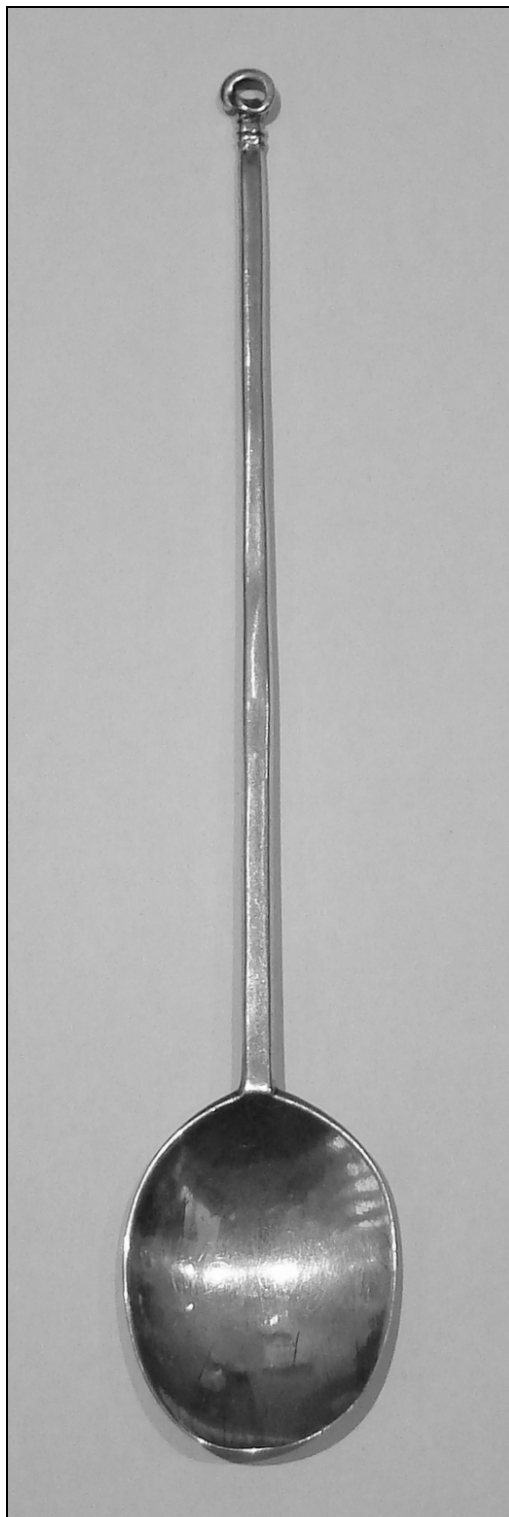
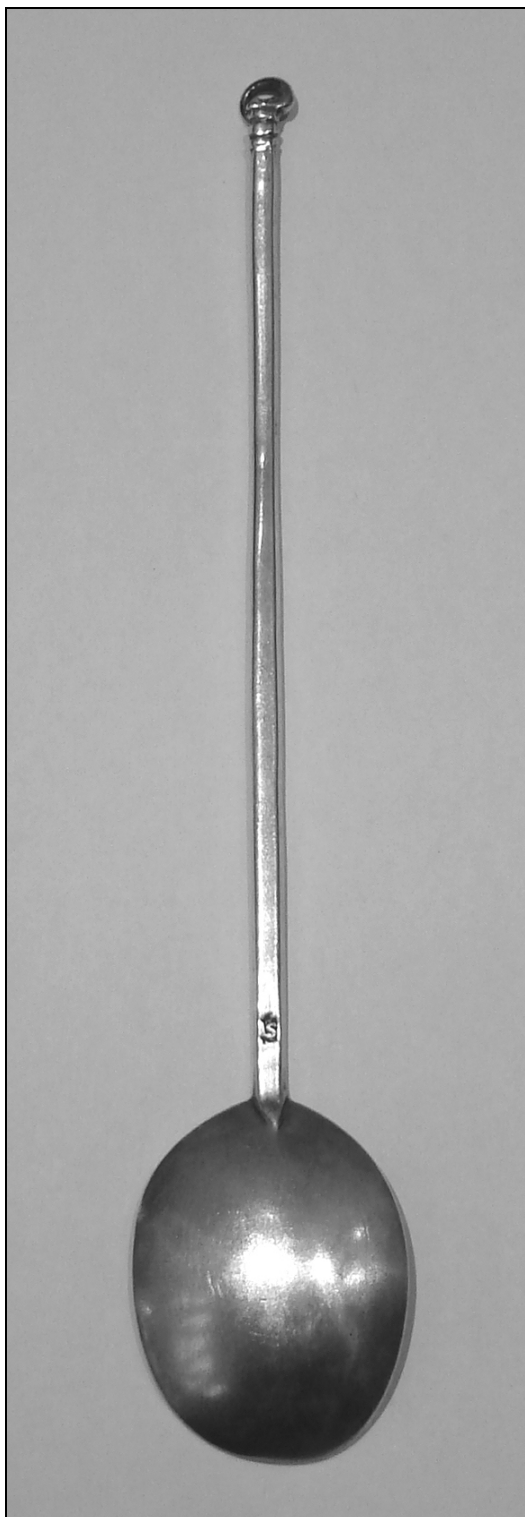


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March/April 2010



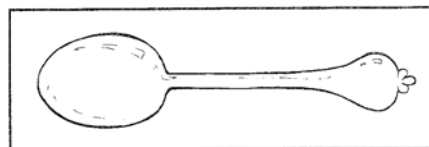
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COVER

- An Extremely Rare 17th Century Silver 'Rams-horn' Top Spoon
London c.1650 by Stephen Venables
See: The Postal Auction, Lot164, page 40

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

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All views expressed are those of the authors and not necessarily those of The Finial.

Introduction

Oh what happiness! the weather seems to be changing, I know its all in the mind, but it makes the task of The Finial that much more enjoyable, and people are starting to come out of their hideaways with a spring in the step, so it must be time to shake off the proverbial cobwebs and go hunting for spoons. Please note that the Postal Auction date is the 15th April, as I have changed it from the previous published date.

There is an exciting sale of spoons coming up at Bonhams, New Bond Street in June, which will include the final part of the Griffin Collection, but more of that in the next issue.

I also received exciting news from **Mary Haines**, known by many of us, saying that on the 27th April 2010 she is getting married. Her fiancé is called John Palmer who has a love for photography, but an interest in silver spoons is now starting to grow. On behalf of The Finial, we congratulate you both and may the coming years be filled with love and happiness.

Best wishes, **Daniel**.

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

Scottish Provincial Silversmiths

An Occasional Series No. 12

By Edward Daw

Two Dundee Makers

William Kermath: circa 1829, was one of only eight makers to use the 'DUN' over 'DEE' mark, but only he and an unknown maker 'D.S' used the specifically shaped punch illustrated in Jackson. They also used a similar shaped punch for their initials (Fig 1). 'WK' and 'DUN' over 'DEE' is also recorded in a rectangular punch. He also used the Roman 'D' and pot of lilies town marks (Guthrie, 1994, page 61).



Fig. 1



Fig. 2



Fig. 3

Seven of the eight makers who used the 'DUN' over 'DEE' town mark were working in the period 1825-1837 though there is no recorded connection between them (J. Austen; J. Blair; A. Cameron; R. Donaldson; R.H.; James Mills and William Kermath). The mark would not appear to be 'Hammermen' organised, as there was a prolific maker (William Constable) in Dundee who never used the 'DUN' over 'DEE', at the same period. William Kermath also used a specially shaped punch for the thistle mark (Fig. 2). His marks in both 'shaped' and 'rectangular' form are also seen with 'tinker's' marks (Fig. 3 & 4) suggesting that he also sold them outside Dundee.



Fig. 4



Fig. 5



Fig. 6

Robert Donaldson: 1834 – 1845, was an apprentice to Charles Murray of Perth from 1816 to 1833. His mark 'RD' in a rectangular punch is seen with 'DUN' over 'DEE' and the pot of lilies town marks in many combinations (Figs. 5, 6, 7 & 8) so that a solitary 'RD' on items has been suggested as used when he sold items outside Dundee (Perth and St. Andrews are likely places) (Fig. 9).



Fig. 7



Fig. 8



Fig. 9

Some Doubts on the Attribution of the Mitre Mark And a 'JS' Maker's Mark to James Sturrock of Montrose

By Jonathan and Laurence Joyce

In an earlier article (James Sturrock in Montrose, *The Finial* Vol. 19/03, Jan/Feb 2009, page 10) we looked at the life of James Sturrock and the marks attributed to him in Dundee and Montrose, most notably in *Jackson's Silver and Gold Marks of England, Scotland and Ireland* (Third edition, 1989). However, an item formerly in the collection of Dundee silver assembled by the late William Guthrie appears to raise some doubts about the dates of manufacture of items attributed to James Sturrock, and therefore of the validity of that attribution.

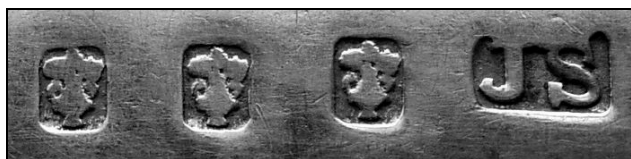


Fig. 1

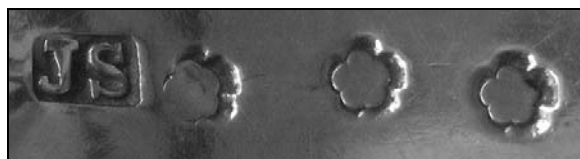


Fig. 2

The items attributed to James Sturrock, mostly spoons, are marked in several different ways: some bear the 'pot of lilies' mark associated with Dundee, usually stamped more than once (Fig. 1); some the 'five-petalled rose' associated with Montrose (Fig. 2); and some the 'mitre' mark, also usually stamped more than once (Fig. 3). All of these are accompanied by the distinctive 'JS' punch. The mitre mark also occurs in combination with a five-petalled rose (Fig. 4), and although *Jackson's* appears to indicate that these marks appear alongside a 'JS' punch, this is not illustrated. Richard Turner's CD *A Directory of Scottish Provincial Silversmiths and Their Marks* also has an example of a mitre mark in combination with a rose, but to date we have seen neither a spoon nor a photograph showing the 'JS' punch in combination with both a mitre mark and a five-petalled rose. If such a combination of marks did exist it would indeed connect a maker with the initials 'JS' to Montrose. Whereas the combination of rose and mitre marks strongly indicates an item that was either manufactured or sold in Montrose, the occurrence of a mitre without a rose mark does not. There is an association, perhaps, but it is not in itself a standalone symbol for Montrose.



Fig. 3



Fig. 4

The mitre marks that occur with a 'JS' punch appear in two distinct forms: in an earlier state (as in Fig. 3); and with a V-shaped horizontal notch to the right-hand side of the mark as viewed in Figure 5. This appears to have been caused by accidental damage to the punch. It is possible to demonstrate, by means of a process described below, that both the notched and the un-notched marks were made by the same punch before and after the damage occurred. Indeed, all the mitre marks can be shown to come from the same punch, and it seems reasonable to assume that those with the notch, and the items on which they appear, are of later manufacture than those without.

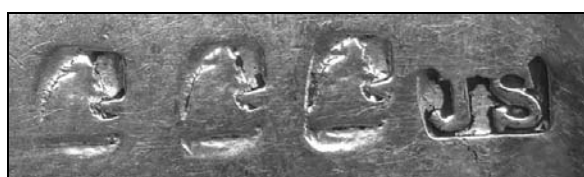


Fig. 5

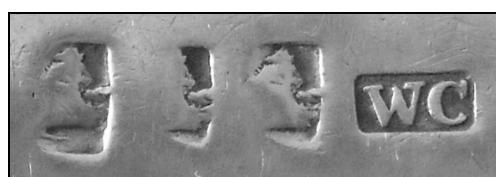


Fig. 6

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Fig. 7



Fig. 8

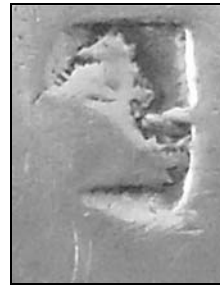


Fig. 9

As for William Constable's mark on this spoon, this punch is identifiable from a number of peculiarities. Look at the 'W', which is composed of four diagonal lines: (i) the first ascending diagonal (in terms of handwriting) rises too steeply, almost curving towards the vertical, and culminates in (ii) a slight bobble to the top left of the W's central triangle; (iii) the left-hand side of the serif on top of the second ascending diagonal is itself diagonal and parallel to the two ascending diagonals. This same punch can be found on various items of silver by William Constable, on teaspoons, dessert spoons and sugar tongs. Not only is it found on items marked with pots of lilies for Dundee, it is also found on items marked for Edinburgh and bearing the date letter of 1811 or earlier. The latest example bears the Edinburgh date letter for 1833, the year of Constable's death (see Guthrie's book and Richard Turner's CD for this 1833 mark, and other examples).

There are many possible explanations for this strange set of marks in which William Constable's mark occurs with the mitres usually associated with the maker's mark of 'JS'. No doubt the readers of this article will be able to think of some of them. But what seems probable is that these two oar pattern spoons were made and marked during William Constable's lifetime, at the very latest in 1833 and perhaps more than 20 years earlier. And if this were the case, whoever 'JS' was, he was using a punch that was already damaged in 1833 and, moreover, it follows that those articles stamped with the un-notched mitre punch must have been made and marked even earlier. All of the fiddle and oar pattern spoons bearing the 'JS' maker's mark strongly resemble, in both style and shape, similar spoons marked by William Constable. And some of them, particularly those spoons having long narrow oar pattern handles with almost parallel sides, appear to have been made around 1810, rather than in the middle of the century or later. Figure 10 shows a William Constable oar pattern tablespoon, marked for Edinburgh in 1811, alongside an oar pattern dessert spoon and an oar pattern teaspoon, both of which are stamped with mitres (un-notched) and the 'JS' mark.

Continued overleaf...



Fig. 10

James Sturrock of Montrose was born in 1811 and is not found in Dundee until 1846, when he is named as a watchmaker in Dundee Howff records. It is just possible that he could, at the age of 22, have been stamping spoons in 1833 with a punch that was already damaged, but it seems highly improbable³, and one would also have to swallow the unlikely explanation that he continued to mark silver for another 30 years with the same faulty punch, until his death in Montrose in 1864. And if we accept an earlier dating for the 'WC'/mitre marked spoons (consistent with the 'WC' stamp on earlier Edinburgh marked pieces) then it is simply not possible for the 'JS' stamp to have belonged to James Sturrock: he would have been far too young or not yet born.



Fig. 11

There are still many questions to be answered, not the least being: If James Sturrock was not the maker of the items bearing the 'JS' punch, then who was? And what are we to make of this strange set of marks (Fig. 11), on a pair of Old English pattern teaspoons sold at Woolley & Wallis in 2009? In that sale these spoons were catalogued as being made by John Sellar in Tain, yet the distinctive 'JS' punch is clearly the same as the one used by the maker under discussion in this article.

The authors would be glad to hear from Finial readers who might be able to throw further light on this particular 'JS', and we would be particularly interested to learn of any examples of the mitre mark occurring in conjunction with other makers' marks.

Notes

1. These two spoons appear to have formed part of a harlequin set of six, four oar dessert spoons with Dundee town marks engraved 'B' (192–195), two oar dessert spoons with Montrose town marks engraved 'B' (196–197). Picture caption on page 21 of *Dundee Silver 1750–1850*, William Guthrie (Perth 1994).
2. Among the other items were some of the 'JS' marked spoons from William Guthrie's book, in particular the mustard spoons and toddy ladles mentioned in the endnotes to our previous article (*James Sturrock in Montrose*. The Finial Vol. 19/03, January/February 2009). These items are marked for Dundee and some of them bear the curious inverted double 'C' mark. Inspection of the 'JS' marks indicated that they were made from the same 'JS' punch found on articles marked with mitre marks or multiple pots of lilies.
3. In the 1841 census, James Sturrock and his wife Ann are living in Carnoustie in the Civil Parish of Barry, where his occupation is listed as '*Linen Hand Loom Weaver*'.

Acknowledgement

- The photograph used in Figure 1 is taken from Richard Turner's CD, *A Directory of Scottish Provincial Silversmiths and Their Marks* and is used by kind permission.

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

A Tale of Two Forks

By Luke Schrager

Following on from Michael Ayrton's article on the 2nd (or Duke of York's Own) Regiment of (Light) Dragoons, The Finial, Jan/Feb 2010, page 12, two other pieces reveal something of the fate of the silver when the regiment was disbanded.



Fig. 1

The forks depicted in Figure 1 were made in 1799 in Edinburgh by Robert Wilson. Figure 2 shows the backs, with the crest of the 'Duke of York's Own', and most unusually, the crest of an individual. Military silver would not normally carry the insignia of an individual unless it was a piece of presentation silver. So the presumption must be that the crest was engraved after the regimental silver was dispersed in 1802¹, a presumption supported by the fact that the crest is much clearer and therefore presumably engraved some years after the regimental insignia.



Fig. 2

The crest below the regimental insignia is a piece of rope, twisted to form 'Wake's knot'. This is the crest of the Wake family, apparently descended from Hereward-the-Wake (c.1035-1072).

The Army List for the late 18th century shows that Baldwin Wake was surgeon to the Regiment throughout its brief life. It would be reasonable for the surgeon to the regiment to acquire some of the Regimental silver on its dissolution.

Baldwin was born in 1774, the grandson of Sir William Wake, 7th Baronet of Courteenhall in Northamptonshire. Shortly after his service in the 'Duke of York's Own', he retired from active military service and went on to be '*a physician to [York] lunatic asylum for [over] 30 years*'².

In 1829, he was called to serve as an expert witness in a nineteenth century cause célèbre, the trial of Jonathan Martin for setting fire to York Minster and causing enormous damage. Baldwin Wake deposed, '*I have not the slightest doubt of his insanity, I do not believe he can distinguish right from wrong on the subject of his delusion*'³. The verdict of the court agreed with him and Martin was placed '*at the disposal of the King.... "to give such order for the safe custody of such person, in such place, and in such manner, as to His Majesty shall seem fit"*'⁴.

When Baldwin Wake died in 1842, he left a considerable estate and to his widow, Sarah, '*all my household furniture, books, pictures and plate, except my silver salver*'⁵. So these forks, a memento of his military career, passed to his widow.

Notes

1. *Duty or Dissent?* by Michael Ayrton, The Finial, Jan/Feb 2010, page 12.
2. The Times, Thursday, Apr 02, 1829; pg. 5; Issue 13878; col C.
3. The Times, *ibid*.
4. The Times, *ibid*.
5. Public Record Office: PROB 11/1962.

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A Southampton Seal-top

By David Whitbread

I bought this spoon a little while ago and am wondering whether anybody can throw more light on the marks. The single mark on the stem is 'V' over 'T', which the seller attributed to Thomas Vovert of Southampton. I guess this was after consultation with Tim Kent or, at the very least, after reference to his book *West Country Silver Spoonmakers and their Marks*, which lists Vovert, though a mark for him had not been found at the time the book was written. I therefore thought it worth sharing the mark but am not certain whether to regard the attribution that has now been made as possible, probable or proven. I imagine it may be towards the more tentative end of the scale.



The mark in the bowl is too worn for me to say more than that it appears to be some sort of device within a circle of pellets. Not enough remains for me to convince myself that it is a rose, the mark tentatively ascribed to Southampton in Jackson.

The spoon is pricked 'IL' over '1638' on the back of the bowl and 'IB' on the seal top so it presumably dates from circa 1638, or rather earlier than that if 'IB' rather than 'IL' was the first owner. Tim Kent records Vovert as free 25 February 1613/14 and as having been found making spoons for Richard Thring of Southampton when the London Wardens visited in 1631, so he was working at the right period for the spoon, though not necessarily independently. Assuming we have the right location, might another interpretation of the mark therefore be Vovert and Thring as some sort of partnership rather than just Thomas Vovert?

It would be interesting to know from fellow club members whether any other examples of this mark are around as well as whether the attribution stands up.

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Buying Spoons? First prove you are over 18, Tesco tells shopper

Anthony Dove spotted this article in The Daily Telegraph, published 2nd October 2009: Tesco refused to sell a young woman a set of teaspoons because she could not prove that she was over 18. Emma Sheppard, 21, was told by staff at a supermarket in Eversham, Worcs, that she needed to provide identification to buy the utensils. "I didn't have an ID on me because I was just doing the weekly grocery shopping and not buying any alcohol. I couldn't get the spoons despite arguing about it and in the end I rather angrily threw my shopping in the trolley, breaking my eggs," she said.

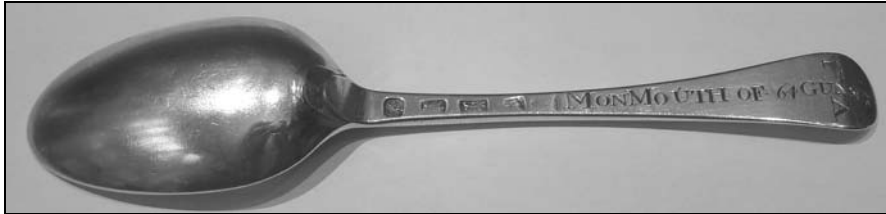
A Tesco spokesman apologised. "Some utensils, such as knives, will carry a 'Think 25' alert when scanned through the checkout. There is an element of common sense involved and this was a mistake, for which we are sorry".

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

A Naval Hanoverian Spoon by Pentecost Symonds

By David Orfeur

In this article, I have attempted to tell a story of a spoon in my collection, a story that was not too difficult to uncover. I am sure that in the collections of our members are many similar spoons, which have equally interesting histories which other members would be very interested to hear about. I would therefore urge members to consider their pieces, put pen to paper and send it in to Daniel for publication. Just one or two each issue would be extremely welcome.



I show a Hanoverian tablespoon of heavy gauge, having a double drop. The piece was made by Pentecost Symons of Plymouth, and bears the Exeter town mark and the date letter for 1747. The spoon is engraved with the initials 'IA' and the date '1756', together with 'Monmouth of 64 guns'. I believe that the 's' in guns was engraved later when the date 1756 was added.



Pentecost Symons was a great West Country silversmith who produced pieces of superb quality to rival those made by the finest contemporary London makers of the time. He registered his mark with the Guild in Exeter on 12th August 1706, and died in 1758, in his early eighties. He held various important positions in the Corporation of Plymouth including being made a Freeman in 1722. His penultimate son, his eighth, Roger Berryman Symons, Berryman being the surname of his maternal grandfather, entered his mark in Exeter in August 1758 after having been apprenticed to his father, whose death had occurred five months earlier. Roger Berryman continued the business in which he had already been involved for several years, and died in 1773. Amongst the earliest pieces surviving by Pentecost Symons are four dog nose spoons of 1708, now in the Plymouth City Museum.



The Monmouth was built in Chatham in 1667, having a length of 148 feet, a weight of 871 tons, a gun capacity of 54, and a complement of 215 men, which in time of battle could be increased to 355. She was a great ship of war, which had an illustrious career spanning one hundred years, including having taken part in the Battle of Sole Bay in 1672, and the Battle of Malaga in 1704. In 1758, its Captain Gardiner was killed during the capture of the Foudroyant.

She was rebuilt, first in 1700 at Woolwich, and secondly at Deptford by John Allin in 1742, and finally returned home to Chatham in 1767 to be broken up.

Following the 1742 rebuild the Monmouth carried 64 guns and held a complement of up to 480 men. Her Captain for a period of four months in 1756 was Alexander Innes. The initials 'IA' could pertain to Captain Innes, reversed, or possibly a senior officer named Joseph Ashley. Again, possibly, John Allin who rebuilt the ship in 1742, but this may be a little too tenuous.



The depiction of the Monmouth, 'Success to the Monmouth 1760', when she was part of the Western Squadron and commanded by Captain John Pit, is painted inside a Liverpool Delft bowl, which is in the Liverpool Museum. This photograph is shown in the book *English Delftware* by F.H. Garner, published by Faber and Faber in 1948.



A simple spoon, yet one of much history and having a story to tell. It has been intriguing to unlock part of that story.

My research was greatly assisted by reference to:

- The Goldsmiths and Silversmiths of Plymouth, Devon, 1600-1800 by R.S. Rendle, 1986.
- West Country Spoons and their Makers 1550-1750, by Timothy Kent, 1992.
- Biographia Navalis by J. Charnock

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

A Captain's Spoon From Pernau, Estonia?

By Anne Graham



Inspired by Walter Brown's article in the November/December 2008 *Finial*¹, I was delighted to be the successful bidder in the February auction of Lot 232 described 'Estonia – silver Bright-cut pattern table spoon, Pernau, c.1800 by 'A.S''. On the back of the spoon is written '*Jacob Jacke & Co. Pernau 1839*' in prick dot cursive writing. At the top of the stem '*RJB*', again in prick dot cursive writing, in a bright-cut cartouche, underneath which is an inch or so of simple decoration.

Intrigued, I googled (searched on the internet - Ed) '*Jacob Jacke & Co*' to find myself in the Estonian Historical Archives which told me this was a trading house founded by Jacob Jacke in 1734. It quickly developed into a flourishing company and after Jacke's death went to his relatives, the Staacks, and then was taken over by the Nagels. The trading house exported chiefly flax, grain and timber to Central and Western Europe. The business retained the name Jacob Jacke until it closed in 1940.

But why was the company's name on the spoon, was it part of the directors' dining room canteen? Furthermore the initials in the cartouche did not match those of any of the managing families. Again, on the internet I was led to a book compiled by the Netherlands Embassy in Riga² which describes how, from about 1700, Holland generated the lion's share of commercial maritime activities with the Baltic region, how Dutch sailors loved souvenirs, and outlines the phenomenon of Baltic, Riga or Captains' spoons, which developed in the nineteenth century.

A special chapter, entitled 'Souvenir Silver', details how ship brokers customarily requested a local silversmith to produce a spoon containing the name of the ship broker, often in combination with the name of the town and a year. The origin and meaning of the custom to donate silver spoons to captains of the koffs, brigs and schooners sailing from Groningen is not certain. According to some, these spoons were given as a memento. Others refer to this exchange of spoons as souvenirs of concluded transactions. It seems safe to assume that silver spoons were donated in return for repeated visits and business deals. Most spoons carry traces of wear and tear indicating these spoons were used by the captains and were not merely for show.

All the spoons illustrated and discussed in this book refer to Riga spoons. Note 6³ of '*Beyond Traditional Borders*' lists 19 Riga spoons in Dutch museums, most with attributed silversmiths and customers, and two with the name of the recipient. The dates on the spoons are from 1806 to 1856. Parnau (Estonia) is situated to the north of the Gulf of Riga, Riga (Latvia) to the south, just over a hundred miles away.

In email correspondence with one of the Dutch museums mentioned in the book, the Veenkoloniaal Museum in Groningen, I learnt that the Museum also displays Captains' spoons from Stettin, Danzig, Koningsbergen, Pillau, Narva, Memel and St. Petersburg as well as Parnau.

It seems reasonable to assume, therefore, that this spoon was given to a captain taking on board goods from Jacob Jacke in Pernau in 1839. His initials appear in the cartouche and perhaps one day he can be identified. I would be very interested to know if others own such Captains' spoons.

Parnau Marks

There are just two assay marks on the spoon, the Pernau key and the maker's mark 'A.S'. 'A.'S was also the maker's mark on Walter Brown's Pernau fork⁴, the other bearing the beautiful Imperial assay marks for Tallinn in 1847.

Estonia was fought over by the Swedes and the Russians in the Great Northern War at the beginning of the eighteenth century. When the war ended in 1721 Sweden ceded Estonia to the Russians. Further information on the web tells me that the russification of civil and economic life started in the early 1800's in the Baltic countries and, by an administrative reform of 1842, it was decreed that supervision of hall marking was to pass from the local guilds to Russian rule and to the St Petersburg Mint. Imperial assay offices were established in 1844 at Tallin and in 1845 at Tartu. In 1872 there was further reform leaving only 4 assay centres in Eastern Russia – St. Petersburg, Riga, Vilnius and Warsaw, no assay centres remaining in Estonia until its independence in 1918.

If this information is correct, perhaps maker 'A.S' (as yet unidentified from Pernau) made Walter Brown's Pernau key fork before 1844, but in 1847 the second fork made by Dietric Johann Nagel, an ascribed Pernau maker, had to go to the Imperial Assay Office at Tallinn for assay because there was no longer any assay facility in Pernau.

Notes

1. *Collecting Russian Flatware: A few notes for beginners* The Finial, Nov/Dec '08, Vol.19/02. page 9.
2. Beyond Traditional Borders www.netherlandsembassy.lv Eight centuries of Latvian Dutch relations.
3. Not included in the material on the web but kindly emailed to me from the Netherlands Embassy in Riga.
4. Finial November/December 2008: Collecting Russian flatware – A few notes for beginners

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A Dunstan Pruden Slip-Top

By Aelred Tobin

The silversmith Dunstan Alfred Charles Pruden (1907 – 1974) was brought up in Hammersmith, London. In 1932 he joined the semi-religious Arts & Crafts community originally set up by Eric Gill in Ditchling, in 1907. He became a full member of the Guild of St Joseph and St Dominic two years later.



Fig. 1

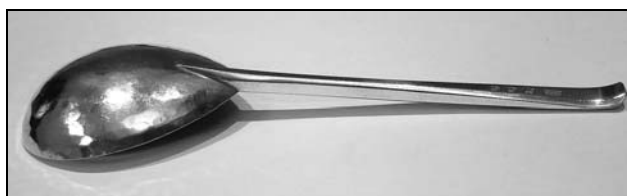


Fig. 2

A fellow member of the Silver Spoon Club came across a Pruden Slip Top spoon (Figs 1 to 3), complete with a charming piece of provenance in the form of a photograph (Fig.4) with a handwritten description on the back (Fig. 5).



Fig.3

The spoon is quite substantial, being 17.2cm long and 68g in weight. The bowl is deeper than that typical of 17th century slip-top spoons, and retains the finishing hammer marks characteristic of the Arts & Crafts movement. Slip-tops may have been held differently to the custom today (see Finial Vol. 17/01, Sep/Oct 2006), but this has very much been made with contemporary use in mind, as the stem has a small curve in the top rear – allowing it to sit comfortably in the hand.



Fig. 4

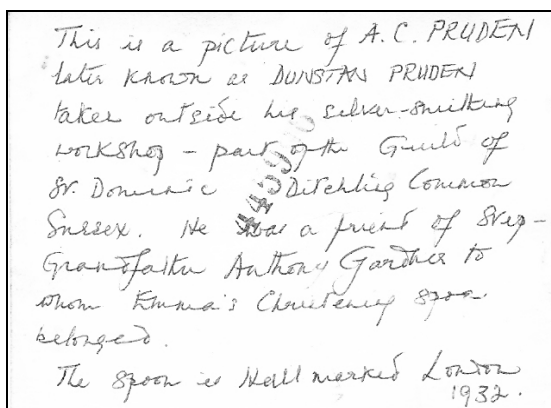


Fig. 5

The legend on the back of the photograph reads: *'This is a picture of A. C. Pruden later known as Dunstan Pruden taken outside his silver-smithing workshop – part of the Guild of St. Dominic, Ditchling Common, Sussex. He was a friend of Step-Grandfather Anthony Gardner to whom Emma's Christening spoon belonged. The spoon is Hall marked London 1932'.*

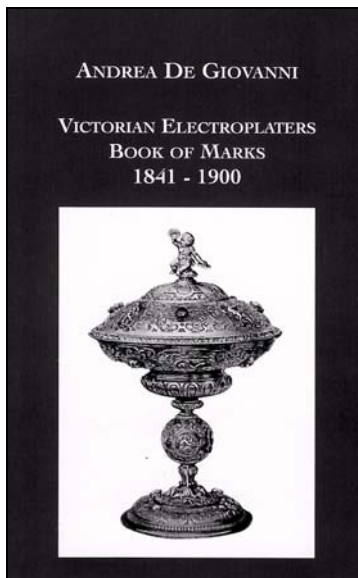
The success of Pruden's book *Silversmithing: Its Principles and Practice in Small Workshops* led to a teaching career at Brighton School of Art in 1934. He was in charge of silversmithing for a number of years, during which time his better known pupils included Gerald Benney, Michael Murray and Anthony Elson.

He fulfilled hundreds of commissions for ecclesiastical metalwork, but is perhaps most famous for the 1959 Pruden Chalice in Liverpool Metropolitan Cathedral, bearing a figure of Christ in Majesty and made from 300 22-carat gold wedding rings donated by widows for the express purpose.

Book Review - Victorian Electroplaters

Book of Marks 1841 – 1900 by Andrea De Giovanni

Review by Richard Turner



Professor Andrea de Giovanni is a dealer, lecturer and author on antique silver and plate based in Milan. Since 1990, he has presented exhibitions of silver and plate in, among other places, Milan, Rome and London. In 1991 he published his book '*Sheffield & Birmingham Victorian Electroplaters*', which is now out of print. This book is an invaluable expansion on it.

This handy pocket sized book begins with an informative thesis on how the production of Old Sheffield Plate began, and was improved, as the use of electricity became understood. Also covered are the importance of the 'Lunar Society' and the mystery of the 'Galvanic Goblets'. It relates how the creation of 'German Silver', used to create immaculate handles, feet and finials, eventually led to the decline and death of the old fusion process. This, of course, was eminently desirable as it used boiling vats of mercury, which were deadly to the workforce.

The next section of the book describes how George Richards Elkington went to Paris to gain the latest information on gilding for the 'toys' that his firm produced. These toys were gentlemen's accessories, like snuff boxes, fobs, etc. While there, he learnt of the discoveries by Italian scientists on electricity. Professor de Giovanni relates how the Elkingtons bought, and perfected, the way to gild and plate without the dangerous use of mercury. It covers the legal battle with Charles Christofle, who fraudulently utilised the electroplating patent, eventually having to pay half a million Francs to purchase the exclusive rights for its sole use in France.

The battle to have electroplating accepted was highlighted at the Great Exhibition of 1851, where the judges had to award Elkington & Co. a medal, but refused to praise their pieces. Interestingly, the fusion method had died out by 1855, with the result that many of those reluctant to accept change went bankrupt.

There follows a comprehensive coverage of the Design Registration Marks, with the Diamond Marks of 1842 – 1867 and 1868 – 1883, followed by a listing of the initial Registered Design Numbers 1884 – 1901. There is also a numerical listing of the Date Letters and numbers used by Elkington on their plated wares between the years 1841 – 1901.

The most important part of the book, however, is the invaluable 'Alphabetical Marks Directory'. This is the pictorial listing of manufacturers' marks, arranged in alphabetical order, also giving maker, town and approximate date of use. The majority of the 428 marks displayed, ranked five to a page, naturally, are from Sheffield and Birmingham. Makers from London, Glasgow and several other cities are also covered well. This listing is excellent for collectors and dealers wishing to gain extra information on their pieces, and I have had quite a bit of fun with my copy already.

As this listing covers electroplating, it continues where Thomas Bradbury's *History of Old Sheffield Plate* leaves off. This publication is a privately printed, pocket sized (15.5 x 9.5 x 1 cm) paperback book. Only 2000 copies have been printed in English, and are available from the author.

Andrea has kindly offered Finial members the book at a discounted price of £15.00 inclusive of postage (normal price £20). To place an order please email: andrea@silverlibrary.it

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The Scourge of March 1812

Dissertation on a Teaspoon

By Cathy Chivers

The following is taken from The Scourge of March 1812. It is a review of a meeting of The Society of Antiquaries:

Whoever has cast even a hasty glance over the labours of our first great leaders in the prosecution of antiquarian enquiries, must have been impressed with mingled feelings of astonishment at their industry, and of reverence for their talents. A single page of the merest drudge of the age of Elizabeth, contains as much philosophy, and embraces as large a proportion of historical and classical knowledge, as is sprinkled through the volumes of a Lysons or a Caster. They excited the amazement of their contemporaries by the magnitude of their designs, and the extent of their researches, and displayed no consciousness of the miracles they had performed: undertakings that would have occupied the life of a modern antiquarian, without approaching to completion, they regarded only as preliminaries to greater and more extensive efforts: and works which under the superintendence of a privileged dealer in antiquarian lumber, would have been presented to modern readers in a dozen folios, embellished with engravings, were dropped casually from the press, as the mere amusements of literary leisure, or as preliminary memoranda for the use of more able and industrious lovers of antiquarian science.

In a professed and legitimate antiquarian of the present day, neither the learning of the scholar, nor the judgement of the critic, is required or expected. The discoverer of a rusty key, the possessor of an illegible inscription, men whose knowledge is confined to a suspicion that Augustus was not the contemporary of Thomas Aquinas, but who can speak with garrulous enthusiasm of mullions, and transepts, and side-arches, and crypts, and pilasters, are the *viri laudati* of a society established for the purpose of elucidating our national history, and contributing to the advancement of useful knowledge. Were they to descend indeed to the minutiae of Gothic or Saxon antiquities, with any reference to the formation of architectural taste, or to the illustration of architectural history: did they endeavour by their researches, to elucidate the progress of our national manners, or the history of those political revolutions which preceded every change of architectural style in the buildings of our ancestors, their labours would be productive of substantial benefit to the public, and of the most exquisite gratification to those who at present regard their pursuits with no other sentiment than derision. But a true antiquarian feels no interest in any subject that may conduce to the extension of our knowledge, the improvement of our taste, or the gratification of rational curiosity. It is sufficient for him, that a church is ruinous, that a coin is rusty, that a pitcher is broken, that an inscription is obliterated, or a manuscript illegible. With him one remnant of the antique is as much an object of admiration as another. The comparative interest excited by two ancient structures is not dependant on the relative beauty of their workmanship, or even on the respective singularity of their proportions, but on the date of their erection. If a miserable hovel obtaining the name of a parish church, has stood twenty years longer than Westminster Abbey, it is by twenty years the more valuable structure of the two. If two pieces of parchment be presented to the society, the question is not what do they contain, or which of them throws the most important light on any subject of scientific or historical enquiry, but which is the oldest and most illegible. Selection and system, the great instruments of successful progress in every other object of human research, are rejected by the great body of antiquarians as useless and troublesome auxiliaries. They collect materials without any regard to their utility, and without attempting to facilitate the study of antiquities, by arranging them in classes, and by pointing out their dependence on each other, or their connection with collateral branches of investigation.

To enter the rooms of the Antiquarian Society with a faint expectation of being repaid for the recurrence of half an hour to our favourite pursuits, our readers will admit to have been natural and

Continued overleaf...

reasonable; we knew that the society was richly endowed, and that every year augmented its revenues; we remembered the names of Strutt and Whitaker, and willingly indulged in the persuasion that the associates of such men must be well qualified to astonish by their learning, and enlighten by the splendour of their philosophy. We could not but suppose that at the weekly meetings of the society, the unconnected facts communicated by individual members, would be collected into one luminous system, that they would be applied by the labour of some superior mind to the elucidation of important difficulties, and to the deduction of useful and ingenious conclusions. To give life, and beauty, and utility to the mass of heterogeneous materials drawn together by the minute and patient labours of distant and insulated members, would evidently be a duty of easy performance to the president, and productive of the most important advantages to antiquarian science.

How far our expectations were gratified will be most easily determined from narrative of their proceedings. About fifty members were present. The president, Sir Harry Ingefield, called over the names of several candidates for admission as fellows of the society. The ballot box was sent round for the first on the list, and during its progress round the room, Mr. Carlisle, the secretary, was pleased to read to the society the first of several communications of its associates. This learned and important paper had been transmitted from the country, and was interspersed with several references to a plate of antiquities about two feet wide, and one foot high, posted at the end of the room opposite to the president: and in the first place let it be observed, that as the mouldings. &c. by which the orders of architecture were distinguished, occupied a minute portion of columns scarcely exceeding the height of from one to two inches, and as the members were *all seated* sideways towards these drawings, they must have been singularly delighted and edified by Mr. ---'s communications. In spite, however, of the smallness of the drawings, Mr. Carlisle began; and in a monotonous, vulgar, drawling, unimpressive tone, favoured the society with its contents. From the manner in which it was read, and from the frequent interruptions, we were prevented from committing it to paper in such a form as would have been pleasing or satisfactory to our readers, nor if they feel the same indifference with ourselves to minuteness without accuracy, and insipidity without erudition, can they justly regret the circumstance. The account was that of a church which seemed to have no other recommendations to the notice of the society than that it was old and shapeless. It informed us that the arches were oval, that through the transept might be seen an arch, that mullions were observable, that the side-aisles were long, and the buttresses fallen to decay. What circumstance in the history of architecture, in the annals of our country, or in the progress of science, these facts were intended to elucidate, we must remain in ignorance. The writer of the communication forgot to inform us, in what respect *his* church was different from any other ruinous structure, and its utility, therefore, remains to be discovered by the society.

Suppose that *we* were members of the Antiquarian Society, and were stimulated by the love of age and ugliness to favour its secretary with important communications. Suppose too, as on this occasion, that a drawing of the object of our researches was affixed to one end of the room, and that the ballot box had been sent round for the admission of Mr. Rowland Hunt; suppose, in the last place that Mr. Carlisle, after due preparation, begins as follows:

Mr. Carlisle. Copy of a communication received from Mr. ---- of ---- dated July 16, 1812.

Sir, I beg leave to submit to *you* as secretary of the Society of Antiquaries, the following description of a rare, curious, and I flatter myself singularly interesting ancient object, found by me lately as I was walking and musing among the ruinous fragments of the ruins in Wild-street, which, Sir, should you think them worthy of your attention, you will be kind enough to communicate to the Society of Antiquaries in London. This curious relique seems to be of pure silver, four inches long: the form is extremely curious. What I believe I may with propriety ...

The President. Gentlemen, I have the honour to inform you that Mr. Rowland Hunt, is elected a member of this society. I have in addition to inform you that Mr. A. B. is recommended to this society as a gentleman of extensive and profound acquaintance with the antiquities of England. Recommended by C. D. E. F. and G. H. ... Pass round the box.

Mr. Carlisle. ... propriety call the head, is of a shape something between a circle and an oval ---- of equal thickness throughout; consequently though hollow on one side, equally protuberant on the other. I think I cannot better illustrate this to the respectable Society of Antiquaries, than by requesting them to observe the moon on its third or fourth day, and suppose the concave part to be scooped out. From the head a shaft rises, having great resemblance in shape to the expanding part of the gothic pillar, as it proximates to the arch. This shaft, as you will perceive by the annexed drawing, expands its length increases. End circular, flat, bent back, plain. On reverse a nebula attaching shaft to head. Towards the end a curious compartment containing a Basso ...

Mr. President. Gentlemen, I beg leave to announce that Mr. B. is elected a member of this society.

Mr. Carlisle. ... Relievo. First compartment, a wild beast --- no doubt a lion. Second compartment, a large L. I beg leave to suggest to the society the probability that this letter contains the date of this valuable relic of antiquity. Third compartment, a portrait of fine execution: laurel round the hair, probably a relievo of Augustus. Immediately on one side these compartments are two letters curious engraven in the metal, a proof that the ancients knew much more of the art of engraving, than many are disposed to admit. The letters are M. O. meaning, I have no doubt, as applied to Augustus, Magister Orbis – the master of the world*. If the society think this account of every curious article worthy even of a moment's attention, I shall consider myself as well rewarded for all my trouble and perseverance in its discovery and explanation; and remain,

Sir,
With the most profound respect,
Yours, very truly,
P.P.

Now from this description of a *silver spoon*, we have no doubt that as much advantage would arise to the arts and literature of our native country, as from any one of the communications submitted to the society on Thursday evening. In our mode of expression, we have imitated their contents with conscientious accuracy: and if such be the compositions that occupy the time, and furnish the cabinet of the society, what wonder can be excited, that a Lysons should distract its council by intrigue, and every exertion be employed to prevent the possible re-election of the present learned and respectable president?

Such exhibitions as that we were condemned to witness, have not only a negative effect; but are positively and extensively injurious to the interests of literature. An intelligent foreigner admitted into what he had been taught to regard as one of the first among our literary societies, and forming his opinion of our advancement in antiquarian knowledge from the proceedings of on Thursday evening, would retire from the rooms with the most profound contempt for our literary character. His grace of Norfolk we do not suppose to be peculiarly versed in the history and antiquities of his country; but on seeing him enter the room, we could not but imagine to ourselves the impression of the scene before us on the mind of a Chatham or a Fox. It is unfortunate for the interests of learning, that its professors should ever be exhibited to the great, the powerful, or the eminent; in a point of view either repulsive or ridiculous; and we are unable to conceive any exhibition more unfortunately calculated to excite the derision of a statesman, or the pity of a philosopher, than a meeting of the Society of Antiquarians.

* Note: The *curious article* here described is a silver spoon, with the inspector's stamp, viz. a lion, his majesty's profile and the numeral letter. The initials M.O. are for Mary Osborne.

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

Feedback

Peter Ticher emails a short reply to Paul Dudley's enquiry in the most recent *Finial* (Jan/Feb 2010, page 13) about spoons by the Cork maker John Ricketts: No, I don't have one in spite of my fairly extensive collection of Irish silver, nor have I ever come across one in twenty years of collecting. I have looked through the list of my late father's huge collection, compiled from his papers in the Irish National Archive, and have only found one item, now in the National Museum in Dublin, a paten-salver dated c.1725, with the name John Ricketts against it in brackets. The list does not explain the reason for the brackets.

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David Orfeur responds: In response to Paul Dudley's enquiry in the last issue of *The Finial*, I regret that I do not possess a spoon by John Ricketts, an early maker. Neither have I seen one. I see that in the catalogue of the Cork Exhibition in 2005, it states that Ricketts married in 1721, was made a Freeman in 1728, and his will was probably in 1737. An example of Rickett's work was not included in this exhibition. Douglas Bennett shows three marks, the second of which appears to be that stamped on Paul's spoon, with an entry date of 1712.

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Jolyon Warwick-James responds: In the last *Finial*, Paul Dudley asked if anyone else had a spoon by John Ricketts of Cork. I am familiar with a collection of family silver in Australia which goes back a long way. In it there is a set of five Hanoverian pattern rattail tablespoons by John Ricketts of Cork, maker's mark three times. They weigh in total 295g. What is interesting is that they are apparently en suite with a set of twelve almost identical spoons by Caleb Rotheram also of Cork, maker's mark three times, and also from around 1720s. The latter weigh 770g. They are not initialled or crested.

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Anthony Dove responds: In the Jan/Feb 2010 *Finial*, Vol. 20/03, page 12, Michael Ayrton raises two points regarding the duty mark on his regimental flatware. First, the apparent defacement of the sovereign's head. While this could indeed represent a personal vendetta towards the king, it could also be a form of exportation mark, to show that duty had been refunded and repaid on return to this country. Scotland appeared to have its own curious way of showing this, an example of which can be seen in an earlier *Finial* article¹. In addition to this particular item I have seen a spoon assayed at Glasgow with a similar form of double marking. The cross on the current example could be a variation on this.

The second point was about the number of cusps on the duty. This has been examined in some detail, also in *The Finial*². Briefly, the triple-cusp was used at all the provincial offices from 1797 and used in conjunction with the traditional oval outline until approximately 1820 (even later at some offices). Further information has been published by the Silver Society³. This last reference also shows an example of the duty with a double cusp (fig. 23). I have only ever seen this on Edinburgh assayed silver. There are further variations similar to that illustrated also in *The Finial* of Jan/Feb 2010 in the article by Miles Harrison on the 'Hallmarking of Newcastle Small Spoons', page 15. An example of Edinburgh assay can be seen in a later Silver Society volume⁴.

References – all by the author

1. *Examples of re-imported marks on flatware* – *The Finial*, Dec/Jan 2002/3 (page 5).
2. *The cusped duty used at the assay offices from 1797* - *The Finial*, Mar/Apr 2004 (pages 4-7).
3. *Plate duty, its origins, marks and variations* – *Silver Studies* 2007 (pages 105-114).
4. *Further observations on plate duty and its marks* – *Silver Studies* 2008 (fig. 11).

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Results for the Club Postal Auction

18th February 2010

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

<u>Lot</u>	<u>Result £</u>	<u>Lot</u>	<u>Result £</u>	<u>Lot</u>	<u>Result £</u>	<u>Lot</u>	<u>Result £</u>
1.	30.50	60.	27.00	116.	58.00	177.	10.50
2.	27.00	61.	18.50	117.	20.50	180.	30.00
3.	39.50	62.	115.00	119.	66.00	182.	20.00
5.	34.50	64.	48.50	120.	33.00	184.	23.00
6.	40.00	65.	56.50	121.	52.50	185.	26.50
7.	23.00	66.	101.00	123.	36.00	186.	328.50
9.	30.50	67.	15.00	124.	48.00	188.	71.00
10.	90.00	68.	17.50	125.	54.50	189.	87.50
11.	17.50	69.	28.50	126.	63.50	190.	31.00
12.	16.00	70.	11.00	127.	135.50	191.	20.50
13.	10.00	71.	17.00	128.	145.50	193.	25.00
14.	26.00	72.	20.00	129.	38.50	194.	44.00
15.	12.50	73.	17.50	132.	54.00	195.	20.50
16.	37.00	74.	17.00	133.	82.50	199.	38.00
17.	9.50	75.	16.50	134.	48.50	200.	38.00
18.	5.50	76.	17.00	136.	25.50	201.	45.50
19.	16.00	77.	41.00	137.	25.50	202.	343.00
20.	95.00	79.	75.00	138.	15.00	203.	92.50
22.	105.00	80.	24.00	139.	56.00	206.	125.50
23.	40.50	82.	53.50	141.	31.00	207.	162.50
24.	28.50	83.	40.00	142.	50.50	209.	23.50
26.	22.00	84.	96.00	143.	30.00	210.	29.00
27.	35.50	85.	161.50	144.	71.00	211.	20.00
28.	23.50	87.	185.00	145.	58.00	212.	25.00
29.	92.50	88.	70.50	146.	33.50	213.	23.50
31.	43.00	89.	75.50	147.	30.50	214.	23.00
32.	63.00	91.	38.50	148.	60.00	215.	29.00
33.	26.00	93.	23.00	149.	33.00	216.	24.50
34.	42.50	94.	53.00	150.	42.00	217.	20.50
36.	155.00	95.	26.50	154.	36.00	218.	20.50
37.	27.00	97.	36.50	155.	35.50	219.	30.50
38.	32.00	98.	18.00	156.	35.50	220.	27.50
39.	61.00	99.	40.50	157.	34.00	221.	29.00
40.	33.00	100.	32.50	158.	81.00	225.	33.50
41.	25.50	101.	173.50	159.	94.50	226.	25.00
42.	68.00	104.	15.00	160.	31.00	227.	33.50
43.	63.00	105.	13.50	161.	42.50	228.	24.00
44.	66.50	106.	15.00	162.	31.50	229.	410.00
46.	48.50	107.	15.00	163.	26.00	230.	362.50
47.	26.00	108.	28.00	165.	10.50	231.	138.00
48.	32.50	109.	37.00	166.	19.00	232.	61.50
50.	80.00	110.	27.50	167.	18.00	234.	65.50
53.	19.50	111.	48.00	172.	20.00	235.	42.50
55.	22.00	112.	26.50	173.	7.00	237.	91.00
56.	19.00	113.	30.00	174.	23.00	240.	436.00
57.	30.00	114.	50.50	175.	11.50		
58.	197.50	115.	21.50	176.	26.50		

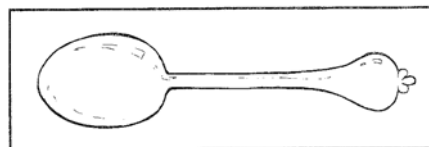
'The Silver Spoon Club'

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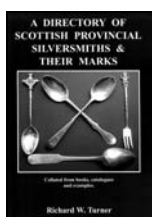
POSTAL AUCTION

(For members and subscribers only)

To take place on **Thursday 15th April 2010**

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 47 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

* 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: A Directory of Scottish Provincial Silversmiths & Their Marks by Richard W. Turner. paperback, 2003, pp93. Est. £20-30.	£15
2.	Book: Old Silver Spoons of England by Norman Gask. Hardback, DJ, 1973, pp 192. (post £8.00). £20-30.	£10
3.	Book: V&A Exhibition of English Medieval Art , 1930, pp 199 and V&A Catalogue of Chalices & Other Communion Vessels by W.W. Watts, FSA, 1922, pp 106 – both bound in a single hardback volume. Ex-library copy. Est. £25-45. (post £6.00)	£10
4.	Book: Gilda Aurifabrorum A History of English Goldsmiths and Plateworkers and Their Marks Stamped on Plate by William Chaffers, Hardback, 1899, pp 267. Est. £10-20. (post £6.00)	£5
5.	Journals: The Silver Society Journals , numbers 1 to 9 (1990 to 1997), paperbacks. Est. £30-50. (post £15).	£20



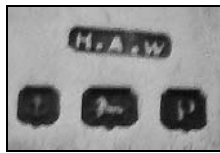
6. **Aberdeen silver Fiddle pattern tablespoon**, circa 1830 by William Jamieson. L-22.7cm; W66g. ~ small dent to base of bowl, otherwise good marks and condition. Est. £55-65. £45



7. **Aberdeen silver Fiddle pattern teaspoon**, circa 1830 by William Whitecross. L-14.3cm; W-19g. ~ good marks and condition. Est. £25-35. £18



8. **Aberdeen silver Fiddle pattern teaspoon**, circa 1830 by William Jamieson. L-13.7cm; W-15g. ~ a few small dents to bowl, otherwise good marks and condition. Est. £20-30. £16



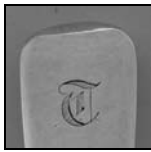
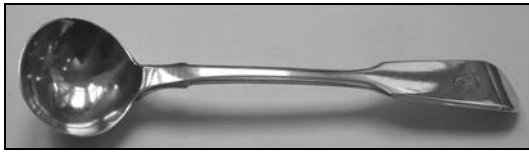
Lot

Description

Reserve

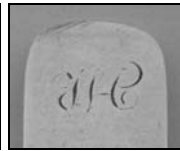
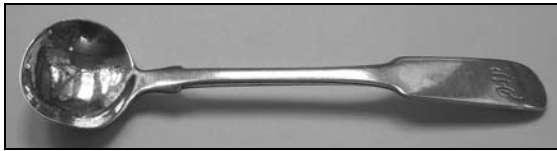
9. **Silver & enamel 'Shot Tower' teaspoon**, Birmingham 1914 by 'H.A.W'. L-10.5cm; W-11g. ~ good marks and condition. Est. £25-35.

£10



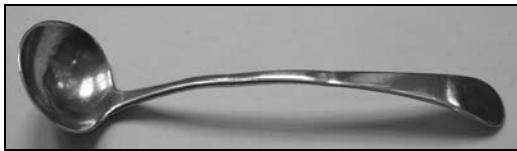
10. **Victorian silver Fiddle pattern salt spoon**, London 1856 by William Smily. L-10.8cm; W-14g. ~ good marks and condition. Est. £15-25.

£10



11. **Perth silver Fiddle pattern salt spoon**, circa 1840 by John Pringle. L-10.5cm; W-11g. ~ reasonable marks and condition. Est. £35-45.

£25



12. **Aberdeen silver Old English pattern salt spoon**, circa 1830 by William Jamieson. L-9.5cm; W-6g. ~ slight kink to stem, otherwise good marks and condition. Est. £25-35.

£20



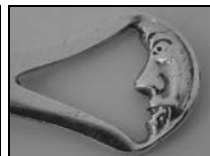
13. **Pair of Newcastle silver Fiddle pattern salt spoons**, 1820, by John Walton. L-9.8cm; W-20g. ~ good marks and condition. Est. £45-65.

£30



14. **Dutch silver 'Stork/Heron' tablespoon**, import to Chester in 1913 by Boaz Moses Landeck. L20.5cm; W-56g. ~ with Dutch pseudo marks, good marks and condition. Est. £45-65.

£40



15. **Silver 'Man in the Moon' baby feeding spoon**, Birmingham 1928 by Horton & Allday. L-12.2cm; W-25g. ~ good gauge, marks and condition. Est. £40-60.

£30



16. **Arts & crafts silver sugar spoon**, Birmingham 1915 by A.E. Jones. L-13.5cm; W-17g. ~ good gauge, reasonable marks and condition. Est. £50-70.

£40



17. **Georgian silver Hanoverian salt spoon with shell bowl**, circa 1760, not marked. L-10.1cm; W-13g. ~ good gauge and condition, a lovely spoon. Est. £40-60.

£30



Lot

Description

Reserve

18. **Elizabeth II Arts & crafts silver coronation teaspoon**, Sheffield 1953 by 'LCA'. L-11.7cm; W-17g. ~ front marked with large coronation hallmark as 'decoration', good marks and condition. Est. £25-45. £15



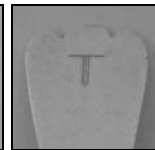
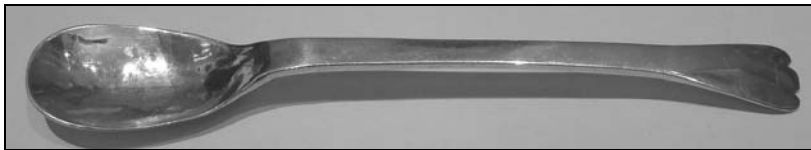
19. **American silver 'New York - Empire State Building' teaspoon**, circa 1935, by Enco. L-11cm; W-9g. ~ good marks and condition. Est. £20-30. £15



20. **Scottish silver 'heart' butter knife**, Edinburgh 1993 by 'LCJ'. L-15.6cm; W-16g. ~ made in two parts, slight kink to blade, otherwise good marks and condition. Est. £20-30. £10



21. **William IV silver meat skewer**, finial of a **woman holding a head & anchor**, London 1836 by William Theobalds & Lockington Bunn. L-24.8cm; W-50g. ~ makers mark worn, otherwise good condition. 120-150 £80



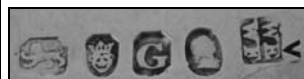
22. **Silver arts & crafts Trefid style condiment spoon**, Birmingham 1963 by 'GAW'. L-16cm; W-31g. ~ good gauge marks and condition. Est. £30-50. £20



23. **George III silver Hanoverian pattern table spoon**, London 1768 by 'I*M'. L-20.7cm; W-59g. ~ slight wear to bowl tip, otherwise good marks and condition. Est. £35-55. £24



24. **Georgian silver sugar nips with shell bowls**, London c.1770, possibly by James Graham. L-11.3cm; W-25g. ~ old repair to one arm and quite worn, good marks, sensible reserve. Est. £40-60. £36



25. **George III silver Fiddle & Thread pattern dessert spoon**, London 1802 by W. Eley & W. Fearn. L-17.7cm; W-43g. ~ good marks and condition. Est. £25-35. £18



26. **George III silver Hanoverian pattern table spoon**, London 1777 by Trevillion Taylor. L-20.8cm; W-51g. ~ makers mark worn, otherwise reasonable marks and condition. Est. £25-44. £24



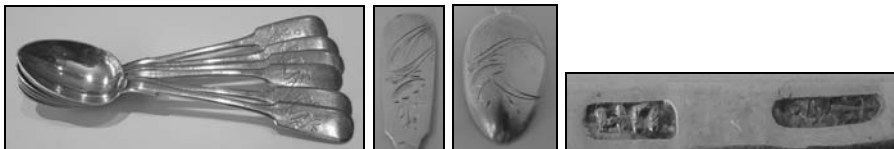
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 27. | George IV silver Old English pattern dessert spoon , London 1821 by Jonathan Hayne. L-17.5cm; W-36g. ~ good marks and condition. Est. £25-45. | £15 |



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| 28. | Scottish silver Fiddle pattern toddy ladle , Edinburgh 1829 by 'AE'. L-15.5cm; W-28g. ~ good marks and condition. Est. £45-65. | £30 |
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| 29. | Exeter silver Fiddle pattern condiment ladle , 1878, by Josiah Williams & Co. L-10.5cm; W-14g. ~ good marks, reasonable condition. Est. £15-25. | £8 |
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| 30. | Set of 6 Russian silver Fiddle pattern teaspoons with engraved decoration, circa 1896-1908. L-14cm; W-112g. ~ excellent condition, good marks. Est. £40-60. | £30 |
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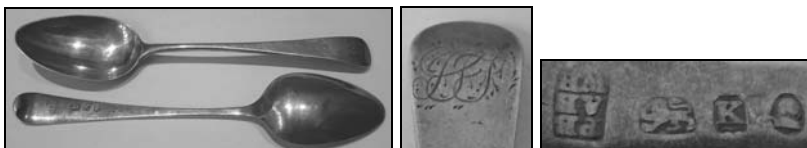
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| 31. | Victorian silver matching 'apostle' pattern salt and mustard spoon , London 1853 by George Richard Elkington. L-8.4cm (mustard); W-20g. ~ good marks and condition. Est. £30-50. | £14 |
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| 32. | Pair of Irish silver Fiddle pattern mustard spoons , Dublin 1813 by Richard Sawyer. L-10.8cm; W-17g. ~ good marks, reasonable condition. Est. £30-50. | £22 |
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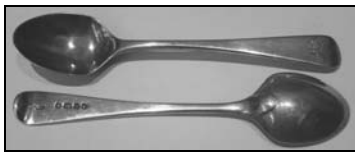
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| 33. | George III silver Old English pattern teaspoon , London 1786 by Hester Bateman. L-12.6cm; W-13g. ~ slight wear to bowl tip, otherwise good marks and condition. Est. £15-25. | £10 |
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| 34. | Pair of George III silver Old English pattern teaspoons , London 1805 by Peter, Ann & William Bateman. L-12.8cm; W-27g. ~ reasonable marks and condition. Est. £15-25. | £12 |
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| 35. | George III silver Bright-cut Old English pattern teaspoon , London 1795 by Peter & Ann Bateman. L-12.1cm; W-12g. ~ reasonable marks, good condition. Est. £15-25. | £10 |
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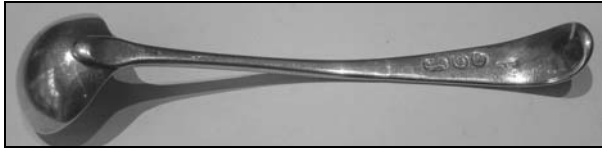


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36. **Pair of Victorian silver Old English pattern egg spoons**, London 1848 by George Adams. L-11.7cm; W-31g. ~ good gauge and marks, reasonable condition. Est. £25-45.

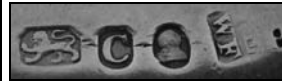
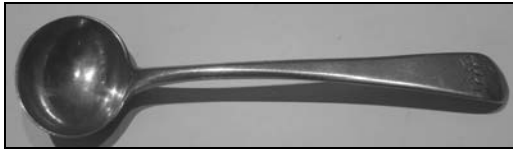
Reserve

£20



37. **George III silver Old English pattern salt ladle**, London 1789 by Richard Crossley. L- 9.8cm; W-10g. ~ reasonable marks and condition. Est. £15-25.

£10



38. **George III silver Old English pattern salt spoon**, London 1798 by W. Eley & W. Fearn. L-9.6cm; W-10g. ~ reasonable marks and good condition. Est. £15-25

£10



39. **George III silver Old English pattern salt spoon**, London 1802 by Thomas Wallis. L-9.5cm; W-8g. ~ good marks and condition. Est. £15-25.

£10



40. **George III silver Old English pattern salt spoon**, London 1801 by Peter, Ann & William Bateman. L-10cm; W-9g. ~ good marks and condition. Est. £15-25.

£10



41. **Irish silver Fiddle pattern sauce ladle**, Dublin 1841 by 'W' (possibly Matthew West). L-15.5cm; W-45g. ~ good gauge, marks and condition. Est. £45-65.

£40



42. **Irish silver Bright-cut Celtic-point pattern tablespoon**, Dublin 1781 by J. Power. L-22.6cm; W-59g. ~ reasonable marks and condition. Est. £80-100.

£80



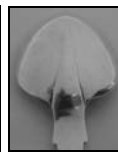
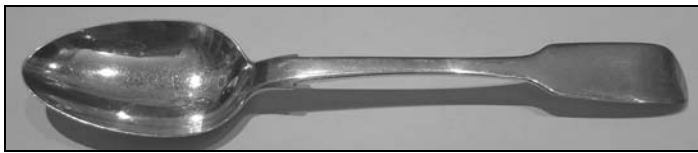
43. **Irish silver Celtic-point with Old English Thread pattern tablespoon**, Dublin 1809, by Samuel Neville. L-21.5cm; W-57g. ~ unusual design, reasonable marks and condition. Est. £60-80.

£50



44. **Edwardian silver 'The Bulldog Club Incorp' tablespoon**, Sheffield 1906 by Walker & Hall. L-18.6cm; W-59g. ~ engraved 'Team, Clerkenwell, 1906', good marks and condition. Est. £65-85.

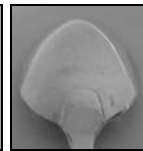
£60



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 45. | Irish silver Fiddle Rattail pattern dessert spoon , Dublin 1839 by 'WC'. L-16cm; W-25g. ~ reasonable marks and condition. Est. £30-40. | £20 |



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| 46. | Russian .916 silver cake slice with rose decoration to blade and gilded handle, circa 1960. L-24.9cm; W-75g. ~ good marks and condition. Est. £45-85. | £25 |
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| 47. | Cork silver Old English pattern teaspoon , by Richard Garde with Dublin marks for 1831. L-14.4cm; W-19g. ~ good marks and condition. Est. £35-65. | £20 |
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| 48. | Set of 6 Irish silver Fiddle pattern dessert spoons , Dublin 1873 by 'J.S'. L-18.1cm; W-267g. ~ good weight, crest, marks and condition. Est. £120-160. | £90 |
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| 49. | Pair of Exeter silver Fiddle pattern teaspoons , 1843 by R. Williams. L-14.4cm; W-37g. ~ two small dents to one bowl lip, otherwise good marks and condition. Est. £35-40. | £32 |
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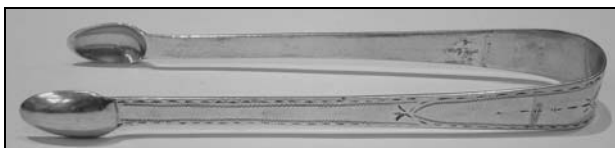
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| 50. | Aberdeen silver Fiddle pattern teaspoon by George Sangster with Edinburgh marks for 1847. L-14.2cm; W-15g. ~ good marks, poor condition. Est. £25-30. | £25 |
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| 51. | Scottish silver Oar pattern dessert spoon , Edinburgh 1810, no maker's mark. L-17.6cm; W-29g. ~ wear to bowl tip, otherwise reasonable marks and condition. Est. £25-30. | £25 |
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| 52. | Scottish arts & crafts silver & red cabochon stone coffee spoon , Edinburgh 1944 by Nora Creswick. L-7.8cm; W-7g. ~ good marks and condition. Est. £40-50. | £40 |
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| 53. | Scottish silver Bright-cut pattern sugar tongs , Edinburgh c.1790, no maker's mark. L-15.1cm; W39g. ~ made in 3-parts with scarf joints, minor de-lamination, otherwise good marks and condition. Est. £45-55. | £40 |
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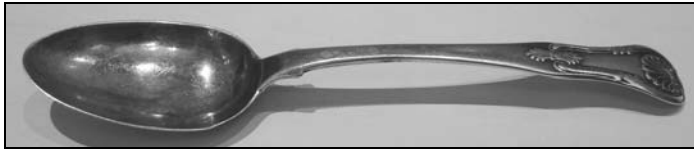
Lot

Description

Reserve

54. **Pair of Scottish silver Old English pattern dessert spoons**, Edinburgh 1798 by Robert Gray of Glasgow. L-18.1cm; W-63g. ~ reasonable marks and condition. Est. £60-70.

£60



55. **Dundee silver Kings pattern teaspoon**, circa 1830 by 'G'. L-13.5cm; W-16g. ~ reasonable marks and condition. Est. £60-70.

£60



56. **Banff silver Celtic-point pattern teaspoon**, circa 1780 by John Argo. L-12.7cm; W-13g. ~ good mark and condition. Est. £40-50.

£35



57. **Scottish silver Old English pattern dessert spoon**, Edinburgh 1778 by Patrick Robertson. L-17.3cm; W-33g. ~ reasonable marks, good condition. Est. £70-90.

£70



58. **Scottish silver Fiddle pattern teaspoon**, Edinburgh c. 1820 by James Mackie. L-14.2cm; W-21g. ~ maker's mark only, bowl tip worn, otherwise reasonable condition, good mark. Est. £45-50.

£45



59. **Silver 'Harpندن Golf Club' teaspoon**, Sheffield 1932 by Walker & Hall. L-11.5cm; W-17g. ~ good marks and condition. Est. £25-35.

£18



60. **Edwardian silver-gilt 'Bradford' teaspoon**, Birmingham 1804 by Fattorini & Sons. L-11.9cm; W-23g. ~ good marks and condition. Est. £25-35.

£14



61. **Silver & enamel 'Llandudno' teaspoon**, Birmingham 1923 by Vaughton & Son. L-11.8cm; W-15g. ~ good marks and condition. Est. £25-35.

£10



62. **Silver 'Bradford' teaspoon**, London 1916 by Morris Bloomberg. L-12.2cm; W-20g. ~ good marks and condition. Est. £25-35.

£12



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 63. | Silver & enamel 'L.B.D.C.' bulldog teaspoon , Birmingham 1923 by J.A. Restall. L-12.4cm; W-19g. ~ good marks and condition. Est. £25-35. | £16 |



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| 64. | Canadian silver parcel-gilt 'Atlin Lake, B.C.' gold prospectors equipment teaspoon , circa 1910. L-9.2cm; W-9g. ~ good marks and condition. Est. £25-45. | £15 |
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| 65. | German .800 silver & blue enamels 'Luzern' teaspoon , circa 1910, by 'KFK'. L-11.8cm; W-14g. ~ good marks and condition. Est. £25-35. | £20 |
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| 66. | George III silver Old English pattern table spoon 'bastardised' into straining spoon , London 1783 by Thomas Wallis. L-21.7cm; W-57g. ~ have not seen this done, like this, before, but do not wish to see any more, [maybe it was for communion ;-)] otherwise good marks & condition. Est.30-40. | £30 |
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| 67. | William IV silver caddy spoon with hollow handle , Birmingham 1834 by Thomas Freeman. L-9.8cm; W-9g. ~ marks worn, otherwise excellent condition. Est. £70-100. | £30 |
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| 68. | Silver parcel-gilt & enamel 'York Minster' teaspoon , Birmingham 1911 by Vaughton & Sons. L-12.1cm; W-19g. ~ good marks and condition. Est. £25-35. | £10 |
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| 69. | Silver 'William Shakespeare' teaspoon , Birmingham 1929 by 'J.D'. L-12.2cm; W-15g. ~ good marks and condition. Est. £25-35. | £10 |
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| 70. | Silver 'Dog's head' teaspoon , Birmingham 1913 by Elkington & Co. L-11.5cm; W-20g. ~ good gauge, marks and condition. Est. £25-35. | £15 |
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| 71. | Silver '7th Batt^N The Duke of Cambridges Own Middlesex Reg^T' teaspoon , Birmingham 1911 by Elkington & Co. L-12.6cm; W-20g. ~ good marks and condition. Est. £25-35. | £15 |
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Lot

Description

Reserve

72. **Silver 'Dog's head' teaspoon**, Birmingham 1928 by Barker Brothers. L-11.4cm; W-16g. ~ good marks and condition. Est. £25-35.

£15



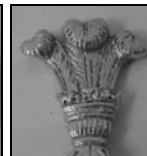
73. **Edwardian silver 'Manchester' teaspoon**, Birmingham 1907 by Levi & Salaman. L-11.3cm; W-14g. ~ good marks and condition. Est. £25-35.

£15



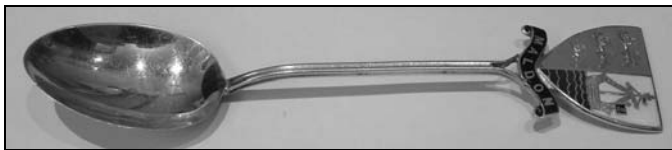
74. **Birmingham George IV silver Old English pattern teaspoon**, 1826 by Edward Thomason. L-13.3cm; W-15g. ~ wear to bowl tip, otherwise reasonable marks and condition. Est. £20-30.

£20



75. **Edwardian silver 'Prince of Wales Feathers' teaspoon**, London 1902 by Edward Barnard & Sons. L-11.4cm; W-19g. ~ good gauge, marks and condition. Est. £25-35.

£15



76. **Edwardian silver & enamel 'Maldon' teaspoon**, Birmingham 1909 by James Fenton. L-10.5cm; W-10g. ~ good marks and condition. Est. £25-25.

£10



77. **Silver & enamel 'London' teaspoon**, Birmingham 1964 by Turner & Simpson. L-9.7cm; W-12g. ~ reasonable marks, good condition. Est. £25-35.

£10



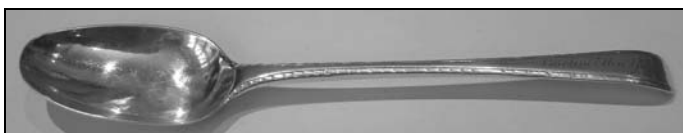
78. **George I silver Ribbed Hanoverian Rattail pattern tablespoon**, London 1722 by possibly John Holland I. L-20.5cm; W-68g. ~ maker's mark worn, otherwise good marks and condition. Est. £60-80.

£50



79. **Queen Anne Britannia silver Hanoverian Rattail pattern tablespoon**, London 1712. L-20cm; W-54g. ~ bowl tip and marks worn, otherwise reasonable condition. Est. £60-70.

£60



80. **George III silver Old English Feather-edge pattern dessert spoon**, London c.1775 by William Fearn. L-18.2cm; W-37g. ~ engraved 'Caroline Ellin Yates', bowl & marks worn, otherwise reasonable. Est. £25-35.

£20



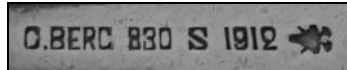
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| 81. | George III silver Old English pattern dessert spoon , London 1788 by Hester Bateman. L-17.6cm; W-36g. ~ reasonable condition, good marks. Est. £35-55. | £30 |



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| 82. | George III silver Fiddle pattern dessert spoon , London 1803 by Edward Lees. L-17.2cm; W-31g. ~ longish Fiddle, good marks and condition. Est. £20-30. | £15 |
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| 83. | George III silver Old English Feather-edge with flower boss/shoulder pattern teaspoon , London c.1770 by '?.R'. L-12.7cm; W-17g. ~ marks worn, otherwise excellent condition, a lovely & unusual spoon. Est. £25-45 | £15 |
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| 84. | Norwegian .830 silver art-nouveau Celtic-knot pattern table spoon , Oslo c.1912 by Clement Berg. L-21.1cm; W-73g. ~ a deep bowl, good marks and condition. Est. £35-55. | £30 |
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| 85. | George III silver & steel table knife & fork with Adams style urns decoration, Sheffield 1779 by W. Birks & Co. L-26.6cm (knife). ~ numerous holes, silver a bit flaky on base of handle, otherwise pleasing. Est. £60-90. | £60 |
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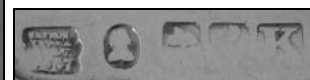
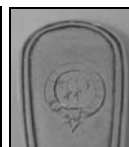
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| 86. | Irish silver & steel table knife , Dublin 1806 by Robert Breathing. L-26.3cm. ~ marks a little worn but easily readable, good gauge silver for a knife handle, good condition. Est. £50-80. | £40 |
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| 87. | Georgian silver & steel Feather-edge & Shell pattern dessert fork , circa 1775, marked 'STER' over 'LING' by 'C'. L-18cm. ~ good marks and condition, a lovely fork. Est. £45-75. | £40 |
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| 88. | George I silver sugar tongs , circa 1720 by 'T*S'. L-11.7cm; W-17g. ~ good maker's mark in bowl, no other marks, old repair to arch, otherwise good colour and condition, a rare pair of tongs. Est. £175-225. | £150 |
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| 89. | Scottish silver Fiddle & Thread pattern mustard spoon , Glasgow 1829 by W & A Marshall. L-12.4cm; W-25g. ~ reasonable marks, good gauge and condition. Est. £15-25. | £10 |
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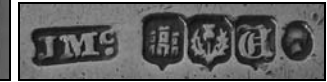
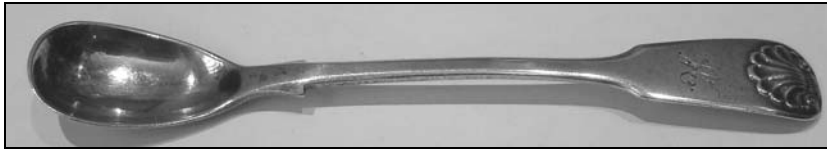


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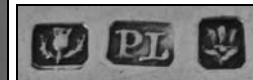
Description

Reserve

90. **Scottish** silver **Celtic-point** pattern **mustard spoon**, Edinburgh c.1800 by Alexander Henderson. L-12.7cm; W-10g. ~ kink to bowl edge, otherwise reasonable marks and condition. Est. £15-25. £10



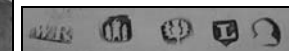
91. **Scottish** silver **Fiddle & Shell** pattern **mustard spoon**, Edinburgh 1851 by J. McKay. L-13.2cm; W-17g. ~ good marks and condition. Est. £15-25. £12



92. **Montrose** silver **Old English** pattern **dessert spoon**, circa 1835 by Peter Lambert. L-17.1cm; W-30g. ~ excellent marks, good condition. Est. £35-55. £16



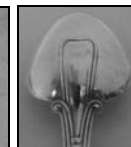
93. **Perth** silver **Fiddle** pattern **tablespoon**, by R & R Keay with Edinburgh marks for 1831. L-22.2cm; W-69g. ~ excellent marks, good condition. Est. £35-65. £28



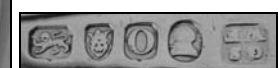
94. **Scottish** silver **Celtic-point** pattern **basting spoon**, Edinburgh 1791 by Wm. Robertson. L-33cm; W-124g ~ was a straining spoon, but missing the clip in strainer, otherwise good gauge, marks & condition. £140-170. £130



95. **Scottish** silver **Kings Variant** pattern **table fork**, Glasgow 1824 by Mitchell & Son. L-21.1cm; W-97g. ~ good gauge, marks and condition. Est. £45-65. £40



96. **Victorian** silver **Hanoverian Military Thread** pattern **dessert spoon**, London 1864 by George Adams. L-18cm; W-54g. ~ good gauge, marks and condition. Est. £40-60. £30



97. **George III** silver **Old English Military Thread & Shell Variant** pattern **table fork**, London 1789 by George Smith & William Fearn. L-19.5cm; W-79g. ~ good gauge and condition, reasonable marks. £80-120 £75



98. **Victorian** silver **Princess No.1** pattern **dessert spoon**, London 1857 by John Whiting. L-18cm; W-58g. ~ good marks and condition. Est. £35-55. £25



- Lot** **Description** **Reserve**
 99. **George III silver Old English pattern table spoon**, London 1772 by John Lampfert. L-21.5cm; W-63g. ~ good gauge, marks and condition. Est. £50-75. £45



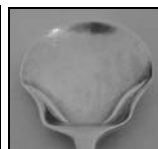
100. **Victorian silver Albert Leaf-scroll Heel pattern table fork**, London 1845 by William Eaton. L-20.8cm; W-103g. ~ good gauge, marks and condition. Est. £55-75. £45



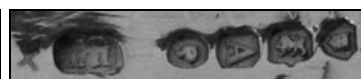
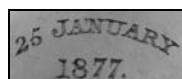
101. **George III silver & Agate dessert knife**, London 1805 by 'IM'. L-20.4cm. ~ handle perfect, good marks and condition. Est. £45-75. £45



102. **Victorian silver-gilt 'Onslow Variant' pattern table fork**, London 1845 by John & Henry Lias. L-18.8cm; W-74g. ~ minor wear to gilding, thick gauge, good marks and condition. Est. £65-95. £45



103. **George III silver Old English pattern salt shovel with very unusual incuse duty mark**, London 1785 by Stephen Adams. L-9.8cm; W-6g. ~ the duty mark is just an outlined George III and I do not recall seeing a duty mark without a 'punch border', wear to marks, otherwise good condition. Est. £80-120. £35



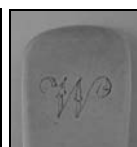
104. **Pair of Victorian silver-gilt shell-bowled spoons with family crest finials, cased**, London 1876 by Henry Holland. L-14.8cm; W-74g. ~ engraved on back of bowl '25 January 1877', excellent condition. £200-240. £185



105. **Chinese export silver Fiddle pattern table spoon**, Canton c.1830 by Wongshing. L-20.4cm; W-71g. ~ needs a clean, good gauge, marks and condition. Est. £50-75. £50



106. **Victorian silver Kings Husk pattern table fork**, London 1846 by Elizabeth Eaton. L-21.5cm; W-106g. ~ good gauge, marks and condition. Est. £40-60. £30



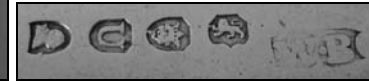
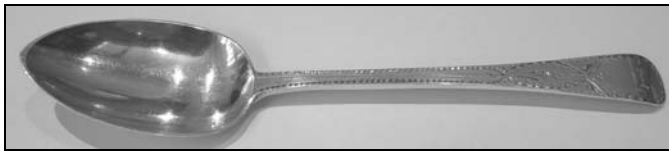
107. **George IV silver Fiddle pattern table spoon**, Birmingham 1823 by Edward Thomason. L-21.8cm; W-61g. ~ good marks, reasonable condition. Est. £30-50. £30



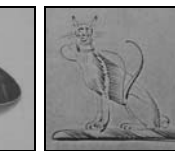
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| 108. | Victorian silver child's spoon , Birmingham 1844 by 'J.G'. L-16.1cm; W-37g. ~ good marks and condition. Est. £40-50. | £36 |



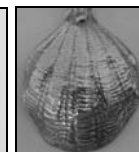
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| 109. | George III silver Hanoverian Shell-back pattern tablespoon , London 1763 by Tompson Davis. L-21cm; W-61g. ~ interesting initials, very minor wear to bowl tip, reasonable condition, good marks. Est. £65-75. | £62 |
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| 110. | George III silver Old English Bright-cut pattern tablespoon , London 1815 by William Bateman. L-21.5cm; W-53g. ~ good marks and condition, crisp decoration. Est. £55-75. | £52 |
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| 111. | Irish silver Celtic-point pattern dessert spoon , Dublin 1792 by 'J.S'. L-16.3cm; W-24g. ~ good bowl, marks and condition, a lovely example. Est. £45-65. | £38 |
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| 112. | Edwardian cast silver naturalistic shell sugar spoon , Birmingham 1901 by H. Hayes. L11.3cm; W-18g. ~ good marks and condition. Est. £35-65. | £26 |
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| 113. | Irish silver Celtic-point Bright-cut pattern teaspoon , Dublin c.1800 by John Bollard. L-12.9cm; W-11g. ~ good bowl, marks and condition. Est. £20-30. | £15 |
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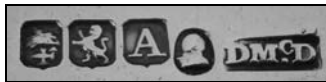
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| 114. | George III silver Hanoverian pattern teaspoon , London c.1770 by Hester Bateman. L-12.5cm; W-12g. ~ good bowl, marks and condition. Est. £25-35. | £15 |
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| 115. | Irish silver Old English pattern dessert spoon , Dublin c.1775 by 'W.F'. L-16.9cm; W-25g. ~ interesting crest, bowl a bit wonky, otherwise good marks and condition. Est. £25-45. | £22 |
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| 116. | George III silver & steel pistol-grip pattern dessert fork , circa 1760 by 'I.R'. L-16.5cm. ~ typical knocks to handle, otherwise reasonable marks and condition. Est. £35-55. | £28 |
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Description

Reserve

117. **George III silver Fiddle pattern toddy ladle**, Glasgow 1819 by David McDonald. L-17cm; W-34g. ~ good m bowl, marks and condition. Est. £55-75.

£45



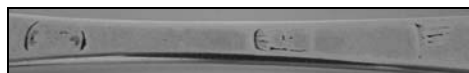
118. **Set of 4 Edwardian silver 'foliate' teaspoons**, Sheffield 1901 by Mappin Brothers. L- 11.7cm; W-63g. ~ good gauge, marks and condition, crisp decoration. Est. £20-40.

£10



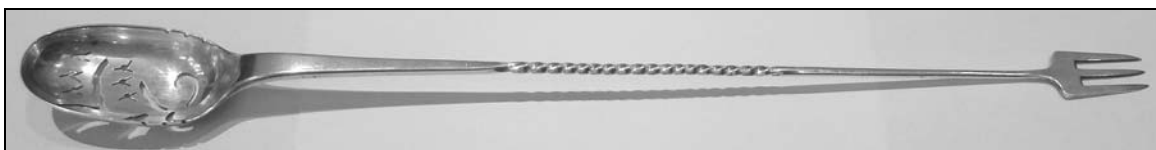
119. **Continental silver apostle spoon** with pseudo marks, circa 1890. L-17.8cm; W-52g. ~ good gauge, marks and condition. Est. £25-45.

£20



120. **Queen Anne Britannia silver Dognose Rattail pattern table spoon**, London 1707. L-20.7cm; W-58g. ~ bowl tip gently re-shaped, marks quite worn, otherwise good condition. Est. £80-120.

£80



121. **Continental silver pickle fork and spoon** with pierced bowl, unmarked. L-27.8cm; W-26g. ~ cannot decide about age but would guess 1870s, bowl may have been later pierced, good condition. Est. £50-70.

£50



122. **American silver Fiddle & Thread pattern table fork**, Boston c.1840 by John B. Jones & Co. L-19.6cm; W-64g. ~ wear to tines, otherwise reasonable marks and condition. Est. £35-55.

£25



123. **American silver Fiddle & Shell pattern table fork**, Philadelphia c.1835 by J. Curry. L-18.6cm; W-64g. ~ tines very worn, otherwise reasonable marks and condition. Est. £35-55.

£25



124. **Danish silver Pyramid pattern teaspoon** by Georg Jensen with London import marks for 1929. L-12cm; W-21g. ~ reasonable condition, good marks. Est. £25-35.

£15



125. **Danish silver Pyramid pattern teaspoon** by Georg Jensen with London import marks for 1929. L-12cm; W-21g. ~ repaired stem, otherwise reasonable condition, good marks. Est. £15-20.

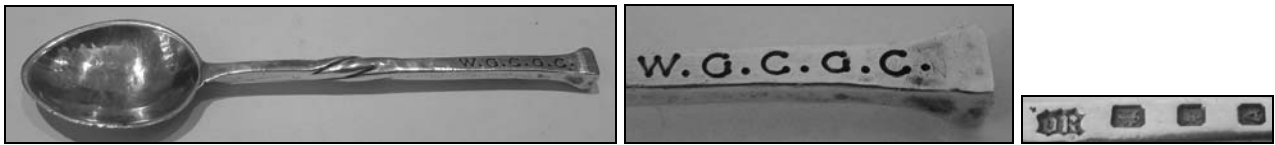
£15



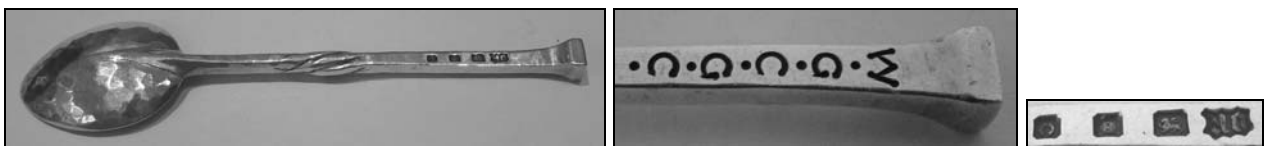
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| 126. | Russian silver Scottish Fiddle pattern teaspoon , with engraved seaweed pattern, Moscow c.1850. L-14cm; W-24g. ~ reasonable marks and condition. Est. £25-35. | £20 |



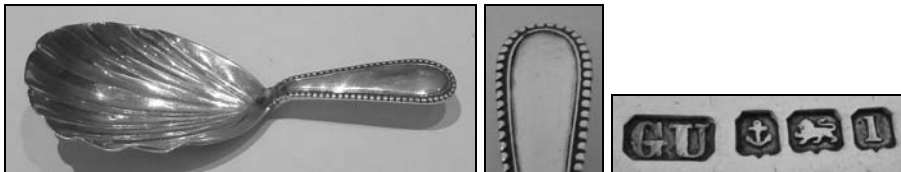
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| 127. | Edwardian silver 'Drake/Plymouth/Pelican 1577-1589' teaspoon , London 1903 by Page, Keen & Page. L-12.1cm; W-25g. ~ reasonable marks, good condition. Est. £25-35. | £12 |
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| 128. | Silver arts & crafts 'W.G.C.G.C.' coffee spoon , London 1936 by Omar Ramsden. L-9.7cm; W-14g. ~ possibly Welwyn Garden City Golf Club? good gauge, marks and condition. Est. £45-65. | £38 |
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| 129. | Silver arts & crafts 'W.G.C.G.C.' coffee spoon , London 1938 by Omar Ramsden. L-9.9cm; W-15g. ~ possibly Welwyn Garden City Golf Club? good gauge, marks and condition. Est. £45-65. | £38 |
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| 130. | Silver Old English Bead pattern caddy spoon with shell bowl, Birmingham 1910 by George Unite & Sons. L-7.9cm; W-11g. ~ good marks and condition. Est. £55-85. | £35 |
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| 131. | Irish silver Celtic-point Bright-cut pattern teaspoon , Dublin c.1780 by '?P'. L-13.7cm; W-14g. ~ bottom marked, small dent to bowl, otherwise good bowl and condition, reasonable marks. Est. £25-35 | £15 |
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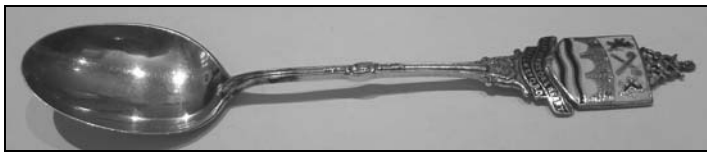
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| 132. | Irish silver Celtic-point Bright-cut pattern teaspoon , Dublin c.1785 by 'J.K'. L-13.1cm; W-13g. ~ good marks, reasonable condition. Est. £25-35. | £15 |
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| 133. | Silver & enamel 'Felixstowe' teaspoon , Birmingham 1925 by G.W. Lewis & Co. L-11.6cm; W-14g. ~ good marks and condition. Est. £25-35. | £10 |
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| 134. | Edwardian silver & enamel 'Norwich' teaspoon , London 1905 by S. Blanckensee & Sons. L-11.5cm; W-15g. ~ good marks and condition. Est. £25-35. | £10 |
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| 135. | Edwardian silver & enamel 'Chelmsford' teaspoon , Birmingham 1908 by Levi & Salaman. L-12.4cm; W-11g. ~ good marks and condition. Est. £25-35. | £10 |



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| 136. | Edwardian silver & enamel 'Peterboro' teaspoon , London 1905 by Barnard Brothers. L-11.8cm; W-16g. ~ good marks and condition. Est. £25-35. | £10 |
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| 137. | Victorian silver Palm pattern salt spoon , London 1888 by Francis Higgins. L-11.3cm; W-29g. ~ very thick gauge, crisp decoration, good marks and condition. Est. £45-65. | £28 |
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| 138. | Silver & enamel 'Grafham Waters Sailing Club' teaspoon , Birmingham 1966 by 'E.J Ltd'. L-11.2cm; W-14g. ~ good marks and condition. Est. £25-35. | £15 |
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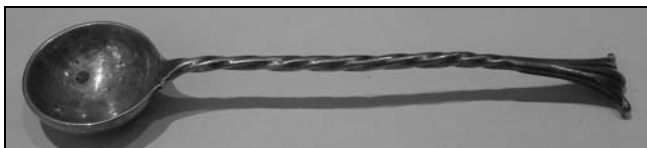
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| 139. | Silver 'Bark-textured' caddy spoon , London 1990 by 'AMN'. L-6.8cm; W-15g. ~ good marks and condition. Est. £80-120. | £30 |
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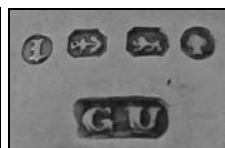
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| 140. | Victorian silver '1st Surrey Rifle Volunteers' Fiddle pattern teaspoon , London 1872 by Susan Whitaker. L-14.3cm; W-30g. ~ reasonable marks and condition. Est. £25-45. | £25 |
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| 141. | Edwardian silver 'Sussex Imperial Yeomanry, Rye Troop, 1903' Fiddle pattern teaspoon , Sheffield 1903 by Robert Pringle. L-13.6cm; W-26g. ~ bowl battered, otherwise good marks and condition. Est. £30-40. | £30 |
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| 142. | Georgian silver Onslow pattern salt spoon with twisted stem, circa 1770, not marked. L-9.2cm; W-10g. ~ reasonable condition. Est. £25-45. | £20 |
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| 143. | Victorian silver Apostle Child's/dessert spoon , Birmingham 1885 by George Unite. L-14.8cm; W-27g. ~ good bowl, marks and condition. Est. £45-65. | £30 |
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Lot

Description

Reserve

144. **Chinese Export** silver salt/snuff/coffee spoon, circa 1930 by Wing On & Co. L-8.5cm; W-8g. ~ good marks and condition. Est. £25-45.

£18



145. **Set of 5 Russian silver-gilt large teaspoons** with engraved decoration to back of bowls, Moscow 1872 by 'CAC'?. L-13.4cm; W-124g. ~ good weight, and condition, reasonable marks. Est. £200-250.

£165



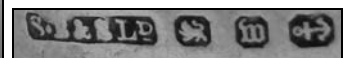
146. **Queen Anne Britannia silver Dognose Rattail tablespoon**, London 1713 by possibly Benjamin Watts. L-19.6cm; W-57g. ~ marks very worn, bowl tip bent, otherwise reasonable condition. Est. £60-80.

£50



147. **Victorian silver parcel-gilt 'Diamond Jubilee 1897' teaspoon**, London 1896 by T & T.C. Reynoldson. L-12.6cm; W-19g. ~ wear to gilding to back of bowl, otherwise excellent condition. Est. £45-65.

£15



148. **Victorian silver 'Queen Victoria' teaspoon**, Birmingham 1896 by S. Blanckensee & Sons. L-10.2cm; W-9g. ~ good marks and condition. Est. £25-35.

£10



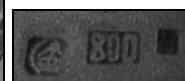
149. **Edwardian silver 'Burns Statue, Ayr' teaspoon**, Birmingham import mark for 1907 by 'G.M. Co.'. L-11cm, W-16g. ~ good marks and condition. Est. £20-30.

£10



150. **Sterling silver & enamel 'Llandudno' teaspoon**, circa 1910. L-13.4cm; W-16g. ~ just marked 'sterling', good condition. Est. £25-35.

£15



151. **German .800 silver & enamel 'Luzernerin' teaspoon**, circa 1910 by 'S'. L-12.8cm; W-13g. ~ good marks, reasonable condition. Est. £20-30.

£15

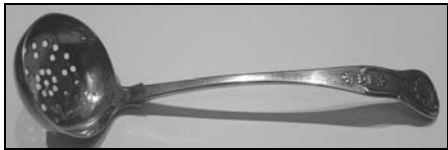


152. **Newcastle silver Old English pattern salt spoon**, circa 1810 by George Murray. L-9.8cm; W-9g. ~ reasonable marks and condition. Est. £15-25.

£12



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 153. | Pair of Scottish silver Fiddle pattern mustard spoon , Edinburgh 1832 by J. Asherheim, with another mark 'AW'. L-13.1cm; W-29g. ~ one bowl kinked, otherwise good marks and condition. Est. £35-45. | £28 |



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| 154. | Scottish silver Kings pattern sugar sifter , Edinburgh 1829 by Peter Sutherland. L-15.5cm; W-26g. ~ good marks and condition. Est. £35-65. | £30 |
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| 155. | Set of 6 Scottish silver Kings pattern teaspoons , Edinburgh 1826 with maker's mark 'DM' and 'J&WM' for James & William Marshall. L-13.8cm; W-129g. ~ reasonable marks and condition. Est. £50-80. | £50 |
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| 156. | Aberdeen silver Fiddle pattern teaspoon , circa 1830 by 'JR'. L-13.8cm; W-18g. ~ good marks and condition. Est. £35-55. | £30 |
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| 157. | York, George III silver Old English pattern table fork , 1804, by Prince & Cattle. L-20.1cm; W-58g. ~ good marks, reasonable condition. Est. £35-55. | £35 |
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| 158. | George IV silver Old English Bright-cut pattern table spoon , London 1820 by William Bateman. L-19cm; W-38g. ~ engraved on back of stem 'Don de Marie Henry', good, bowl, marks and condition. Est. 45-65. | £35 |
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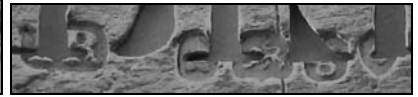
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| 159. | George III silver Hanoverian pattern basting spoon , London 1762 by Thomas & William Chawner. L-31.8cm; W-122g. ~ wear to maker's mark, otherwise good colour, marks and condition, nice. £240-280. | £235 |
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| 160. | Victorian silver pierced 'Sherry' label , London 1837 by John Figg. W-5.4cm; W-16g. ~ good gauge, marks and condition. Est. £80-120. | £65 |
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| 161. | George III silver pierced 'Brandy' label , London 1818 by Charles Rawlings. W-4.8cm; W-16g. ~ reasonable marks, good condition. Est. £55-75. | £45 |
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162. **George IV silver pierced 'Sherry' label**, London 1822 by John Robins. W-5.5cm; W-19g. ~ reasonable marks, good condition. Est. £65-85.

Description

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£50



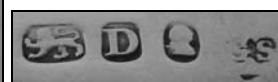
163. **Dutch 17th century silver & steel knife and fork** in original tooled leather sheath, circa 1670. Handle decorated with dog chasing a hare chasing a mouse? and rabbit/hare finial. L-17.4cm. ~ silver not marked, steel blade marked with cutler marks, excellent condition for age, delightful and very pleasing. £1400-1600.

£1250



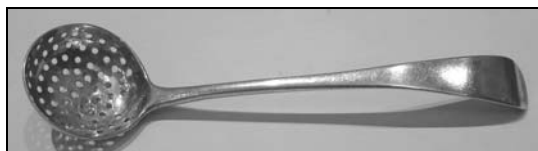
164. **Extremely rare 17th century silver 'Rams-horn' top spoon**, London c.1650 by Stephen Venables. L-20.6cm; W-29g. ~, only the maker's mark, 'V' joint joining finial to stem, one slight gentle kink to stem, natural and expected wear to bowl, good colour and condition; I have been unable to find any other examples of a rams-horn finial and the spoon also has an unusually long stem. It has been suggested that the spoon may not be by Venables and could well be Scottish and the makers mark is in fact 'AS', which would make sense being that the finial is a rams horn, either way it is extremely rare. Est. £2000-3000.

£1800

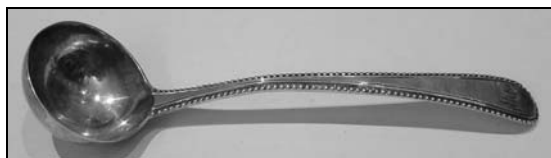


165. **George III silver Old English pattern salt spoon**, London 1799 by George Smith. L-10.5cm; W-12g. ~ reasonable marks and condition. Est. £15-25.

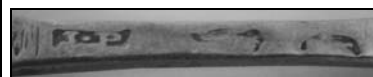
£10



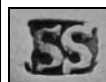
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| 166. | George III silver Old English pattern spice sifter , London 1795 by Richard Crossley. L-11.4cm; W-14g. ~ reasonable marks and condition. Est. £46-65. | £35 |



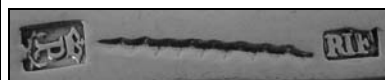
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| 167. | George III silver Old English Bead pattern cream ladle , London c.1775 by John Lambe. L-11.8cm; W-15g. ~ crisp beading, good marks and condition. Est. £55-75. | £40 |
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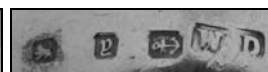
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| 168. | Irish silver Celtic-point Bright-cut pattern teaspoon , Dublin c.1780 by John Pittar. L-12.1cm; W-11g. ~ bowl tip worn, otherwise reasonable marks and condition. Est. £15-25. | £10 |
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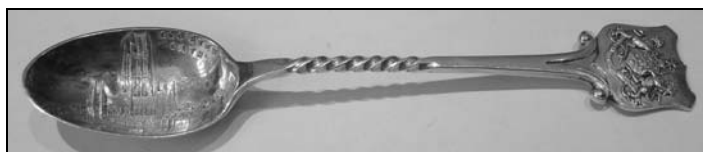
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| 169. | Chinese export silver Old English pattern teaspoon , Canton c.1820 by Sunshing. L-12.3cm; W-16g. ~ good gauge, bowl, mark and condition. Est. £20-30. | £10 |
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| 170. | Portuguese silver Old English Thread pattern dessert spoon , circa 1840 by 'RIF'. L-18cm; W-38g. ~ dents to bowl, otherwise reasonable condition, good marks. Est. £25-45. | £20 |
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| 171. | Victorian silver 'Leeds' teaspoon , Birmingham 1898 by William Devenport. L-11cm; W-9g. ~ good marks and condition. Est. £25-35. | £10 |
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| 172. | Victorian silver 'Glos'ter Cath' teaspoon , Sheffield 1898 by Richard Martin & Ebenezer Hall. L-11.7cm; W-17g. ~ good marks and condition. Est. £25-35. | £15 |
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| 173. | Edwardian silver 'Gt. Yarmouth/St. Nicholas' teaspoon , London 1909 by Wakely & Wheeler. L-12.1cm; W-20g. ~ good gauge and condition, reasonable marks. Est. £25-35. | £15 |
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| 174. | Silver 'Guernsey' teaspoon , Birmingham 1911 by 'G.H.P.'. L-11.5cm; W-11g. ~ reasonable marks and condition. Est. £25-35. | £10 |
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 175. | Silver 'Plymouth/The Armada Is In Sight' teaspoon , Sheffield 1917 by Page, Keen & Page. L-12.7cm; W-21g. good gauge and marks, reasonable condition. Est. £25-35. | £20 |



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| 176. | Silver 'London, Scottish' regimental teaspoon , Birmingham 1933 by 'W.J.D.'. L-11.8cm; W-20g. ~ good marks and condition. Est. £25-35. | £15 |
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| 177. | Irish silver Fiddle pattern sweetmeat fork , Dublin 1816 by Richard Sawyer. L-11.9cm; W-14g. ~ good marks and condition, a pleasing fork. Est. £60-80. | £60 |
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| 178. | George III silver Hanoverian pattern table spoon , London 1777 by Trevillion Taylor. L-21cm; W-61g. ~ good marks and condition. Est. £55-75. | £50 |
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| 179. | Silver Seal-top spoon , London 1934 by Richard Comyns, engraved on stem 'Armourers & Brasier Company Copy AD 1552'. L-16.5cm; W-55. ~ good gauge, marks and condition. Est. £60-80. | £60 |
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| 180. | Pair of George II silver Old English pattern table spoons , London 1735 by Ann Hill. L-20.1cm; W-126g. ~ one spoon with extra later initials, good gauge, marks and condition. Est. £80-120. | £65 |
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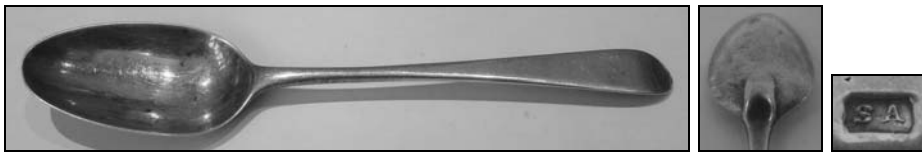
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| 181. | 12 Irish silver Fiddle pattern table forks , by Samuel Neville, 11 Dublin 1810, the other unclear. L-20.2cm; W-728g. ~ signs of removed initials to back of Fiddle, otherwise reasonable marks and condition. £750-950. | £720 |
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| 182. | Silver 'George V' teaspoon , Sheffield 1936 by Cooper Bothers & Sons. L-12.2cm; W-18g. ~ good marks and condition. Est. £25-35. | £15 |
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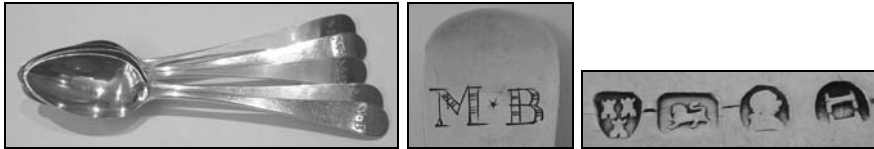
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| 183. | Silver 'Queen Mary' teaspoon , Sheffield 1936 by Cooper Brothers & Sons. L-12.2cm; W-18g. ~ good marks and condition. Est. £25-35. | £15 |
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| 184. | George III silver Old English pattern teaspoon , London c.1815 by Stephen Adams (maker's mark only). L-12.3cm; W-12g. ~ good marks and condition. Est. £15-25. | £10 |



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| 185. | Art-nouveau silver & enamel teaspoon , Birmingham 1905 by James Fenton. L-11.7cm; W-15g. ~ old repair to stem, otherwise reasonable marks, good condition. Est. £20-30. | £15 |
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| 186. | Set of 5 Newcastle silver Old English pattern teaspoons , circa 1800 by John Langlands II. L-12.6cm; W-56g. ~ one bowl with centre split, otherwise good bowls, marks and condition. Est. £45-65. | £40 |
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| 187. | George III silver Old English pattern condiment ladle , London 1810 by W. Eley, W. Fearn & W. Chawner. L-9.3cm; W-12g. ~ good marks and condition. Est. £20-30. | £10 |
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| 188. | Edwardian silver & enamel 'Edward VII/Westminster Abbey' coronation spoon , Birmingham 1901 by Barnett Henry Joseph. L-14.9cm; W-38g. ~ very crisp and well detailed, good marks & condition. £100-125. | £85 |
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| 189. | Victorian silver 'Dublin, harp & shamrock' teaspoon , Birmingham 1891 by Hilliard & Thomason. L-11cm; W-11g. ~ good marks and condition. Est. £30-50. | £22 |
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| 190. | Victorian silver 'Irish harp' teaspoon , Birmingham 1891 by Stokes & Ireland Ltd. L-11cm; W-12g. ~ unusual shaped bowl, good marks and condition. Est. £30-50. | £22 |
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| 191. | Silver 'The Pantiles, Tunbridgewells' teaspoon , Birmingham 1930, by The Baker Brothers. L-11.4cm; W-14g. ~ good marks and condition. Est. £20-30. | £15 |
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| 192. | Silver & red enamel 'St. Dunstan's' teaspoon , Birmingham 1913 by Alexander, Clark Co. L-12cm; W-19g. ~ reasonable marks, good gauge and condition. Est. £25-45. | £20 |
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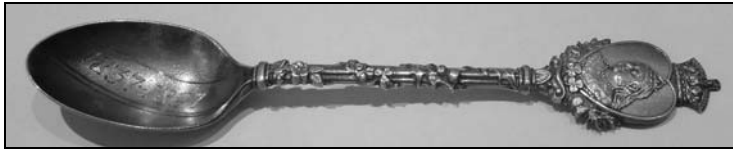
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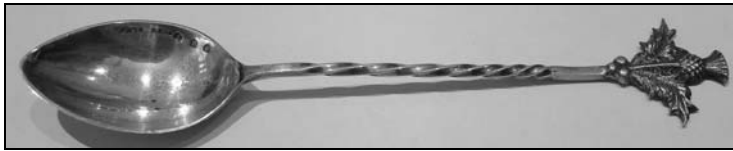
193. **Silver 'Celtic? Cross' teaspoon**, Birmingham 1936 by Deakin & Francis. L-11.2cm; W-13g. ~ good marks and condition. Est. £20-30.

£16



194. **Victorian silver 'Victoria, 1837-1897' teaspoon**, Sheffield 1896 by John Round. L-12.3cm; W-21g. ~ crisp, good gauge, marks and condition. Est. £25-45.

£22



195. **Ballater silver 'thistle' teaspoon**, by **William Robb** with Edinburgh marks for 1904. L-13.2cm; W-13g. ~ good marks and condition. Est. £55-85.

£45



196. **Silver 'Griffin Crest' teaspoon**, Birmingham 1914 by Thomas Latham & Ernest Morton. L-12.3cm; W-17g. ~ good gauge, marks and condition. Est. £25-35.

£18



197. **Silver & black enamel 'Stamford Golf Club' teaspoon**, Birmingham 1935 by Kenart Ltd. L-11.8cm; W-16g. ~ good marks and condition. Est. £25-35.

£15



198. **Silver 'Society Miniature Rifle Clubs' teaspoon**, Sheffield 1917 by Walter Trickell. L-11.3cm; W-16g. ~ good marks and condition. Est. £20-30.

£10



199. **Silver & enamel 'Buxton' teaspoon**, Birmingham 1930 by Villers & Jackson. L-11.6cm; W-13g. ~ good marks and condition. Est. £25-35.

£18



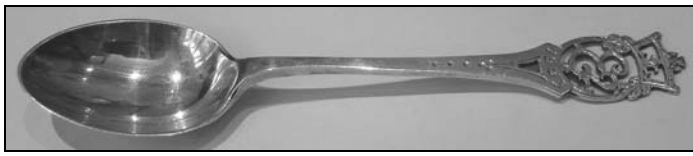
200. **Silver 'Iona C^{HL} & St. Martins' teaspoon**, Chester 1917 by John Millward Banks. L-12.1cm; W-16g. ~ good marks and condition. Est. £25-45.

£20



201. **French .800 silver & enamel 'The Allies, 1914-1915, France' teaspoon**, circa 1915, by Louis Coignet. L-10.5cm; W-10g. ~ reasonable marks and condition. Est. £20-30.

£15



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| 202. | Silver 'Elizabeth, 1953' teaspoon , Sheffield 1951 by George Howson. L-11.2cm; W-12g. ~ good marks and condition. Est. £20-30. | £15 |



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| 203. | American sterling silver 'New York/Flatiron Building' teaspoon , circa 1910 by Coddling Brothers & Heilbron. L-14.2cm; W-26g. ~ good marks and condition. Est. £20-30. | £14 |
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| 204. | American silver 'Nebraska' teaspoon , circa 1910. L-13.6cm; W-21g. ~ good marks and condition. Est. £20-30. | £12 |
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| 205. | Silver 'S.I.G.C' golf club Shell-back teaspoon , Sheffield 1934 by William Hutton & Sons. L-13cm; W-18g. ~ good marks and condition. Est. £20-30. | £14 |
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| 206. | Dutch cast .833 silver 'Rembrandt' spoon , Schoonhoven 1934, by 'P.H'. L-19.1cm; W-68g. ~ good marks and condition. Est. £40-70. | £35 |
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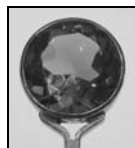
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| 207. | Finnish, pair of .830 silver 'rose' teaspoons , Kokkola 1951. L-11.2cm; W-20g. ~ good marks and condition. Pretty spoons. Est. £25-35. | £20 |
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| 208. | Scottish silver & Amethyst teaspoon , Edinburgh 1967 by 'RA'. L- 10.8cm; W-14g. ~ good marks and condition. Est. £50-75. | £45 |
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| 209. | Scottish silver & Citrine teaspoon , Edinburgh 1964 by 'RA'. L- 10.9cm; W-14g. ~ good marks and condition. Est. £50-75. | £45 |
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| 210. | Scottish silver & Smoky Quartz teaspoon , Edinburgh 1964 by 'RA'. L- 10.9cm; W-14g. ~ good marks and condition. Est. £50-75. | £45 |
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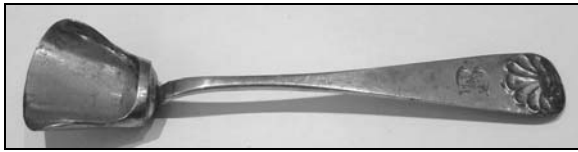
Lot

Description

Reserve

211. **French? silver sauce ladle**, circa 1900. L-16.4cm; W-41g. ~ faint marks, otherwise good condition. Est. £40-60.

£35



212. **Norwegian silver Old English Shell pattern salt shovel**, Trondheim c.1850 by 'FCM'?. L-10.1cm; W-8g. ~ shell a bit squashed, otherwise good marks and condition. Est. £20-30.

£14



213. **Continental silver salt shovel**, circa 1830 by 'IIB'. L-9.7cm; W-6g. ~ old repair to stem, otherwise reasonable mark, good condition. Est. £15-25.

£12



214. **Continental silver salt spoon**, circa 1900. L-10cm; W-13g. ~ crisp, good marks and condition. Est. £20-30.

£16



215. **Chinese Export silver & enamel serving fork**, circa 1900. L-17cm; W-21g. ~ good marks and condition. Est. £40-60.

£30



216. **Finnish, set of 4 .830 silver Fiddle & Shell pattern dessert spoons**, Turku 1958. L-17cm; W-123g. ~ good marks and condition. Est. £50-75.

£45



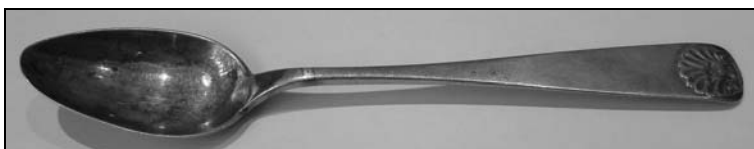
218. **Set of 6 silver coffee spoons**, cased, Sheffield 1959 by Geoffrey G. Bellamy. L-9,6cm; W-53g. ~ excellent marks and condition. Est. £80-125.

£75



219. **Silver Sandringham pattern teaspoon** with an engraved shuttlecock in bowl, Birmingham 1936 by Barker Brothers. L-11.2cm; W-12g. ~ good marks and condition. Est. £15-25.

£10



220. **Norwegian silver Old English Shell pattern teaspoon**, Trondheim c.1850 by 'FCM'?. L-14.3cm; W-15g. ~ minor wear to bowl tip, otherwise good marks and condition. Est. £20-30.

£12

The next Club Postal Auction will take place on Thursday 17th June 2010

Members are invited to submit their Lots (max. 10) for the next postal auction by posting or delivering by hand up until the **15th 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% (plus VAT on the commission) 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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