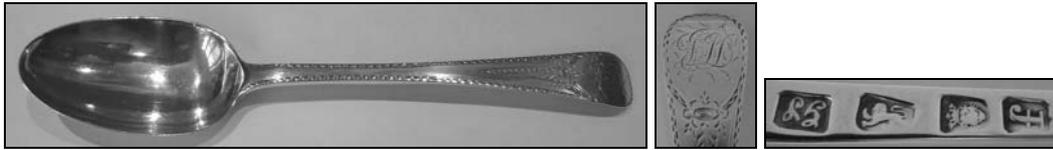
132. **William IV** silver **Kings Husk pattern salt spoon**, London 1833 by William Eaton. L-11.5cm; W-28g. ~ good gauge, detail, marks and condition. Est. £30-50. £25



133. **George III** silver **teaspoon with barley-twist stem**, London c.1777 by Thomas & William Chawner, L-12.1cm; W-13g. ~ makers' mark partially struck, otherwise good gauge marks and condition. Est. £45-65. £25



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
|------------|---|----------------|
| 134. | George III silver Feather-edge pattern sugar sifter , London 1775 by William Sumner & Richard Crossley. L-16.6cm; W-36g. ~ reasonable marks and condition, good piercing. Est. £55-85. | £48 |



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| 135. | George III silver Bright-cut pattern tablespoon , London 1781 by George Smith III. L-21.6cm; W-57g. ~ good decoration, bowl, marks and condition. Est. £80-120. | £78 |
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| 136. | Victorian silver pistol-grip desert knife with Bright-cut decoration, London 1876 by George Adams. L-20.1cm. ~ good marks and condition. Est. £35-55. | £32 |
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| 137. | Victorian silver Fiddle pattern tea caddy spoon with large shell bowl, London 1846 by William Knight. L-10cm; W-14g. ~ repair to bowl lip, otherwise good marks and condition. Est. £65-75. | £65 |
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| 138. | George III silver 'Hourglass' pattern tea caddy spoon , Birmingham 1818 by Joseph Willmore. L-7.7cm; W-11g. ~ good marks and condition. Est. £80-120. | £65 |
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| 139. | Victorian silver Fiddle pattern tea caddy spoon with engraved decoration, Birmingham 1856 by George Unite. L-9cm; W-9g. ~ good marks and condition. Est. £80-120. | £68 |
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| 140. | Irish silver rococo picture-front and shell-back Hanoverian pattern teaspoon , Dublin c.1760 by 'I.L.'? L-12.5cm; W-11g. ~ unusual front, reasonable marks, good condition. Est. £45-75. | £34 |
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| 141. | Birmingham, George III silver Hanoverian pattern teaspoon , circa 1780, by Edward Sawyer. L-12.5cm; W-11g. ~ reasonable condition, good marks. Est. £45-55. | £45 |
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| 142. | American silver Basket of Flowers-front Oar pattern teaspoon , Philadelphia c.1830 by D.B Hindman. L-14.4cm; W-12g. ~ few small knocks to the bowl, otherwise good mark and condition. Est. £38-45. | £38 |
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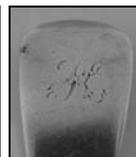
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 143. | George IV silver & mother of pearl folding fruit fork , Sheffield 1826 by Aaron Hadfield. L-13.5cm (open). ~ reasonable condition, good marks. Est. £45-75. | £38 |



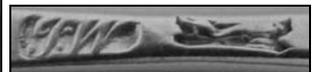
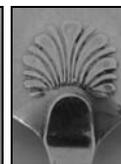
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| 144. | Pair of Continental silver 'Ships Captain' tablespoons , engraved ' <i>Edw & Geo Hay, Lloyds & Ship Agents, Pillau</i> ', circa 1820. L-23.2cm; W-68g. ~ with unusual English inscription, good bowls, marks and condition. Est. £120-220. | £80 |
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| 145. | George IV silver 'Sherry' label , London 1822 by Edward Robinson. W-5.6cm; W-19g. ~ marks hard to read due to the piercing, good gauge and condition. Est. £45-75. | £20 |
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| 146. | Scottish silver Hanoverian Rattail pattern table spoon , Edinburgh c.1740 by Lothian & Robertson. L-19.4cm; W-64g. ~ two good marks, excellent bowl and condition. Est. £75-125. | £45 |
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| 147. | George II silver Shell-back Hanoverian pattern teaspoon , London c.1750 by James Wilks. L-11.7cm; W-11g. ~ good bowl, shell, marks and condition, a lovely little spoon. Est. £35-55. | £15 |
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Contributions

Just a reminder that The Finial is your forum. If you are thinking of writing an article, can answer a query, need help identifying a hallmark or have a question or comment, please send it in.

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The next Club Postal Auction will take place on Thursday 24th June 2012

Members are invited to submit their Lots (max. 10 & No 'Job Lots' please) for the next postal auction by posting or delivering by hand up until the **26th April**. Please provide clearly a full and comprehensive description, if possible, of your various lots, remembering to note all relevant facts such as makers, dates and interesting features etc. and reserve. Also please clearly state your **name**, address and telephone number. Please never intentionally submit repaired, damaged, burnished or mediocre items, as such will not sell.

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POSTAL AUCTION INFORMATION

Your written, email or faxed bids should be with us, please, by no later than 12.00pm, on the day of the sale. Please note that purchase prices are subject to a 10% buyers premium (plus VAT on the commission) and £6.00 for postage & packing per consignment.

Members are welcome to come to view the lots on offer at 26 Burlington Arcade, London.

Bidding

The Lot is offered to the top bidder on approval, at a figure that is 50% the difference between that bid and the under bid. Or where only one bid is received, at 50% the difference between that figure and the reserve. Should two or more members submit an identical top bid the Lot is offered to the member whose bid was received first, at that price. The Lot will be sent to you for approval where you can decide to either purchase or return the Lot.

When submitting your bid(s) please make sure you clearly state the Lot number, a brief description, your bid (excluding premium), name & address and a telephone or fax number.

If you are successful we will telephone you on the day of the sale from 6pm to confirm your purchase(s) and at what price. Also to confirm that someone will be at home the following Thursday morning, to receive the lot(s), sent by guaranteed delivery.

We request payment within 48 hours of your receiving the lot(s), or their immediate return (together with a refund of the postal and packaging charges (£6.00) incurred in the failed transaction) should you decide not to take up your option to purchase.

Overseas Based Bidders

- If successful, we will notify you by fax or email.
- Please note that Lots are not dispatched until payment in Sterling has been received, also that postage/packing is charged at £12.00 per package regardless of weight or destination.
- Although every assistance will be provided to trace missing packages, please note that our responsibility ends once a package leaves the United Kingdom.

Vendors

All members are invited to enter Lots (max. 10) for the Silver Spoon Club Postal Auction.

- Commission is charged at 10% (minimum £2.50) & £2.50 per unsold Lot plus VAT of the sale price.
- Vendors are paid when we have received payment; please note that there may be a delay in settlement where lots have been purchased by overseas members, or where a lot has been rejected by a U.K. member thus necessitating a further offer to an under bidder.
- Items for which no bids have been received will be posted back to you, and charged £6.00 for postage & packaging.

General Information

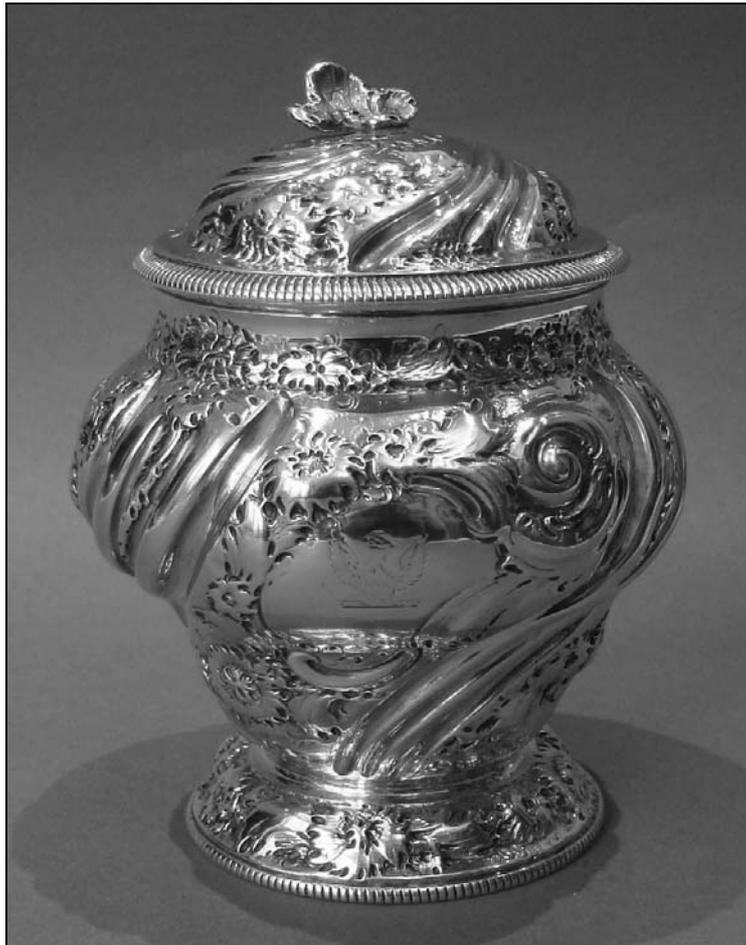
- The Auction results will be printed in the next Finial.
- All measurements are approximate.
- The Silver Spoon Club holds no responsibility for description. All purchasers must satisfy themselves on their lot(s) prior to payment.
- Members participating in the auction are deemed to have accepted that we are not to be held personally responsible for any losses incurred by members, for whatsoever reason.

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Daniel Bexfield Antiques

Fine Quality Silver



George II Silver Tea Caddy

London 1751

Made by Samuel Taylor

Height 4.25" (11cm); Weight 8.4 troy oz.(262g)

Price **£3,950.00**



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