

...The Finial...

'THE JOURNAL of THE SILVER SPOON CLUB OF GREAT BRITAIN'

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Introduction

As the new Editor of the Finial, the first thing I would like to say is an enormous thank you to **Terry & Mary**, for starting the Silver Spoon Club of Great Britain with its excellent publication The Finial, which I am positive has been instrumental in the escalation of interest and prices of good early silver spoons. This of course could be looked upon as a negative as many a collector harks back to the days when exploring an antique shop, market or sale room would turn up a bargain of an unrecognised spoon by the seller, but as we all know time and man wait for no one. However how many of us would still be enjoying collecting, researching, meeting like minded friends and sharing our knowledge and enthusiasm without The Finial.

Of my eight years of membership I always considered Terry and Mary as friends even though we had never met, other members have portrayed this too. On my visit to them in September for the transfer of the Club I was correct with my assumptions, they are lovely people with a great sense of humour and we had a lovely relaxing afternoon sitting out in the sun, drink in hand, discussing the Club, it was idyllic.

I was going to thank them for trusting and allowing me to take over their 'baby' but I am not so sure I wish to now!! as its a month on now, I have come to truly realise exactly how hard Terry and Mary have worked over the years on writing, photocopying, translating handwriting, printing, sorting papers, stapling, filling envelopes and sticking stamps; So on behalf of all the members I wish them all the happiness in their retirement and to assure them that they will be missed; especially Mary's little notes.

Three cheers for the Haines's.

The second thing I would like to say is a gigantic **THANK YOU** to all the members that have written, phoned, emailed and come to see me with their support and good wishes, in fact, it has been over whelming but greatly received as I have at times wondered, am I doing the right thing here. As we all know The Finial is only what the members make it, so as members who have already spoken to me will know, please do write that article, snippet or question that you have been promising yourself to do, there is no time like the present.

Also a number of you have apologised for lack or poor quality of pictures sent with articles, this is something that I am happy to help with. We are able to take good quality digital pictures quickly and easily so if you wish to send pieces or if passing through The Burlington Arcade, drop in and we can take the pictures while you wait.

Now the work really does start, The Finial has taken over my life for the last four weeks as I try to familiarise all that is involved with the club and its publication. It's been a steep learning curve with my computer and printers and have had trouble with both!, teething problems I suppose! This issue may be a few days late but will endeavour to post out at the normal time on the 15th.

Daniel.

What? Where? When? – ‘Replies’

(Final August/September 2002, page 20)

Oliver T. Griffin - replies:

Derek Fry found his spoon in ‘must keep that in case it's important’, mine came in amongst others from which I wanted a pair of Georgian teaspoons and has "hung around ever since". Unlike Derek's mine has another figure to the right of the fishwife with a bundle on a stick over it's shoulder. The makers mark on bowl and back is BHM being I supposed Berthold Hermann Muller. The bowl marks are for London imports for 1920 and the stem marks are the same as Derek's but with BHM and what I took to be an orange tree in a tub. These I assumed were a Dutch or North Sea German mark. Perhaps Derek's import marks are for Chester 1932 and perhaps the foreign lion and date marks are for a prolonged period and not a single year. But what about the tree?



I cannot say that the casting or finish is very good and the feel is for a local tourist souvenir but that questions which town?



Mark Nevard - replies:

Derek Fry's spoon is one of a ‘family’ of spoons of this type with various pictures & finials imported by Berthold Muller in the early years of the last century. The continental marks are pseudo? Hallmarks but **B.M** is registered in Birmingham from 1892 onwards.

Muller imported from Austria and Germany but these spoons and smaller shovel shaped ones are from Holland, as are little boxes fabricated from cast or stamped panels. These imports generally carry a wealth of marks, especially fleur-de-lis & lion rampants, plus import marks for Birmingham and Chester, in this case Chester 1905.

Ian Pickford – replies:

This spoon was made in or just before 1905 at Hanau in Germany by Ludwig Neresheimer & Co. and was imported into England in that year. It is based on a Dutch 18th Century cream spoon.

The marks illustrated in Figure 3 are: -

1. BM: - is that used by Berthold Muller & Son who were import agents based in London.
2. Lombardic N is the mark used by Neresheimer and is based on an early Nuremberg mark.
3. Lion Rampant is one of several spurious marks used by Neresheimer to give the visual impression of a much earlier marking.

“Irish Duty Increase Marks & A Faked Version”

By Anthony Dove F.R.S.A.

In my research on the duty mark in 1984 (ref:1), I concentrated on the London assay office, mentioning the English provincials and Scotland only briefly. I did not attempt to cover the subject of Dublin as I realised that this would involve more detailed research. I have now started to examine this information and one interesting aspect has come to light. As plate duty was not applicable at the Dublin assay office until 1807, the only marks affected would be those for 1815/16

To pursue the same logic applied in my original paper, the amendment must be on a stub of the correct date, it must be on an external edge of the punch and should be easy to create from the original and hard to fake on the finished item. As I did not have direct access to the records of the Dublin assay office, I turned first to Douglas Bennett's book (ref:2). On page 285 (fig.57) he illustrates a duty mark on a stub, which is described as "broken". While it is possible that the Dublin assay office may have used a damaged punch, this does happen to fulfil the criteria necessary for an amended duty. It is the correct date, an external mark on a stub and on the original punch the top right hand corner could be readily removed producing the desired effect (Figure 1).

I have no written evidence that this variation of the duty was used for the increase on 1st September 1815 (as also in England and Scotland) from 1s 3d to 1s 6d per ounce on silver and from 16s to 17s on gold. However, I have seen three other examples of this so-called "broken punch" all by different makers and of the same date, together with numerous examples of the complete duty with its very distinctive pointed cusps to the shields (Figure 2).

Figure 3 shows a rather crude attempt at faking this. A piece of solder has been inserted into the top right hand corner to produce the new mark. The only reason for committing this offence would have been to claim back the duty (actually paid at 1s 3d per ounce but falsely claimed as 1s 6d). As the item in question is a salt spoon weighing about 1/3 of an ounce would it have been worth the effort and risk for one penny? If this does not relate to the increase in duty, it is an amazing co-incidence that it has not been seen on any other date, and what other reason could there be for faking such a mark?

Have any members seen a Dublin stub minus its top right-hand corner with a date-letter other than the "T" of 1815/16? If so, this invalidates the above argument and co-incidence reigns!

References

- (1) "Some new light on plate duty and its marks" - Antique Collecting September 1984.
- (2) "Irish Georgian silver" - Published by Cassell & Company (1972).

Acknowledgements

I would like to thank Daniel Bexfield and Michael Golding for the illustrations used here.

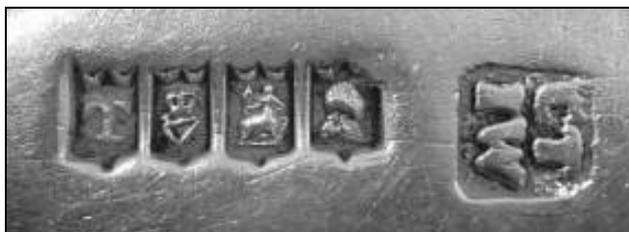


Figure 1

Teaspoon by Terry and Williams [of Cork] ("broken" duty punch)



Figure 2

Teaspoon by Samuel Neville (complete duty punch)



Figure 3

Salt spoon by maker R S (attempted fake duty punch)

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'Obituaries'

I am greatly saddened to pass on the news, for those who have not heard, of the demise of two members;

Dr David Valentine Atterton CBE who died suddenly in the South of France on 2nd June. Tragically he had only just retired, and was looking forward to being able to enjoy being more involved in the club. His obituary was recorded in The Times, Telegraph and Financial Times. At Wells Cathedral he was given a wonderful service, where over 400 of his friends and colleagues united together to say their last Goodbyes.

Captain John Duncan Norie R.N.R. (ret'd), F.R.S.A. who is known to us all for sharing his exceptional knowledge on caddy spoons. His book 'An Illustrated Guide to Caddy Spoons' has been used by thousands of collectors and enthusiasts since its publication in 1988. John passed away in hospital after a short illness on 12th September. Family and friends attended the funeral service at Bournemouth Crematorium on 20th September.

Members will unquestionably wish to join me in expressing deepest sympathies to their families on their bereavement, both will be missed.

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ROBERT GRAY OF GLASGOW..... OR ARE THEY?

By Charles Brown

Those members who attended the "Finial" meeting in the Hilton Hotel, Swindon, in September 2001 will know of my interest in flatware by Robert Gray of Glasgow. It will therefore come as no surprise to them when I say that I was delighted to obtain Lot 267 in the Martin Gubbins sale at Bonhams, on 18 July 2002, at a price comfortably below its low estimate. The lot comprised four spoons, all ascribed to Robert Gray in his early period (between 1776 when he completed his apprenticeship, and 1784 after which he was apparently punctilious in sending his silver to Edinburgh for assay as was required, but not always obeyed by all makers, by the Act of 1784). Two of the spoons were standard old English, of the usual high quality expected of Gray (although one had some disturbance at the end, probably associated with the erasure and subsequent re-engraving of initials).

It is the other two, which I find intriguing. They 'shout' circa 1720, being Hanoverian rat-tail with the standard near elliptical bowl for that period. The sale catalogue suggests, 'made to match an earlier set?' I have to say I have some doubts, and would welcome comments from members.



Photographs of the spoons, together with close-ups of the marks and engraved initials on the back of the tops of the stems, are shown below. In favour of the attribution to Gray are:

1. The maker's marks are identical to the second mark attributed to Gray in the revised Jackson, page 570.
2. Gordon McFarlan, in his authoritative paper to the Journal of the Silver Society for autumn 1999, refers to one of Gray's marks as RG in a shaped punch.
3. There is no other Glasgow maker with the initials RG in the list of Glasgow silversmiths in the revised Jackson.

However, I would make a few comments on these:

1. If the marks were covered up, the spoons would certainly be dated between circa 1720 and 1730. If they are by Gray, they would have to be 1776 or later (indeed Gray would only have been about twenty years old in 1776, the year he obtained his freedom of the Glasgow Incorporation of Hammermen).



2. The rather crudely engraved initials at the tops of the stems are typically Scottish, for the same period.
3. The spoons are not of as high a quality of manufacture as one usually associates with Gray, and it seems rather unlikely to me that he would deliberately reduce his standard to match a lower quality earlier service.



4. The RG maker's mark in the shaped punch appeared in the original Jackson and has apparently just been copied into the revised edition. I wonder on what basis Sir Charles ascribed it, and whether anyone has actually researched it further. All other Gray spoons for the period, I have seen (including the other two in Lot 267) are marked with RG in a simple rectangular punch.

So - are the spoons by Gray, made to match an earlier set, or are they by an unknown Glasgow maker of the early 18th Century? I hasten to add that I do not mind which - I am happy if they are Gray's work, and I am also happy if they are early "provincial" Glasgow spoons. I would welcome members' views on which they are!

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“The Hallmarking of London Flatware” 1822-1835 (Cycle XVIII)

By Ian Mc Alpine M.A.

This article is intended as a brief continuation of my seven-part survey of the hallmarking of London flatware from 1776 to 1821, published in *The Finial* between August 2001 and August 2002.

In the third part of the series, published in December 2001, I commented that ‘things never seemed quite so interesting’ after the changes which were made in London hallmarking in 1821/2. In this article I hope to prove myself wrong!

Small flatware including tongs. 1822-30 (g-p)

Ever since 1810 tongs had been marked in the small way as small spoons, a practice which continued in 1822 (date letter "g") when the George IV duty head was introduced. The uncrowned leopard's head and lion *passant* found on some flatware towards the end of the 1821 assay year was now universally adopted on all London silver of sterling fineness.¹

Continued overleaf

Consequently in 1822 the marks on small London flatware read vertically - uncrowned leopard's head in shield with clipped top corners and curved base, sterling lion *passant* on shield with clipped top corners and flattish/curved base, at right angles to the other hallmarks, date letters in shield and clipped top corners and curved base, George IV duty head, used for the first time in 1822.

As since 1810 the marks always read vertically, from pip to bowl on small spoons and from pan to bow on tongs.

1831 (q)

In 1831 the lion *passant* and its shield were rotated through 180° so that the lion 'faces' the pips on small spoons and the pans of tongs. In this year a new duty head was introduced which, presumably, represents William IV.² George IV had died on 26th June 1830 and the new duty head appears to have been used from the beginning of the 1831 assay year which began on 29th May 1831 and was the first new assay year after the old king's death. The hair and drapery are different and the forehead is tilted further back.³

1832-3 (r-s)

In 1832 the lion *passant* returned to its 'normal' position. Its shield now has a wavy base instead of the flattish one in use since 1822.

1834-5 (t-u)

In 1834 a William IV duty head similar to that found on the coinage came into use. Cycle XVIII ended the following assay year with the date letter "u".

Large flatware 1822-4 (g-i)

In 1822 the hallmarks on large London flatware differed from those on smaller items in two respects. Firstly the lion *passant* and leopard's head were transposed and secondly the lion *passant's* shield had a wavy rather than a flattish base.

1825 (k)

In 1825 for one year only the lion shield on large flatware reverted to the flattish curved base last seen in 1816.

1826-30 (l-p)

The following year the lion shield regained its wavy base!

1831 (g)

The lion *passant* faces the opposite way and the new duty head was introduced as with small flatware.

1832-3 (r-s)

The lion *passant* faces the usual way again.

1834-5 (t-u)

The 'coinage' William IV duty head was used for the last two years of Cycle XVIII.

I have summarised these developments in the tables.

References

1. As far back as 1881 W. J. Cripps compared the uncrowned leopard's head to that of a domestic cat on page 48 of his "*Old English Plate*". This sentiment has been echoed by many later commentators.

- I have a single-struck half King's Pattern teaspoon assayed in Edinburgh in 1838, which exhibits this duty head - surely it could not possibly represent George IV at such a late date?
- This duty head is not mentioned in any of the standard mark on hallmarks and appears to have been first noted by me in 'The Finial' 12/05, April/May 2002, p.173.

ASSAY YEAR	LETTER	LION SHIELD	MARKS READ	REMARKS.
1822-4	g-i	Clipped top corners, Wavy base.	Vertically. Lion ^(horizontal) passant, uncrowned leopard's head, date letter, duty head.	As for small flatware. Different lion shields on small and large flatware.
1825	k	Clipped top corners, Flatish curved base as in 1816.	"	Lion shield same as for small flatware.
1826-30	l-p	As 1822-4.	"	Different lion shields on large and small flatware.
1831	q	"	"	As for small flatware.
1832-3	r-s	"	"	"
1834-5	t-u	"	"	"

Jan Mc Alpine, 20th August, 2001. LARGE LONDON FLATWARE 1822-1835 (Cycle XVIII) H7

ASSAY YEAR	LETTER	LION SHIELD	MARKS READ	REMARKS.
1822-30	g-p	Clipped top corners. Flatish/curved base.	Vertically. Uncrowned leopard's head, lion passant (horizontal) date letter, duty head.	George IV duty head introduced 1822. Uncrowned leopard's head and lion passant was regularly used following trial in 1821.
1831	q	"	"	New duty head. Lion and shield face opposite way. from usual.
1832-3	r-s	Clipped top corners. Wavy base	"	Lion back to normal position
1834-5	t-u	"	"	'Coinage' duty head introduced 1834. Cycle XVIII ends 1835.

NOTES:

- Date letter has clipped top corners and curved base to shield on small and large flatware.
- Base of leopard's head shield varies - pointed shields not confined to 1825 as indicated by 'Pichford's Jackson'. (p.60)
- Marks read pop to bowl on small spoons,
pan to bowl on tongs.

SMALL LONDON
FLATWARE 1822-1835
(Cycle XVIII) H6

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'A Dying Trade'

Member **Alan Kelsey** of Wakely & Wheeler Ltd would like to inform members of his dying trade and that he is available to make by hand with traditional methods, which allow for great depth and elaboration in the pattern, items of flatware.

He says "All the designs are English styles, the earliest being the Trefoil and Charles II patterns both originating from the late 17th century. In the 19th century dies were introduced to produce more decorative designs such as Kings and Queens. During the Victorian period a large number of elaborate patterns were made, one of which was the Chased Pierced Vine pattern designed and made by the famous Victorian spoon maker Francis Higgins for the Great Exhibition of 1851. We are indeed fortunate to be in possession of these dies and to be able to offer this fine pattern in our range".

"The dies used in production of our range of flatware are in two halves, and many of those in use today are more than 100 years old. These dies, first made for specialist spoon makers such as William Chawner in the first part of the 19th century and later for Francis Higgins, are re-cut from time to time to ensure the patterns remain perfectly true".

"By using a combination of dies, modern items such as oyster, salad and pastry forks can be produced to the same exacting standards as the traditional table and dessert pieces. All matching knives are produced in Sheffield, the home of the knife industry".

"An important part of the manufacture of this high-quality flatware is the filing and polishing. It is a highly skilled operation to shape correctly the prongs of forks, to pick out the edges of a detailed pattern and to hammer the silver in a spoon bowl to ensure that the maximum thickness occurs where it attracts the most wear. The final skill is with the polisher who must leave the pattern clear and distinctive, whilst producing a rich finish".

"Every piece carries the London Hallmark, the guarantee of the sterling silver standard. The qualities of good design and skills of the maker, filer and polisher combine to produce the highest quality traditionally made silver flatware available today".



Albert



Charles II



Coburg



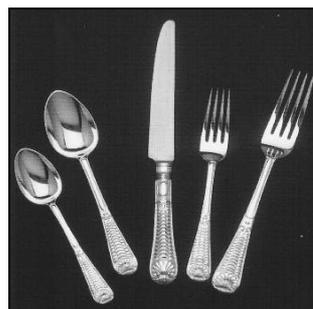
Chased & pierced vine



Elizabethan



Queens



Quilted shell

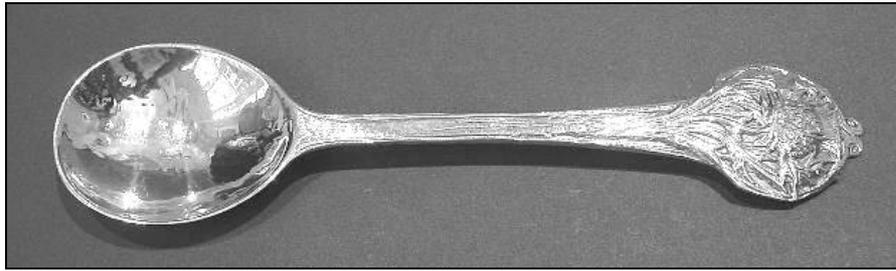


Trefoil

Alan Kelsey can be contacted at Wakely & Wheeler Ltd., 10 Shackwell Road, London. N16 7TA
Tel: 020 7254 6362 Fax: 020 7254 7175.

Omar Ramsden Silver "Thistle" Spoon.

By Cathy Chivers



Omar Ramsden, London 1926. Length 6.25" (15.5cm) weight 1.47 Troy oz (46g)

Finding this Omar Ramsden silver spoon coincided with the arrival of the internet into my home, and two new worlds immediately opened up before me. My first 'surf' I typed in the words spoon, silver, Omar Ramsden, and waited,.. numerous site and names flooded on to the screen, 'opportunities to purchase, pictures, books etc', and I discovered a site <http://www.thegoldsmiths.co.uk/library/filmist.htm> had films. Under the title 'Masters of Silver' there was a 15-minute film listed 'Masterpieces by Omar Ramsden from the Campbell collection.' This was filmed in the UK and has interviews with Ramsden's employees Leslie Durbin and Ernest Wright. This is a film I am going to try and obtain, as soon as possible. I did learn Ramsden 1873-1939 was christened Omer in Sheffield and spent seven years of his childhood in the USA. On the same web site there was another title 'Artistry in Silver' a 16mm 15 minute film made in 1966 " showing how spoons are made, from the raw silver to the finished product."

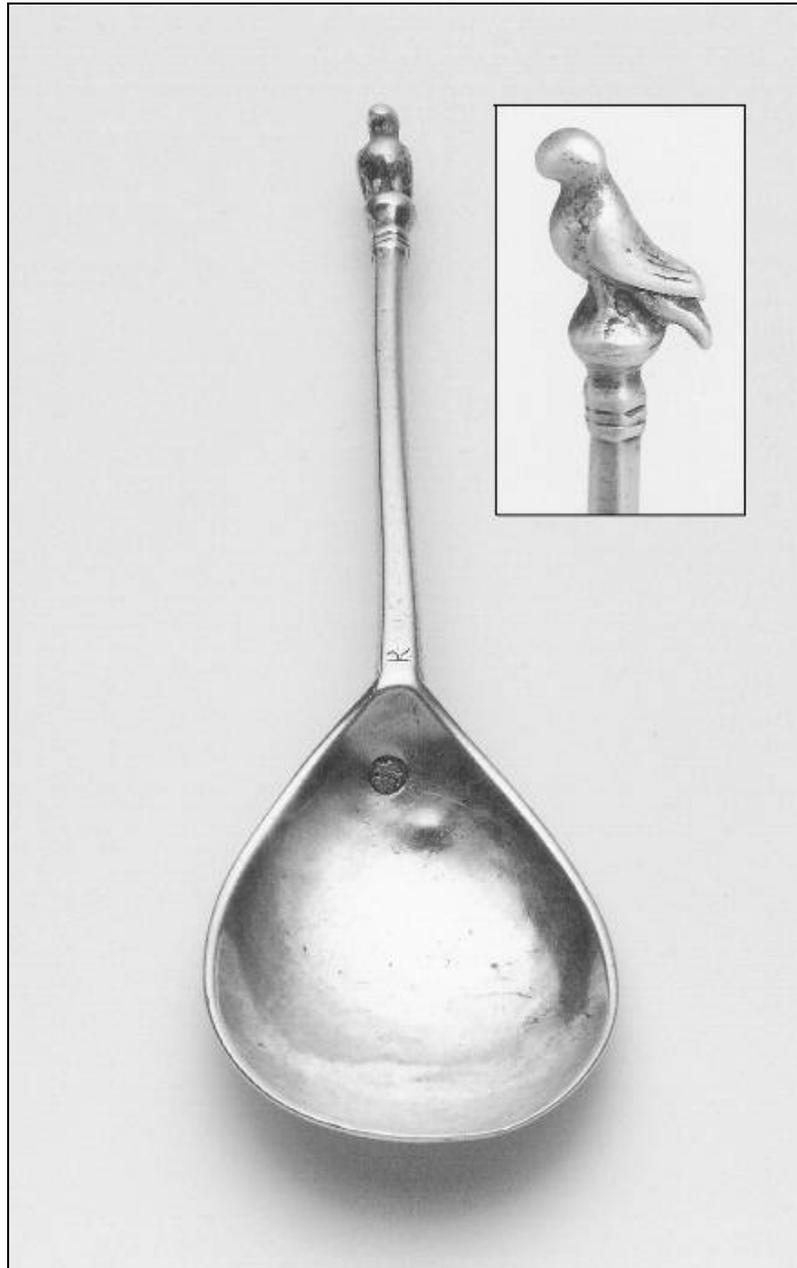
I wanted to know more about my spoon, which felt wonderful, the patination, weight, style meant I was only one step away from the craftsman.

I am on a huge learning curve; information about spoons is becoming a little addictive. The Greek word for spoon was Kochliarion, the Latin was Cochlear both derivations of Cochlea which means a small shell. The Anglo-Saxon name was 'spon' meaning a chip or wood splinter, however my research showed me the word cochlear remained in medieval wills.



I am leaving a search for 'thistle' for another day.

An Extremely Rare Spoon – A “Falcon-Top”



This extremely rare London 1517 Henry VIII Falcon Top spoon with a heart maker's mark is coming up for sale at Bonhams, New Bond Street on the 29th November. The spoon has traces of gilding to the finial, the falcon standing upon a pedestal, which in fact resembles a hexagonal seal, also there is an initial “R” engraved to the front stem just above the bowl.

For date letter see pp. 51 & 71 of How Vol.II where the mark is both drawn and photographed. Norman Gask in his "Old Silver spoons of England", published 1926, mentions, “spoons knopped with falcons or with doves” (Columbynes) and says literally none have survived. Under the spoon section "Spones" on the inventory of Henry VIII's Jewel house Columbyne spoons are mentioned. See page 498, Jackson's "An illustrated History of English silver" Vol.II.

If you are interested in such a spoon, the estimate is £6000 to £8000 and enquiries should be made to Loraine Turner at Bonhams. The sale will be review in the next Finial.

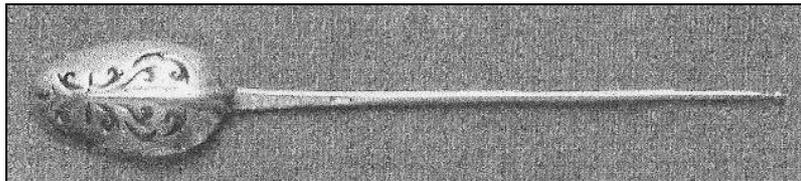
MAKERS ' MARKS

By David Whitbread

I am grateful to Christopher Meade for his suggestion in the Aug/Sep Finial that the marks on my 1708 spoons might be the **AR** of Andrew Archer. He is certainly right that the second initial could be the upright of a letter such as an **R**. However, I am not 100% convinced by this attribution because there is a pellet between the two initials on my spoons, which is not shown in the Grimwade illustration of Archer's mark. Are there examples of an **AR** mark with a pellet" I wonder?

I have just a couple of spoons with a definite **AR** mark that I have always taken to be Andrew Archer's. They are smaller spoons and the punch with the initials is smaller than that on the 1708 table spoons or the illustration in Grimwade. I assume it is the "smaller similar mark" to which Grimwade refers, and again there is no pellet between the two initials.

One of these spoons has just the maker's mark. On the other, a rat-tailed mote spoon, the maker's mark is paired with a lion passant. Spoons with a Britannia standard maker's mark and a sterling lion passant do turn up from time to time. It would be nice to think that in this case I could date the spoon to the few months between the re-legalisation of the sterling standard and the entry of Archer's new mark for sterling but I suspect it may just be that in a busy workshop mistakes were sometimes made and the wrong punch used.



Mote Spoon. Marks AR and lion passant

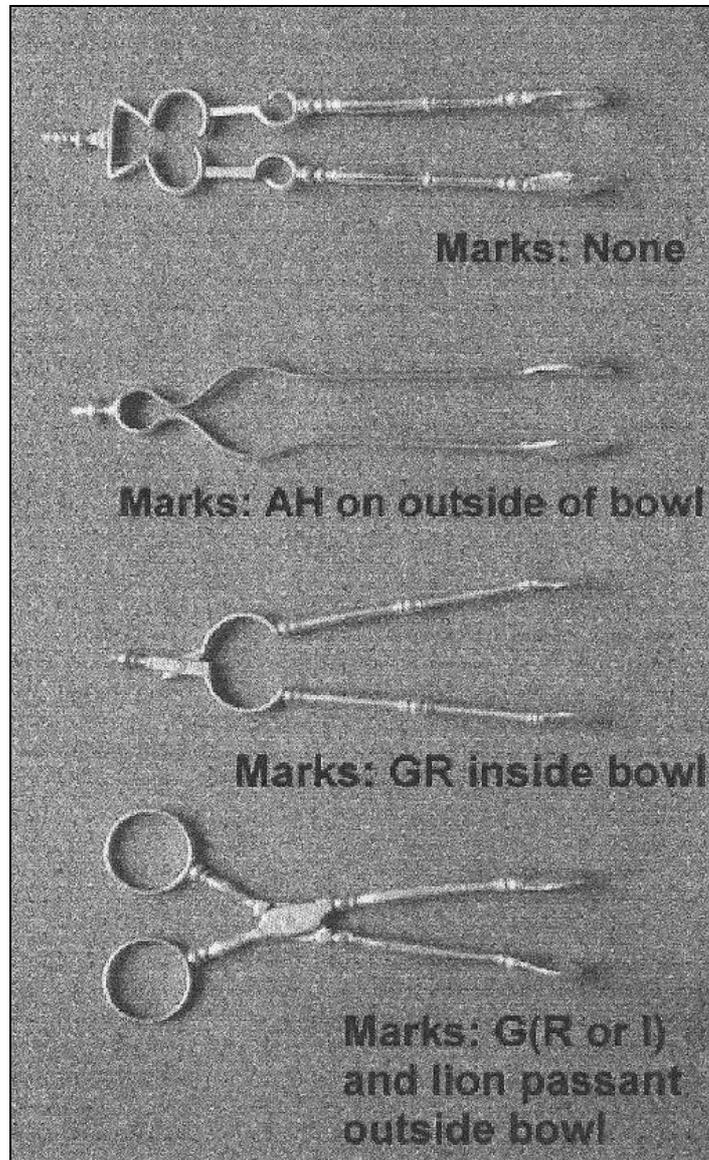
Thinking about these marks has prompted me to look again at another little sub-set within my collection. I was interested in getting a few examples of early sugar tongs and of the transition to sugar nips. I ended up with some specimens that were either unmarked or with marks I could not identify.

To start with the last item illustrated, the early sugar nips with a square hinge and baluster shanks, these have a maker's mark and a lion passant on the outside of one of the bowls. On form I would date them to the 1720s. The maker's mark is too worn to be confident about the shape of the punch or the exact initials. The first is definitely **G** and the second looks like an **I**. My assumption was that this might be another example of a Britannia standard maker's mark accompanying a lion passant but I am now wondering whether the **I** might in fact be the upright of an **R**. It would be nice to think the nips might be by the delightfully named Gundry Roode.

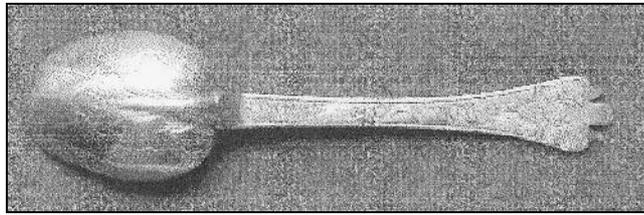
The hinged andiron tongs shown above them have just a maker's mark, which I thought was **GP**, inside the bowl. However, there does not seem to be any recorded **GP** mark of the right period and on studying the mark more closely I now think the wear is such that the **P** could as easily be an **R**. This leads to a possible flight of fancy and the thought that the nips and the tongs might actually be by the same maker.

Continued overleaf

Incidentally, I wonder whether the position of the marks is any help in dating. I know that on sugar nips the marks moved from the bowls to the grips somewhere around 1740, but are marks on the outside of the bowls earlier than marks on the inside or was it random? I ask because the only two examples I have with marks outside the bowls are these nips and the sprung andiron tongs with the **AH** mark.



I have tended to assume that the three sets of tongs as well as the nips date from the 1720s but if I am right in some speculation about the **AH** marked tongs they at least could be significantly earlier. The mark is **AH** with a crown above and a pellet below as illustrated in the revised Jackson (p.514) among the unascrbed English provincial marks, having been recorded on six tiny forks of c.1700. It is very similar to the mark **AH**, crown above and cinquefoil below which Jackson records on a 1690 London Trefid teaspoon. I can only recall coming across the latter mark by itself on engraved teaspoons like the one I illustrate or on similarly engraved sweetmeat forks, but presumably the Jackson entry represents a fully marked example.



I have seen the mark tentatively attributed to Abraham Hind at the Golden Ball, Fenchurch Street (1675-1690), presumably on the basis that this is the only name with the right initials at about the right dates listed in Heal's London Goldsmiths.

Given that the other **AH** mark with pellet instead of cinquefoil was recorded on small forks and that I have it on tongs that would once have accompanied teaspoons, it occurs to me to wonder whether it is a later (or earlier) punch used by the same maker whose pieces so often carry only the maker's mark, in which case my tongs might date from c.1690.

I am afraid my photography has not been up to capturing the fainter and more worn marks on the nips and tongs for reproduction (it has not even done too well on the pieces themselves) but I would be interested to know if any member has thoughts on the dating or attribution of these pieces.

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George II Sugar Nips – ‘Four Generations’

How many times can a pair of sugar nips be engraved with a family's initials? This pair of George II silver sugar nips, made by John Allen II, London circa 1745 have been engraved four times. Considering that there is little suitable surface area on nips to engrave this particular family through generations has done remarkable well. The first set ‘**G.E.**’^{fig.1} are engraved on the flat disk at the crossover of the arms, where you would expect to find them, the second set ‘**JAE.**’^{fig.2} are on the reverse disk, again where you would expect to find them. The third set ‘**E over IA.**’^{fig.1} have been engraved upside down under the first set. Now there is no more space on either disk, so where does the last generation ‘**J.E.**’^{fig.3} inheriting these nips engrave? Answer: below the joint on the arms. One has to assume that these were a treasured item as the condition is still fantastic and that they went to all the trouble engraving them each time they were passed on. Can anyone better this?



Figure 1



Figure 2

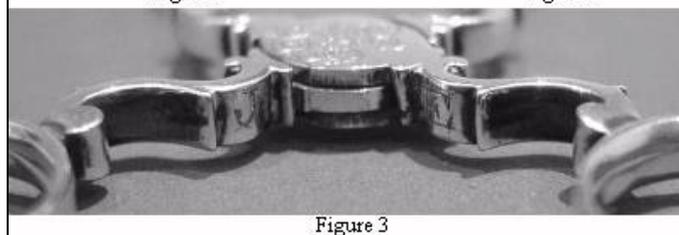


Figure 3

William Darby “PATENT” Teaspoons

Bright Cut or Plain -How Many are Known?

By Derek Fry

Now that I have become a little better informed about spoons I have been re-reading *The Finial* with greater understanding and, therefore, wider interest in many of the contributions that I did not fully appreciate before. Having recently been fortunate enough to obtain a teaspoon by William Darby (Sheffield; 1785; Lion Passant Guardant; Incuse Duty Mark and Darby's "PATENT" mark) I was attracted to the items by Jackie Richardson¹ and Chris Bell² and the transcript³ of Walter Brown's talk at the 10th Anniversary get together at the NEC in August 2000. The latter indicated that he was aware of a set of six bright cut teaspoons, "three more but with a different pattern of bright cutting and one completely plain one" and three at the Sheffield Assay Office but neither he nor Jackie Richardson indicate if these are plain or decorated. However, this identifies thirteen Darby "PATENT" teaspoons in all.

Both Chris Bell and the introduction to Jackie Richardson's research paper mention the example in the Club Postal Auction of July 1997. This was before I joined the Club so I am unable to ascertain if this spoon is plain or bright cut. Is it the single plain teaspoon of which Walter Brown spoke or is it another known specimen? Is my spoon – also plain and acquired from a dealer at a fair in Bath last year – yet another?

Unfortunately my spoon does have a "blemish" in the form of three strips roughly in the form of the letter N of fairly crudely executed decoration somewhat reminiscent of a caterpillar vehicle's tracks. It is as if someone had practised this form of decoration on this spoon perhaps thinking it was not an important piece. I do wonder if the "PATENT" mark could lead to the uninformed assuming that such spoons are nothing special and even, perhaps, not genuine silver - such a dismissive attitude as well as much of Darby's output going for export might help account for their being so few specimens about. This distinctive feature of my spoon should clarify whether or not it is the plain specimen noted by Walter Brown and/or the spoon in the Club Auction.

I am aware of one further bright cut teaspoon (that is if it is not the Club Auction one) – it is fully described by Colin Ticktum⁴ with a picture of the marks (but misattributed - by accident I am sure - to William Damant). Incidentally, it would seem that Darby produced different sized teaspoons by his "PATENT" method as few of the dimensions of my plain spoon are the same as the measurements given by Colin and my spoon weighs 11.3 grams compared with his at 16 grams.

Simon Moore⁵ says "Old English pattern silver flatware handles were often enhanced (about 1770) with bright-cut engraving or feather-edging, giving an added sparkle. A simpler and not dissimilar effect could also be achieved with the die-stamping process, patented by William Darby of Sheffield in 1785. Examples bearing his WD PATENT mark are, however, rare." This implies that bright cut decoration was or could be applied at the time of manufacture by Darby's methods. However, the patent reproduced by Ian Pickford⁶, beyond stating "one or both dyes having the exact form of the spoon or other article intended", makes no clear reference to decorative features being incorporated into these dies (to use today's spelling). Indeed, the patent goes on to state "If the spoon or other article is stamped flat and raised afterwards, then the impression must be only on one dye, the other being quite flat". Presumably the flat die would have been that for the spoon front and the die for the back of the spoon would have been shaped with impressions to create the stem end pip and rib and the drop. Raising the bowl and any bright cut decoration on the stem front would, therefore, come after stamping out the form of the spoon. Only when the fully formed spoon was stamped using two shaped dies could "bright cut" design of the stem front have been applied as part of the "PATENT" method.

Colin describes the stem front of his decorated spoon as flat such that the basic spoon might have been made by the flat die method. In contrast my spoon's stem front is distinctly rounded and only flattens as it widens into the Old English stem end; so it was presumably made with both dies shaped. Furthermore, if my spoon was so made, it being plain might suggest that "bright cut" designs were not incorporated into the two-shaped die method. Is there any other evidence that Darby actually used both the one flat die and the two shaped dies versions described in his patent?

Of course it is possible that some Darby spoons were made using a decorated die and others hand engraved after manufacture. Walter Brown indicates that there are at least two designs known and, from the description, Colin Ticktum's spoon, which also bears a crest in the cartouche formed by a "wrigglework strip", could be different again and sounds as if it was hand cut. Do members who have had the opportunity to examine these bright cut teaspoons closely have any views on the creation of this decoration?

Thus, collating all this information, some 14, 15 or 16, of the 1298 teaspoons made by William Darby are known and at least ten of them are bright cut. It occurred to me that, through the medium of our Club and its Journal, we might: a) clarify whether my spoon, that in the Club Auction and the singleton referred to by Walter Brown are three different spoons: b) establish if any members are aware of other William Darby "PATENT" teaspoons and c) perhaps, work toward a definitive list with detailed descriptions of all the known examples. From the latter we might get some clearer idea of which type of teaspoon dies - one flat or both shaped - and what different sizes Darby used. My interest is specifically in the teaspoons but the other sized spoons, the tongs and fork-spoons might be included in any such listing of silverware bearing these historically important marks. (I can be reached on 01225 810709 if anyone wishes to communicate directly with me on these matters.)

References:

1. *The Finial*; Vol. 8/04; Feb/March 1998; page 136
2. *The Finial*; Vol. 9/04; Feb/March 1999; page 136.
3. *The Finial*; Vol. 11/02; Oct/Nov 2000; page 54.
4. *The Ticktum Collection*; The Ticktum Charitable Trust; Norwich; 200; page 91.
5. *Spoons 1650 – 1930*; Shire Album 211; Shire Publications Ltd; page 27
6. *Silver Flatware: English Irish and Scottish 1660- 1980*; Antique Collectors' Club; 1983; pages 20 & 21.

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‘A Long Term Investment?’

Mark Nevard comments: Regarding the long term investment potential referred to at the foot of page 21 (*Finial* Aug/Sep 2002). It all depends on whether you bought in 1903 at £20 and sold in 1946 at £17 or bought in 1946 and sold this year at around £2,400!

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‘Machine Gun Corps’

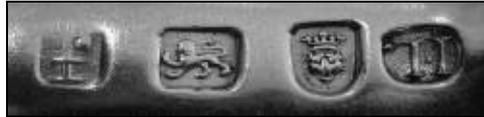
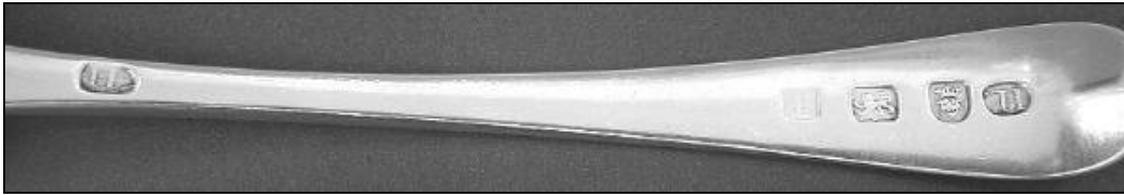
Flt Lt Mark A. Finneran RAF has contacted the Silver Spoon Club to enquire if any of our members are able to help him in his search for spoons depicting the 'two crossed machine guns below a crown' the emblem for the Machine Gun Corps or anything else related. They are destined for a military display at his barracks. He also says "We do pay the best price so please do not let that get in the way! – if that makes sense".

Mark can be contacted at Infra North 3, RAF Waddington, Lincolnshire, LN5 9NB.
Tel: 01522 721496 Fax: 01522 727064 Email: finneran@vickersmg.freemove.co.uk

'The Top - Marking of Flatware'

(A post-script)

By Anthony Dove F.R.S.A.



Since writing my short paper in the *Finial* (June/July 2002) I have been shown a table spoon with marks of John Lambe at both top and bottom of the stem. This was probably submitted for assay late in October 1781 and may well have been returned with a curt note from the assay office asking why its memos were not read! It is the only example I have ever seen of such marking.

I will be interested to know if any other members have seen anything similar - or indeed any from the same service.

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Martin Gubbins Sale – 'A Small Correction'

Mark Nevard – On that excellent Martin Gubbins Sale may I make a small correction to the reporting of Lot 87, a rare dolphin picture back table spoon. The hammer price was £420, not £120, about right for such an item, which I bought on behalf of a fellow member. The maker, incidentally, is now accepted, Grimwade 3rd edition, as Nicholas Hearnden.

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A Snippet from The Times – 28th September 2002

“An aged friend was a proud Yorkshireman and proud of it. I once heard a lady say to him, archly: ‘Oh, I see you haven’t lost your accent after living in the South for years.’ I enjoyed his reply: ‘If you owned a piece of Georgian silver, you wouldn’t polish away the hallmark, would you?’”

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Who’s Who in Gold and Silver

The Goldsmiths’ company have recently launched www.whoswhoingoldandsilver.com, a website directory promoting the work of **contemporary** British silversmiths, jewellers and art medallists.

The site lists more than 100 leading craftsmen, depicting a portfolio of work for each artist and gives useful tips on purchasing or commissioning work. It has been well received by both Press and public alike and will soon be regarded, they believe as the UK’s leading online resource in this field.

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Review – Bonhams Scotland 'Made in Scotland' Sale
Edinburgh 22nd to 24th August 2002.

Report by Mr M.

Following on from Phillip's first two Scottish themed sales Bonhams had put together another offering of good quality and rare Scottish provincial silver. Once again a well illustrated catalogue was printed.

Firstly I would like to comment on two withdrawn lots. Lots 130 & 131 catalogued as two pairs of 'rare' silver Table Forks, by James Humphrey of Elgin, circa 1760, of Old English pattern. When writing the preview, prior to the catalogue being available, I was commenting on a printout of the text without the benefit of photos. On seeing the marks illustrated in the catalogue I questioned as to whether these forks were of Scottish origin, probably being continental and possibly being from Germany. I was not surprised on viewing the sale that these two lots were withdrawn. Members should note that this mark is illustrated in Jackson as being an Elgin mark.

Another unfortunate error in the catalogue was the illustration of Lot 171. The Punch Ladle illustrated was in fact Lot 128 the Elgin Punch Ladle **not the very fine and rare Peterhead example**.

Prior to commenting on the flatware I am sure members will be interested to note the prices attained by the rare hollowware that was previewed in the last 'The Finial'.

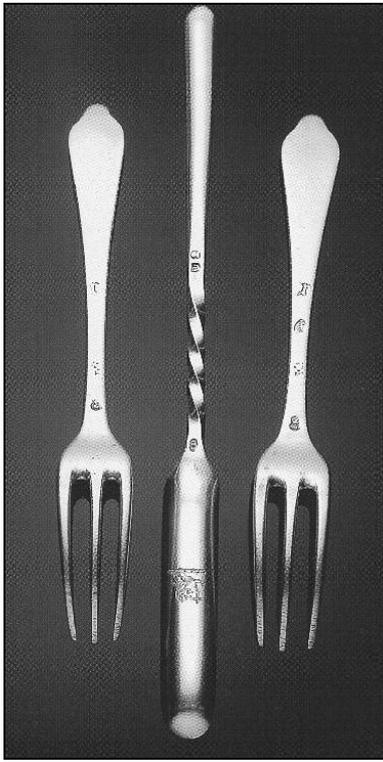
Please note that the achieved price does not include the 17.5% buyers premium.

<u>Lot</u>		<u>Achieved</u>
64.	An extremely rare Edinburgh George I (1717) Scottish silver Strawberry Dish made by Mungo Yorstoun, assay master Edward Penman.	£16,00
100	The Aberdeen Wine Coaster made by James Erskine sold well at a good premium over the top estimate.	£2,250
106	A fine and rare silver Sweetmeat Vase, by John Keith of Banff circa 1790. This vase, being of good heavy gauge and condition, rose well above the top estimate.	£11,20
117	The George III (circa 1800) silver four piece Tea Service marked by James Douglas of Dundee, (possibly as retailer), did not sell being bought in at £2,000.	N/S
123	A silver Mug, of tapering circular form, by David Gray of Dumfries sold at its low estimate.	£1,200
588	Sir Harry Lauder's silver mounted leather sporran. The silver mounts being made by Ferguson & Macbean of Inverness, circa 1900.	£1,200

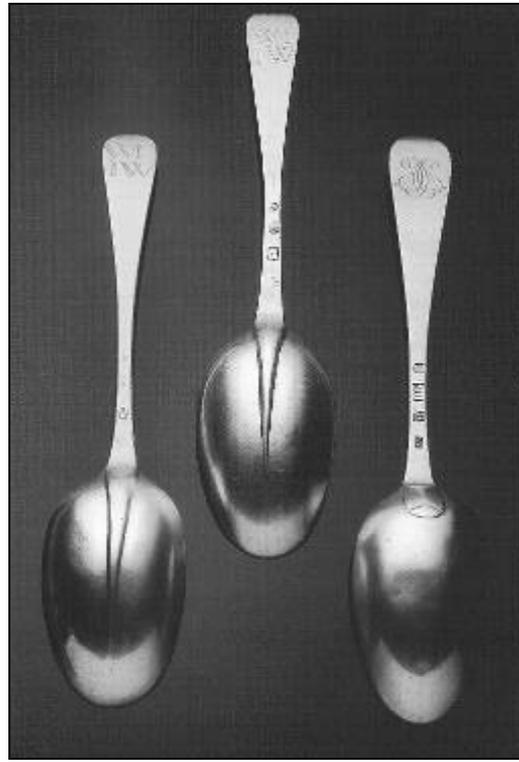
The flatware was generally of a good standard. One could therefore comment on many of the lots but to leave enough space in 'The Finial' for other articles and reports I will restrict my remarks primarily to the pieces that were previewed in the last edition of 'The Finial' and a few other lots.

EDINBURGH

14.	A pair of Victorian and baleen toddy ladles, makers mark EM , Edinburgh, 1863, also a pair of George IV fiddle pattern toddy ladles, makers mark of James Howden & Co , Edinburgh, 1829. £200-300.	£180
15.	A fiddle pattern soup ladle, maker's mark of Marshall & Sons, Edinburgh, 1840. £200-300.	N/S
18.	A George IV Kings pattern serving spoon, makers mark of Marshall & Sharp, 1823. £150-200.	£140
19.	A George IV fiddle pattern fish slice, marked CR , possibly for Charles Robb, D.McI , £150-200.	£140
20.	A George IV fiddle pattern soup ladle, marked Morton , for Robert Morton, AE , Edinburgh marks for 1829. £150-200.	N/S
24.	A set of four George III pointed-end pattern toddy ladles, makers mark WC , possibly for William Cunningham, 1809. £200-250.	£210
25.	A George III fiddle pattern, basting spoon by Patrick Cunningham & Son, Edinburgh, 1810. £150-200.	£200

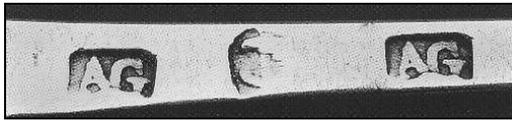


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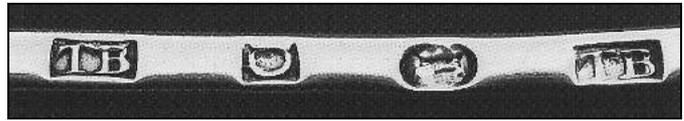


58, 59, 53

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| 26. | A George III pointed-end pattern tablespoon, maker's mark of James Howden , Edinburgh, 1789. £100-150. | £110 |
| 27. | A fiddle pattern soup ladle, maker's mark of IG , Edinburgh, 1812. £200-300. | N/S |
| 30. | A George III oar-end pattern soup ladle, maker's mark of Francis Howden , Edinburgh, 1804. £350-400. | £340 |
| 31. | A George III pointed-end pattern soup ladle, makers mark SZ , possibly a member of the Zeigler family, Edinburgh, 1815. £300-400. | N/S |
| 35. | A pair of fiddle and shell pattern toddy ladles, markers marks AW and Morton , for Alexander Wotherspoon and Robert Morton, Edinburgh marks for 1816. £80-100. | £90 |
| 36. | A set of George III old English pattern teaspoons by Alexander Zeigler of Edinburgh, circa 1815. £60-80. | N/S |
| 38. | A George III old English pattern soup ladle by Francis Howden of Edinburgh, 1802. £200-300. | N/S |
| 39. | A George III fiddle and shell pattern soup ladle, maker's mark of J. McKay of Edinburgh, 1818. £200-300. | N/S |
| 40. | A George III marrow scoop with twist stem possibly by James Dempster of Edinburgh, circa 1770, three marks, ID , thistle , duty head . £750-850. | N/S |
| 41. | A pair of George III Hanoverian pattern tablespoons, Edinburgh, 1761, makers mark indistinct, £120-150. | N/S |
| 42. | A George III old English pattern soup ladle, makers mark RS , Edinburgh, 1791. £200-250. | N/S |
| 43. | A pair of George III Hanoverian pattern serving spoons, three marks I, M, D . £300-400. | £240 |
| 51. | A fine George II old English pattern soup ladle with part twist stem, maker's mark of William Dempster of Edinburgh, 1754. £800-1000. | £850 |
| 53. | A set of six George II Hanoverian pattern tablespoons, maker's mark of Alexander Aitchison of Edinburgh, 1746. £400-600. | £400 |
| 54. | A set of four George II Old English pattern tablespoons, maker's mark of Dougal Ged of Edinburgh, 1730. £120-180. | £120 |
| 58. | A set of five Queen Anne Hanoverian rat tail pattern tablespoons, maker's mark of Thomas Mitchell of Edinburgh, 1712, also an early Victorian tablespoon by J&W Marshall of Edinburgh, 1837. £800-1200. | £400 |
| 59. | A set of six Queen Anne Hanoverian rat tail pattern, maker's mark of James Tait of Edinburgh, 1712. £800-1200. | £1000 |
| 60. | A pair of Queen Anne dog nose pattern table forks by Colin Mackenzie of Edinburgh, 1702. £600-800. | £500 |
| 61. | A William and Mary Trefid end pattern tablespoon, maker's mark of Alexander Reid of Edinburgh, circa 1690. £600-800. | N/S |



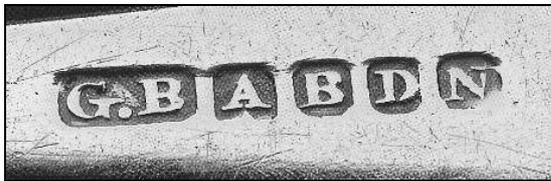
68



71

GLASGOW

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| 66. | A Victorian single struck Kings pattern serving spoon by Robert Gray (Glasgow) Edinburgh 1855. £180-200. | N/S |
| 67. | Six Victorian table forks, four by WA of Glasgow, 1892/93, one by JH&S of Edinburgh, 1848, and two by DC Rait of Glasgow, 1864. £180-200. | N/S |
| 68. | A George III Hanoverian pattern tablespoon by Adam Graham of Glasgow, circa 1765, three marks, AG twice, Glasgow Tree . £200-300. | N/S |
| 69. | A set of six Scottish fiddle pattern teaspoons by William Nappier of Glasgow, circa 1758, maker's mark only WN . £350-400. | N/S |
| 71. | An old English pattern soup ladle, maker's mark TB of Glasgow, circa 1770, four marks, TB twice O , tree . £400-600. | £300 |



76



82

ABERDEEN

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|-----|---|------|
| 72. | A set of three silver table forks, by Emsile & Mollison, Aberdeen, circa 1835, four marks E&M , A,B,D , £180-200 | £240 |
| 73. | A set of six silver teaspoons, Emsile & Mollison of Aberdeen, circa 1830, five marks E&M , A,B,D,N ,. £120-150. | £130 |
| 74. | A silver basting spoon, by George Booth of Aberdeen, circa 1825, four marks GB twice, AB twice. £250-300. | £240 |
| 75. | A silver soup ladle, by George Booth of Aberdeen, circa 1825, five marks G.B , A,B,D,N , £450-500. | £450 |
| 76. | A highly unusual part table service of Onslow pattern, by George Booth of Aberdeen, circa 1810, £2500-3000. Comprising of 6 tablespoons, 6 table forks, 6 dessert spoons & a sauce ladle, five marks G.B , A,B,D,N , also 9 dessert forks, John Round, 1901 and 9 teaspoons, Lon.1855 struck with two marks GJ , A,B,D,N , for George Jamieson of Aberdeen, as retailer. "Although in good condition this composite Part Table Service did not sell, being bought in at £1800". | N/S |
| 77. | A pair of silver table forks, fiddle pattern, by Rettie & Son, four marks R&S , A,B,D and Edinburgh marks for 1837 the other fork apparently with Rettie & Son mark overstriking another, possibly William Jamieson and Edinburgh marks for 1837. £100-120. | £100 |
| 78. | A silver tablespoon, fiddle pattern, maker's mark WG , Aberdeen, circa 1830. £100-150. | £220 |
| 79. | A silver toddy ladle, by William Whitecross of Aberdeen, circa 1825, five marks WW , A,B,D,N , £80-100. | £110 |
| 80. | A set of fiddle dessert spoons, by William Whitecross of Aberdeen, circa 1830, five marks, W.W , A,B,D,N . £220-260. | N/S |
| 81. | A silver mounted cowrie shell snuff box, three marks, PR struck thrice, probably Peter Ross of Aberdeen, circa 1810. £300-500. | £300 |
| 82. | A set of nine fiddle pattern teaspoons, by William Whitecross of Aberdeen, circa 1830, three marks, W.W , ABD , triple tower . £180-220. | N/S |
| 83. | A silver Old English Masking spoon, by Nathaniel Gillet, three marks N , thistle , N , circa 1780 and another O.E. masking spoon by John Ewan, circa 1810, two marks, Joe , thistle . £120-150. | £180 |
| 84. | An Old English soup ladle, by Nathaniel Gillet, Aberdeen, circa 1790, two marks NG , ABD . £400-500. | £400 |
| 85. | Three George III fiddle toddy ladles, makers mark PL , Edinburgh 1818. £150-200. | £160 |
| 86. | An Old English soup ladle, by John Ewan, Aberdeen, circa 1810, two marks JoE , ABD . £350-400. | £340 |



87



97

87. A set of Old English tablespoons, by John Ewan of Aberdeen, circa 1800, two marks, **JOE, thistle**. £350-400. £350
88. A set of fiddle pattern tablespoons, retailed by George Jamieson of Aberdeen, with London marks for 1846. £250-300. N/S
89. A pair of Onslow pattern sauce ladles, by George Jamieson of Aberdeen, circa 1810, five marks **G.B, A,B,D,N**. £300-350. £290
90. A set of four Old English teaspoons, by William Jamieson of Aberdeen, circa 1810, one mark, **WJ**. £60-80. N/S
91. A silver mounted cowrie shell snuff box, by James Pirie of Aberdeen, circa 1800, five marks, **IP** twice, **A,B,D**. £600-800. N/S
92. A George III sherry label, by William Jamieson of Aberdeen, circa 1810, three marks, **WJ** struck twice, **ABD**. £180-240. £300
93. An Old English soup ladle, by James Gordon of Aberdeen, circa 1790, two marks **IG, ABD**. £400-500. £400
94. A marrow scoop, maker's mark **IL** struck twice, possibly John Leslie of Aberdeen, circa 1780. £250-300. £250
95. A punch ladle, turned wood baluster stem, maker's mark only **CA**, probably for Coline Allan of Aberdeen, circa 1750. £200-300. £180
96. A set of three fiddle tablespoons, by James Erskine of Aberdeen, circa 1815, four marks, **hand-and-dagger, E** struck twice, **triple tower**. £300-400. N/S
97. A set of six Old English dessert spoons, by James Erskine, circa 1800, two marks, **E, hand-and-dagger**. £200-300. £180
98. An Old English toddy ladle, by James Erskine, circa 1800, three marks, **cockerel, IE, thistle**. £80-100. £80
99. A pointed-end pattern toddy ladle, by James Erskine, circa 1790, two marks, **IE, cockerel**. £50-80. £130



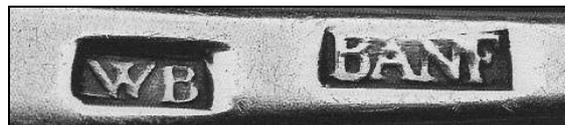
101

ARBROATH

101. A pair of fiddle pattern sauce ladles, by Andrew Davidson of Arbroath, circa 1840, four marks, **AD, crowned head** struck twice, **portcullis**. £200-300. "These Sauce Ladles were of good condition with only some slight ware to the marks. This did not however deter an above estimate price". £360
102. A fiddle pattern soup ladle, by Andrew Davidson of Arbroath, circa 1820, five marks, **AD**, indistinct **crowned head, portcullis**. £700-900. "Although a reasonable quality soup ladle, it did have badly struck marks and would appear to have had an inscription removed. This probably depressing the hammer price to the low estimate". £700



103



104

BANFF

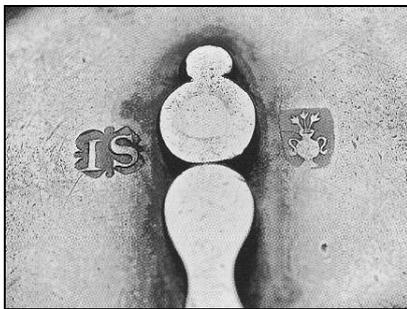
103. A fiddle pattern toddy ladle, by William Simpson of Banff, circa 1830, three marks, **WS, thistle, B**. £150-200. £250
104. An Hanoverian pattern tablespoon, by William Byres, Banff, circa 1770, two marks **WB, Banff**. £200-300. £160
105. A pair of Old English pattern toddy ladles, by David Izat of Banff, circa 1795, two marks **DI, thistle**. £300-400. "This pair of Toddy Ladles had nice slender stems but I felt that the bowls were of a thin gauge". £320

CUPAR

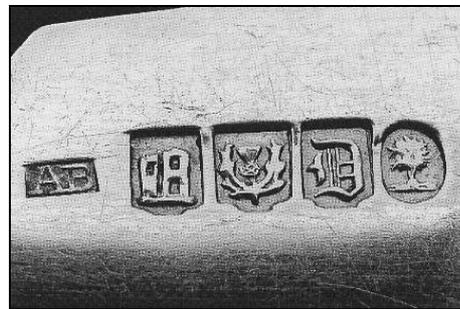
107. A fiddle pattern tablespoon, by Robert Robertson of Cupar, circa 1820, three marks, **RR, fleur-de-lys** twice. £180-200. *“I noted that this Tablespoon was 'over polished with a thin bowl'. This did not deter at least two people desiring to own it. There were a few surprised faces when the hammer fell at £950, just under five times the top estimate”.* £950

DUNDEE

108. A fiddle pattern soup ladle, by Alexander Cameron of Dundee, circa 1808, five marks, **Cam/eron, C, thistle, pot'o'lilies, Dun/dee**. £350-400. £380
109. A fiddle pattern toddy ladle, by Alexander Cameron of Dundee, circa 1830, also an Old English toddy ladle by William & Patrick Cunningham, circa 1790 and a fiddle pattern toddy ladle, marks rubbed. £250-300. £250
110. A fiddle pattern basting spoon by Alexander Cameron of Dundee, circa 1830, four marks, **CAM/ERON, C, thistle, pot of lilies, DUN/DEE**. £200-300. *“This was a very good quality Basting Spoon with good clear marks, which rose to an above estimate price of £370”.* £370
111. A set of six oar-end pattern table spoons, by Edward Livingston of Dundee, circa 1805, three marks, **EL**, indistinct **foliate** mark, **D**. £300-400. £260
112. An old English pattern serving spoon, Dundee, circa 1810, five marks, indistinct makers mark, **pot'o'lilies** struck four times. £300-400. N/S
113. A pair of old English pattern dessert spoons by Edward Livingston of Dundee, circa 1800, four marks, **EL, pot'o'lilies, EL, M**. £100-150. £100
114. A set of six fiddle pattern teaspoons, maker's mark **BSB**, Dundee, circa 1815, four marks, **BSB, pot of lilies** struck thrice. £250-300. *“Although not in the best of condition this set of cased teaspoons sold well at £320. The reason possibly being that they are by a presently unscribed maker and that, as I can recall, only a few single examples having previously come onto the market”.* £320
115. An old English pattern serving spoon by William Constable, Dundee, circa 1806, five marks, **WC, pot'o'lilies** struck four times. £300-400. £320
116. A George II punch ladle with baluster wood stem, by John Steven of Dundee, circa 1750, two marks, **IS, pot'o'lilies**. £300-400. £320



116



120

DUMFRIES

118. A pair of fiddle pattern tablespoons by Adam Burgess of Dumfries, circa 1840, four marks, **'AB', ruined castle, thistle, 'D'**. £350-400. N/S
119. A pair of fiddle pattern tablespoons by Adam Burgess of Dumfries, circa 1840, five marks, **AB, ruined castle, thistle, D, tree**. £350-400. N/S
120. A pair of fiddle pattern tablespoons by Adam Burgess of Dumfries, circa 1840, four marks, **AB, ruined castle, D, tree**. £350-400. N/S
121. A fiddle pattern toddy ladle attributed to Adam Burgess of Dumfries, circa 1825, four marks, **B, ruined castle, D, fouled anchor**. £300-400. £260
122. A pair of fiddle pattern sugar tongs by David Gray of Dumfries, circa 1830, three marks, **DG, unicorn, fouled anchor**. £50-70. £95
124. A fiddle pattern soup ladle by David Gray of Dumfries, circa 1830, three marks, **fouled anchor, DG, Unicorn's head**. £250-300. N/S
125. A fiddle pattern soup ladle by Mark Hinchsliffe of Dumfries, circa 1830, five marks, **fouled anchor, X, crown, fouled anchor, Hinchsliffe** in circle with **M** in the centre. £400-600. *“This Soup Ladle was bought in at £300, this probably being because of a dented and possibly repaired bowl”.* N/S
126. A set of three old English pattern teaspoons by Joseph Pearson of Dumfries, circa 1800, also a fiddle pattern teaspoon by David Gray of Dumfries, circa 1820. £80-100. £100



125



127

ELGIN

- 127. A good set of six, fiddle pattern tablespoons by William Fowler of Elgin, circa 1830, three marks, **WF, ELN, Thistle**. £1200-1400. *“These six Tablespoons were in good overall condition, selling for a mid estimate price of £1,300”*. £1300
- 128. A punch ladle with part-twist baleen stem by Charles Fowler of Elgin, circa 1800, three marks, **CF** struck twice, **Eln**. £450-600. *“This was the ladle illustrated as the Peterhead example. Not as rare and not of the quality and condition as the Peterhead ladle it sold for a more affordable price of £460”*. £460
- 129. A fiddle pattern fish slice by Charles Fowler of Elgin, circa 1815, two marks, **CF, Elgin**, and the trace of a third mark. £800-1000. *“A good quality Fish Slice with very slight ware to the Elgin mark”*. £720
- 130. A pair of old English pattern table forks by James Humphrey of Elgin, circa 1760, three marks, **IH, E, LN**. £450-500. With-
drawn
- 131. A pair of rare old English pattern table forks by James Humphrey of Elgin, circa 1760, three, **IH, E, LN**. £450-500. With-
drawn



130



132

FORRES

- 132. A fiddle pattern dessert spoon by John and Patrick Riach of Forres, circa 1820, three marks, **IPR, tower mark** struck twice. £500-700. *“A good quality Dessert Spoon with crisp marks”*. £950

GREENOCK

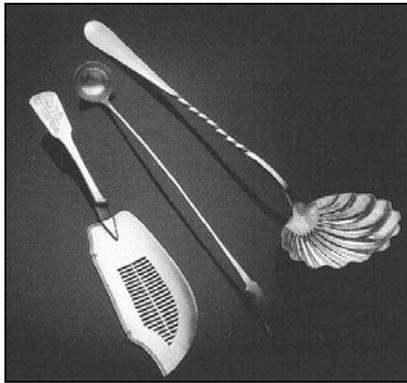
- 133. A pair of fiddle pattern toddy ladles, Greenock marks, circa 1840, four marks, **anchor** twice, **tree** twice. £140-160. £170
- 134. A pair of fiddle pattern toddy ladles, Greenock, circa 1830, three marks, **anchor** twice, **tree**. £100-150. £120



147

INVERNESS

- 142. An old English pattern teaspoon by Alexander Stewart of Inverness, circa 1800, three marks, **A.S, shuttle, wheat ear**. £150-200. £200
- 144. A pair of dessert spoons by Donald Fraser of Inverness, circa 1815, one mark, **D.F** over **INS**. £100-150. £150
- 145. A set of three old English pattern teaspoons by Alexander Stewart, circa 1800, four marks, **AS, wheat ear, JS, cup and saucer** mark. £120-150. *“I was surprised when these five teaspoons sold for more than twice the top estimate. I would suggest that they were not in the best of condition with the only thing possibly going for them were the marks”*. £360
- 146. A masking spoon with part twist stem by Alexander Stewart of Inverness, circa 1800, two marks, **AS, C**. £100-150. *“Members may be interested to note that a similar quality Masking Spoon, but without the 'C' mark as on this example, also by Alexander Stewart, sold at last years sale for about double the hammer price of this example”*. £250
- 147. A set of three old English pattern tablespoons by Charles Jamieson of Inverness, circa 1800, four marks, **CJ, INS, Dromedary, J**. £100-150. £220
- 148. A set of seven single struck Kings pattern tablespoons by Robert Naughton of Inverness, circa 1830, three marks, **RN, cornucopia, thistle**. £100-150. £100
- 150. A fiddle pattern fish slice by Robert Naughton of Inverness, circa 1840, three marks, **RN, cornucopia, thistle**. £500-700. *“This was a fine Fish Slice having a contemporary presentation inscription on the front of the Fiddle”*. £550



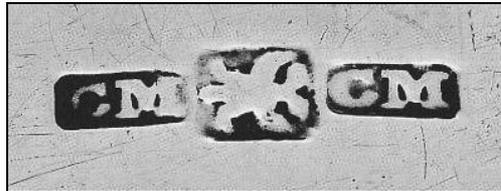
150, 156, 51

MONTROSE

152. A transitional fiddle pattern soup ladle by James Sturrock of Montrose, circa 1815, five marks, **JS, mitre** mark struck four times. £550-600. *“There would appear to have been an inscription erased from this ladle and the marks were slightly worn”.* £550
153. An old English pattern table spoon by Benjamin Lumsden of Montrose, two marks, **BL, Rose**. £100-150. £100

PAISLEY

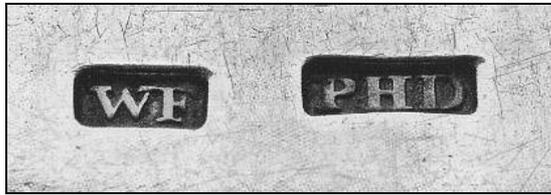
154. A set of twelve, fiddle pattern dessert spoons by Willian Hannay of Paisley, with Glasgow marks, for 1844. £450-500. £500
155. A set of four old English pattern teaspoons by Willian Hannay of Paisley, circa 1800. £80-100. £85
156. A fiddle pattern toddy ladle probably by Willian Hannay of Paisley, 1813. £250-300. £270
157. An old English pattern soup ladle by William Hannay of Paisley, circa 1800, five marks, **WH, anchor** struck twice, **WH** rectangular punch struck twice. £700-900. *“This ladle had a good double drop heel. However the marks were not as crisp as one would have liked them to have been”.* £720



PERTH

168

159. An old English pattern soup ladle by Robert Keay of Perth, 1801. £250-300. £240
160. A fiddle pattern dessert spoon by Robert Keay of Perth, circa 1820, four marks, **RK** twice, **double headed eagle** twice. £70-100. £60
161. A pair of old English pattern toddy ladles by Robert Keay of Perth, Edinburgh marks for 1804. £80-100. £90
162. A pair of oar-end pattern toddy ladles by Robert Keay of Perth, circa 1820, three marks, **RK** twice, **double headed eagle**. £100-150. £220
163. A pair of fiddle pattern sugar tongs by William Ritchie of Perth, circa 1815, two marks, **WR, double headed eagle**. £60-80. N/S
164. A George III punch ladle with part twist baleen stem by William Ritchie of Perth, circa 1790, four marks, **WR** twice, **double headed eagle** twice. £150-200. £140
165. A pointed-end old English pattern soup ladle by William Ritchie of Perth, circa 1815, four marks, **WR** twice, **double headed eagle** twice. £400-600. *“A good clean Soup Ladle with fair marks”.* £400
166. A pointed-end old English pattern soup ladle by James Cornfute of Perth, circa 1775, five marks, **IC** thrice, **double headed eagle** twice. £500-700. *“Another quality Soup Ladle with only a very small 'nick' at the top of the stem”.* £500
167. A set of five old English pattern table spoons by AM of Perth, circa 1790, five marks, **AM** thrice, **eagle** twice. £200-300. £240
168. A George IV punch ladle with part twist baleen stem by Charles Murray of Perth, circa 1825, three marks, **cm** twice, **double headed eagle**. £200-300. £300
169. A set of seven fiddle pattern table spoons by Charles Murray of Perth, circa 1820, five marks, **cm** thrice, **double headed eagle** twice. £500-600. £500



170



171

PETERHEAD

170. A rare fiddle pattern tablespoon by William Stephen Ferguson of Peterhead, circa 1825, two marks, **WF**, **PHD**. £2000-3000. *“Selling for a below estimate price of £1,850 may be because of what I noted as a 'slight impression at the join of the stem and bowl'. The marks however were in reasonably unworn condition”.* £1850
171. A fine and rare Scottish provincial punch ladle by William Stephen Ferguson of Peterhead, 1825-1828, marked inside the bowl, **WF**, **PHD**, and with maker's mark to the stem and finial of the handle. £6000-8000. *“Why did this fine and rare Punch Ladle sell for only £4,000? The ladle was in top condition; the marks had only minor ware, the bowl having the maker's and town mark and both the stem and finial having the makers mark. In fact I would suggest that it was the rarest and the best quality Scottish provincial punch ladle having come onto the market for a good number of years. It seemed therefore to have everything going for it. What a shame that the wrong ladle was illustrated in the catalogue. When one handled this ladle it appeared to be 'right' therefore I would suggest that the buyer has acquired themselves one of the rarest pieces of Scottish provincial flatware the value of which will surely rise in the future. What put the bidders off? Could it have been the high estimate or the sign of the times?”* £4000



172



174



178

WICK

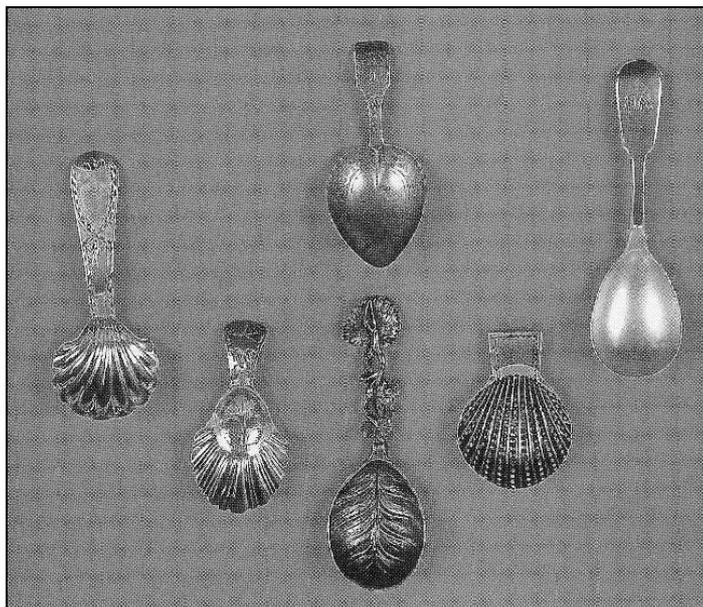
In the report of last year's sale I stated 'Any item of silver with a Wick hallmark would appear to be the flavour of the month at the moment'. How times would appear to have changed. Of the seven lots on offer only three sold. **Lots 172, 173, 174 & 175** the four matching tablespoons did not sell being bought in at £1,450 each.

172. A fiddle pattern tablespoon by John Sellar of Wick, circa 1830, four marks, **JS** thrice, **Wick**. £1800-2000. N/S
173. A fiddle pattern tablespoon by John Sellar of Wick, circa 1830, four marks, **JS** thrice, **Wick**. £1800-2000. N/S
174. A fiddle pattern tablespoon by John Sellar of Wick, circa 1830, four marks, **JS** thrice, **Wick**. £1800-2000. N/S
175. A fiddle pattern tablespoon by John Sellar of Wick, circa 1830, four marks, **JS** thrice, **Wick**. £1800-2000. N/S
176. A fiddle pattern toddy ladle by John Sellar of Wick, circa 1830, four marks, **JS**, **Wick**, **S**, **S**. £1200-1500. *“A good Toddy Ladle with slight ware to the marks which sold close to the top estimate”.* £1450
177. A fiddle pattern toddy ladle by John Sellar of Wick, circa 1825, three marks, **JS** twice, **Wick**. £1500-2000. *“This ladle would appear to have had an inscription erased, possibly the reason for the depressed price”.* £1200
178. A fiddle pattern sauce ladle possibly by Donald Fraser of Wick, three marks, **DF**, **Wick**, **DF**. £1800-2200. *“Probably the best quality item of Wick silver on offer”.* £1800

Conclusion - 'Fickle' is the word I would use to describe this sale. Some of the prices that were attained appeared to be so unpredictable that one feels that we have possibly entered a period of instability in the Scottish Provincial Silver market. A lot has happened, with the antique trade, over the past year since last year's sale. These events must surely have had an effect on the market.

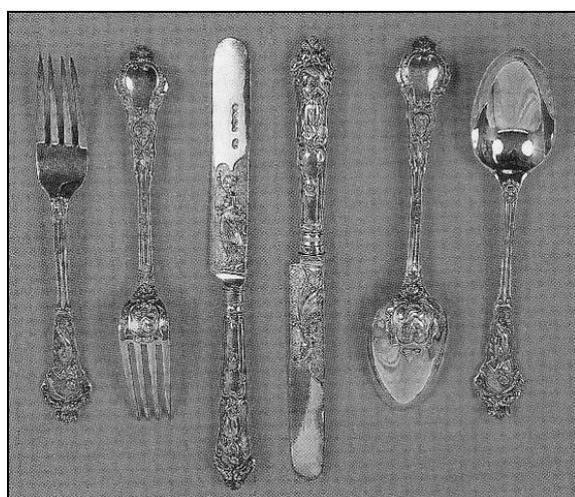
Review – ‘Bonhams Silver and Late 19th & 20th Century Design’
Bath, 29th July 2002

Please note that the achieved price **does not** include the 17.5% buyers premium.



71, 69, 73, 75, 74, 70

<u>Lot</u>	<u>Achieved</u>
69. A George III caddy spoon by Joseph Taylor of Birmingham, 1795, the shell shaped bowl with a leaf motif against a matt oval ground, bright cut handle. £80-100.	£24
70. A late George IV fiddle pattern caddy spoon by William Eley, 1829. £60-80.	£60
71. A provincial caddy spoon by Thomas Watson of Newcastle, circa 1790, the shell bowl to a bright cut handle. £100-140.	£23
72. A Georgian caddy spoon by Joseph Taylor of Birmingham, 1801, oval bowl with bright cut decoration, also a fiddle pattern shell bowl caddy spoon, maker F.P, 1827. £60-80.	£80
73. A late George III caddy spoon by Joseph Taylor of Birmingham, 1812, the heart shaped bowl with a wrigglework border against a matt ground, bright cut handle. £120-160.	£25
74. A George III caddy spoon by Young, Greaves & Hoyland of Sheffield, 1781, circular fluted bowl, punch hole piercing, tab handle with wrigglework border. £150-180	£33 0
75. A George IV cast naturalistic caddy spoon by Johnathan Hayne, 1826, the leaf bowl to a twig stem entwined with foliage. £300-400.	£42
110 A matched silver gilt, twelve place setting, table service by George Adams, Stephen Smith, Holland, Aldwinkle & Slater, and Slater, Slater & Holland, from 1850 to 1909, derivative of the rich figure pattern, comprising dessert spoons, tea forks and tea knives, silver blades to loaded handles, housed in two fitted cases. £1200-1500.	£14



110

Review – ‘Bonhams Fine Silver & Vertu’
New Bond St. – 19th July 2002

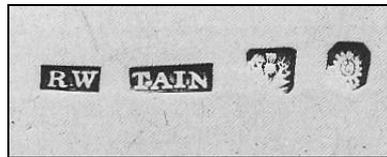
The sale included Part V of Griffin Collection, Lots 223 to 232.

Please note that the achieved price **does not** include the 17.5% buyer's premium.

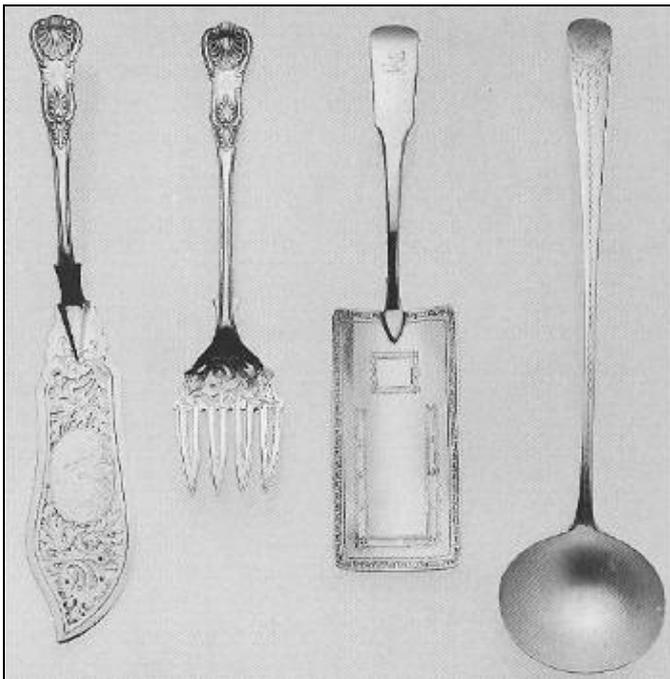
<u>Lot</u>	<u>Achieved</u>
192. Pair of Victorian Kings pattern fish servers, by George Whitting. £300-320.	£320
193. A George III Irish fiddle pattern fish slice by George Nangle, Dublin 1806. £300-400.	£460
194. An unascrbed early 19 th C. bright-engraved soup ladle, maker's mark only AC, struck trice at top of stem. £300-500.	N/S
195. A George III skewer, by Edmund Meddlycott, 1754. £250-350.	£500
196. A George III meat skewer by James Scott, Dublin 1813. £300-350.	£350
197. A George III Old English pattern straining spoon, by Soloman Hougham. £200-250.	£180
198. A good pair of George III bright-engraved sugar tongs, by Hester Bateman, circa 1780. £150-170.	£340
199. A good George III Irish pointed-end soup ladle by James Keating & Richard Flood, Dublin 1812, retailer's (?) mark of James Henderson. £400-500	N/S
200. A George III Irish pointed-end soup ladle, crested by John Pittar, Dublin 1795. £350-400.	N/S
201. A George III Irish fiddle pattern basting spoon by John Shields, Dublin 1803. £400-500.	£720
202. A George III Irish meat skewer by Samuel Neville, Dublin 1819. £250-300.	£350
203. A George III meat skewer by Thomas Townsend, Dublin 1810. £250-300.	£260
204. A set of six George III Scottish pointed-end toddy ladles by Robert Wilson, Edinburgh, circa 1800 (castle, King's head, RW in oval punch). £250-300.	£420
205. A pretty pair of George IV silver –gilt grape scissors by Thomas Radcliffe, 1823. £250-300.	£420



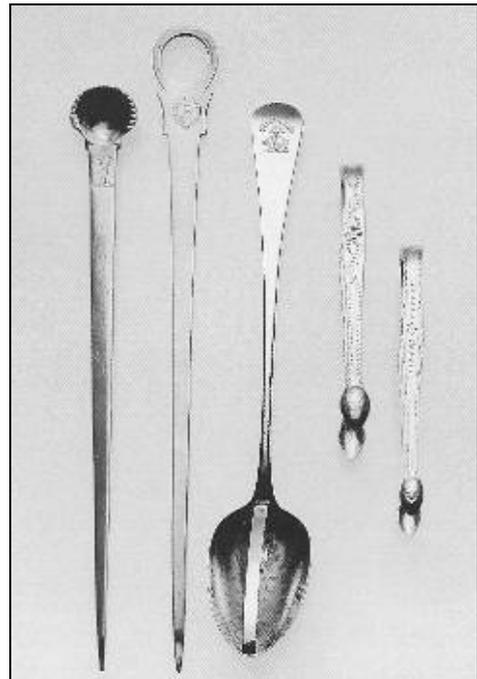
194 (detail)



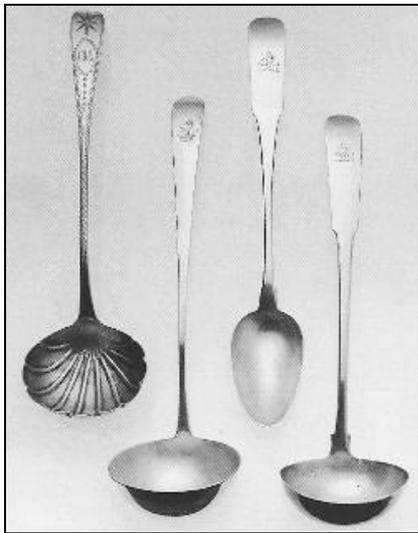
216 (detail)



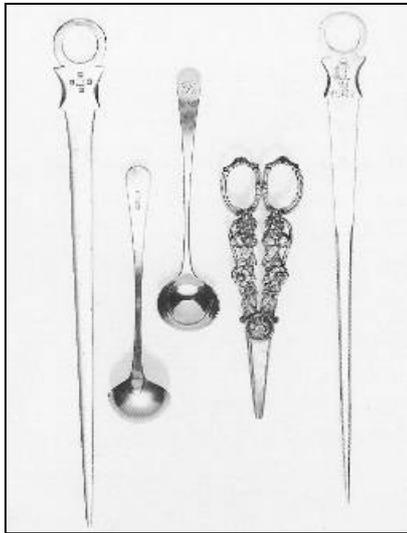
192, 192, 193, 194



195, 196, 197, 198, 198



199, 200, 201, 201

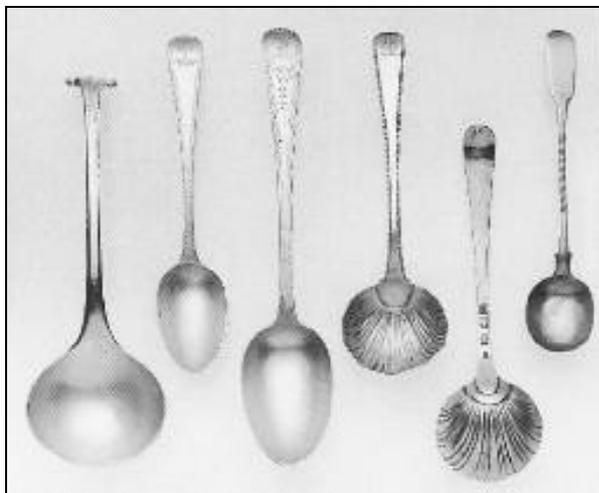


203, 204, 204, 205, 202

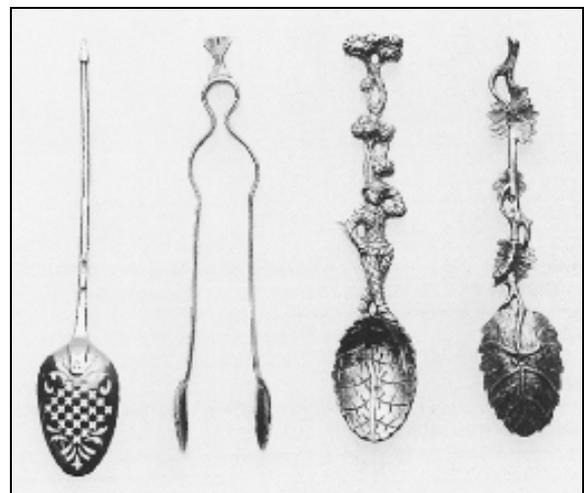


211, 212a, 212, 211

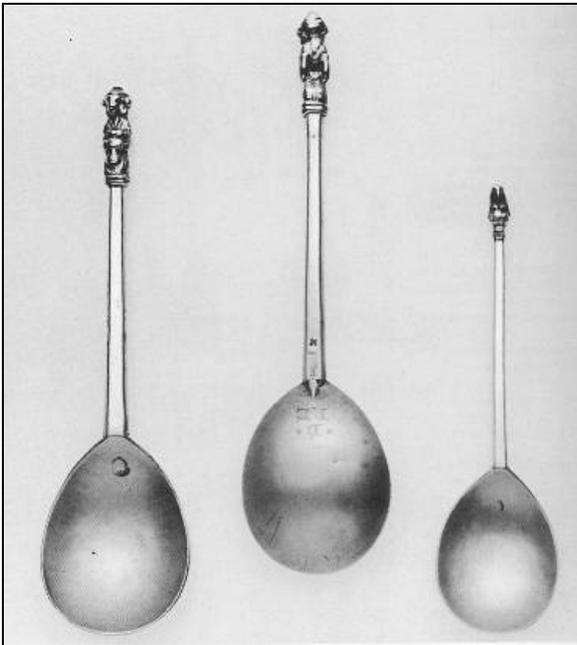
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|------|---|-------|
| 206. | A good pair of Victorian Onslow pattern sauce ladles by Francis Higgins, 1877. £150-200. | £180 |
| 207. | A fine set of six George III Old English pattern dessert spoons, by George Smith, 1785. £300-350. | £280 |
| 208. | A good set of six George III bright-engraved tablespoons, by Hester Bateman, 1783. £600-800. | £850 |
| 209. | A good pair of George III Old English bead-edge sauce ladles, probably by William Fearn, 1775. £150-200. | £240 |
| 210. | A 19 th Century Scottish Provincial fiddle pattern masking spoon, by Alexander MacLeod, Inverness circa 1830 (AML, INS, thistle). £200-250. | £200 |
| 211. | A pair of fish servers by Ashforth & Harthorn, Sheffield 1849. £600-700. | £620 |
| 212. | A Victorian Provincial tart server, by Josiah Williams & Co., Exeter 1847. £150-200. | £340 |
| 212a | A George III stilton scoop, by Eley & Fearn, 1804. £200-300. | £180 |
| 213. | A fine Victorian three piece christening set, by George Adams, 1863. £200-250. | N/S |
| 213a | A George II/III mote spoon, by Thomas Devonshire & William Watkins, circa 1760, maker's mark only struck twice. £150-200. | £240 |
| 214. | A pair of George I sugar tongs, by Andrew Archer, circa 1720. £250-300. | £320 |
| 215. | A set of four George III teaspoons, by Maker's mark only, script ID with acorn above (Grimwade 3532), circa 1750. £400-500. | £150 |
| 216. | A very rare set of six 19 th Century Scottish Provincial fiddle pattern tablespoons, by Richard Wilkie, Tain, circa 1835 (RW, TAIN, thistle, sun in splendour) £5000-7000. | £3000 |
| 217. | Three rare set 19 th Century Scottish Provincial fiddle pattern dessert spoons, by Richard Wilkie, Tain, circa 1835 (RW, TAIN, thistle, sun in splendour) £900-1200. | £800 |
| 218. | A 19 th Century Scottish Provincial plain fiddle pattern basting spoon by R.&R. Keay, Perth, circa 1830 (R&RK twice, eagle twice). £350-400. | N/S |
| 219. | A George III Old English, thread and drop pattern soup ladle, by Eley & Fearn, 1797. £200-220. | £180 |
| 220. | A William IV soup ladle of Victorian pattern together with six tablespoons en suite, by Hayne & Cater, 1836. £500-600. | £450 |



206 (pair), 207 (six), 208 (six), 209, 210



213a, 214, 215 (part lot), 215 (part lot)

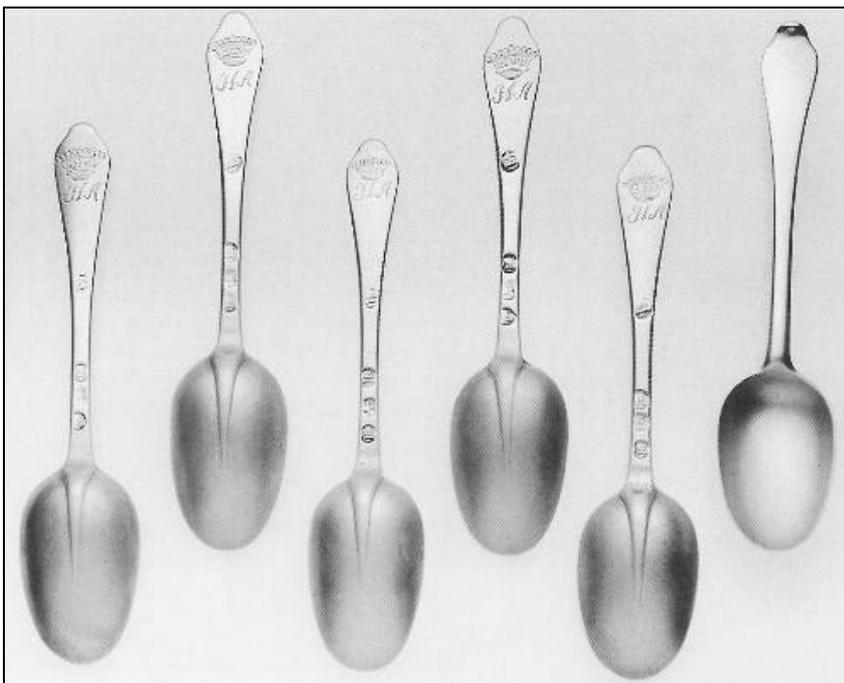


221, 221, 222

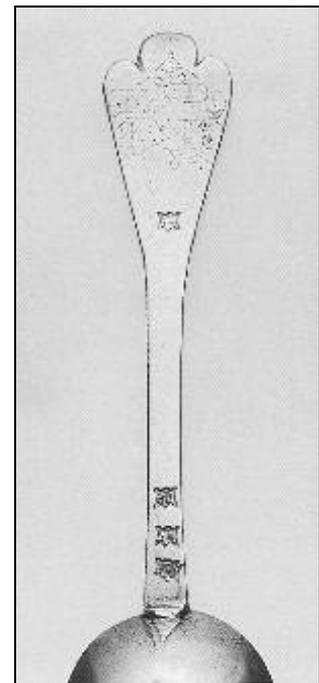


223, 224, 225, 226, 227

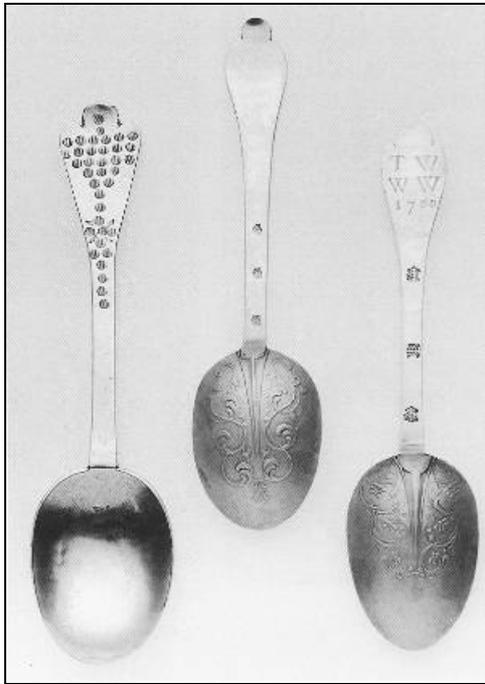
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|------|---|-------|
| 221. | A Pair of Charles I West Country Buddha knob spoons, attributed to Richard Chandler of Plymouth. £1800-2200. | £2600 |
| 222. | A rare James I Virgin and heart spoon, by William Limpenny, 1621. £1500-2000. | £950 |
| 223. | A Very rare William III East Anglian Trefid spoon, by Thomas Havers, Norwich, circa 1697/1702. £900-1100. | £1200 |
| 224. | A rare William and Mary Trefid spoon, ascribed to Thomas Haysham, Bridgewater, circa 1695. £700-800. | £700 |
| 225. | A Charles II West Country Trefid spoon, by Richard Ash, Launceston, circa 1680. £800-£850. | £800 |
| 226. | A William and Mary North Country Trefid spoon, by Thomas Hebden, Hull, circa 1690 (Maker's mark between two town marks all on back of stem). £800-1000. | £800 |
| 227. | A rare Charles II Trefid-end condiment spoon, by Francis Garthorne, circa 1680. £1500-1800. | £1500 |
| 228. | A very rare set of six Queen Anne Scottish wavy-end tablespoons, by John Luke Junior, Glasgow 1707/8. £7000-8000. | N/S |



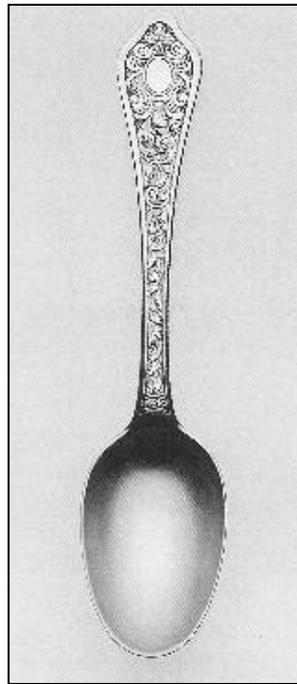
228



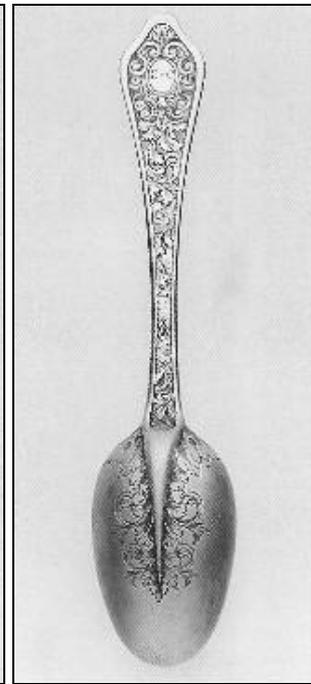
229 (detail)



229, 230, 231



232



232

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|------|---|-------|
| 229. | A rare Charles II unscribed Wessex Trefid spoon, circa 1684. £1000-1200. | £2700 |
| 230. | A Charles II/James II West Country 'lace-back' Trefid spoon, attributed to William Rowe, Liskeard, circa 1685, mark WR conjoined, struck three times to back of stem. £1000-1200. | £1200 |
| 231. | A William III West Country 'lace-back' Trefid spoon, by Richard Sweet (II), Chard, circa 1700. £1100-1300. | £1500 |
| 232. | A very fine William III decorated wavy-end spoon, by John Broake, 1699. £1000-1200. | £1800 |

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'Dates for your Diary'

29th October 2002

Thomson Roddick & Medcalf Sale of Scottish Provincial Silver.

This forthcoming Scottish Provincial sale already includes some very interesting items of Tain, Forres and Peterhead silver on offer. Following on from their success selling Scottish Provincial silver they have decided to move the venue of the sale to the **Royal College of Surgeons, Nicholson Street, Edinburgh**. This prestigious city centre auction will be combined with a fine painting and jewellery sale. The Royal College of Surgeons is located close to Waverley Station and has a nearby pay and display car park. For those of you who stay over for the sale, Julia in their Moray Place office (Tel: 0131 220 6680) will be happy to assist you in making reservations.

All enquires should be made to either Gordon Foster or Sybelle Medcalf on 0131 454 9090.

30th October 2002

Woolley & Wallis Sale of Early Silver Spoons

This sale will have approximately 210 lots of early spoons and flatware including West Country apostles, a very early Trefid spoon, provincial Seals and Trefids, Scottish provincial and caddy spoons with estimates from £50 to £3000. They have also acquired for this sale a private collection of picture back teaspoons, mote and other small 18th century spoons, totalling to some 45 lots. The picture backs include milkmaids, hen & chicks, rooster, Masonic emblems and heron & eel etc. with estimates ranging between £50 to £250.

Enquires to Alexis Butcher on 01722 424501.

The First Tuesday of Every Month

On the first Tuesday of every month, members and their friends are welcome to join me for tea & coffee upstairs at 26 Burlington Arcade anytime between 10.30am and 6.00pm. Come and meet other members and discuss the latest topics in the Finial!!! and any new ones you may have.

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Email

For any members preferring to use email than the traditional way, please email to silverspoonclub@bexfield.co.uk

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“Caption Competition!”

Little Boy in a Red Dress Holding a Spoon.



Courtesy of Christies, New York

A Bottle of **Fortnum & Mason Champagne** is waiting for the **winner**, for the best caption received for this ‘Little Boy in a Red Dress Holding a Spoon’ 19th Century, oil on canvas, American School, 42 x 30in, painting.

Entries to be received by the 30th November 2002.

(For members only & you may enter as many captions as you wish).

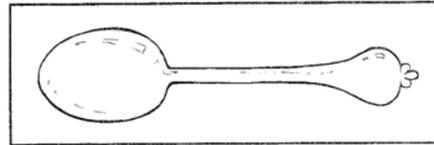
If anybody has any other pictures that they feel would be suitable for another caption competition please let me know.

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The Finial is the illustrated bi-monthly journal of “The Silver Spoon Club of Great Britain” and is published and printed by “The Silver Spoon Club”, 26 Burlington Arcade, Mayfair, London, W1J OPU. Tel: 020 7491 1720 Email: silverspoonclub@Bexfield.co.uk All views expressed are those of the authors and not necessarily those of The Finial.

'The Silver Spoon Club'

OF GREAT BRITAIN



26 Burlington Arcade, Mayfair, London. W1J 0PU

Tel: 020 7491 1720 Fax: 020 7491 1730

E-mail: silverspoonclub@bexfield.co.uk

POSTAL AUCTION

To take place on Friday 15th November 2002

Your written, email (www.silverspoonclub@bexfield.co.uk) or faxed bids (Fax: 020 7491 1730) 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. Also **please note** that there is now, the dreaded, VAT on the buyers premium, unfortunately it cannot be avoided. Full details on back page.

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

Lot No.

Reserve

1. A Continental, silver highly ornate serving spoon, the finial depicting George & the Dragon, marks a **rose** over **G.G** and **13**, length 8.5", 2.66ozs. ~ very intricate. Estimate £60-80. £45



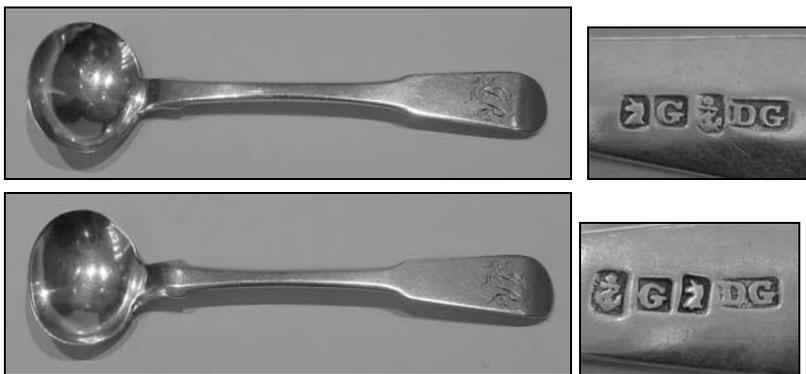
2. A George III silver, Old English tablespoon, London 1768 with an interesting crest of a unicorn in front of a sunburst below an Earls coronet?, by Elizabeth Tookey. ~ good hallmarks, a nice weight, good gauge, very slight wear to bowl and crest. Estimate £60-80. £45



3. A Russian silver coffee spoon, with blue, red, white & turquoise enamel, circa 1896-1908, a nice clean example, ~ perfect enamel, needs some soap & water! Estimate £40-50. £35



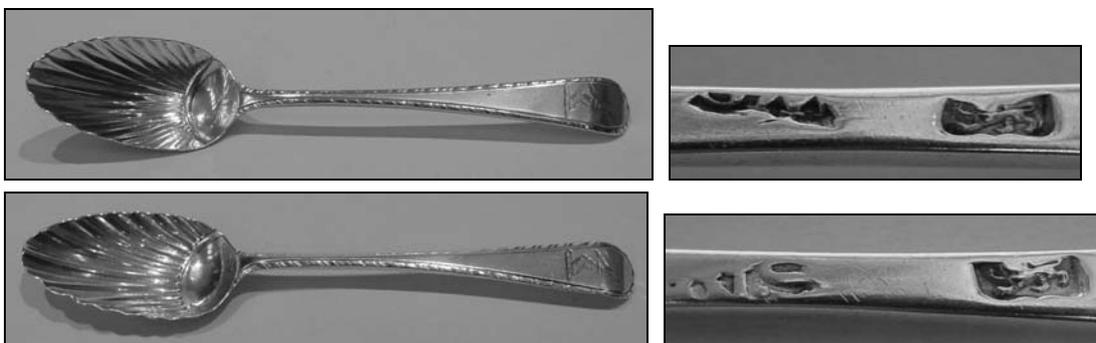
4. A pair of Scottish fiddle pattern salt spoons, by David Gray, circa 1820, marks **unicorn, G, anchor, DG**, contemporary initials 'IR', ~ a nice pair with good marks. Estimate £90-120. £70



5. An Aberdeen silver fiddle pattern dessert spoon by James Pirie, circa 1820, marks **JP twice, ABD**, ~ nice marks, bowl has had a number knocks. Estimate £60-70. £45



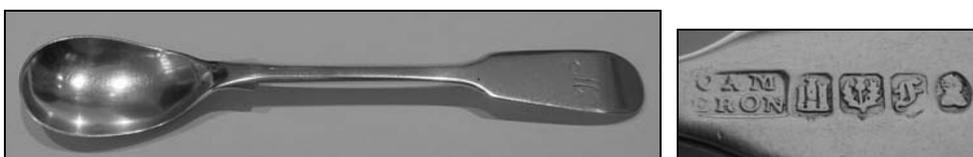
6. A pair of George III silver shell bowled, featheredged teaspoons, circa 1770, makers mark unclear, ~ a clean pair of spoons. Estimate £60-80. £40



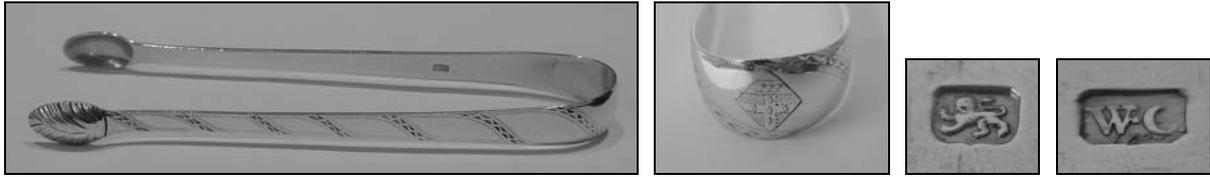
7. A George III silver Old English condiment ladle, London 1792, by Peter & Ann Bateman, length 4.25", ~ nice marks, good example. Estimate £60-80. £45



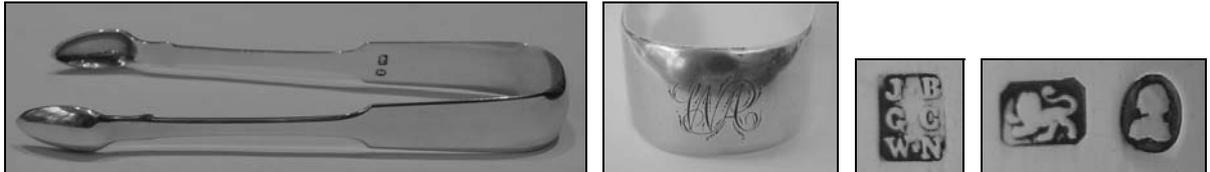
8. Scottish silver fiddle mustard spoon, Edinburgh 1837, by Cameron of Dundee, initialled 'D', length 5", ~ nice marks, good example. Estimate £50-60. £40



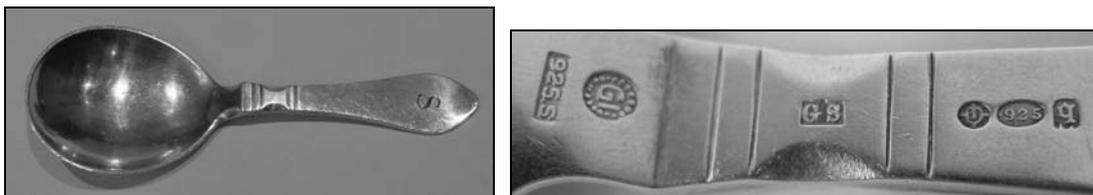
9. A pair of unusual bright-engraved silver sugar tongs, with a widow's lozenge crest, by William Cripps, circa 1780. ~ a good pair of tongs for a collection. Estimate £50-70. £35



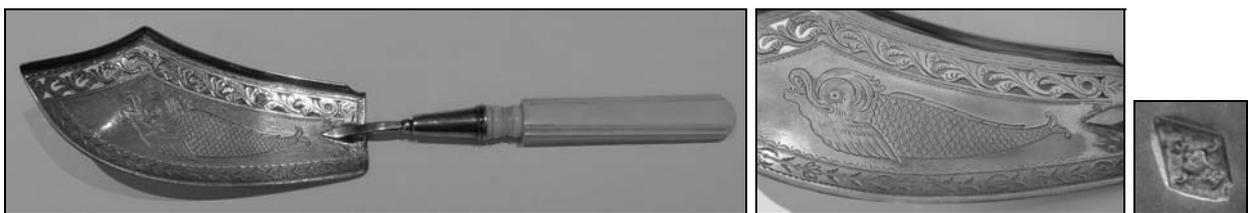
10. A pair of York silver fiddle pattern sugar tongs, circa 1830, by J. Barber, G. Cattle & W. North, initialled "WA", ~ nice and clean. Estimate £70-90. £60



11. Danish silver tea caddy spoon, by Georg Jensen, Continental pattern, with London import mark for 1931, initialled 'S' ~ nice & clean. Estimate £120-150. £90



12. French .950 standard silver fish slice with ivory handle, Paris circa 1840, by Pierre-Francois Queille (see Arminjon – Paris marks), blade pierced and engraved with a fish, length 13.75" ~ a very nice gauge of silver and very sturdy, the handle has a very very faint hair line crack of about an inch long. Estimate £300-350. £260



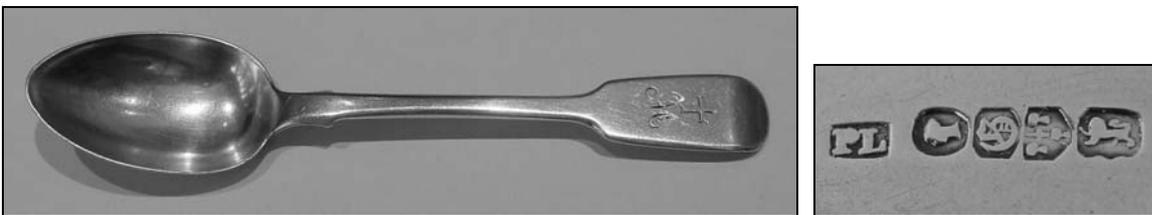
13. A pair of George II silver teaspoons with cast decorated finial and shell back bowl, circa 1750, by Phillip Roker, ~ lovely condition and weight. Estimate £80-100. £70



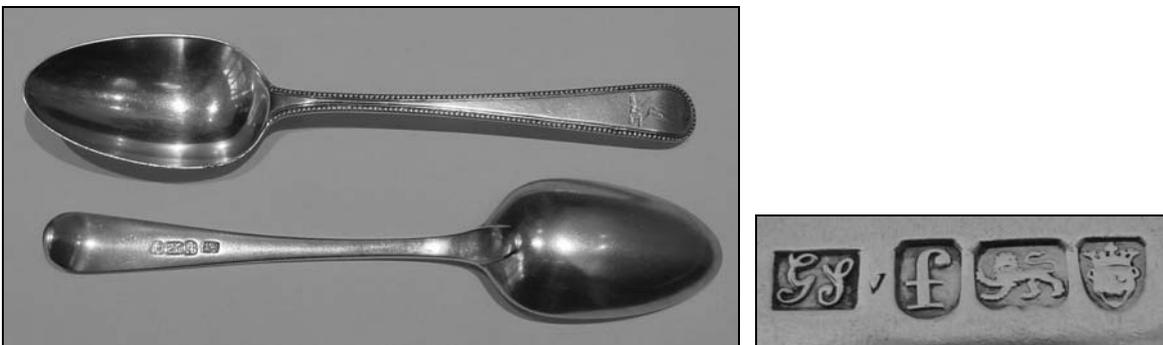
14. Birmingham – A rare bottom marked Old English feather edged teaspoon by Edward Sawyer, Birmingham 1778, initialled 'EJ' in script. Provenance: the spoon came as a part lot, No.127 of Martin Gubbins sale, Martin's ticket saying 'bought from G.B.S. for £10 on Oct. 1980 ~ a pretty spoon with slight ware to tip of bowl. Estimate £50-60. £35



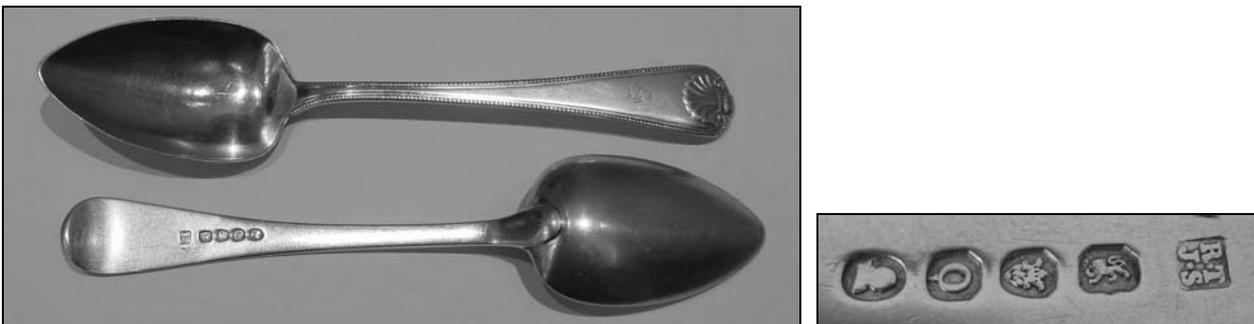
15. Chester – A large fiddle pattern teaspoon, Chester 1845, by Paterick Leonard of Manchester, initialled 'M' below a cross. Provenance, this spoon also came in a part lot from Martin Gubbins sale, lot 144, Martin's ticket stating that he bought it from Alan Kinsey on 12th Dec 1970 for £1.50 ~ a lovely spoon with good marks. Estimate £40-£60. £28



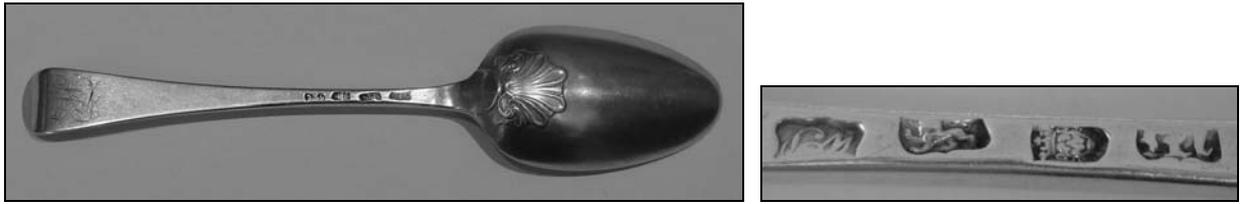
16. A pair of George III silver bead edge pattern tablespoons, by George Smith, London 1781, ~ bead very nicely defined, thick stems, lovely spoons. Estimate £80-100. £60



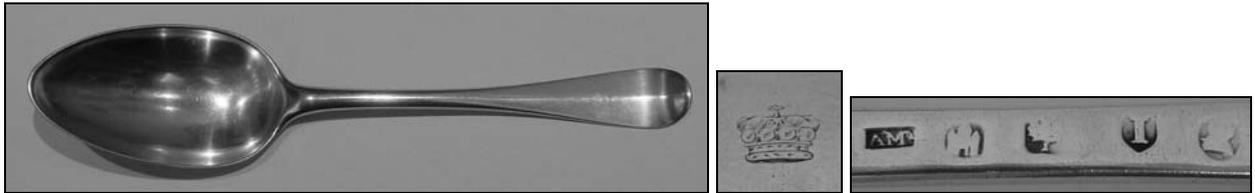
17. A pair of George III silver, bead & shell dessert spoons, by Richard Turner & John Shea, London 1811, ~ nice bowls and marks, slight ware to initial 'S'. Estimate £60-70. £50



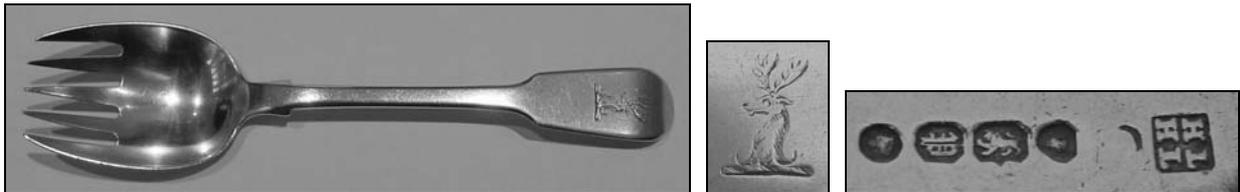
18. George III Hanoverian pattern shellback table spoon, by William Soame? Overstruck?, London 1767 ~ a nice shell, wear to tip of bowl. Estimate £50-70. £40



19. A Scottish Hanoverian pattern silver table spoon, by AM (possibly AM of Perth, unidentified), Edinburgh 1789, engraved with a crown crest, ~ lovely bowl and of good gauge throughout. Estimate £60-80. £40



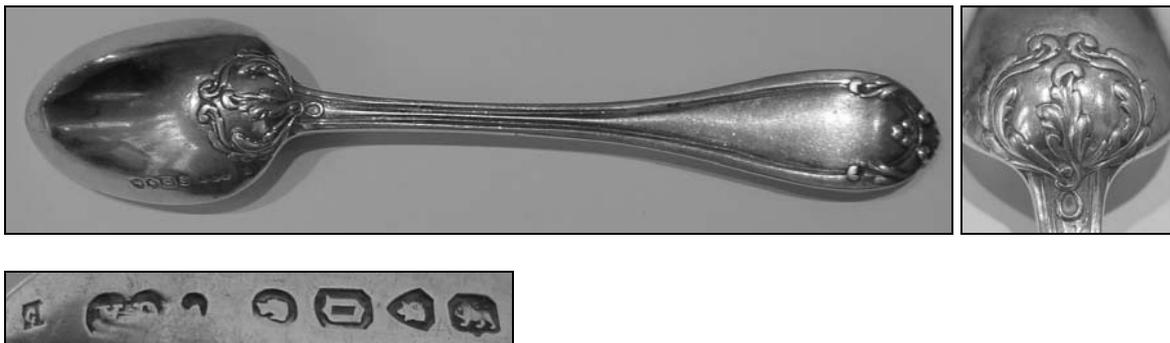
20. A Victorian fiddle pattern pickle fork, by Henry & Henry Lias, London 1850, length 5.5", ~ a useful fork. Estimate £45-55. £35



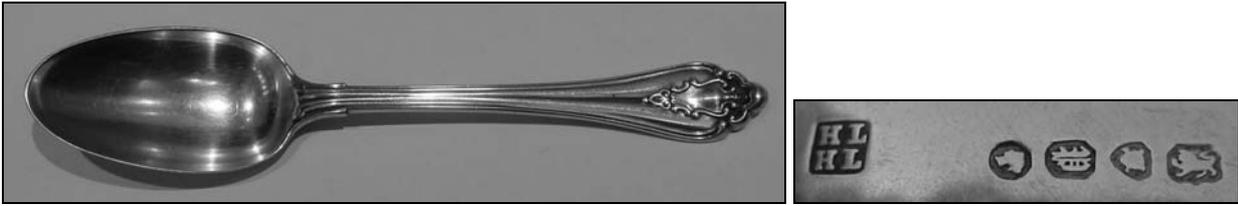
21. A Victorian fiddle pattern silver sugar spoon, by Charles Boyton, London 1847, length 5.5", ~ slight ware to initials. Estimate £40-50. £35



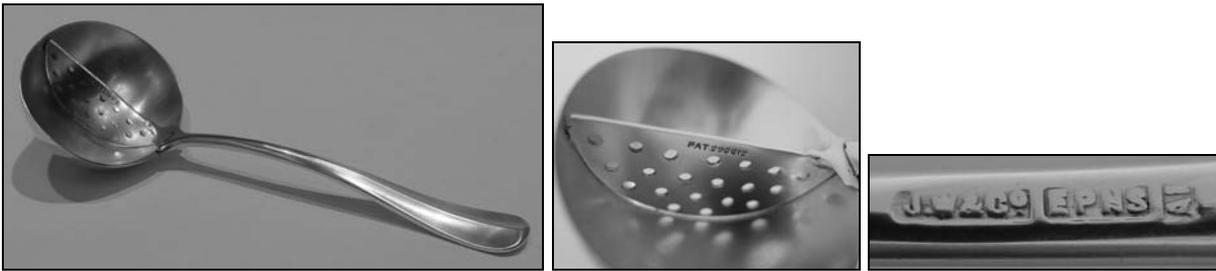
22. A Victorian Tamworth pattern dessert spoon, by George Adams, London 1869, initialled script 'EJCC' ~ an unusual pattern and of good gauge. Estimate £40-50. £30



23. A heavy Victorian silver tablespoon, pattern of unknown name (see 'Silver Flatware' by Ian Pickford, page 152 fig.241) by Henry & Henry Lias.~ a fabulous spoon. Estimate £60-70. £45



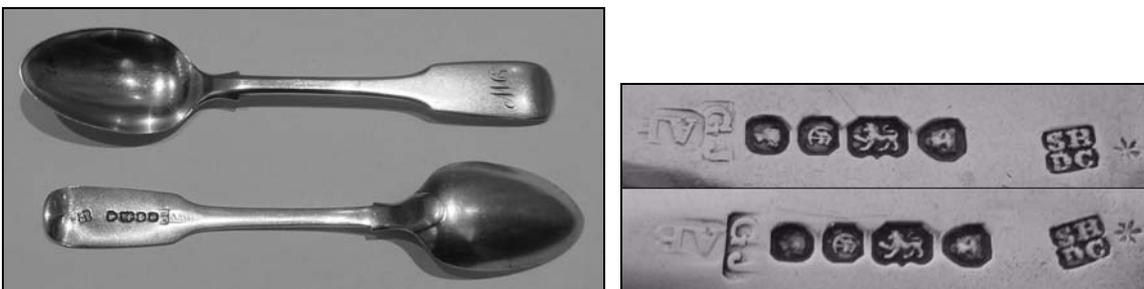
24. A silver-plated patented sauce ladle – a patented improvement, circa 1928, by J.W & Co., **also** included in the sale is a copy of the 'Patent Specifications, no.296612' which goes into detail how to use the ladle! ~ The ladle was featured in the Oct/Nov. 1998 Finial, plating in good condition. Estimate £30-60. £25



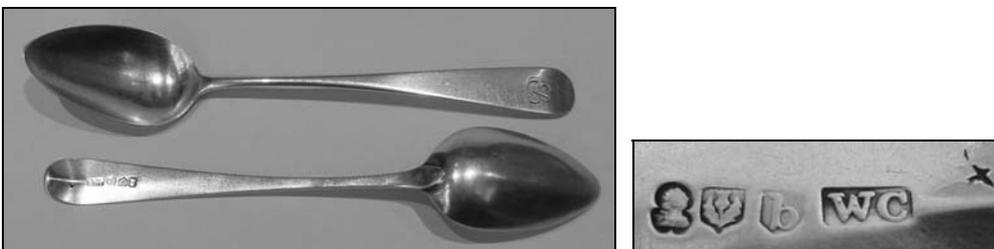
25. Irish silver Celtic point pattern silver teaspoon, Dublin, circa 1800, by Elizabeth Bainbridge, ~ nice marks, bowl needing reshaping. Estimate £30-50. £30



26. A pair of fiddle pattern tea spoons, marks for London 1840 by Samuel Haynes & Dudley Cater plus **GJ** for George Jamieson of **Aberdeen (ABD)**, initialled 'JW', see Finial Feb/Mar 2002, page 119.~ a nice pair of spoons. Estimate £90-100. £90



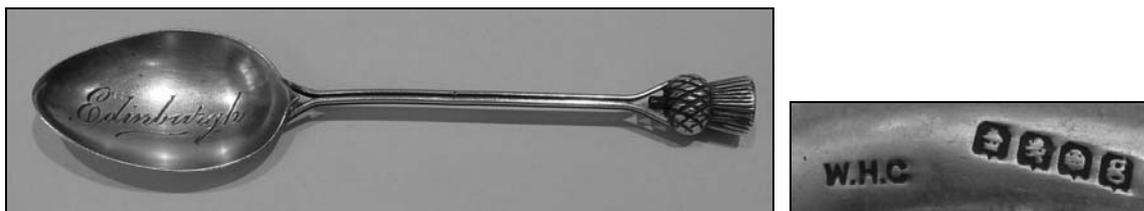
27. A pair of Scottish Old English silver teaspoons, by William Constable of Dundee, Edinburgh 1807, initialled 'EB'~ a few small dents in bowls. Estimate £40-60. £40



28. A Scottish silver teaspoon, with Masonic Lodge, 'Hatherton 2474' placed in a circle as the finial, Glasgow 1927, silver-gilt bowl, makers mark **C & Co.** Estimate £30-50. £30



29. A Scottish silver souvenir tea spoon with 'Edinburgh' engraved in the bowl and with a thistle finial, Glasgow 1929 by **W.H.C.**, ~ a sweet spoon. Estimate £15-35. £15



30. A Victorian silver fiddle pattern tablespoon, by Wilson & Sharp (of Edinburgh), Glasgow 1862, ~ thick gauge, marks worn. Estimate £20-30. £20



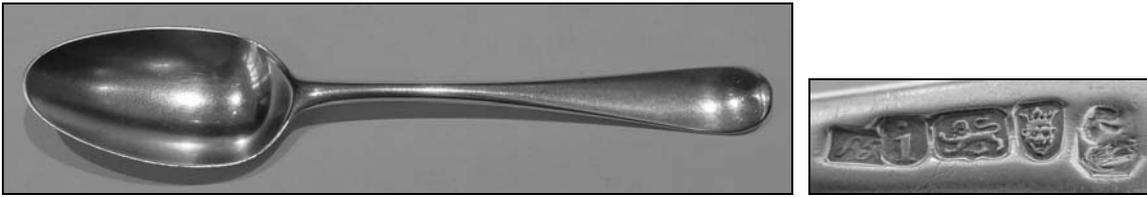
31. A pair of Old English teaspoons with a boars head crest, Edinburgh 1934 by Brook & Son. ~ thick gauge, with a few knocks. Estimate £20-30. £20



32. A pair of Scottish silver single struck Kings pattern table forks, Edinburgh 1824 by Marshall & Son ~ a nice pair of forks. Estimate £30-50. £30



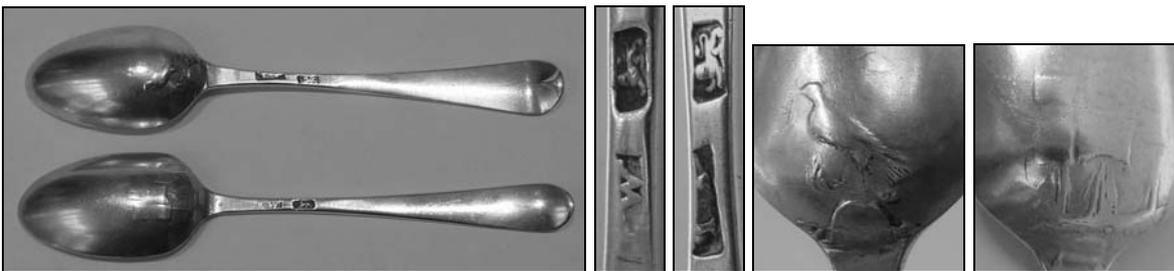
33. A George III Hanoverian pattern silver dessert spoon, London 1784 by poss. Gabriel Sleath, **incuse duty** mark, ~ a thick gauge spoon. Estimate £40-60 £30



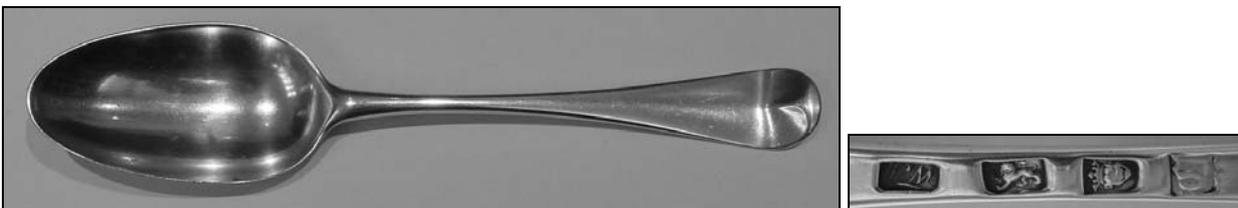
34. A George III silver Old English with **shoulders** pattern tablespoon, by Samuel Thompson, **Newcastle**, circa 1770, initialled 'AH', ~ an ex Martin Gubbins piece, thick gauge stem, bowl with number of small knocks, an unusual spoon. Estimate £100-140. £85



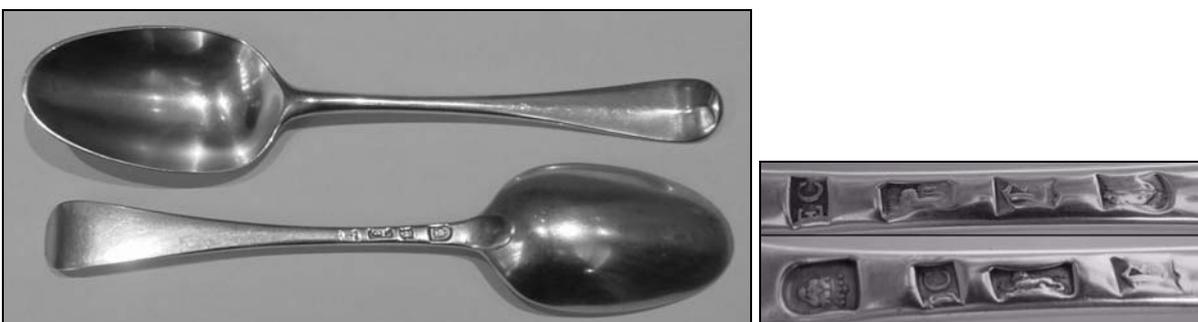
35. Two Old English picture back teaspoons, one with dove on branch and the other a galleon, circa 1760, on initialled 'S' ~ clean spoons, the galleon a little more worn than the other, maker mark unclear. Estimate £120-140. £90



36. A George II Hanoverian pattern silver table spoon, London 1758, makers mark looks like 'WJ', a stag crest, ~ of good gauge and excellent condition. Estimate £60-80. £50

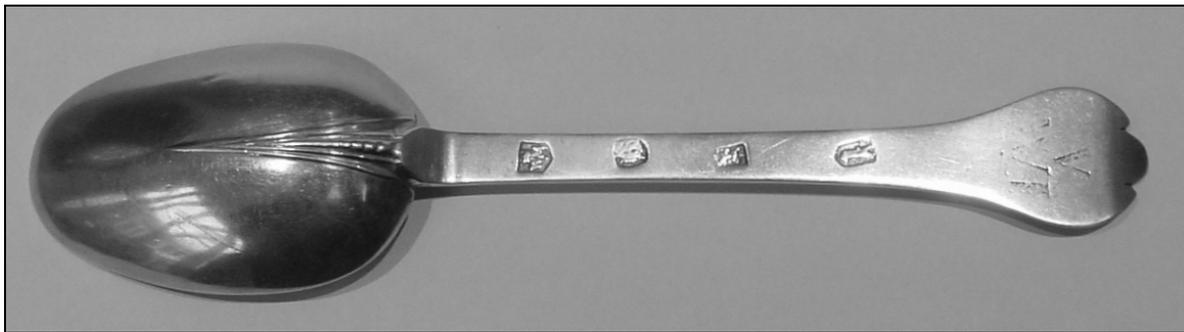
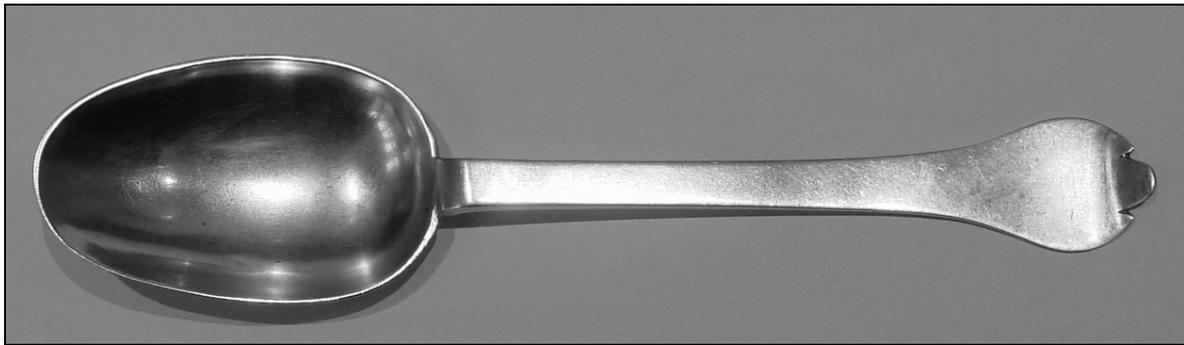


37. A pair of George III Hanoverian pattern silver tablespoons, by Ebenezer Coker, London 1760, ~ a clean pair of spoons with nice marks and good weight. Estimate £110-140. £85



38. A **Charles II** silver beaded rat tail Trefid tablespoon, London 1688, by William Mathew, length 7.5", weight 1.57ozs, ~ the spoon has lovely marks that are all clearly readable, the rat tail has a nice defined bead, the stem is a nice gauge, a little ware to the initials, the bowl has two knocks, overall a good example. Estimate £1000-1300.

£840



39. A George III Hanoverian shell back pattern silver tablespoon, London 1764, makers mark 'T? C/WC' ~ good gauge, bowl shows signs of heat stain. Estimate £50-60.

£48

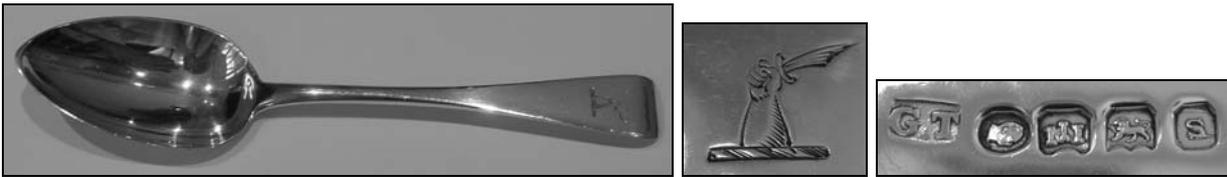


40. A George III Old English feather edge pattern tablespoon, London 1786 by William Sumner I, ~ again a nice spoon with a very good feather edge, nice marks. Estimate £60-80.

£45



41. A William IV Old English silver dessert spoon, Exeter 1834, by George Turner, ~ a nice clean example. Estimate £45-55. £40



42. A Silver fiddle pattern christening spoon, London 1912, by C.T.M, engraved the entire length of stem on one side only, ~ minor scratches in bowl. Estimate £40 –50. £35



43. An Irish fiddle pattern silver teaspoon, by Samuel Neville, Dublin 1815, initialled 'M', duty mark showing the **duty increase punch**, see Irish Duty Increase marks in this moths Finial by A. Dove F.R.S.A., ~ a good example. Estimate £35-45. £25



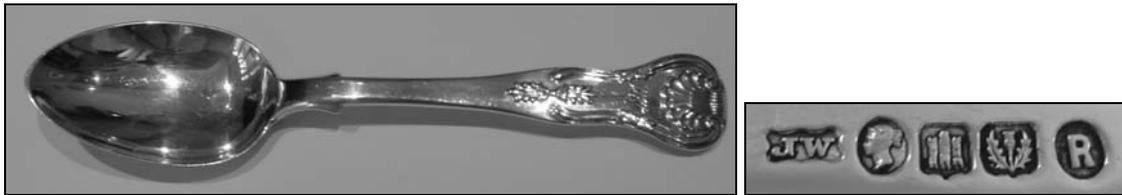
44. An Irish fiddle pattern silver teaspoon, by Samuel Neville, Dublin 1815, initialled 'M', duty mark showing the **duty increase punch**, see Irish Duty Increase marks in this moths Finial by A. Dove F.R.S.A., ~ The fiddle has quite a dent, needs bending back. Estimate £20-30. £15



45. A Pair of Victorian Irish, **fiddle with rat tail** pattern teaspoons, Dublin 1839, by Peter Walsh, retailed by Grays, initialled 'M', ~ a clean pair, good marks. Estimate £55-65. £45



46. A Scottish single struck Kings pattern dessert spoon, Edinburgh 1873, by JW, initialled 'MJW', ~ a clean spoon. Estimate £30-40. £25



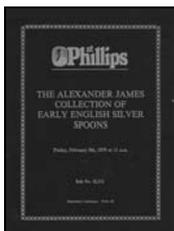
47. A George IV Hourglass pattern silver dessert spoon, London 1826, by William Chawner II, ~ does the **hole in the duty mark** have any significance? A nice spoon. Estimate £40-50. £35



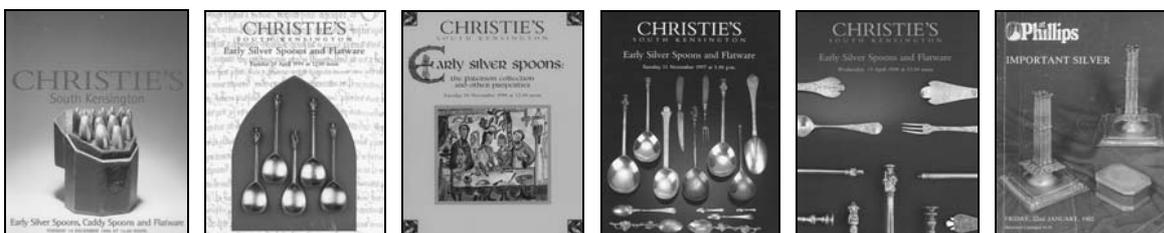
48. A George III Old English silver dessert spoon, London 185, by Richard Crossley, incuse duty mark, ~ a pleasing spoon. Estimate £50-60. £45



49. Catalogue – 'The Alexander James Collection of Early English Silver Spoons' ~ a Phillips sale on February 9th, 1979, 103 pages, very nicely illustrated. Estimate £30-£35. £25



50. 6 Catalogues – 5 from Christies South Kensington; Early Silver Spoons, Caddy spoons & flatware 14th Dec. 1999; Early Silver Spoons & Flatware 20th Apr 1999; Early Silver Spoons – The Paterson Collection 10th Nov. 1998; Early Silver Spoons & Flatware 11th Nov. 1997; Early Silver Spoons & Flatware 15th Apr 1998; and 1 from Phillips, Important Silver 22nd Jan. 1982. Estimate £10-15. £8



POSTAL AUCTION INFORMATION

Your written, email (www.silverspoonclub@bexfield.co.uk) or faxed (Fax: 020 7491 1730) 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. Also **please note** that there is now, the dreaded, VAT on the buyers premium, unfortunately this cannot be avoided.

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

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, and 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 package charges (£5.00) 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 £10.00 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 Lot(s) for the Silver Spoon Club Postal Auction.

- Commissioned is charged at 10% (plus VAT) of the sale price.
- Vendors are charged £5.00 for postage & packing for the dispatch of each sold Lot(s) or for the return of unsold Lots.
- Vendors are paid immediately 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, within a week of the sale.

General Information

- The Auction results will be sent out with the next Finial.
- All measurements are approximate, weights are in Troy ounces.
- The Silver spoon Club holds no responsibility for descriptions and that all purchasers 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.